



INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION

PROCEEDINGS OF THE TWENTY-FOURTH BIENNIAL CONFERENCE



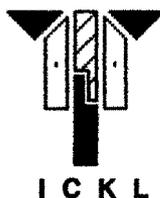
vol. **1**

HELD AT LABAN, LONDON, UK / JULY 29-AUGUST 4, 2005

**LABAN**



**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN**



**Proceedings of the Twenty-fourth Biennial Conference**

**July 29-August 4, 2005**

**Volume 1**

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London  
United Kingdom**

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**Proceedings compiled by  
Marion Bastien and Richard Allan Ploch**

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## **CONFERENCE PROGRAM**

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## **TWENTY-FOURTH BIENNIAL CONFERENCE**

### **RESEARCH PANEL**

Anja Hirvikallio and Sheila Marion, co-Chairs,  
Ann Hutchinson Guest, Honorary Member,  
Jacqueline Challet-Haas, Member

### **SCRIBES**

Melanie Clarke, Tina Curran, Karen Mozingo,  
Shelly Saint-Smith, Anna Karin Ståhle

### **TECHNICAL SESSION CHAIRS**

Christine Eckerle, János Fügedi,  
Lucy Venable

### **PRESENTATION CHAIRS**

Inma Álvarez, Marion Bastien, Leslie Bishko, Melanie Clarke,  
Wendy Chu, Tina Curran, Pat Debenham, Henner Drewes,  
Ciane Fernandes, Ilene Fox, János Fügedi, Esther Geiger,  
Teresa Heiland, Karin Hermes, Ann Hutchinson Guest ,  
Jean Jarrell, Chris Jones, Joukje Kolff, Jeffrey Longstaff,  
Angela Loureiro, Billie Mahoney, Sheila Marion, Karen Mozingo,  
Richard Allan Ploch, Agustí Ros, Bala Sarasvati, Shelly Saint-Smith,  
Anna-Karin Stahle, Lucy Venable

### **ON-SITE CONFERENCE ORGANIZATION**

On-site organizer: Jean Jarrell,  
with the help of Jeffrey Longstaff and Melanie Clarke,  
and the team of helpers :  
Heidi Baumgartner, Natasha-Lea Gibbs, Jessica Moolenaar  
Kerstin Rosemann, Rebecca Stancliffe, Louise Tanoto  
Morgelyn Tenbeth Ward, Melissa Sipilia

### **SPECIAL THANKS**

to the following:

Anthony Bowne, actual director of LABAN, for hosting the conference,  
Marion North, former director of LABAN, for the initial offer.

Chris Clow, in charge of the technical settings.

And for the concert, the production crew:

Fay Patterson and Xavier Briche,  
as well as all the dancers and restagers.

## 2005 ICKL CONFERENCE SCHEDULE

### July 29 – Friday

- 15:45 – 17:15      **ICKL Executive Committee Meeting #1**
- 17:30 – 19:30      Registration table
- 18:30 – 20:30      Opening Reception at LABAN

### July 30 – Saturday

- 9:00 – 10:00      SESSION 1 – Studio Theatre – Chair: Richard Ploch
- Opening Session  
Welcoming addresses: Anthony Bowne, Director of LABAN, and Ann Hutchinson Guest, President of ICKL.
- Rudolf Laban's Notation Workbook: an historical survey of dance script methods from Choreographie (1926).** Paper. Jeffrey Longstaff, UK
- 10:15 – 11:15      SESSION 2 – Studio Theatre – Chair: Inma Álvarez
- Relationship between Movement and Personality.** Paper. (Laban analysis). Dianne Dulicai, USA.
- The Role of Notation on Body Construction.** Paper (Notation/LMA). Angela Loureiro de Souza, Brazil/France, and Jacqueline Challet-Haas, France.
- 11:45 – 12:45      SESSION 3 – Studio Theatre – Chair: Billie Mahoney
- A Meeting of Minds: Adapting Laban's movement themes to dance writing projects.** Paper (Laban concepts for educational dance). Candace Feck, USA
- Falling, Releasing and Post-Judson Dance.** Paper (LMA). Melanie Bales, USA
- 12:45 – 14:00      LUNCH
- 14:00 – 15:00      SESSION 4 – Studio Theatre – Chair: Sheila Marion
- The Labanotation Score of *Trio A* by Yvonne Rainer.** Workshop: Reading Session and presentation (Notation). Joukje Kolff and Melanie Clarke, UK.

15:15 – 16:45      SESSION 5A – Studio Theatre – Chair: Bala Sarasvati

**Observing and experiencing stillness in dance choreography.**  
Paper and Workshop (Motif Notation). Oona Haaranen,  
Finland/USA. [First of two offerings.]

15:15 – 17:15      SESSION 5B – Studio 12

**Kinetography Laban/Labanotation Technical Session #1**

**Interpreting Timing Conventions in Labanotation.** Rhonda  
Ryman, Canada, and Ilene Fox, USA. Presentation and discussion.

17:45 – 18:45      **ICKL Fellows Meeting #1**

19:30 -              PERFORMANCE – LABAN - Bonnie Bird Theatre  
**From Labanotation to Performance – Past, Present and  
Future.**

**July 31 – Sunday**

9:00 – 10:00 -      SESSION 6 – Studio Theatre – Chair: Jean Jarrell

**Salome – A written Choreography.** Paper (Notation). Rose Breuss,  
Austria.

**Method of Giving Quality to Improvisation - The Notation of  
Love, a Work by Loïc Touzé and Latifa Laâbissi.** Paper  
(Notation). Jean-Marc Piquemal, France.

10:15 – 11: 15      SESSION 7 – Studio Theatre – Chair: Tina Curran

**Communicating Intention in notating release-based technique.**  
Paper (Notation). Melanie Clarke, UK.

**Cognitive Processes in Reading Labanotation: Do skilled  
readers automatically transform notation into representations  
of body posture?** Paper (Notation). Corinne Jola, Switzerland,  
and Patrick Haggard, UK

11:45 – 12:45      SESSION 8 A – Studio Theatre – Chair: Teresa Heiland

**“The Theorized Body” and “the Experienced Body” in Dance  
Research: Exploration through the lens of Patterns of Total  
Body Connectivity.** Paper (LMA). Mary Hayne, USA

**LMA as a Tool for Developing Audio Description. Making the  
Arts Accessible to People Who are Blind.** Paper (LMA). Esther  
Geiger, USA.

- 11:45 – 12:45      SESSION 8 B – Studio 3 – Chair: Billie Mahoney
- Observing and experiencing stillness in dance choreography.**  
Paper and Workshop (Motif Notation). Oona Haaranen,  
Finland/USA. [Second offering]
- 12:45 – 14:00      LUNCH
- 14:15 – 15:00      SESSION 9 – Studio Theatre – Chair: Wendy Chu
- Bob Fosse's Choreographic Screen Debut: 48 seconds that set  
a course.** Paper (LMA). Pat and Kathie Debenham, USA.
- 15:15 – 16:45      SESSION 10 A – Studio Theatre – Chair: Pat Debenham
- Movement Training and Performance Enhancement Utilizing  
Laban Movement Analysis and Bartenieff Fundamentals.**  
Workshop (LMA). Bala Sarasvati, USA.
- 15:15 – 17:15      SESSION 10 B – Studio 12
- Kinetography Laban/Labanotation Technical Session #2**
- Upper Body Movement Analysis.** Noëlle Simonet, France.  
Workshop.
- Interpreting Timing Conventions in Labanotation.** Discussion.
- 17:45 – 19:00      **General Meeting #1**

### **August 1 – Monday**

- 9:00 – 10:00      SESSION 11 – Studio Theatre – Chair: Lucy Venable
- About Malkovsky's Free Dance and its Transmission.** Paper  
(Documentation/Notation). Suzanne Bodak, France.
- Movement Analysis of *The Green Table*.** Paper  
(Choreutics/Eukinetics). Makiko Takano, Japan.
- 10:15 – 11: 15      SESSION 12 A – Studio Theatre – Chair: Leslie Bishko
- The Possibility of Using 3D Computer Animation as a  
Complimentary Tool to Dance Documentation.** Paper. Johan  
Stjernholm, UK.
- Laban Motif of Algorithms for Automatic Generation of  
Dance Sequences in "Web3D Dance Composer".** Paper. Bin  
Umino, Japan, Jeffrey Scott Longstaff, UK, Asako Soga, Japan.

- 10:15 – 11:15      SESSION 12 B – Studio 3 – Chair: Karin Hermes
- Gertrud Bodenwieser's *The Demon Machine*. Workshop: Reading Session and presentation (Notation). Karen Mozingo, USA.**
- 11:45 – 12:45      SESSION 13 – Studio Theatre – Chair: Joukje Kolff
- The Representation of Movement in Notation Systems and its Transformation in Digital Processing. Paper. Henner Drewes, Germany.**
- Computer Interpretation of Labanotation within Graphical Dance Notation Scores. Paper. Matthew Gough, UK.**
- 12:45 – 14:00      LUNCH
- 14:00 – 15:00      SESSION 14 – Studio Theatre – Chair: Melanie Clarke
- Choreocinema. Paper (LMA). André Austvoll, Norway**
- Notation on Film, Notation for Film. Paper (Notation). Janos Fügedi, Hungary.**
- 15:15 – 16:15      SESSION 15 A – Studio Theatre – Angela Loureiro
- Exploring the Use of Laban with Orphans in Uganda, Africa. Paper (LMA) Begoña Caparros, Spain/USA**
- Laban Movement Analysis in the Area of Cultural Studies. Teaching & adapting folk dance for seniors with various chronic conditions. Paper (LMA). Barbara Kennedy, Canada.**
- 15:15 – 17:15      SESSION 15 B – Studio 12
- Kinetography Laban/Labanotation Technical Session #3**
- Ad Lib and Freedom of Interpretation, Karin Hermes, Germany/Switzerland. Presentation and discussion.**
- 17:45 – 18:45      **ICKL Executive Committee Meeting #2**

**August 2 – Tuesday**

- 9:00 – 10:00 -      SESSION 16 – Studio Theatre – Chair: Marion Bastien
- Using LabanLab in the Classroom. Paper (Notation). Sheila Marion and Rachel Boggia, USA**

**Mapping Motif.** Report (Motif Notation). Ilene Fox and Tina Curran, USA.

10:15 – 11: 15      SESSION 17 A – Studio Theatre – Chair: Shelly Saint-Smith

**Teaching Methodologies: Utilizing reading literacy strategies to cultivate dance literacy.** Workshop (Motif Notation). Tina Curran, USA

10:15 – 11: 15      SESSION 17 B – Studio 3 – Chair: Jeffrey Longstaff

**Three Folk Dances from Rumania.** Workshop: reading session (Notation). Andrea Treu-Kaulbarsch, Germany

11:45 – 12:45      SESSION 18 – Studio Theatre – Chair: János Fügedi

**Analysis of Movement and Kinetography Laban for Students of Ethnomusicality.** Paper (Notation). Elena Bertuzzi, Italy/France

**Applying Labanotation on Greek Folk Dance: the case of the dances of the Greek Ionian island of Lefkada.** Paper (Notation). Maria I. Koutsouba, Greece

12:45 – 14:00      LUNCH

14:00 – 15:00      SESSION 19 – Studio Theatre – Chair: Ilene Fox

**Choreological Study of Japanese Old Ritual Dance by “Your Move” Notation System; a study on Miko-Mai in Kotohira Shrine from the point of view of dance idiom.** Paper (Motif Notation). Harumi Kimura and Reiko Morita, Japan.

**The Essence of Thai Male Classical Dance.** Paper (LMA/Notation). Chommand Kijkhun, Thailand

15:15 – 16:45      SESSION 20 A – Studio Theatre – Chair: Esther Geiger

**Revisiting Ancient Tradition: Labanotation Movement Analysis and Bartenieff Principles as Applied to the Practice of Indian Classical Dance.** Paper and Workshop (LMA). Ciane Fernandes, Brazil/Germany and Rajyashree Ramesh, India/Germany

15:15 – 17:15      SESSION 20 B – Studio 12

**Kinetography Laban/Labanotation Technical Session #4**

**Upper Body Movement Analysis;  
Interpreting Timing Conventions in Labanotation;  
Ad Lib and Freedom of Interpretation.**

## Discussions

**August 3 – Wednesday**

- 9:00 – 10:00      SESSION 21 – Studio Theatre – Chair: Agustí Ros
- The Silent Wisdom: Teaching LMA for Actors.** Paper (LMA). Gabriela Gonzalez, Argentina/UK
- Scale Monologues: illustrating the application of Laban's Space/Harmony theories to the acting process.** Paper (Choreutics). Jennifer Mizenko, USA. (Presented by Richard Ploch.)
- 10:15 – 11: 15      SESSION 22 A – Studio Theatre – Chair: Jeffrey Longstaff
- Laban Movement Analysis applied to Dramatic Movement.** Paper and Workshop (Notation and LMA). Jorge Gayon, Mexico/France, and Greta Maes, Belgium/France.
- 10:15 – 11: 15      SESSION 22 B – Studio 3 – Chair: Karen Mazingo
- Labanotation and Technique: Bridging the Gap to Build Articulate Dancers.** Workshop (Notation). Julie Brodie, USA.
- 11:45 – 12:45      SESSION 23 – Studio Theatre – Chair: Henner Drewes
- Visualizing the A Scale: A visual supplement to teaching Choreutics.** Paper (Choreutics). Leslie Bishko, Canada.
- Using the Laban Dancer to Visualize Notation Scores: Beta-testing.** Paper (Notation). Ilene Fox, USA and Rhonda Ryman, Canada
- 12:45 – 14:00      LUNCH
- 14:00 – 15:00      SESSION 24 – Studio Theatre – Chair: Anna-Karin Stahle
- Laban-Bartenieff Movement Analysis as a Tool for Teaching Dance, Performance Skills, and Wellness to Adolescent Girls.** Paper (LMA). Deborah Hull, USA
- An Overview of a Creative Dance Course through a Multimedia CD-Rom.** Paper (Notation). Billie Lepczyk, USA.
- 15:15 – 16:45      SESSION 25 A – Studio Theatre – Chair: Ciane Fernandes
- Surviving Assembly Line Work using Laban Bartenieff Movement Analysis.** Workshop (LMA). Teresa Heiland, USA.

- 15:15 – 17:15      SESSION 25 B – Studio 12
- Kinetography Laban/Labanotation Technical Session #5**
- The Process of Training Notators.** Panel. Organized and moderated by Sheila Marion.
- 17:45 – 18:45      **ICKL Fellows Meeting #2**
- 18:15 -              **BANQUET at Trafalgar Tavern.**

**August 4 – Thursday**

- 9:00 – 10:30      SESSION 26 A – Studio 12
- Kinetography Laban/Labanotation Technical Session – Conclusion**
- 9:30 – 10:30      SESSION 26 B – Studio Theatre
- Meeting of LMA/Motif attendees**
- 11:00 – 12:00      **General Meeting #2**
- 12:30 – 14:00      LUNCH
- 14:00 – 14:30      SESSION 27 – Studio Theatre – Chair: Ann Hutchinson Guest
- Current Issues in Archiving and Transmitting the Dance Heritage in the 21<sup>st</sup> Century.** Paper. Valerie Preston-Dunlop, UK
- 14:30 – 17:30      SESSION 28 – Studio Theatre – Chairs: Marion Bastien & Chris Jones
- Seminar on Laban Archives**
- Held in conjunction with the Society for Dance Research, UK, and the European Association of Dance Historians.
- With reports from LABAN, UK; National Resource Centre for Dance, UK; Centre National de la Danse, France; Tanzarchiv Leipzig, Germany; Ohio State University, USA, Learning Resources Centre, Roehampton University, UK.

**LIST OF ATTENDEES**

ÁLVAREZ, Inma - UK/Spain  
 ARCHBUTT, Sally - UK  
 AUSTVOLL, André - Norway  
 BALES, Melanie - USA  
 BASTIEN, Marion - France  
 BERNAL SANCHEZ, Elena - Spain  
 BERTUZZI, Elena - France/Italy  
 BISHKO, Leslie - Canada  
 BODAK, Suzanne - France  
 BREUSS, Rose - Austria  
 BRODIE, Julie - USA  
 CAPARROS, Begoña - Spain/USA  
 CHAMBERS, Juliet. - UK  
 CHAN, Yuk Yip - Hong Kong  
 CHAVEZ, Paola Jimena - Spain/Mexico  
 CHU, Wendy - Hong Kong  
 CLARKE, Melanie - UK  
 CURRAN, Tina - USA  
 DEBENHAM, Kathie - USA  
 DEBENHAM, Pat - USA  
 DELGADO, Emma Cecilia - Mexico  
 DREWES, Henner - Germany  
 DULICAI, Dianne - USA  
 ECKERLE, Christine - Germany  
 FARRANT, Valerie - UK  
 FECK, Candace - USA  
 FERNANDES, Ciane - Brasil  
 FERNANDO, Pranath - UK  
 FICHTER, Sabine - Germany  
 FOX, Ilene - USA  
 FÜGEDI, János - Hungary  
 GAYON, Jorge - France/Mexico  
 GEIGER, Esther - USA  
 GONZALEZ, Gabriela - UK/Argentina  
 GOUGH, Matthew - UK  
 GUENON, Pascale - France  
 HAARANEN, Oona - USA/Finland  
 HAYNE, Mary - USA  
 HEILAND, Teresa - USA  
 HENDRICKS, Kevin - USA  
 HERMES, Karin - Switzerland/Germany  
 HIRVIKALLIO, Anja - Germany/Finland  
 HULL, Deborah - USA  
 HUTCHINSON GUEST, Ann - UK  
 JARRELL, Jean - UK  
 JOLA, Corinne - Switzerland  
 KENNEDY, Barbara - Canada  
 KIJKHUN, Chommanad - Thailand  
 KIMURA, Harumi - Japan  
 KOLFF, Joukje - UK/Netherlands  
 KOUTSOUBA, Maria - Greece  
 LEKER, Hélène - France  
 LEPCZYK, Billie - USA  
 LONGSTAFF, Jeffrey - UK/USA  
 LOUREIRO, Angela - France/Brasil  
 LUO, Bing Yu - China  
 MAHONEY, Billie - USA  
 MARION, Sheila - USA  
 MILLAN BARTI, Isabel - Spain  
 MISI, Gábor - Hungary  
 MOBERG, Grethe - UK  
 MORITA, Reiko - Japan  
 MOZINGO, Karen - USA  
 PIQUEMAL, Jean-Marc - France  
 PLOCH, Richard Allan- USA  
 PRESTON-DUNLOP, Valerie - UK  
 RAMESH, Rajyashree - Germany/India  
 ROS, Agustí - Spain  
 ROUSIER, Claire - France  
 SAINT-SMITH, Shelly - UK  
 SARASVATI, Bala - USA  
 SIMONET, Noëlle - France  
 STÄHLE, Anna Karin  
 TAKANO, Makiko - Japan  
 TREU-KAULBARSCH, Andrea - Germany  
 UMINO, Bin - Japan  
 VENABLE, Lucy - USA  
 VILELLA ROMEO, Susana - Spain  
 WANG, Wei - China  
 WELSCHÉ, Mone - Germany

## **TECHNICAL REPORT**

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## THE TECHNICAL REPORT

by

**The 2003-2005 Research Panel  
Sheila Marion, Anja Hirvikallio and Jacqueline Challet-Haas**

### THE TECHNICAL RESEARCH PAPERS

1. Ryman, Rhonda and Ilene Fox, "Interpreting Timing Conventions in Labanotation"
2. Simonet, Noëlle, "Workshop on 'Upper Body Movement Analysis'"
3. Hermes, Karin, "Ad Lib and Freedom of Interpretation"

All technical papers accepted for presentation are rigorously reviewed by the Research Panel of ICKL, then mailed to the membership prior to the Conference. Members are invited to send comments and questions to the author with a copy to the Research Panel. The papers are presented and discussed at the Conference. The resultant proposals are generally voted upon and published in the "Technical Report" of the *Proceedings*.

### CIRCULATED BUT NOT INTENDED FOR DISCUSSION

4. "A Proposal for the Head and Its Parts" by Carl Wolz

Carl Wolz initially presented "A Proposal for New Symbols for the head and its Parts" at the 1983 ICKL conference. The revised version proposes a different set of symbols. The paper was completed before Wolz's death. To honor him, Ilene Fox had his handwritten corrections and notated examples input into the present paper. She submitted it in his name to let people know of his continued work on this topic.

The Research Panel had several questions and concerns; however Fox did not think it was appropriate for her to make changes to the paper. The paper was not presented for discussion at the conference, and it is not material that has been approved and passed. The paper was circulated to the membership for information so that anyone who has a need for this work and wishes to build on it, can continue Wolz's research.

## **REPORT FROM THE ON-SITE RESEARCH PANEL CHAIR**

by

**Sheila Marion**

The technical portion of the conference began with Rhonda Ryman's and Ilene Fox's paper "Interpreting Timing conventions in Labanotation," presented by Ilene Fox. Through the process of creating *LabanDancer*, a computer program to translate notation into animation, the authors uncovered additional information about the relationship of steps to gestures. A number of points in their paper were discussed, and resulted in a favorable vote on the authors' "Step-Gesture Analysis Proposal" (see Summary of Voting on Technical Items, and the Technical Report, below).

Other conference technical papers continued a trend of recent ICKL conferences in which technical papers were presented to explore applications and understandings, and were not intended for voting. Noëlle Simonet's paper, "Workshop on 'Upper Body Movement Analysis,'" follows requests from previous conferences for further exploration of KIN usages and rules. Karen Hermes paper "Ad Lib and Freedom of Interpretation" expands the exploration of ad lib signs and their application begun by Ray Cook for the 2001 ICKL conference.

In addition, as part of the technical sessions, Christine Eckerle, Ilene Fox, János Fügedi, Jean Jarrell and Noëlle Simonet participated in a panel on the process of training notators. The panel discussion was informal, with each member describing the process at his or her institution, followed by responses to questions from the membership.

Thanks go to the presenters and authors, Ilene Fox, Karin Hermes, Rhonda Ryman and Noëlle Simonet for their thoughtful analysis of the issues. Without the significant preparation and presentation of technical papers, productive discussions and exchange of information would not be possible. Thank you also to the participants in the panel on training notators, for insight into the various aspects and considerations in the process.

Thank you to my fellow Research Panel members, Anja Hirvikallio, Chair; Jacqueline Challet-Haas; and Honorary Member Ann Hutchinson Guest, who spend many hours prior to the conference reading papers and providing feedback to the authors. Technical session Chairs keep us on track and help to recognize all our members' contributions to discussions. Thank you Christine Eckerle, János Fügedi and Lucy Venable for your excellent work in facilitating discussions. Thank you also to the session scribes Melanie Clarke, Tina Curran, Karen Mazingo, Shelly Saint-Smith and Anna Karin Ståhle for your careful notes that provide a record of discussions and contribute significantly to the technical report.

At the conclusion of the technical sessions, we identified topics of interest for the next conference. These include:

- continue discussion of "upper body movements"

- continue research into ad lib symbology and applications
- continue discussion of items presented at the 2004 Beijing Conference
- research application of “to caret or not” from 2001 Conference

Technical papers are generated by the membership, and may address these or other concerns. We welcome contributions from people who wish to explore a theoretical issue that they may have encountered in their work. While the Research Panel can solicit papers from the ICKL membership, their principal responsibility is to respond and give feedback to the authors. Current members of the Research Panel, Jacqueline Challet-Haas, Anja Hirvikallio and Sheila Marion will remain on the Panel for 2005-2007, and will be joined by Shelly Saint-Smith and Noëlle Simonet. Sheila Marion will serve as chair.

## **SUMMARY OF VOTING ON TECHNICAL ITEMS**

Voting followed the ICKL constitution, which states:

Any resolution involving a Technical Matter. . . shall require for its adoption the separate approval of a three-fourths (3/4) majority of the Fellows present at a meeting of members of the Council . . . . If more than two thirds (2/3) of the members present oppose the outcome of the vote by the Fellows on the same resolution then the Fellows shall be required to reconsider the resolution.

### **I. PROPOSAL PASSED**

(Votes of the Fellows are recorded first; the votes of the members follow in parentheses)

	<u>votes for</u>	<u>votes against</u>	<u>abstentions</u>
1. Step-Gesture Analysis Proposal	12 (18)	0 (0)	0 (1)

### **II. DISCUSSED BUT NOT INTENDED FOR VOTING**

1. Workshop on ‘Upper Body Movement Analysis’
2. Ad Lib and Freedom of Interpretation
3. The Process of Training Notators: Panel Discussion

### **III. CIRCULATED BUT NOT INTENDED FOR DISCUSSION**

1. A Proposal for the Head and Its Parts

## TECHNICAL REPORT

### I. THE FOLLOWING ITEM WAS OFFICIALLY ACTED UPON AND PASSED AT THE 2005 ICKL CONFERENCE

The statement enclosed by the solid lines was formally voted on at the conference and accepted into the system.

A summary of the discussion of this item follows the statement enclosed by the solid lines. This summary does not represent the official decision but is included to provide information on the issues raised for those who were not present at the conference.

#### 1. Step-Gesture Analysis

It is proposed:

That the Labanotation Step-Gesture rule as currently stated be abolished as we now know that weight can be released from the gesture leg sooner than 1/2 way through the step.

That this is the analysis that we now understand:

When stepping, a gesture of the other leg can begin after the step (transference of weight) has progressed to the point that weight is released from the previous support (generally 1/4 to 1/3 of the way through the step), freeing it to gesture. The context of the movement can affect exactly when the leg is free to gesture. A step and a gesture cannot begin at the same time.

## SUMMARY OF DISCUSSION

1.2 The step-gesture rule is a Labanotation rule, so the change affects Labanotators only. Kinetographers record the timing they see in each specific instance and do not have a rule.

1.3. The difference between the Labanotation rule and the possibility for gesturing sooner was discovered by the authors through programming for the animation software *LabanDancer*.

1.5 Members noted that the expectation for gestures which arrive on the count, which was found in the *LabanDancer* animation, is not necessarily true for all dance styles.

1.4 Members discussed general timing versus exact timing both for learning the system and in conventions for notating.

1.1 The step has to be prepared ahead of its indication in the notation, which is understood.

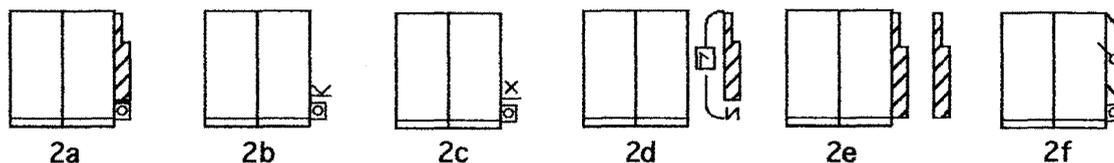
## II. DISCUSSED BUT NOT INTENDED FOR VOTING

### 2. "Workshop on 'Upper Body Movement Analysis'" by Noëlle Simonet.

#### SUMMARY OF DISCUSSION

2.1 This presentation had been requested by members as a follow up to Jacqueline Challet-Haas' paper "KIN Usages and Rules" presented at the 1999 conference. The purpose of the session was to illuminate the advantages of Upper Body Movement Analysis (UBMA) in certain circumstances.

2.2 Simonet pointed out that we have many possibilities for describing movement of the upper torso, as shown in examples 2a-f below.

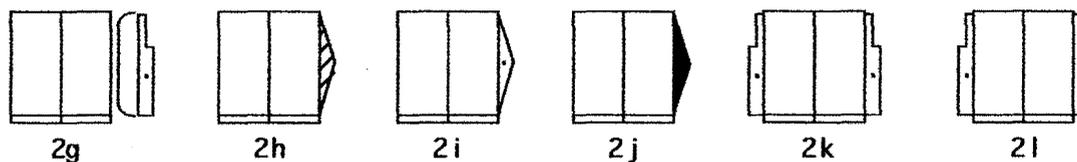


2.3 Upper Body Movements can be described as natural, "every day" movement; other words suggested were "functional," "organic," "untrained."

2.4 Simonet differentiated between reaching, stretching, and pulling out of the shoulder. In pulling out of the shoulder the spine is not involved as much, it's more the scapula.

2.5 With an inclusion bow instead of Upper Body movement (ex. 2g), you have a choice between inclination and pulling out the shoulder; context of the movement must be considered.

2.6 There is a connection with the level of the arm and the level of Upper Body Movement. Imagine reaching for something beyond your reach in examples, 2h-j.



2.7 When Upper Body Movement is high (ex. 2h), it mobilizes the part of the torso above the middle of the sternum, i.e., the shoulder region. When Upper Body Movement is middle level (ex. 2i), it mobilizes the region around the middle of the sternum and the waist. When Upper Body movement is low level it involves the whole moveable part of the spine but the pelvis does not participate (ex. 2j).

2.8 With ex. 2h-j, the left shoulder should not rise. It is a different type of articulation from a tilt. Also, there is no oppositional movement, as in a cartwheel.

2.9 When upper body movement is only on one side, you are mobilizing one side of the torso, and trying to keep the other side quiet. Any movement of the other side is passive, in response.

2.10 When there are Upper Body Movements on both sides in the same direction, a bending occurs (ex. 2k). When there are Upper Body movements written on both sides with opposite directions (ex. 2l) a twist occurs, which DOES NOT include the head..

2.11 In Upper Body Movements the base of the spine and hip joints are quiet.

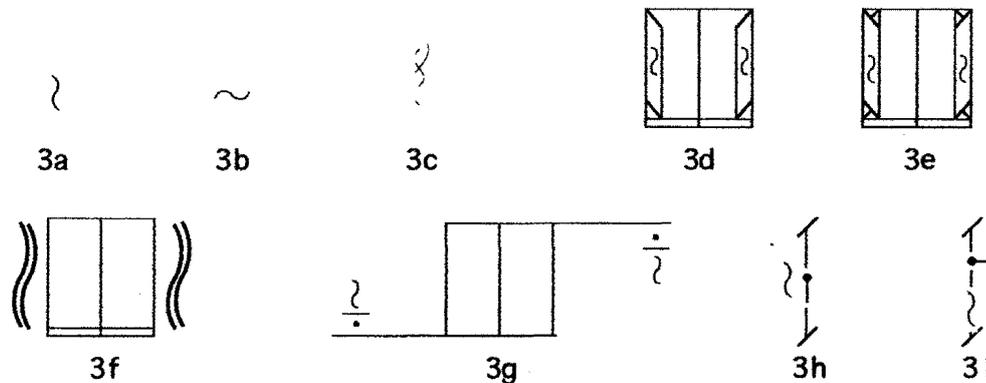
2.12 The head is involved, not blocked. It participates, and there is flexibility in the range of participation (the amount of movement could be described as somewhere in between a tilt and a space hold).

### **3. "Ad Lib and Freedom of Interpretation" by Karin Hermes**

#### **SUMMARY OF DISCUSSION**

3.1 Karin Hermes paper builds on Ray Cook's "Indications for Freedom of Interpretation" presented at the 2001 ICKL Conference. The paper was a result of reading sessions and Hermes' stagings in which she found ambiguity in the use of ad lib signs. The session focused on examples from scores using the ad lib signs in various contexts.

3.2 We were reminded of various different forms of ad lib signs, examples 3a-i:



Ex 3a and b: something like that, more or less;

Ex. 3c: ad lib in timing;

Ex. 3d: degree of outward rotation of the legs is left to the performer

Ex. 3e: unrotated legs, feet point approximately forward;

Ex. 3f: members of the group are free to vary arm movements. A large double similar sign written at the *right* of the staff would indicate that the single members of a group are free to vary the movement—several variations occur at the same time.

Ex. 3g section may be performed as often as one chooses;

Ex. 3h: degree of change of front may vary;

Ex. 3i: shape of path is only similar to a circular path  
(this case indicates exact degree of change of front).

3.3 Ad lib signs are often added if the movement doesn't quite fit the symbols.

3.4 Hermes discussed notating the works of contemporary choreographers who are not using codified movement: how to capture the movement without using an extensive glossary, dealing with improvisation, works not designed for conventional stages.

3.5 In discussing movement style, Hermes used the word "habitus," a term from sociology meaning "inscribed in the body." These inscribed habits that are usually culturally determined and generally out of awareness, but that can be changed if a person becomes conscious of them. "Black spots" referred parts of the body or movement quality that one is not aware of, while "field dropping" referred to going from one set of habits to another, such as a dancer changing her style from ballet to contemporary dance.

3.6 There was discussion about whether notators should give the scope or range of variation possible for ad lib movement or timing.

3.7 Ad lib signs in scores must be considered within the context of a choreographer's style.

3.8 While there was general agreement on the meaning of examples 3a-3i above, there was disagreement on the use of the wavy line meaning "continue in the same manner, whether it implied any particular time value or not, and whether it was actually related to the ad lib sign. Some would use it in the context of a run, others would not, and some would use it to mean "as fast as possible."

3.9 There was also some disagreement about the meaning of an ad lib sign within a direction sign or placed alongside it, and how or if they are different.

#### **4 The Process of Training Notators: Panel Discussion**

##### **SUMMARY OF DISCUSSION**

4.1 As we become more international, it seemed timely to ask, are we training people differently and can we share techniques and approaches. Participants on the panel included Christine Eckerle, Ilene Fox, János Fügedi, Jean Jarrell and Noëlle Simonet. The panel was moderated by Sheila Marion, who asked each participant to discuss each of the following:

- a. What does your institution train people to do and how does it train them;
- b. What are your resources for notating movement;
- c. What are your financial resources for training;
- d. What are the goals and immediate result of the process;
- e. What are the larger issues in the field.

4.2 Christine Eckerle discussed notation at the Folkwang-hochschule in Essen. Students include regular dance students and specialists in Kinetography. Students specializing in Kinetography receive 4 and 1/2 hours per week instruction for two years and can choose to do notation or reconstruction for their final project. They receive a University degree on completion (the equivalent of between a BA and MA) with the area of qualification specified. Graduates are teaching dance and introduce notation in their teaching, but Eckerle finds there is not a lot of support for notation from choreographers.

4.3 Ilene Fox discussed notator training at the Dance Notation Bureau in New York. Trainees come in to notator training having already completed certification at the elementary, intermediate and advanced levels. The course is two semesters, which previously emphasized ballet the first semester and modern the second, but now is in a process of change. Students start with notating class work, then move on to a small dance or excerpt in each of the genres. The goal is to train people to go into rehearsal

when a piece is being set, and come out with the means to produce a score. Trainees are trained in and practice dealing with elements of scoring such as layout, unmetred music or silence, introduction to a score, etc. After the training year, trainees produce a qualifying score that is then judged by professional notators.

4.4 János Fügedi discussed notation education in Hungary. It was initially set up by Maria Szentpál in the 1950s, and her continually developed method is still used, even in notation education at the Hungarian Dance Academy, where the subject was accredited in 1984 when notation became part of the teacher training. Notation is used only in the field of folk dance, though it seems to be well established in this genre. The reason may be that ethnochoreology realized early its need and use as a basic tool to illustrate and underline its theories. Because of the long past of notation training, now some of the teachers at the Dance Academy are well trained notators. This fact inherently results in a new practice in that notation and dance teaching are very well integrated. The primary source for notating is the moving picture, film or video recording of dances. The advantage of the method is, that movement can be analyzed, detailed and viewed frame by frame if necessary. The main purposes of notation are to preserve the movement culture of the region, to support research, to help teaching methodology, and to investigate and explain movements in the appropriate depth.

4.5 Jean Jarrell discussed notation at Laban in London. Labanotation as an option on the Masters in Dance Studies course was initially set up by Patty Phillips, briefly taught by Els Grelinger and then lapsed until Jean Jarrell got it going again in 1992. Later she set up the Specialist Diploma in Dance Notating. The Masters course option which no longer exists focused equally on notating, directing from score and theoretical academic work whereas Specialist Diploma students concentrate solely on notating, including speed writing. The Specialist Diploma programme is fairly flexible in length of study and makes use of ongoing resources in Laban, including technique classes and professional work made on the Transitions Dance Company. Students start with ballet classes, then move on to Contemporary and then to the rehearsal process. Completion of the course, which results in the Laban Diploma, includes two scores, whole or extract, one score of a Transitions piece or equivalent, and successful completion of the DNB Advanced Theory exam.

4.6 Noëlle Simonet discussed notation at the Conservatoire de Paris. The main course lasts for two years; the students have the choice between Laban movement notation or Benesh movement notation. The first year focuses on elementary and intermediate levels and the second year on advanced level with extensive theoretical and physical practice. An examination concludes each year. There is an option of one or two additional years of training at the professional level in notating, reconstructing from scores and teaching. A diploma concludes these terms (close to a master degree). After graduation, students use notation in various fields including notation of scores, reconstructions of scores, teaching notation and research on dance.

4.7 After each panel member talked about training in their institution, the discussion focused on resources for teaching notation students, including using scores by other

students and professionals for score reading practice and for comparing different ways of writing.

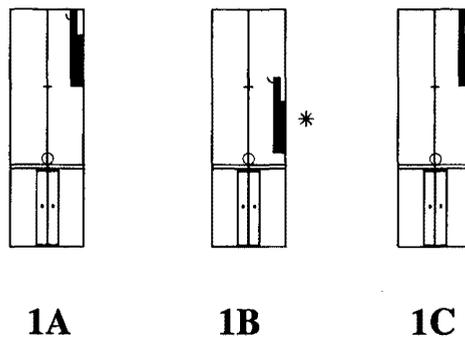
4.8 A greater portion of the discussion had to do with funding resources, with concerns from most of the panel members about support for notation, including funding for notation projects and interest by choreographers in having their work notated.

## Appendix A: Interpreting Timing Conventions in Labanotation

By Rhonda Ryman and Ilene Fox  
May, 2005

### 1. Background

- 1.1 For the Dance Notation Bureau project to create a program that translates notation into animation, the authors needed to define for the programmer the timing conventions used in Labanotation. We needed to specify the breakdown of a step, and clarify when a related leg gesture is understood to begin and end. As we looked at the timing conventions, we began to question our understanding of current theory and rules.
- 1.2 In LN, there are two ways of specifying timing: unit timing (or general timing or the timing convention) versus exact timing. To show a touch on count 2, using unit timing, it would be written as in example 1A. Written with exact timing, the same movement would be written as in example 1B. The \* is used to alert the reader that the notation is read with exact timing. See *Study Guide for Intermediate Labanotation*, by Jane Marriett and Muriel Topaz, pages 16 and 17. See also *Labanotation*, Fourth Edition, by Ann Hutchinson Guest, pages 183-185.



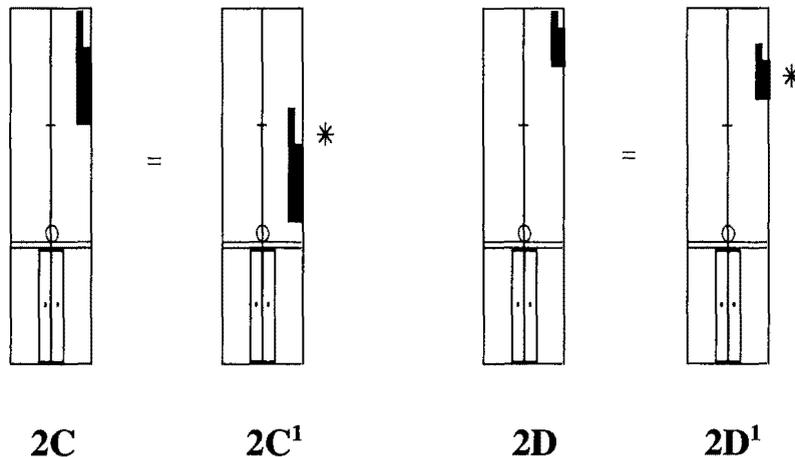
- 1.3 There is lack of consensus on whether unit timing also applies to gestures that don't touch. That is, does the gesture in example 1C arrive "on the beat" (i.e., at the start of a count) or at the end of the beat? To see how this theory is interpreted in practice, we conducted a short study in which we asked subjects to read notation containing steps and gesture and videotaped their performance done to the beat of a metronome. We looked at how the gestures coincided with the beat. (See Section 4.) Based on the results of this study, this paper takes the position that unit timing applies to all gestures, i.e., in example 1C the gesture arrives at the start of the beat.
- 1.4 We had a search of ICKL proceedings carried out, but it did not uncover information that illuminated this issue. The references to the issue that were found are *Questions of how we read and write timing in Kinetography (Paper 6)*, ICKL 1969 (this paper poses some of the same questions we are asking here); *Validity of Horizontal Bows*, ICKL Proceedings 1989, pages 21 – 26; *Props*, ICKL Proceedings 1997 , page 18.

## 2. Our Current Understanding

2.1 Hackney, Manno and Topaz (*Study Guide for Elementary Labanotation*, 1977, page 19) break down a step as follows:

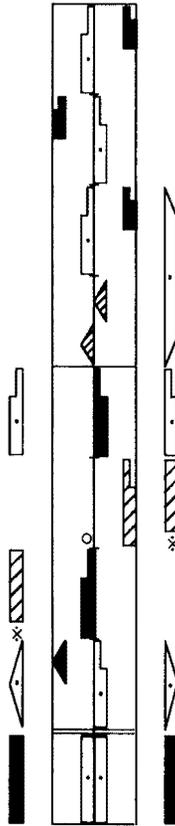
- |  |
|--|
| 4th 1/4: preparation for next step, foot starts moving into new direction. |
| 3rd 1/4: weight transfer completed, previous foot releases from floor      |
| 2nd 1/4: weight being transferred from one foot to the other.              |
| 1st 1/4: foot contacts the floor   |

- 2.2 According to this definition, the foot contact happens at the start of the symbol, “on the beat.”
- 2.3 Also according to this definition, a gesture performed with a step begins halfway through a step (the “Step Gesture Rule”). Before that the foot still has weight on it and cannot gesture.
- 2.4 Applying the timing convention to gestures, as demonstrated in our empirical research, the gesture arrives at the start of the beat in which the symbol finishes. That is, a one-beat gesture arrives at the start of the beat in which the symbol is placed. In order to arrive on the beat, an arm or leg gesture must begin moving in the previous beat. A half-beat gesture arrives on the start of the half beat; it must therefore begin moving in the previous half-beat.



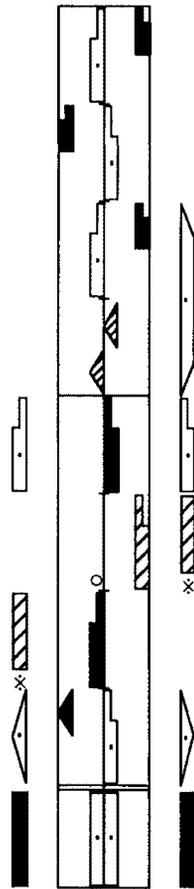
### 3.0 Defining the Problem

- 3.1 We created a test file to see how the program handled arm and leg gestures, including steps with gestures. See example 3A.

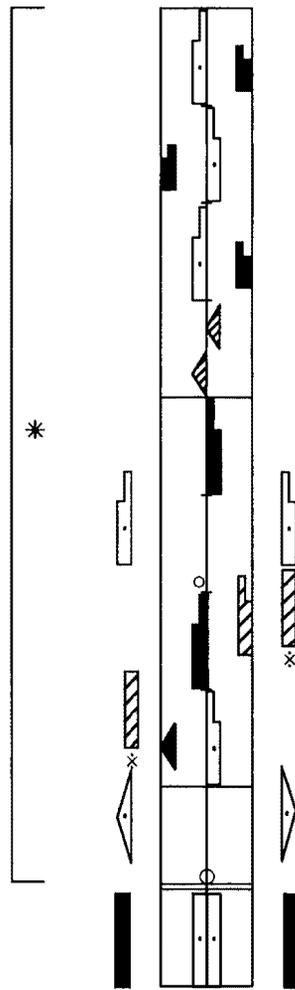


Example 3A

- 3.2 In the early stages of the project, the program interpreted the notation literally, i.e. 1-count arm and leg gestures arrived in their stated direction at the end of the count. In Example 3A, for example, it interpreted that the left leg reached side low at the end of count 1. This did not leave any time for the leg to move towards the forward low step in order to contact the floor at the start of count 2.
- 3.3 In order to clarify for the programmer the timing convention for gestures, we created a version of the test phrase 3A written with exact timing (see 3B).



Example 3A  
Phrase notated according  
to the timing conventions



Example 3B  
Phrase notated to  
show exact timing

3.4 When we wrote the example using exact timing, problems with our understanding of timing became clear:

3.4.1 In bar 1 count 1 and bar 2 counts 2-4, we are breaking the Step Gesture Rule. If we shorten the leg gesture so that it does not begin until halfway through the step, but finishes in time for the preparatory leg gesture, the gesture happens too quickly.

3.4.2 The action of the arm gestures with the legs in bar 1 count 1 is not coordinated, as was originally intended (see 3A). If one reads example 3B exactly as written, the movement is awkward.

#### 4.0 Empirical Research: Performance Observation

- 4.1 In order to see how a human reader would interpret the timing conventions used in Example 3A, we gave the notated phrase to two readers and asked them to perform it to a metronome accompaniment. We did not tell them what we were looking for. When the readers had adequate practice, we videotaped multiple performances. By studying this videotape, we hoped to determine actual timing.
- 4.2 Concurrently we created a DanceForms computer animation of the phrase based on our understanding of the timing conventions used in Example 3A and as explained in section 2.
- 4.3 We compared the animation to the videotaped performances to refine our understanding of the theory of timing in Labanotation. While human readers followed the rules in section 5 intuitively, it was necessary for us to articulate them clearly to the programmer in order for him to write computer code that interprets this high-level human understanding. For Laban notation practitioners, it is necessary that we understand these explicitly and avoid perpetuating faulty movement analysis.

#### 5.0 Labanotation Timing Theory

- 5.1 Timing is greatly influenced by context. Movement is a series of accelerations and decelerations that are modulated according to the magnitude and direction of the preceding and the following movements. Our timing conventions provide helpful guidelines but in practice timing may be modified by context.
- 5.2 Supports
- 5.2.1 A step is divided between the initial contact with some weight transfer, continuation of weight transfer with arrival over supporting leg, and, if followed by another support, anticipation of the next step.
- 5.2.2 When there are continuous steps, the contact with some weight transfer happens over about the first 1/3 of the step. The weight continues to transfer, arriving over the supporting leg during the next 1/3 or so of the step. In the final portion of the step, the preparatory gesture for the next step occurs, and the weight begins to anticipate the shift to the new step. See Example 5A.

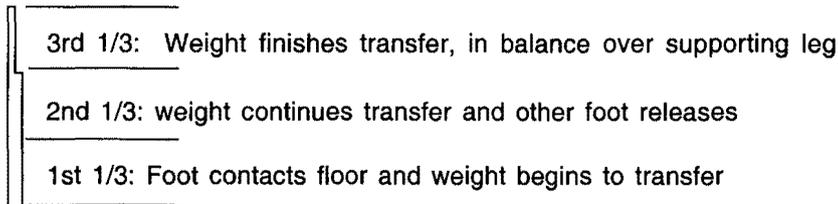
3rd 1/3: preparation for next step, leg and weight start to move into new direction

2nd 1/3: weight continues transfer and arrives over supporting leg; other foot is released

1st 1/3: foot contacts floor and weight begins to transfer

Example 5A

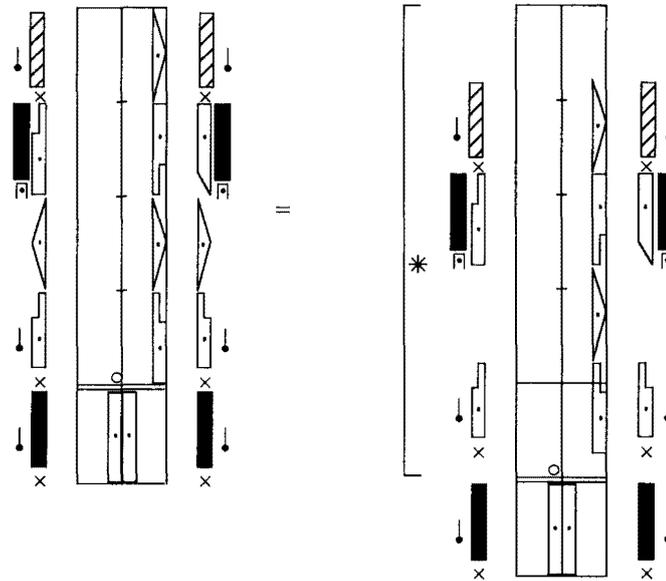
5.2.3 When a step is followed by a hold, or is the final step of the movement, the weight takes longer to arrive over the supporting leg, arriving at the end of the duration of the step as shown by the symbol. The whole duration may be used to come to balance. See Example 5B.



Example 5B

5.3 Gestures

5.3.1 Arm and leg gestures that happen while the dancer is not moving through space (i.e. is not stepping/locomoting), begin before the beat in which they are placed and finish “on the beat” (i.e. in the first 1/4 of the beat). See Example 5C and 5C<sup>1</sup>.



Gestures written using timing convention

Example 5C

Example written using exact timing, showing how timing convention is to be understood

Example 5C<sup>1</sup>

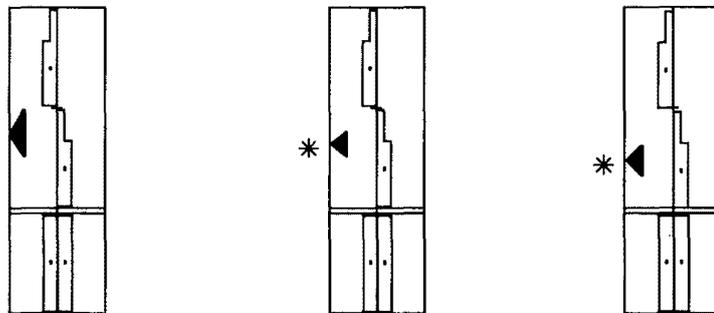


## 5.4 Supports with Gestures

- 5.4.1 When there are continuous steps with leg gestures, the weight needs to release from the previous support in time for that leg to perform the written gesture (explicit gesture) and still do the preparatory gesture (implicit gesture) into the next step. If the weight is not released until 1/2 through the step, as Labanotation theory has always said, the explicit gesture must be performed quite fast, and arrive 3/4 though the beat.

There is an inconsistency in Labanotation theory of when the weight releases so that the leg can gesture, and our understanding of the timing convention for gestures. According to the Step Gesture Rule, a leg cannot start to gesture until 1/2 through the beat. But according to the timing convention for gestures, a gesture written in the second 1/2 of a beat would begin before the second 1/2 of the beat and arrive on the “and,” just as the gestures in 5E above are understood to begin before the beat to arrive on the beat. The gesture cannot both start to move on the “and” (half-beat) and arrive on the “and.”

- 5.4.2 As we outlined earlier, we are suggesting that the weight transfer happens faster, 1/3 through the beat, with 1/3 of the beat for the explicit gesture so that it arrives in the first part of the “and” and 1/3 for the implicit gesture.



5F

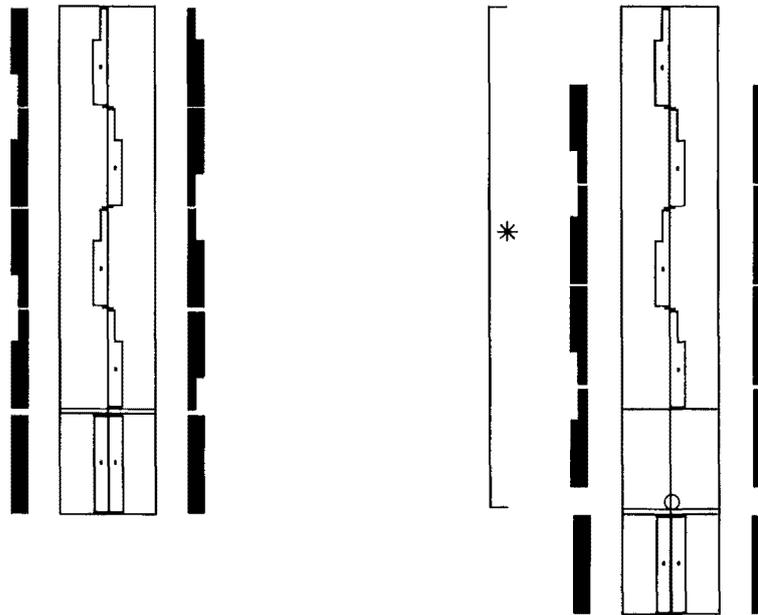
5G

5H

- 5.4.3 Example 5F shows two continuous steps, with an explicit gesture on the first step. It is written using our timing conventions.
- 5.4.4 Example 5G shows the same example written with exact timing based on our current understandings. The gesture does not begin until halfway through the step, and finishes in time for the implicit leg gesture into the second forward step. The gesture happens in a quarter of a beat, just after the “and.”
- 5.4.5 Example 5H shows the same example written according the authors’ theories. The leg gesture happens 1/3 of the way through the beat, arriving in the beginning of the

“and.” There is 1/3 of the beat after the gesture for the implicit leg gesture into the second forward step.

- 5.4.6 When there is a step with arm gestures, the arm arrives in the first quarter of the beat, coordinating with the foot contacting the floor in the step. Example 5I shows a walk with an arm swing, written with our timing conventions. Example 5J is written with exact timing, showing what is actually happening. As the foot contacts the floor, the arms are in opposition (the opposite arm is forward).

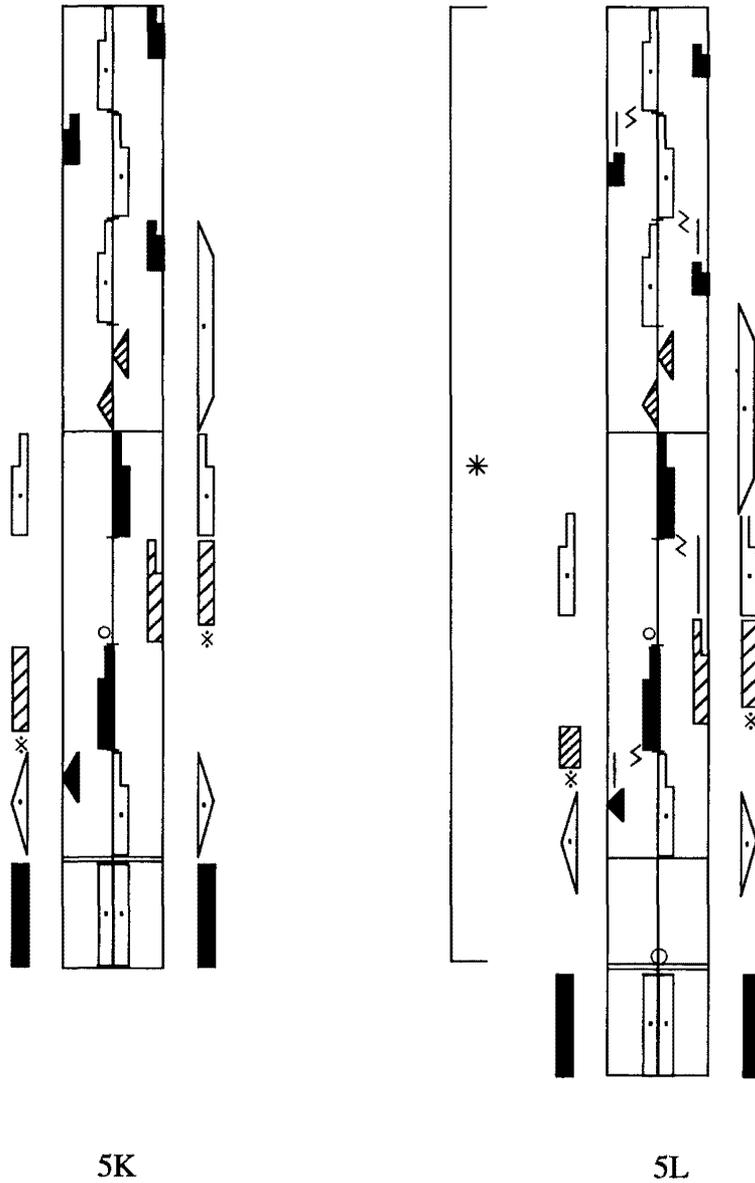


5I

5J

- 5.4.6 When there is a step, a leg gesture, and arm(s) gesture, all happening in the same beat, the timing of the arm gestures are modified by the context. The first beat of the test phrase, repeated here in example 5K, gives an example of this. If the arms were to arrive at the start of the beat, they arrive before the leg gesture and the left arm begins to move place high as the leg gestures. The movement logic is for them to arrive together, which is what the authors observed in performance of this phrase. The arm gesture does not arrive until the leg gesture arrives, resulting in the place high arm having less duration.
- 5.4.7 Example 5K shows the test phrase again. It is written using the timing conventions.
- 5.4.8 Example 5L shows the same phrase written with exact timing, following the author's theories. Duration lines have been used to indicate the implicit leg gestures into the next step that are usually not written. They are written here for explanatory purposes only, and it is not intended that they be written into notation

scores. The timing shown here is based on the authors' observations of the test phrase. We looked at two different performers and multiple repetitions by each.



5.4.9 The authors took the notation shown in 5K and created a DanceForms animation of the phrase, using this exact timing. The results were compared with the videotaped performance and matched.

## 6. Summary

- 6.1 We are not proposing any changes to our current writing practices. This paper, however, is intended to clarify how to interpret what is on the page. As we began to articulate our understandings for our programmer, we came to realize that there are discrepancies between theory and practice. The dancer's performance is not a literal translation of what is on the page.
- 6.2 Timing is greatly influenced by context. Movement is a series of accelerations and decelerations that are modulated according to the magnitude and direction of the preceding and the following movements. Our timing conventions provide helpful guidelines but in practice timing may be modified by context.
- 6.3 A step is divided between the initial contact with some weight transfer, continuation of weight transfer with arrival over supporting leg, and, if followed by another support, anticipation of the next step.
  - 6.3.1 When there are continuous steps, the contact with some weight transfer happens over the first 1/3 of the step. The weight continues to transfer, arriving over the supporting leg during the next 1/3 of the step. In the final 1/3 of the step, the preparatory gesture for the next step occurs, and the weight begins to anticipate the shift to the new step.
  - 6.3.2 When a step is followed by a hold, or is the final step of the movement, the weight takes longer to arrive over the supporting leg, arriving at the end of the duration of the step as shown by the symbol. The whole duration may be used to come to balance.
  - 6.3.3 When there is an explicit leg gesture with a step, it happens in the 2<sup>nd</sup> 1/3 of the beat.
- 6.4 Arm and leg gestures that happen while the dancer is not moving through space (i.e. is not stepping/locomoting), begin before the beat in which they are placed and finish "on the beat" (i.e. in the first 1/4 of the beat).
  - 6.4.1 The length of the gesture symbol tells you the duration of the movement, which indicates how much before the beat the gesture must start. If the gesture last more than one beat, it arrives in position on the beat in which the symbol ends (first 1/4 of the beat).
  - 6.4.2 When there is a step following the gesture, and the notation does not show a pause, the preparatory gesture into the step is elongated to fill the available time, so as not to allow a pause.

- 6.5 When there is a step, a leg gesture, and arm(s) gesture, all happening in the same beat, the timing of the arm gestures are modified by the context in order for the arm and leg gestures to coordinate.

## **Appendix B: Workshop on «Upper Body Movement analysis »**

by Noëlle Simonet  
May, 2005

The purpose of the workshop is to illuminate the advantages of using, in certain circumstances, the « Upper Body Movement analysis » through the reading of some extracts from scores.

### **Brief theoretical approach**

#### **1. The old versions of writing movements of the trunk.**

This method of analysing and writing torso movement has been used among “Kinetographers” since the early days.

Most movements of the chest are described with the help of 2 signs: the upper body movement signs and the torso sign.

#### **2. Description of Upper Body movement.**

LABAN’s purpose was to offer a script able to record any movement of the human being, basing his analysis on every day movements and not on any stylistic « technique ».

Basic movements of legs and arms are written in appropriate columns with direction signs without pre-signs: and so are to be understood plain direction signs written in the 3<sup>rd</sup> columns without pre-signs, because they refer to “basic movements” of the upper body.

As we can observe in every day life when using the arms, they often involve parts of the upper regions of the torso when reaching, grasping, carrying etc. That is why plain direction signs written in the 3<sup>rd</sup> columns try to express the mobility of the upper regions of the torso without entering into great specification. In that respect they still can be used nowadays.

#### **3. Analysis of Upper Body Movement.**

Movements of the upper body are different from movements of the chest.

##### **The movements of the chest**

The analysis of chest movements refers to the two ends of the section of the dorsal spine in a tilt, a contraction or a folding.

The shoulder line is always at right angles with the top section of the dorsal spine

The chest moves in one piece.

Twist, tilt, contraction and folding are analysed separately.

The head follows the movement of the spine.

The directions and levels are judged from the point of attachment, the base of the spine section. (coxo femoral joints)

The degrees of contracting or folding are judged from the two extremities of the spine section. In a contraction the free end draws in towards the base, in a folding, the free end approaches the base in a curved path.

In the twist of the chest, a new front occurs for head and arms movements.

### **The upper body movements**

The analysis of upper body movements refers to the shoulder line.

Upper body movement may feature one side or both sides.

It is a participation of the shoulder region and, if necessary, the adjacent region of the trunk in an arm gesture. The resulting bends and twists of the upper body are the natural accompaniment to and augmentation of an arm movement. This participation allows a greater range of reach for arm gesture and may be used to give some expression to it.

The head never joins the upper body movements; it reacts passively.

**Two basic types of participation exist:**

- **Inclinations of the upper body.**
- **Pulling out the shoulder area.**

### **Inclinations of upper body movements**

In upper body movement analysis the spine is flexible but fixed at his base.

How much of the spine is used, is indicated by the level of the direction symbols. It is purposely not exactly defined.

The level refers to the direction of the arm and how much of the spine is involved.

The shoulder section and the spine bend or twist or do both.

One side of the upper body can move, affecting the other side, both may move in unison or in opposition to one another.

**When two direction signs are in opposition in the forward - sectional or diagonally forward backward, a twist occurs, but the head and the arms do not follow the upper part of the body.**

The curve of the spine is not defined precisely like in a fold or a contraction.

The indication of the upper body movement allows a certain leeway in performance.

### **Pulling out the shoulder area**

A shoulder area is placed in an inclusion bow

The ribs of the particular side of the body are expanded.

The whole shoulder area is displaced in the direction of the arm gesture.

The spine is not involved.

The participation of the shoulder area in an arm gesture forwards, backwards, diagonally forwards or diagonally backwards results, in addition to the expansion of the ribs, in a rotation of the spine neither the pelvis nor the head is involved.

One of the shoulders may be higher than the other.

When an upper body inclination occurs simultaneously with a participation of the shoulder area, the spine is bent or twisted and the ribs are expanded simultaneously.

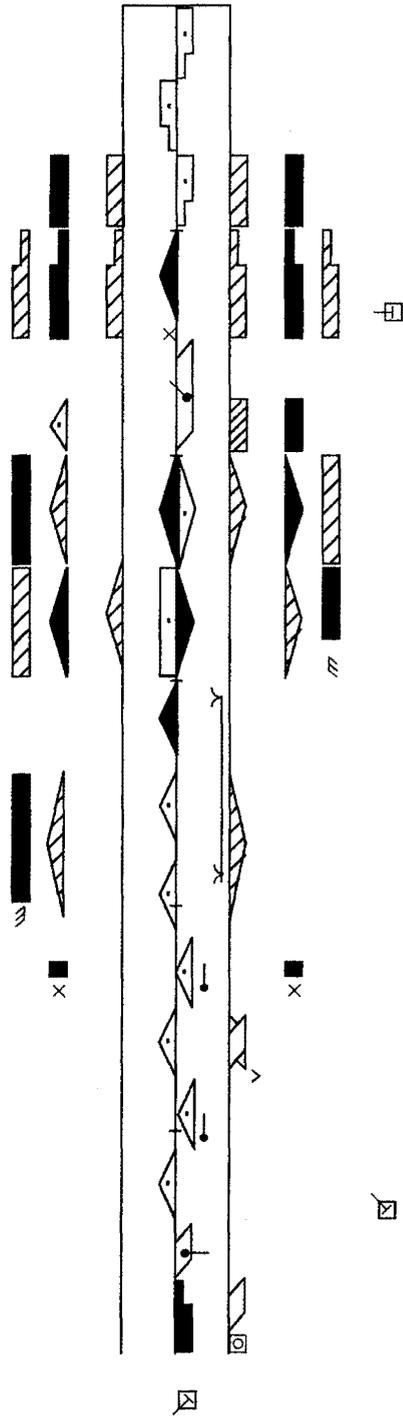
### **Inclusion of the upper body**

A simple inclusion bow placed in the third column is the **general indication** for the participation of the upper body in an arm gesture.

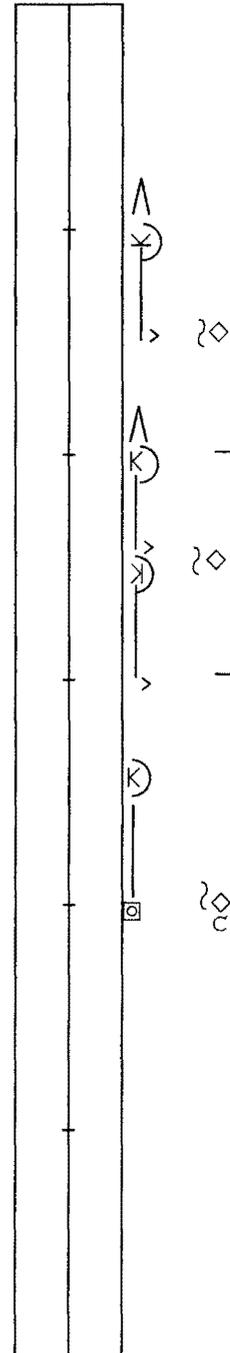
The kind of participation is left to the performer, who may use a participation in the way of upper body inclination or in pulling out a shoulder or perform both at the same time .

Extract from score: «Voltes »

Choreography: Catherine Diverres, 1986  
Notation: Jean-Marc Piquemal, 2002



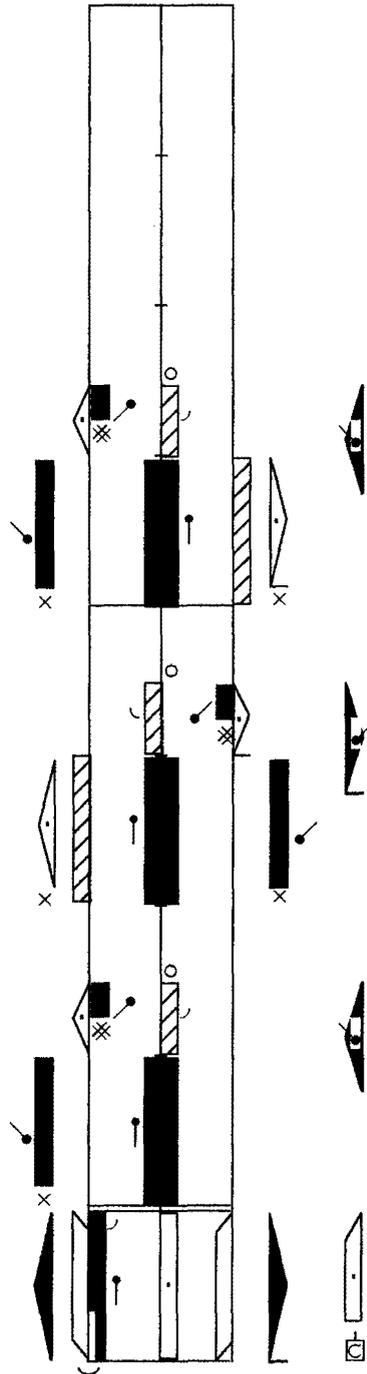
N°1 original version



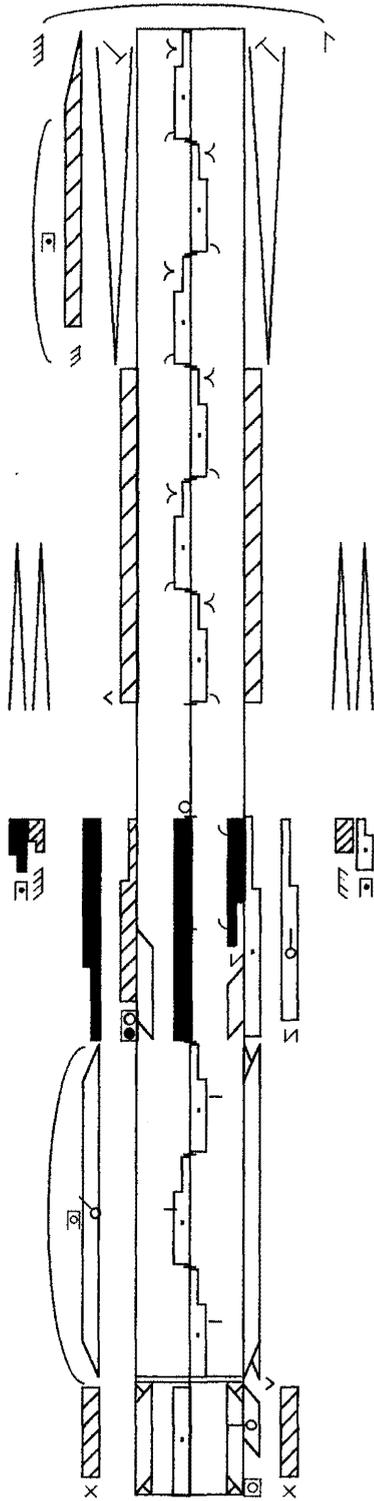
N°1' modified version

Extract from score: «Lac des Cygnes »

Notation : Gisela Reber, 1957



N°2 original version

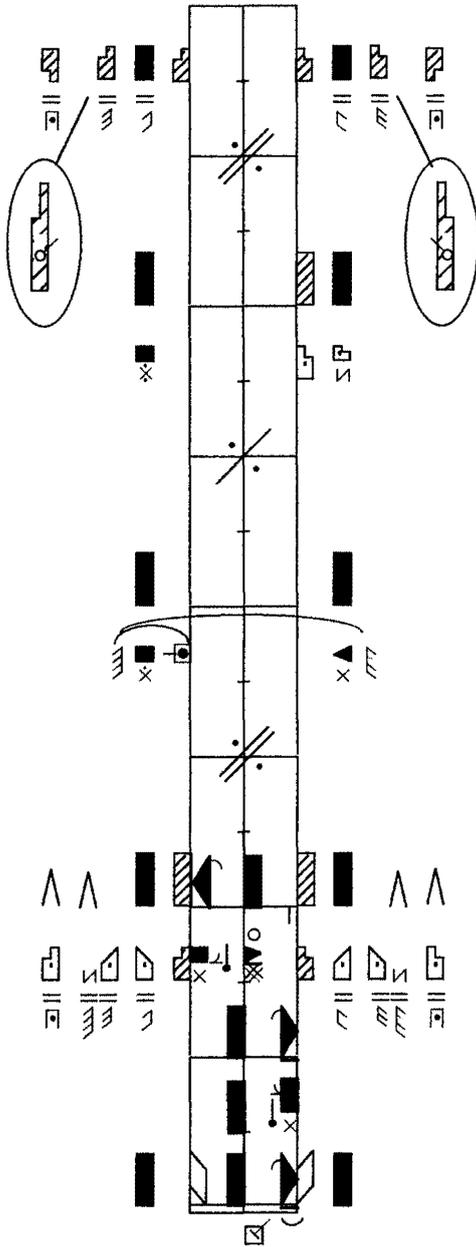


N°3 original version

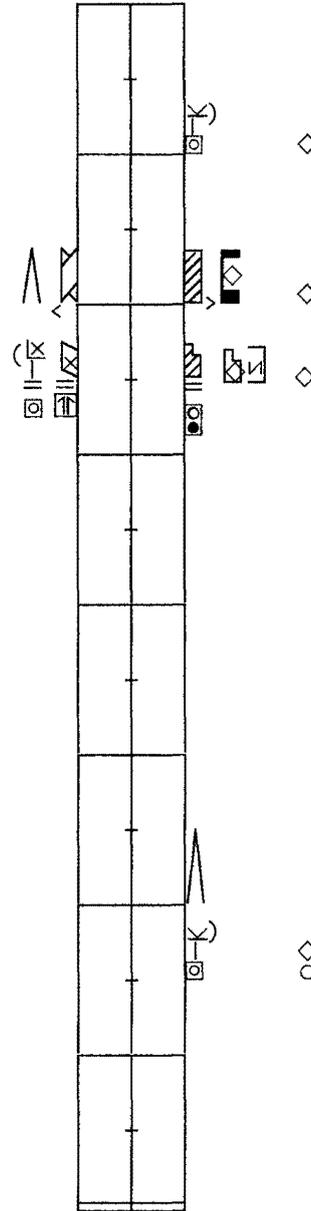
Extract from score : «Aunis»

Choreography : Jacques Garnier, 1979

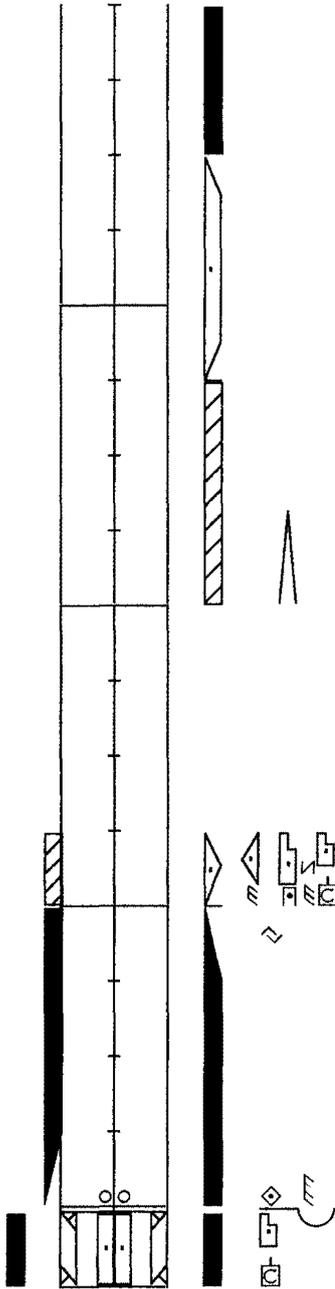
Notation : Simon Hecquet, 1995



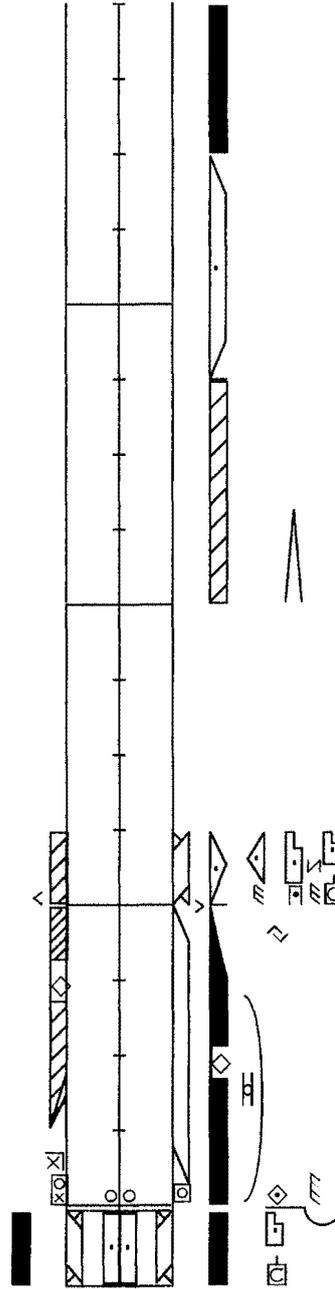
N° 4 original version



N° 4' modified version



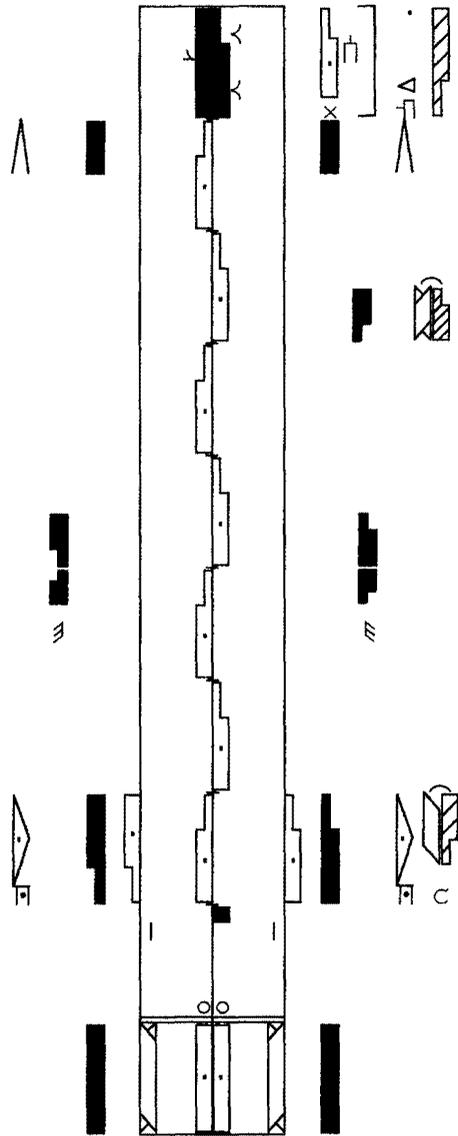
N°5 original version



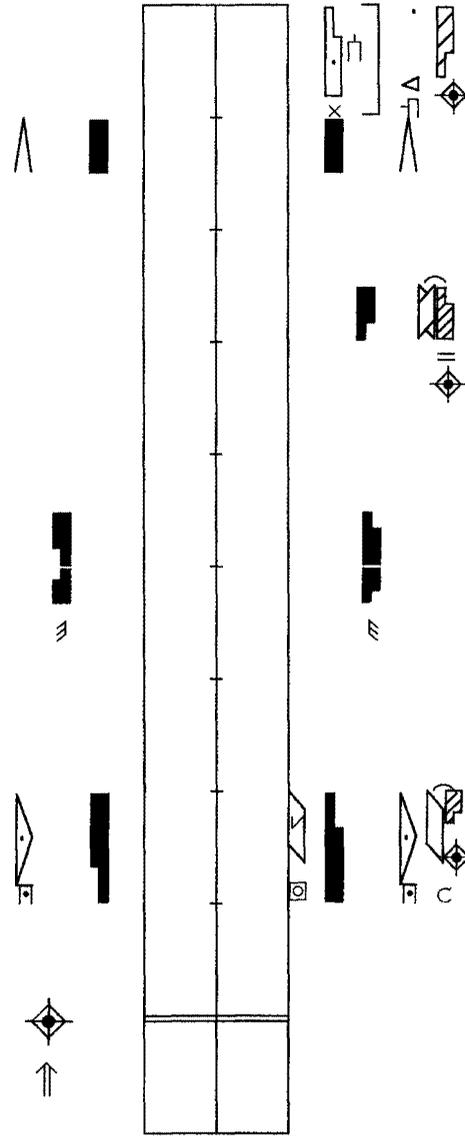
N°5' modified version

Extract from score : «So Schnell»

Choreography : Dominique Bagouet, 1990  
Notation : Béatrice Aubert, 1997



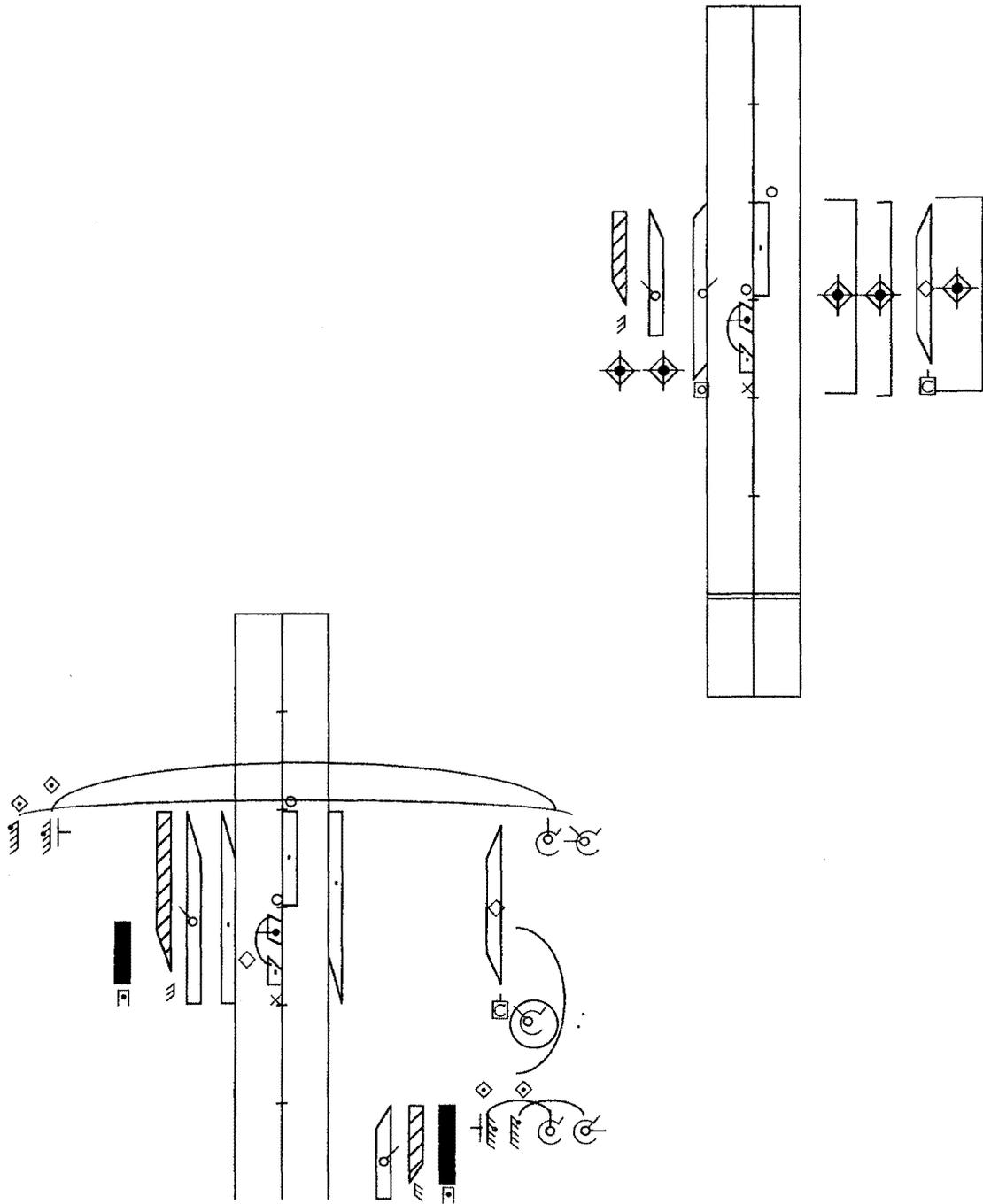
N°6 original version



N°6' modified version

Extract from score : «**So Schnell**»

Choreography : Dominique Bagouet, 1990  
Notation : Béatrice Aubert, 1997



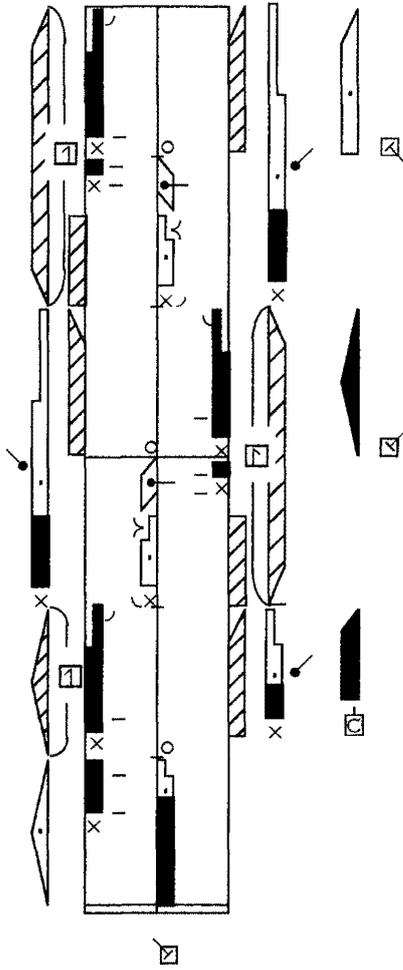
N°7 original version

N°7' modified version

Extract from score : «**Mythologie Plastique**»

Choreography : Ashley Page, 1995

Notation : Pascale Guénon, 1998



N°8 original version

## Appendix C:

### Ad Lib and Freedom of Interpretation

by

Karin Hermes

#### Content

- 1 Introduction
- 2 Purpose
- 3 Examples
- 4 Comparison with Music Notation
- 5 Questions / Discussion

#### 1 Introduction

This paper is based on the paper of Ray Cook *Indications for Freedom of Interpretation*, presented on ICKL, Twenty-Second Biennial Conference, 2001 held at Department of Dance, The Ohio State University and published in the proceedings. In the paper of Ray Cook the definitions are fully explained. In this paper I do not intend to repeat these explanations. To those who do not have the paper of Ray Cook: the full length paper is copied and available.

For the basic signs of the ad lib and its application the dictionaries of Kinetographie Laban and Labanotation can be consulted.

Though the arguments of Ray Cook are clear, the results of the reading session as well as my restaging experiences are showing that

- many applications of the ad lib signs are ambivalent
- the ad lib signs should not be confused with the wavy line.
- It seems important to repeat, as Ray Cook has already mentioned, that ad lib is often added if a movement does not quite fit the meaning of a symbol.

#### 2 Purpose

The purpose of this paper is to re-discuss the freedom of interpretation in the perspective of the needs of contemporary choreographers:

- 2.1 The movement is often not anymore codified. How can we capture the movement language and structure without overcharging the score and glossary?
- 2.2 Improvisation and/or improvised parts are used.
- 2.3 The choreography might base on motifs which can be used freely in their composition during the performance.
- 2.4 Choreographies often are performed on divers spaces (no traditional stage).

2.5 The timing (pulse) might be free for interpretation, either with the music or independent of the music.

2.6 Which demands arise from virtual reality and electronic composition techniques?

Improvisation within the artistic dance has its history and was most probably always to different extend used in creating choreographies. New is in dance history, that contemporary choreographers use structured improvisation systematically, also in performances that are not experimental.

2.1. to 2.5. could be described with a different approach: What determines the result of improvisation? What **IS** improvisation? \*Friederike Lampert analyses among others:

- the individual history, that everybody has lived and has inscribed in the body
- "Der Habitus" (best translation: Habit?), a term from Sociology, which means that a "Habitus" does inscribe unconsciously in the body. It can be changed to certain degrees, if the person becomes conscious about it. Dancers in the field of New Dance and Contact Improvisation have a different "Habitus" than ballet dancers. If a ballet dancer changes into the field of New Dance, the body will learn a new "Habitus". "Field-dropping" is a term for the learning to change fields and using different "Habitus".

The impact of such thoughts on the notation and on reading the score is maybe underestimated. To which extend should the notation explain style and approach, or in other words: the "Habitus"?

\*Friederike Lampert works on a PhD on "Improvisation im künstlerischen Tanz" (Improvisation in artistic Dance) at the University Hamburg.

### 3 Examples

The ad lib signs for discussion are pointed out with dotted line square.

#### 3.1

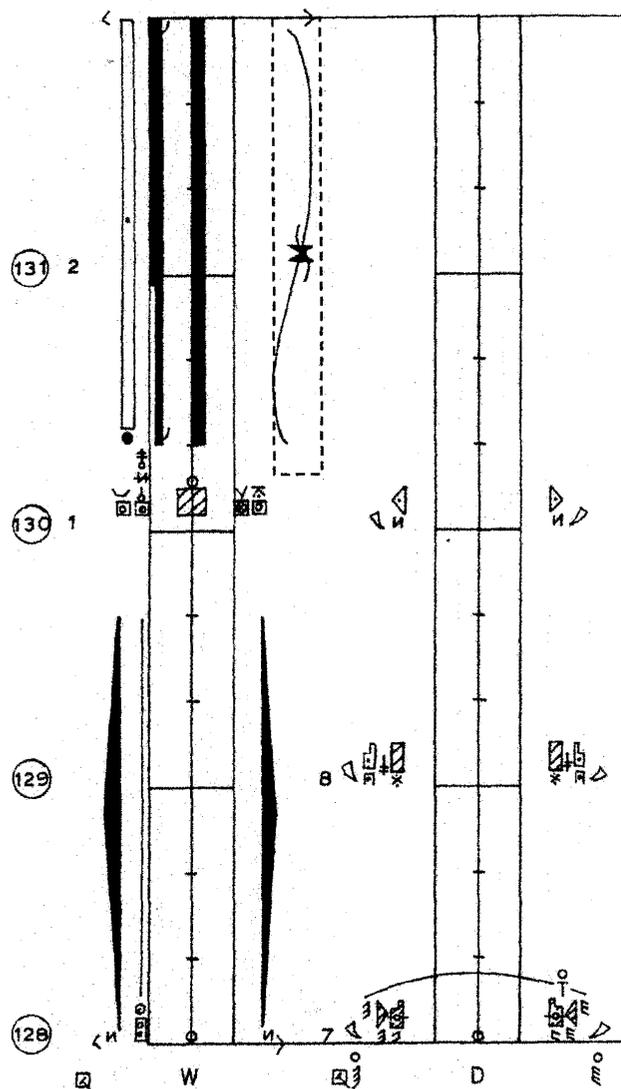
*The Green Table, Choreographie (1932): Kurt Jooss*

Notation: Gretchen Schumacher

Edition: Ann Hutchinson Guest, Routledge, New York, London, 2003

Significations of the used ad. lib signs are explained in the glossary. I have copied these explanations at the beginning of each example.

#### 3.1.1 Example: Freedom in timing



Theoretically freedom in timing means that the interpretation can be varied as the interpreter decides. In this case – the ad lib. in timing continues for four more measures - I assume the movement should be done more or less in the timing written.

( Practical demonstration of the movement with the following movements. )

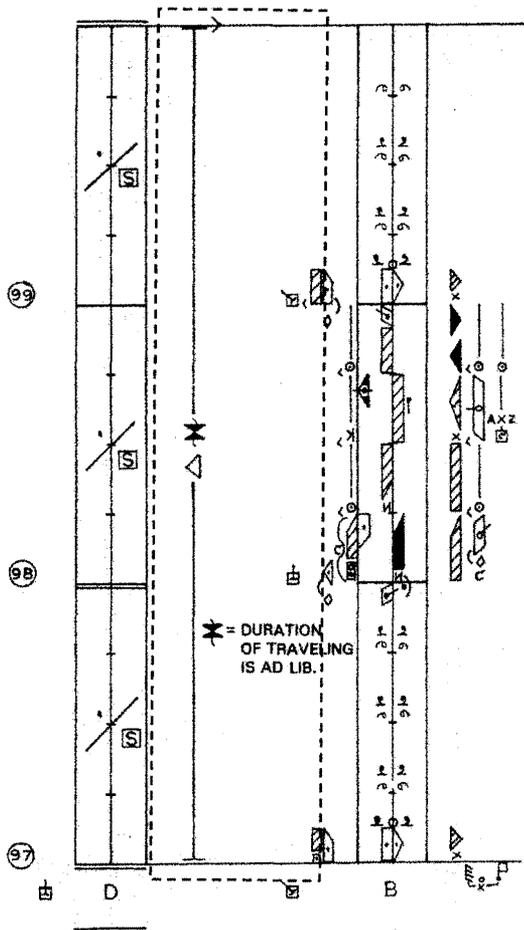
The more or less is a “grey field”: These “grey fields” needs discussion.

We agree, that

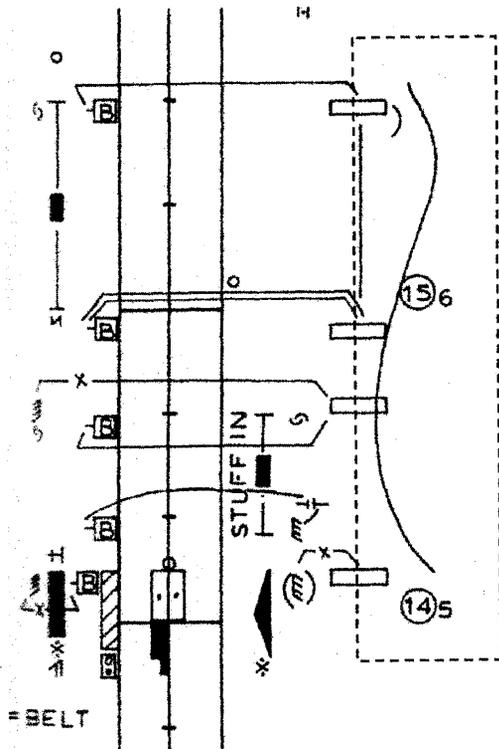
- Ad. Lib. signs have to be understood in the context.
- A notation and/or restaging is done to serve the choreographers wishes.

But are we able to do so in these grey fields, in a different time and with another “habitus”?

3.1.2 Example: Duration of travelling is ad lib.



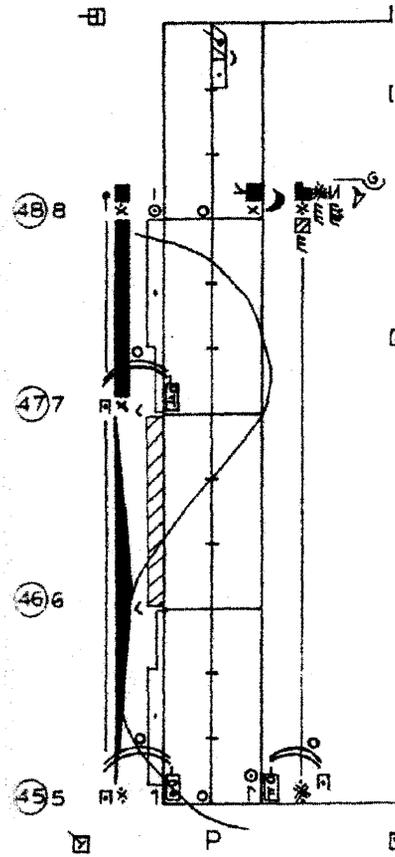
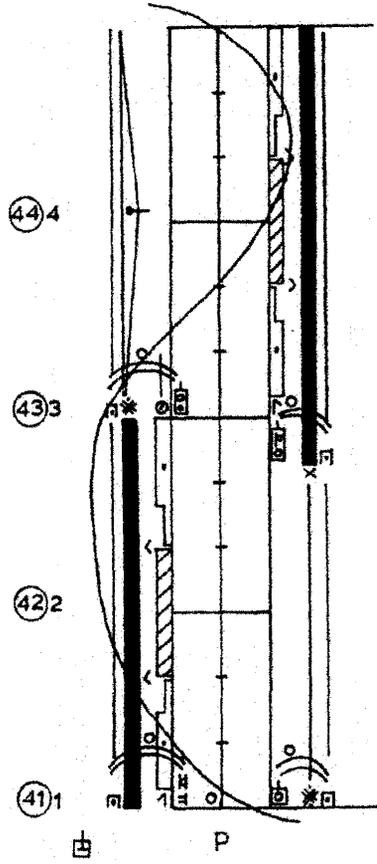
3.1.3 Example: Freedom in performing the movement.



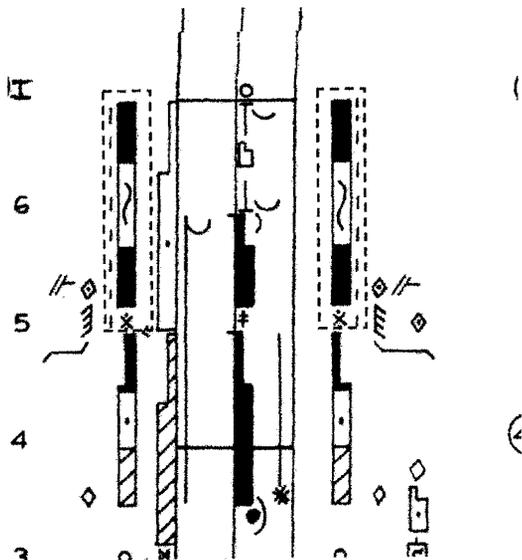
Again the question which degrees of freedom are given?

What are the differences between this example and the following?

3.1.4 Example: Freedom to perform approximately the given actions.



3.1.5 Example: Ad lib within the sign of direction .

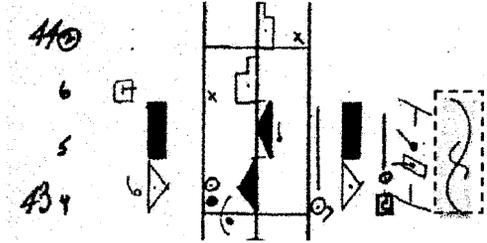


**3.2**

*Falling Off the Back Porch, Choreography(1983): Clay Taliaferro*

Notation: Mary Corey (1983, 1984)

3.2.1 Example: Freedom in timing.



Is it necessary? (Especially considering the tempo.)

Is it necessary for the choreographical structure or freedom of interpretation?

3.2.2 Example: Freedom in timing

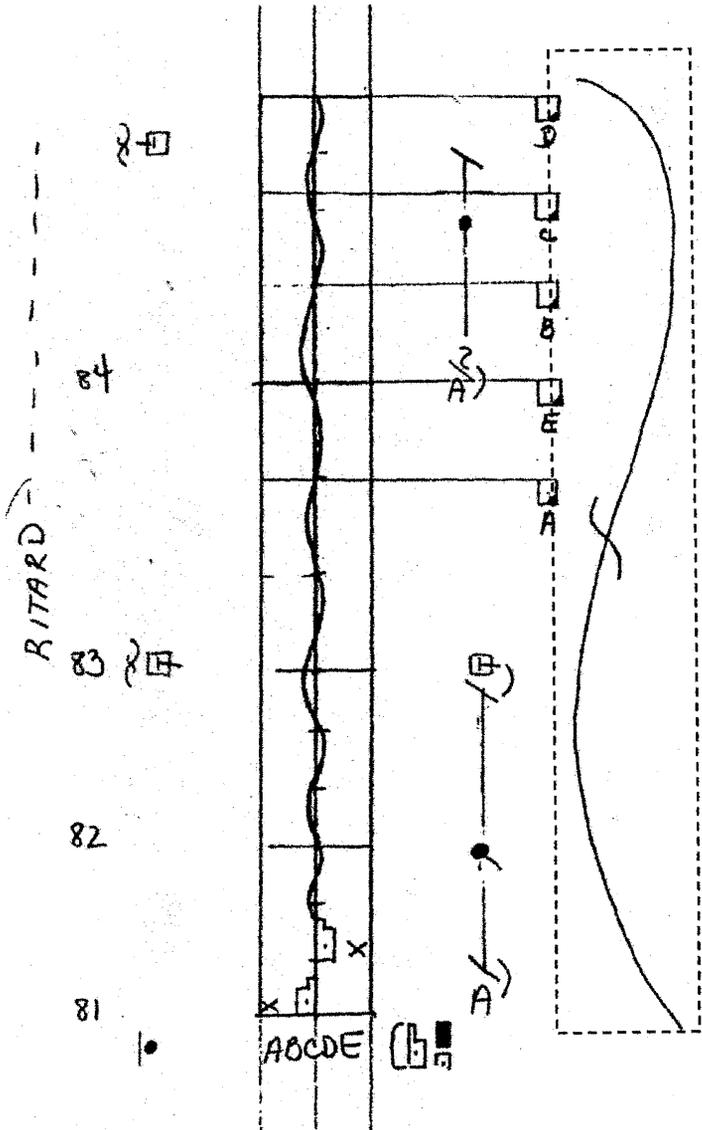
Handwritten notes and musical notation for measures 70-93:

- 70: *Join as fast as possible*
- 71: *Go from high to low*
- 72: *A whirlwind*
- 73: *Less energy*
- 74: *Hesitant*

The notation includes a staff with notes, rests, and dynamic markings. A large dashed box encloses the notation from measure 70 to 93. A large curved line is drawn below the dashed box.

To which extent is the freedom in timing meant? Musically I would understand that the pause in measure 92 should be done? The triple rhythm of the steps in measure 92 : how important is this? (practical showing)

3.2.3 Example: Freedom in timing.

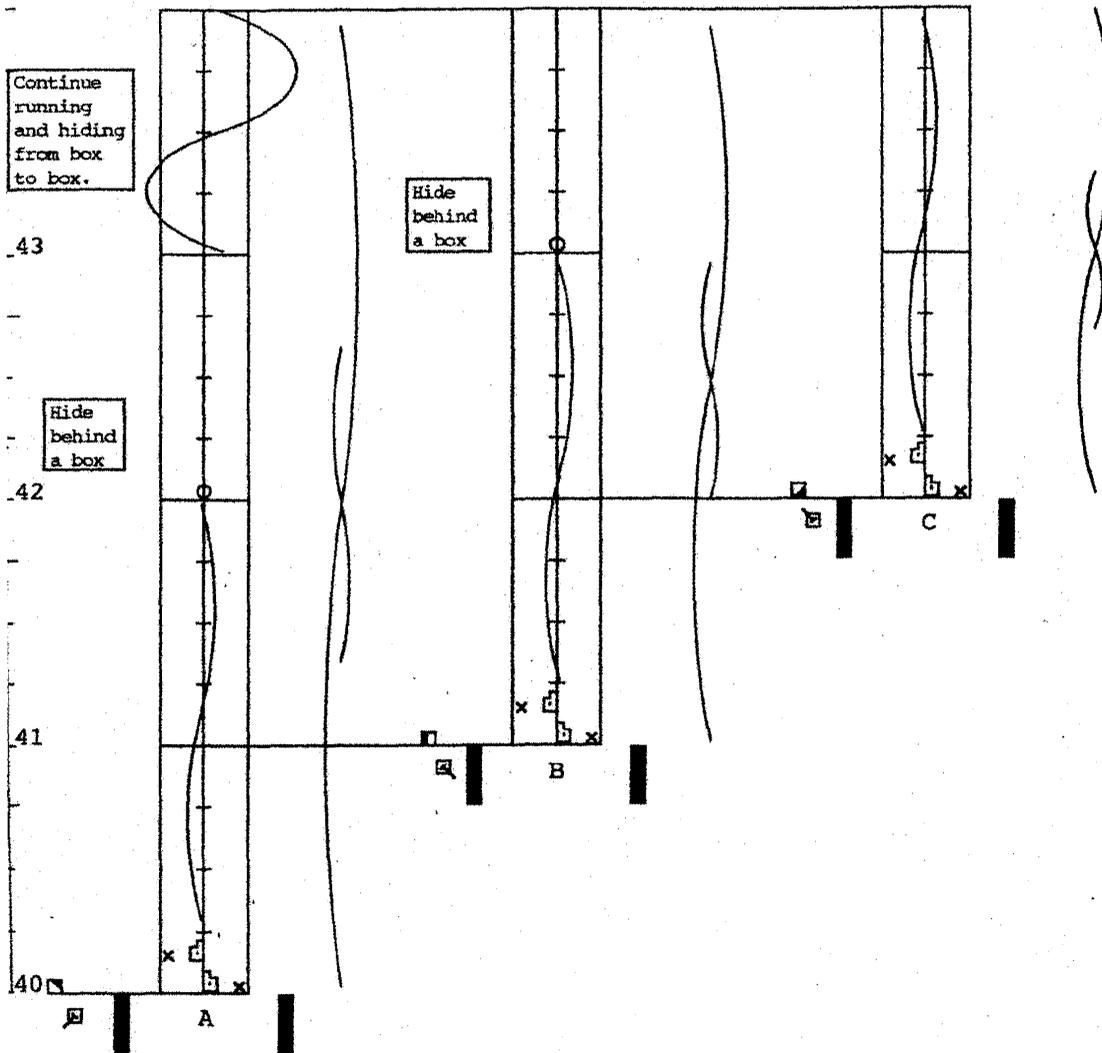


Assuming that the canon of disappearance should be done as written? Again: which degrees of freedom are given?

## 3.3

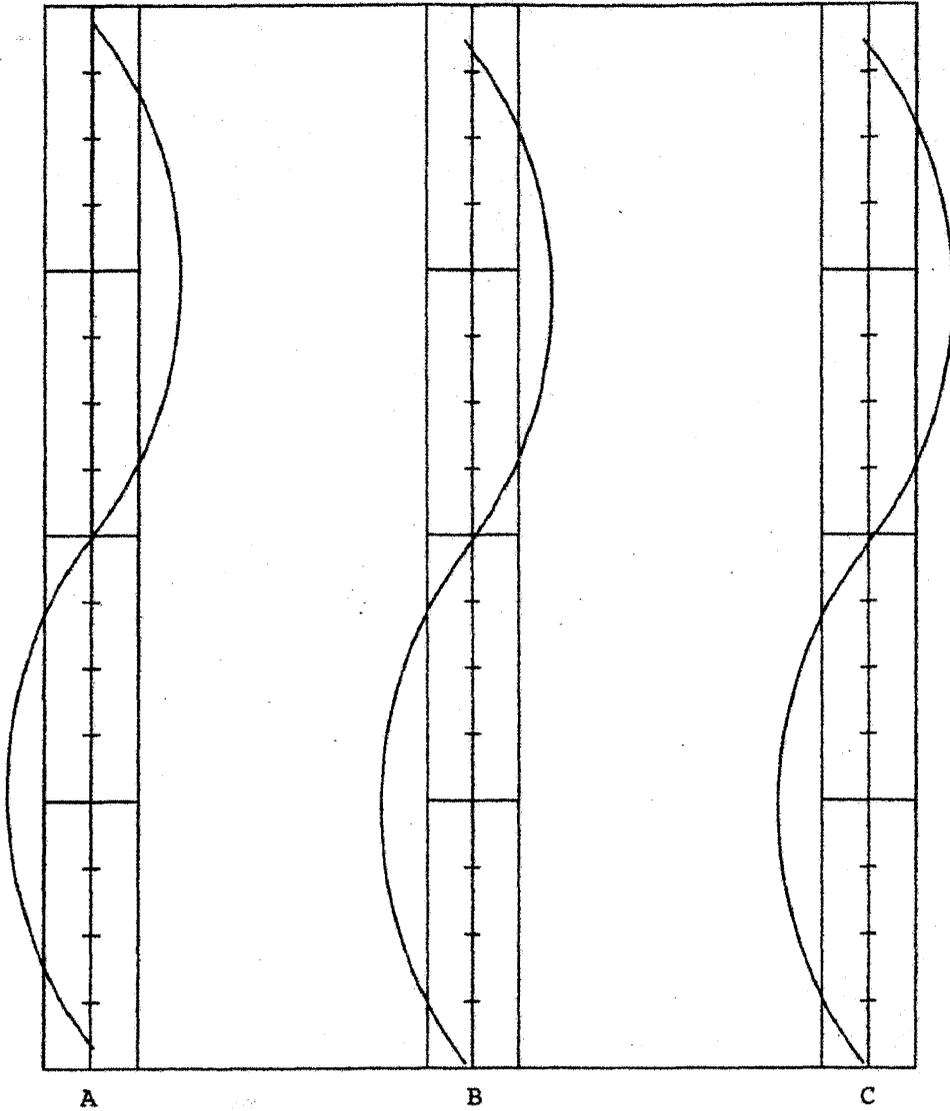
*How long Brethren?*, Choreography (1937): Helen Tamiris  
 Notation: Leslie Rotman, 1995

3.3.1 Example: With so much freedom the difficulty arises that we "too often interpret the symbol the way we were taught." (Ray Cook). Can the other sections of the score, which are clearly written, give enough information on context and style to be able to deal with this freedom? We know, free running (or walking) on stage is most difficult. Is it possible to serve the choreographers intentions with so much ad lib?



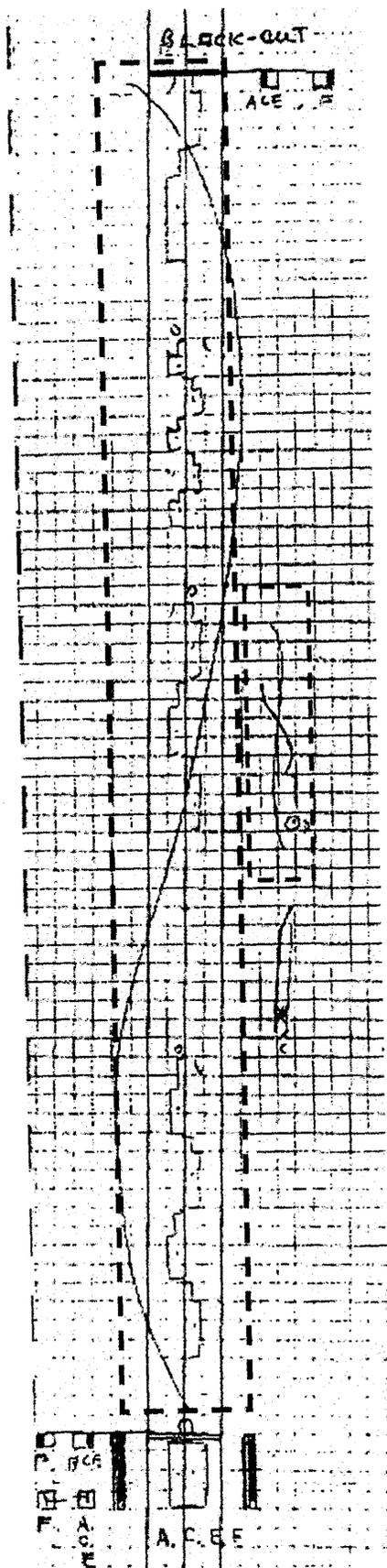
The dancers run from box to box, trying to hide from the spotlights. The spots flash off and on the boxes randomly.

44 Help build rail can't  
to do I read at for riding tag  
45  
46 mo talks my  
new bet his min t  
47 bits rough  
to way



Dancers continue running and hiding.

**3.4**  
**Rooms, Choreography (1954),: Anna Sokolow**  
**Notation : Ray Cook (1967-1975)**



3.4.1 Example: General ad lib., free improvisation. The freedom of timing is partly superposed. Does this indicate that the free improvisation without the ad lib. for timing should keep the precise timing /rhythm – which would not anymore be a general ad lib.?

### 3.5

***Artifact II, Choreography (1984) : William Forsythe***  
**Notation : Sandra Aberkalns, 2000**

Colors show how freedom of interpretation is used:

**Red:** Indicated Tasks (Structured Improvisation. Words are used. These words need to be used by the stager. The dancer needs to work it out for themselves. If the dancers have problems, the stager may show what is notated. Once the task is understood it should never be done the way either in rehearsal or performance. It is important that these sections remain fresh for the dancers as well as the audience.)

**Black:** Indicates Consistency (As any other notated work. Sandra Aberkalns writes: The notation has a build in understanding that there is the possibility of some discrepancy due to individual training, technical ability or physical limitations.)

**Blue:** Indicates Choices (The material should be taught as written. The color blue cues the stager as to where the dancer may/can make choices that may be different from what is written. The dancer is not required to make choices at all. Numbers in Hexagons correspond to a similar number below the staff.)

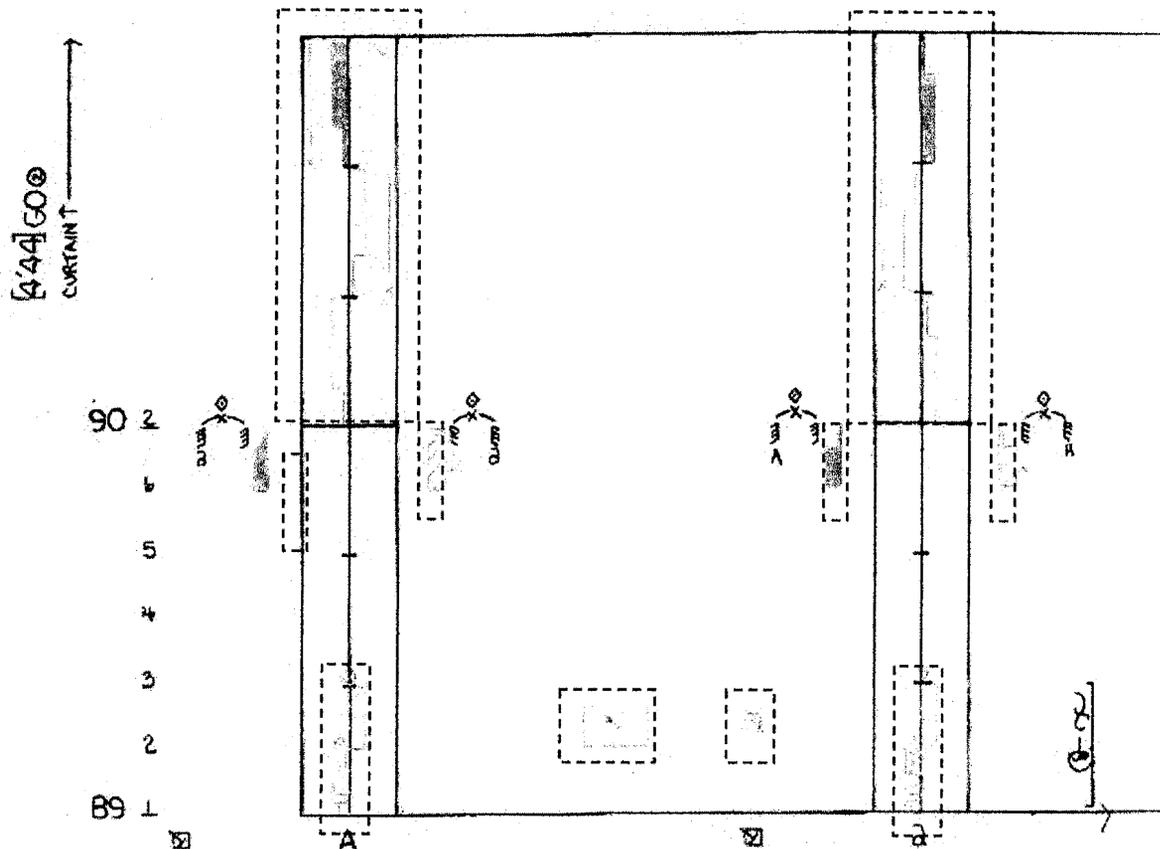
The introduction includes explanations on Biography, Background Information, Cast list, Rehearsal Info, Style, Notes to the stager, Music, Costumes, Set & Lighting, Photographs & Video, How to read this Score, Notes to the Stager and has as detailed glossary. The use of the Ad lib signs are there explained.

## 3.5.1 Example:

**Red:** Indicated Tasks (Structured Improvisation. Words are used.)

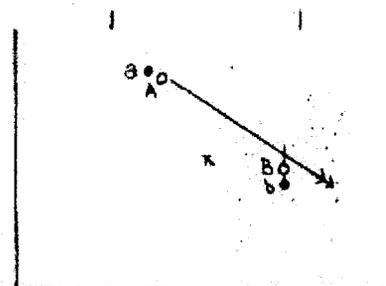
**Black:** Indicates Consistency (As any other notated work.)

For printing without color: the dotted line points out the signs with red color.

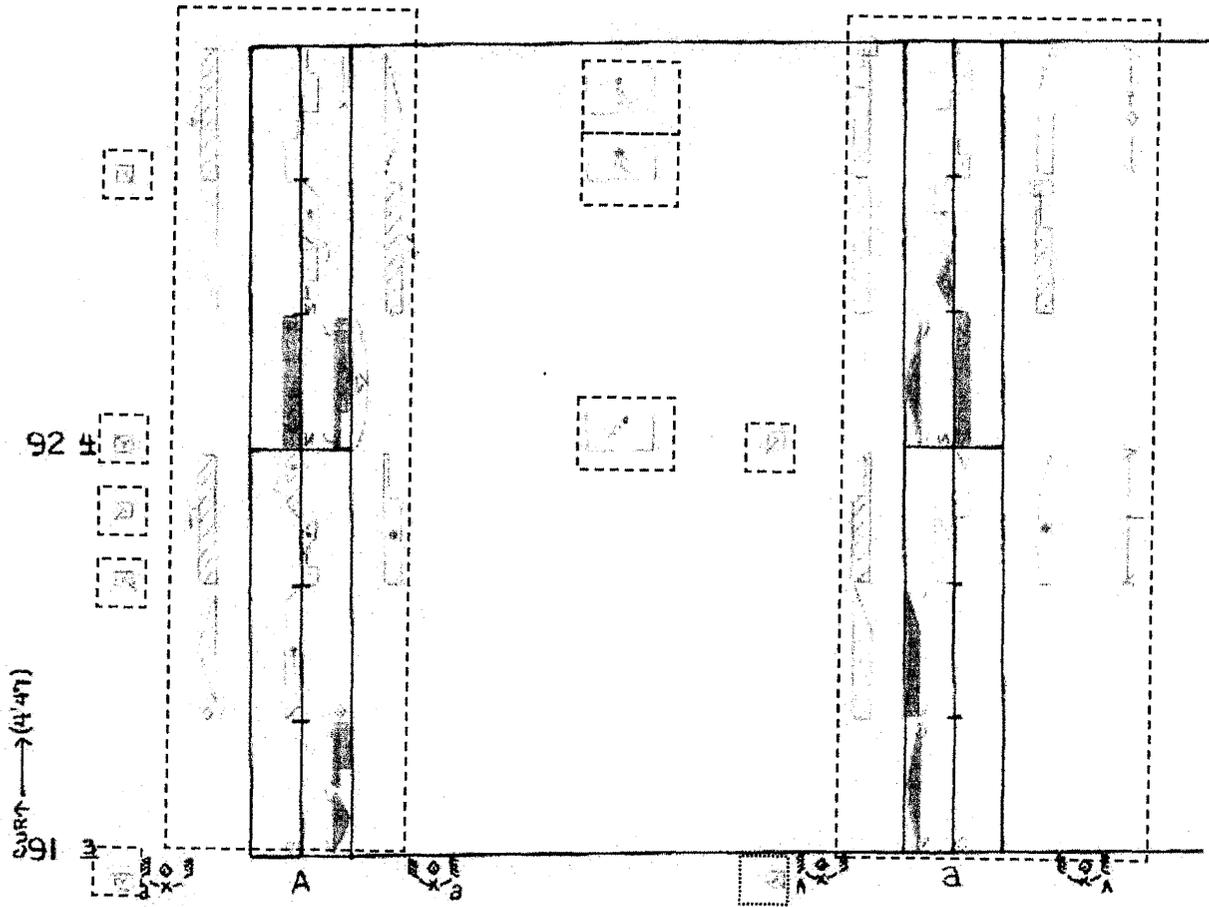


#### Improv. Tasks

- The couple must already be moving as the curtain comes up.
- This is not like their first improv (p. 12) which was more "musically active". This sequence is smoother with continuous travelling.
- Couple should not let go of each others hands. If they do get too tangled there may be a momentary release, but the release should be discreet and reestablished as quickly as possible.
- To retain contact the relationship between the dancers will/should constantly shift.
- There is little level deviation.



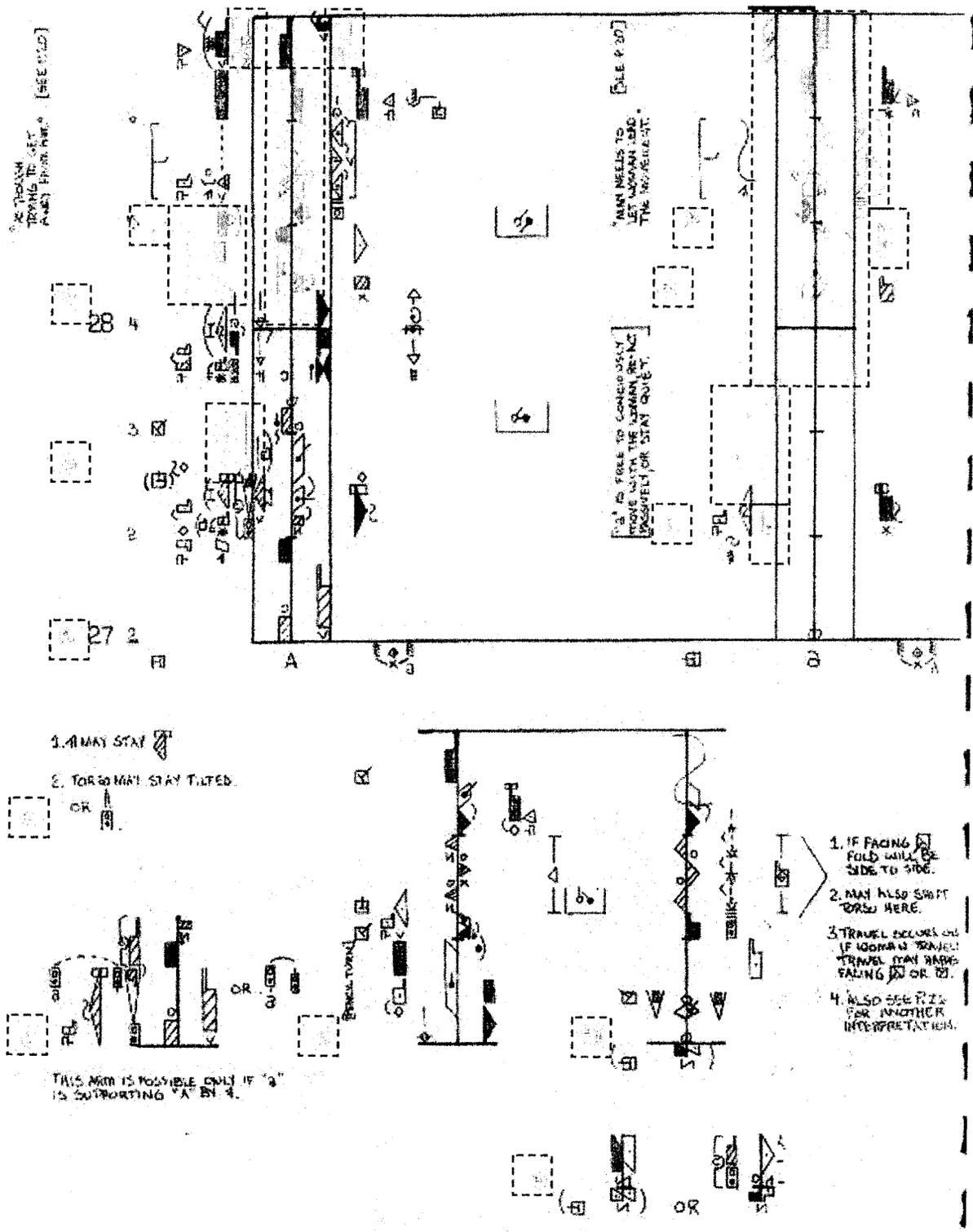
90 - 95



3.5.2 Example:

**Blue:** Indicates Choices For printing without color: the dotted line points out the signs with blue color.

**Black:** Indicates Consistency (As any other notated work.)



3.6

**DUO-Variationen, Choreography (2004): Karin Hermes and Oliver Dähler**  
**Notation: Karin Hermes, 2004**

3.6.1 Example: Notation: Motifs are used as choreographers wants. The floorplan shows the performance stage which is not traditional stage.

The image contains handwritten notation on a grid background. At the top center is a floor plan diagram of a stage, which is a rounded rectangle containing a circle, two squares, and a horizontal arrow with a diagonal slash. Below this, the text reads: "Motifs 1-4: folgen floorplan. turns: timing ad lib & [diagram]".

On the left side, there are two vertical notes: "Music score [8] page 14" and "Dancer uses own parts".

The main part of the notation consists of four motifs, each with a diagram and a description:

- Motif 1:** Diagram shows a vertical bar with a square and an arrow. Note: "Motif 1 (im Anschluss zum Motif 2)".
- Motif 2:** Diagram shows a vertical bar with a square and an arrow. Note: "Motif 2 (im Anschluss zum Motif 1)".
- Motif 3:** Diagram shows a vertical bar with a square and an arrow. Note: "Motif 3 (siehe oben) (nur einmal)".
- Motif 4:** Diagram shows a vertical bar with a square and an arrow. Note: "Motif 4 (siehe oben) (so oft wie möglich)".

At the bottom left, there is a circled "F." and the text "Motif 1-4: 2 #".

At the bottom right, there is a note: "Use silences between motif 1+2" with a vertical line and a square symbol.

#### 4 Comparison with Music Notation

When Daniel Glaus\* was asked how he deals with the freedom of interpretation he is using in his musical compositions, he answered: *“I enjoy coaching the musicians before a concert; for the parts that allow more freedom of interpretation, but also for the interpretation of the fully written score. I know, that if I can not coach, I have to deal with a interpretation – specially for the improvised parts – that may be different from my own imagination. But this can be very interesting.”*

*“I do not see any reason why adding new or other signs to the notation system. They will not solve the problems of the freedom of interpretation. I often use words to explain improvisational parts.”*

Other composers of Neue Musik (New Music) use graphical charts to show their musical intentions. In Neue Musik Improvisation is part of professional practice and studies. Improvisation is also understood as a logic continuation of a long history of musical improvisation.

In comparison with music notation we need to be aware that the music notation and the movement notation have a different history and due to that different established processes of creation and performance.

\*Daniel Glaus: Composer, 1957 born in Bern. One of the versatile and most recognised Swiss Composers. He is organist in Biel and teaches theorie and music of the 20. century at the Hochschule für Musik Zürich. Cooperation with Karin Hermes since 1999.

4.1 Example: *Il y a une autre espece de cadence...*

- Freedom of Interpretation written with spottet, irregular lines and pointed out with dotted line square.
- Comparison of the dotted lines shows that the way they are written indicate the composer's intensions.

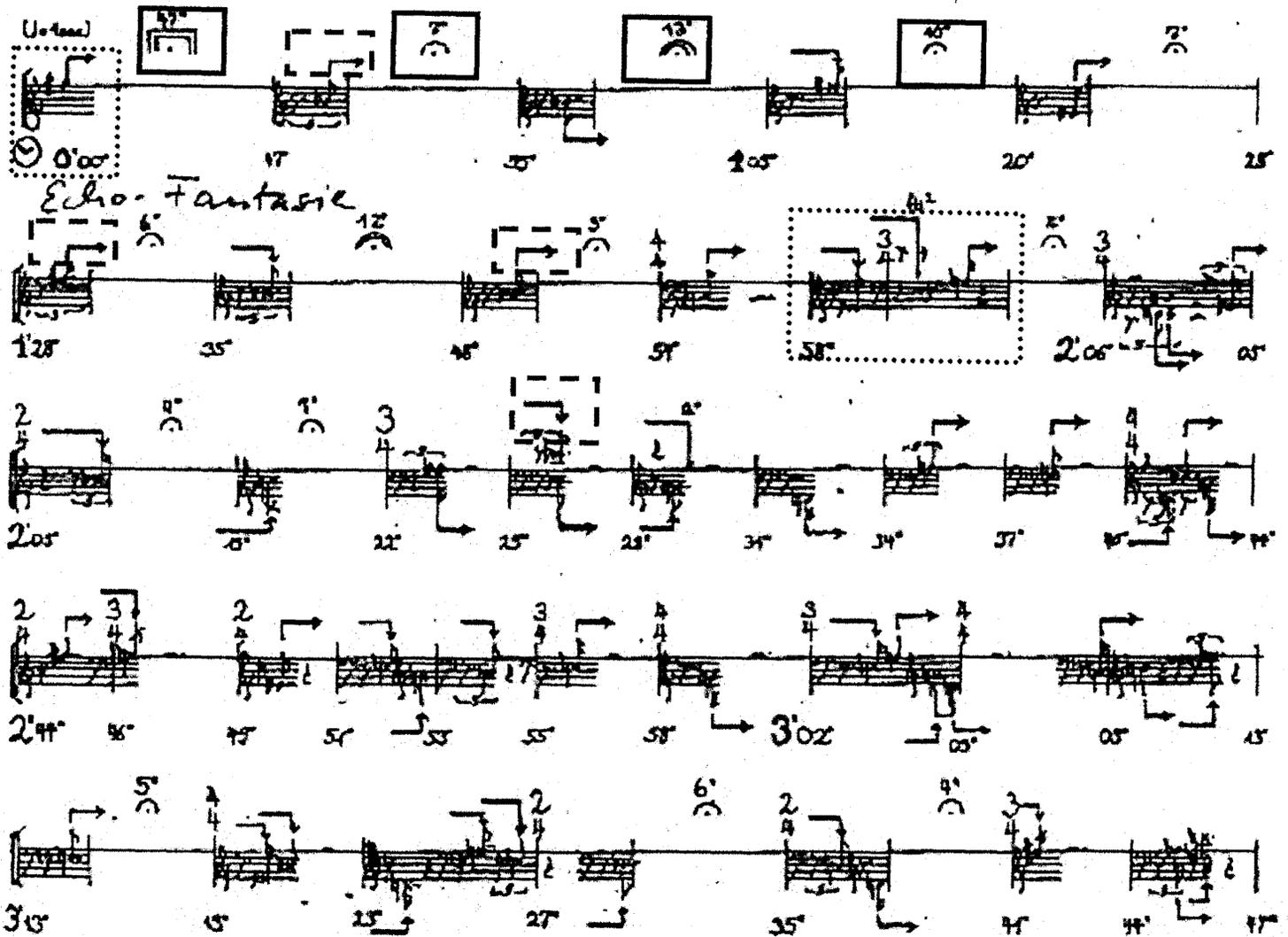
Partita seconda

The image displays a handwritten musical score for a piece titled "Partita seconda". The score is written on multiple staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several annotations and markings throughout the score. A box labeled "absence" is placed above a section of the music. Another box labeled "indécadence 1" is placed below a section of the music. The score is characterized by irregular, dotted lines and spottet notation, which are used to highlight specific musical elements and the composer's intentions. The overall appearance is that of a working draft or a manuscript with significant editorial or interpretive markings.

4.2 Example: *Echo-Fantasia*:

The Composition is based on

- Motifs: pointed out by spotted squares 
- précis timing: pointed out by squares 
- indications for interpretation, which allow certain freedom by dotted squares 



The image displays a handwritten musical score for a piece titled "Echo-Fantasia". The score is written on five staves. The first staff begins with a tempo marking "(Vivace)" and a time signature of 3/4. The score is annotated with various symbols: solid squares, dotted squares, and dashed squares, which correspond to the legend above. These symbols are placed above or below the notes to indicate motifs, precise timing, and interpretation instructions. The score includes numerous musical notations such as notes, rests, and dynamic markings. Time stamps are provided at the beginning of several measures, including 0:00, 1:28, 2:05, 2:44, and 3:02. The title "Echo-Fantasia" is written in cursive across the second staff. The overall layout is dense with musical notation and annotations.

4.3 Example: *Kulla*:

- timing: shown in lines and dotted lines, here pointed out by squares
- words are used to describe qualities, here pointed out by squares with dotted lines

Brüchig  
hauchig, rauher Ton  
unstabile Tonhöhe  
parlando

geflüstert

einatmend

einatmend

einatmend

parlando (kaum hörbar)

DOMINANTE DIONOTIENEN HEIN  
(Nur, nur einmal)

DOMINANTE DIONOTIENEN HEIN  
(Nur, nur einmal)

DOMINANTE DIONOTIENEN HEIN  
(Nur, nur einmal)

words:  
 Brüchig, hauchig, rauher Ton, unstabile Tonhöhe, quasi vivente:  
 geflüstert  
 einatmend  
 parlando (kaum hörbar)  
 rau, nur einmal

4.4 Example: *Trilogie I* : „Am Anfang war der Logos...“:

- Improvisation on chords, here pointed out by squares
- Qualities explained by words, here pointed out by squares with dotted lines
- Precise timing by time indications, here pointed out by squares with spotted lines
- Indications for Kinetography Laban are handwritten in music score and necessary for Kinetography score, since there are no measures.

**Anmerkung:**  
 Bei der Ausführung der improvisierten Abschnitte ist darauf zu achten, dass jegliches Pulsieren und jegliche Gleichmässigkeit vermieden wird.  
 Die Wirkung muss eine sehr freie sein.  
 Die zeitlichen Proportionen sind möglichst genau inne zu halten.  
 Die «Ton-Reservoirs» sind immer ganz auszuschöpfen.

Fl. 4', 2' + Ged. 8'

vereinzelte Staccatoföne unregelmässig angeordnet. Töne dürfen mehrere Male gebracht werden.

nach und nach immer längere Tondauern.

Fl. 8', 4'

19" 4"

*Reprise des Thème A*

-8' +8' -8'

durch kurze Pausen unterbrochene Liegetöne (Pausen nicht regelmässig).

etwas weniger dicht (5 - 7 - stimmig).

Pausen werden länger. Töne kürzer.

bei den einzelnen Tönen zu verschiedenen Zeitpunkten).

gleiche Spielart wie vorher.

weniger dicht (4 - 6 - stimmig).

-16' 5" 4" +16' 2" -16' 8"

3 - 5 - stimmig

ziemlich leichter Satz viele Pausen 2 - 4 - stimmig

11" +16' 1" -16' 13"

→ Karin give coat to Oliver : see charo. score →

**5 Questions / Discussion**

More freedom for interpretation is connected with more constraints.

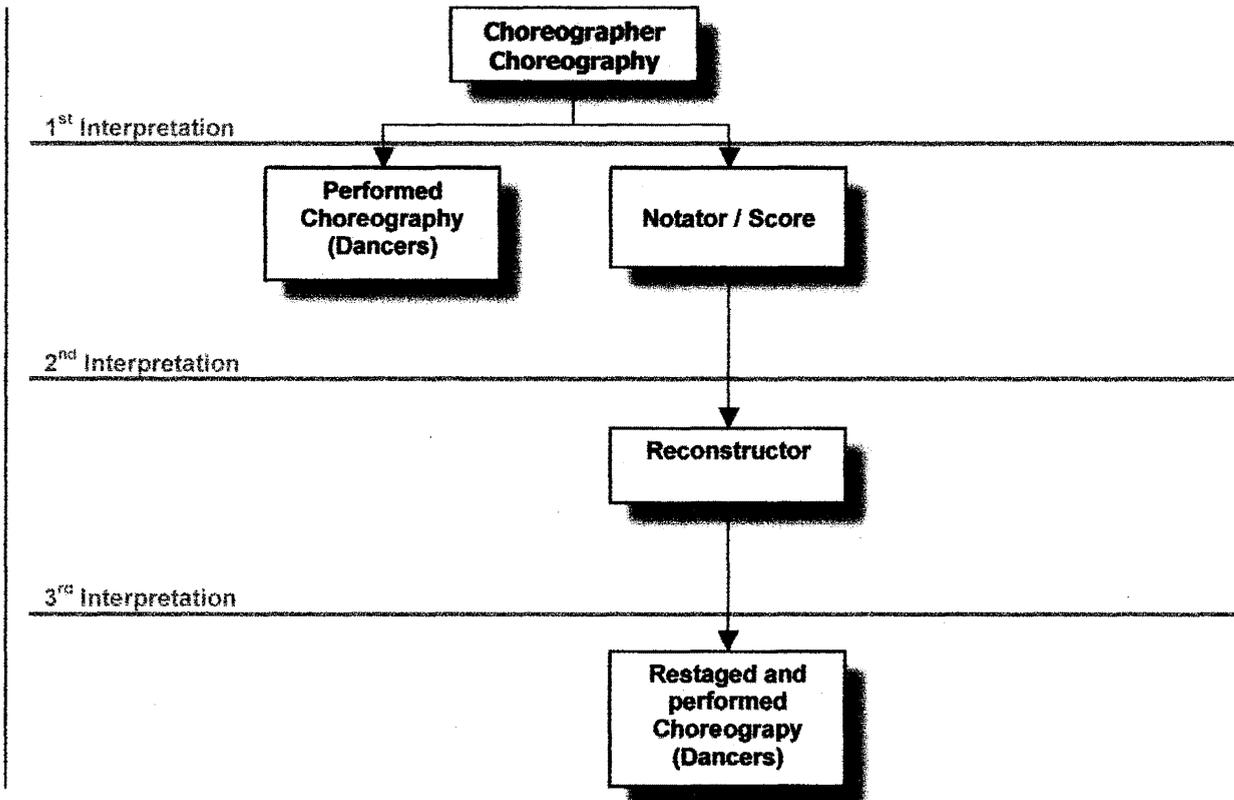
5.1. **Choreographical structure and Interpretation: How can we distinguish the structure of the choreography from the interpretation?** In *Schriftanz* of 1930 Fritz Klingenbeck writes about the importance to clearly distinguish between the choreographic structure, the interpretation and the style. My question is: how? In the opinion of Klingenbeck often too many details are written which means that the choreographic structure is confused with the interpretation.

The interpretation of the notator/the notation is one part. The other is the interpretation of the dancers. Techniques such as release technique, contact improvisation have influenced the choreographic creations of today. In these techniques much responsibility is left to the dancers. **The structure of the choreography is often by purpose build on the interpreter.**

Do we need to work on the development of the analysis practice, the development of criteria to distinguish between the structure of choreography and the interpretation and / or the the development of our notation system considering the specific needs of the contemporary choreographical creation?

Ray Cook writes in *Dance Director* that you only know the choreography if you read the score. No matter how many interpretations you have seen.

But unless the choreographer writes his own score the score represents a 1<sup>st</sup> level of interpretation:



- 5.2. **Concerning Improvisation and the approaches of LN and KIN:** A. Knust does not use the word improvisation throughout his dictionary. Hutchinson Guest does use the word **improvisation** in explanations of *Similar* as part of the *Analogy signs*. In this aspect LN and KIN do seem to build on the same logic. (?)
- 5.3. **Written texts (words):** Which importance has the glossary? Is it the task of the notator to publish a detailed introduction, explanations of the style, etc.? How much information should be in the score? If we see music-literatur: often only the score is published. (Assuming that we want to continue building dance-literature editing.)
- 5.4. We all have our “**black fields**” and our “**habitus**”. To which extend is it the task of the notator, but also the restager, to analyse these ? (See also 5.3.)
- 5.5. **New signs and new thinking:** New signs will not solve the problems of freedom of interpretation. But do we need **new models of thinking or new systems**, such as the *Choreutic Unit / Manners of Materialisation* from Valerie Preston-Dunlop? Or developing a **method of writing movement motivation**. Ann Hutchinson defines:
- the aim of movement
  - the reason why it takes place
  - the idea behind it
  - what it is trying to express

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**Choreographic Scores**

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*How long Brethren?*, Choreography: Helen Tamiris, 1937, Notation: Leslie Rotman, 1995  
*Temple*, Choreography: Alwin Nikolais, 1979, Notation: Gretchen Schumacher  
*Falling Off the Back Porch*, Choreography: Clay Taliaferro (1983), Notation: Mary Corey (1983, 1984)  
*Rooms*, Choreography : Anna Sokolow (1954), Notation : Ray Cook (1967-1975)  
*The Green Table*, Choreographie: Kurt Jooss, Notation: Gretchen Schumacher, Edition: Ann Hutchinson Guest, Routledge, New York, London, 2003

**Music Scores**

*Il y a une autre espece de cadence...*, Daniel Glaus, 1984  
*Echo-Fantasie*, Daniel Glaus, 1994  
*Kulla*, Daniel Glaus, 1992  
*Trilogie I* : „Am Anfang war der Logos...“, Daniel Glaus 1983

**Appendix D:****A PROPOSAL FOR NEW SYMBOLS  
FOR THE HEAD AND ITS PARTS**

Revised Draft 11/11/01

Submitted by Carl Wolz

Computer graphics by Mira Kim, using LabanWriter 4.4

**1. Rationale**

- 1.1 In the Laban System, the symbol for the head, a letter "C," is theoretically inconsistent with the analysis used for other body parts. The letter "C" represents the Latin 'caput' which means head. In a universal, international system, initials of words from a written language seem out of place.

**2. Proposal**

- 2.1 The primary proposal is for a new basic symbol for the head. The new symbols for the head and its parts as described in this paper are proposed for consideration for use in the Laban System. This proposal follows principles presented in Knust and Hutchinson. The use of these new symbols follows standard rules of writing in the current system.

**3. Symbol for the Head**

- 3.1 The derivation of the new head sign is related to those for the chest and pelvis. For the three body masses connected by the spinal column, in the normal standing position, the pelvis is low, the chest is middle and the head is high. Since the circle for the pelvis is shaded black as in low level, the head circle could be shaded with high level diagonal lines as in Fig. 3a. These lines could be reduced to one symbolic line as in Fig. 3b. This, however, looks like the reverse of the international sign for "Don't!" as in Fig. 3c.
- 3.2 Therefore, it is proposed that instead of a diagonal line, a straight vertical line be used inside the circle as in Fig. 3d. It divides the head, which is clearly bilateral, into right and left, leaving space for the writing of modifiers. The evolution of symbols is shown in Figures 3a, 3b, 3c and 3d.



3a (no)



3b (no)



3c (no)



3d (yes)

3.3 The three body blocks connected by the spine would be:

Head	
Chest	
Pelvis	

#### 4. Pre-sign for Head Movements

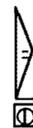
- 4.1 As in current practice, pre-signs for head movements are used for tilting (Fig. 4a.), rotating (Fig. 4b.), shifting (Fig. 4c.), and facing (Fig. 4d.). To be consistent with the way of writing pre-signs for the whole torso, chest, pelvis, etc., the head symbol should be placed in a square area sign. A tick mark is used for facing.



4a. Tilting.



4b. Rotating.



4c. Shifting.



4d. Facing.

#### 5. Basic Symbol for Parts of the Head

- 5.1 The basic symbol for the parts of the head would be the symbol in Figure 3d. The three basic sets of relationship pins--high, middle, low--are used to modify the basic symbol. Because of difficulty in reading when attached to the head circle, the middle level pins would have only the tick mark and not the flat head of the pin. The white and black circles would be used for the high and low zones; however, since the placement of the pin on the basic head symbol shows its direction (toward top of the page for forward, etc.) it is not necessary to write the tick marks. These three sets of pin are related to the three basic levels or zones in the head:

High Zone:	crown, forehead, eyes, temples, 3 <sup>rd</sup> eye*, etc.
Middle Zone:	nose, cheeks, ears, etc.
Low Zone:	chin, mouth, jaw, etc.

- \* The 3rd eye is just above the center of the eyebrows. In some cultures it is considered a center of spiritual energy. It is also the spot where Indian women often place a red beauty mark.

## 6. Symbols for Parts of the Head

6.1 The following examples illustrate combinations of the basic symbol and relationship pins for specific parts of the head. Symbols for the right side can also be written for the left side.

	<u>Forward</u>		<u>Diagonals</u>	<u>Sides</u>	<u>Place</u>
	<u>1 point</u>	<u>2 points</u>			
<u>High</u> <u>Zone</u>					
	3rd eye	eyes	forehead	temples	crown
<u>Middle</u> <u>Zone</u>					
	nose	nose sides	cheeks	ears	brain *
<u>Low</u> <u>Zone</u>					
	chin	mouth	jaw	jaw, rear	under chin

## 7. Modifiers for Basic Head Symbol

7.1 Contraction and extension signs, the x and  $\cup$ , are written inside the basic symbol for additional meaning. The limb sign is written below the head sign.

x refers to internal parts of the head;

 e.g., the brain \* (inside the head):

$\cup$  refers to hair, i.e. extensions from the head;

 e.g., general hair on the head:

|| is the sign for a limb and is written below

  
|| the head sign to represent the neck:

\* Two alternate symbols for the brain

**8. Head Symbols in the High Zone**

	<u>New Symbol</u>	<u>Current Symbol</u>
<u>Exterior Parts</u>		
head, crown		
third eye		
eyes		
eye, right		
eye lid, right upper, closed		
& open		
eye lid, right, lower		
forehead		
forehead, right		
temples		
temple, right		
<u>Interior Parts</u>		
eye balls		
eye ball, right		
<u>Hair Parts</u>		
head hair		
hair, right side		
pony tail		
high bun		
eye brows		
eye brow, right		
eye lash, right upper & lower		

**9. Head Symbols in the Middle Zone**

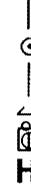
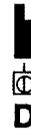
	<u>New Symbol</u>	<u>Current Symbol</u>
<u>Exterior Parts</u>		
Nose		 
nose bridge	  	
nose tip		
nostril		
right nostril		
nose, right side		
cheeks		
right cheek		
ears		
right ear		
right ear lobe		
<u>Interior Parts</u>		
inside right nostril	 	
inside right cheek		
inside right ear		
<u>Hair Parts</u>		
nose hair		
sideburns	 	
right sideburn	 	

**10. Head Symbols in the Low Zone**

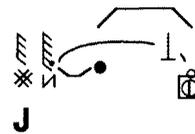
	<u>New Symbol</u>	<u>Current Symbol</u>
<u>Exterior Parts</u>		
Chin		
Mouth		
upper & lower lips		
mouth, right corner		
jaw		
jaw, right side		
jaw, rear points		
jaw, under		
<u>Interior Parts</u>		
mouth cavity		
tongue		
tongue, over & under		
teeth		
throat		
<u>Hair Parts</u>		
Goatee		
Moustache		
Beard		
low bun		

### 11. Notated Examples Using Head Movements

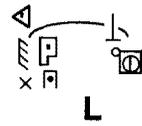
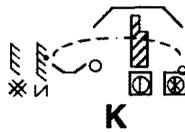
See English Description at Section 12

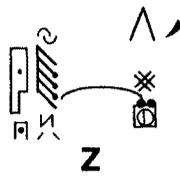
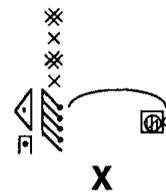
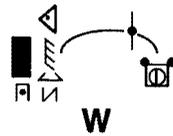
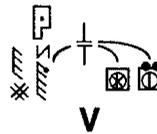
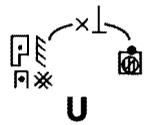
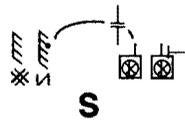
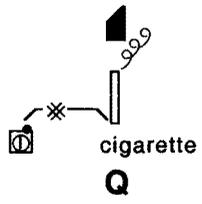
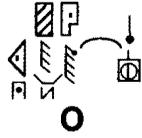
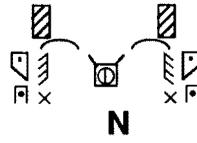
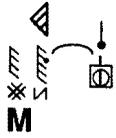


• = Red Beauty Spot



○ = contact lens





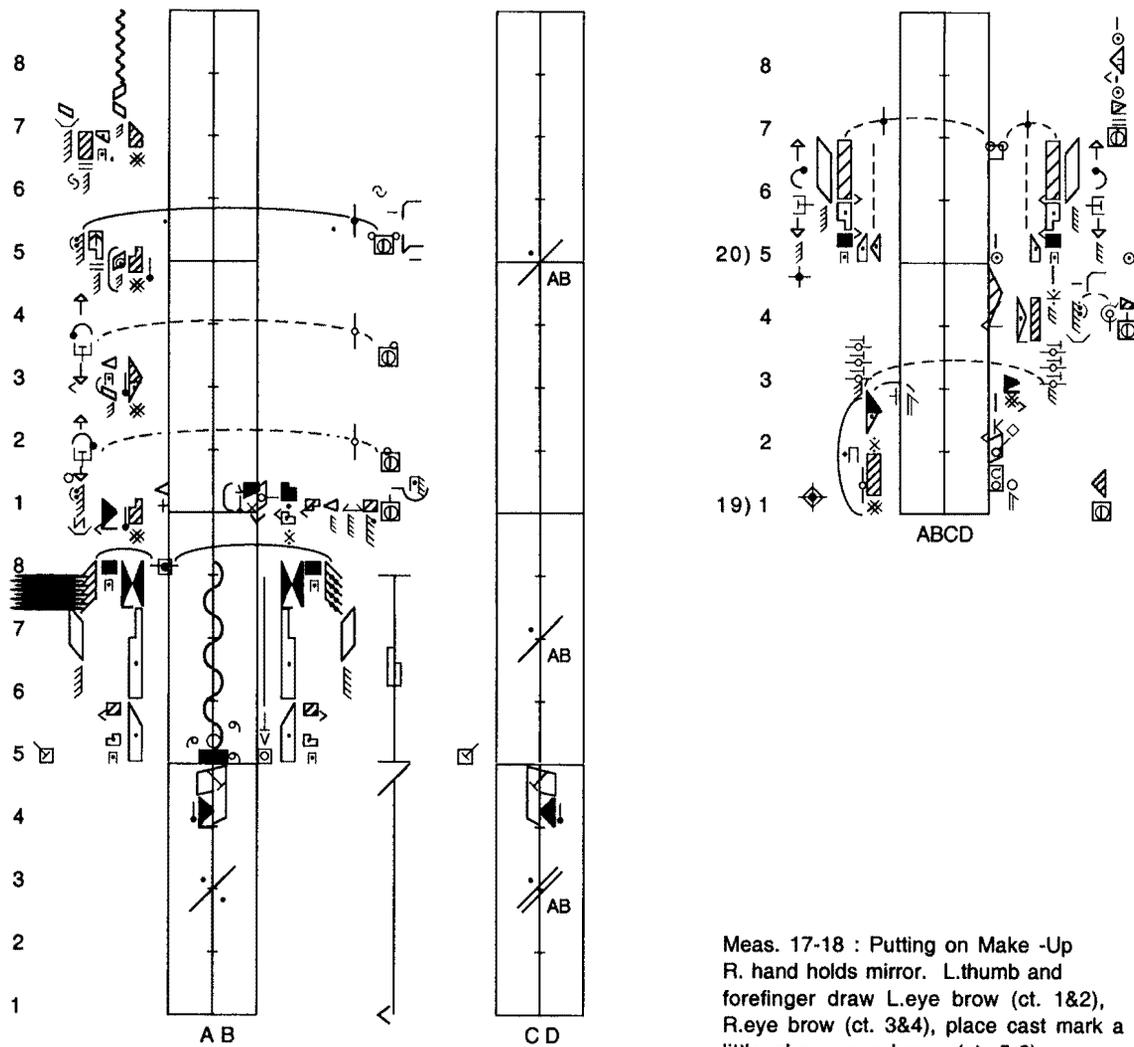
## **12. Notated Examples Using Head Movements**

### English Descriptions

- A Tilting: head swing
- B Rotating: right & left
- C Shifting: forward & center
- D Facing: forward low for front of head
- E Facing: right diagonal middle for right side of head
- F East Indian eye movements (looking as different from facing)
- G A wink, generic
- H A blink, generic
- I Wide-eyed
- J Applying a red beauty spot to the 3rd eye
- K Putting a contact lens in the right eye
- L Gesture meaning "I think I have a fever," or "Oy Vey!"
- M Gesture for "I" or "me" in Asia
- N Gesture expressing consternation or surprise
- O Thumbing a nose
- P Puffing up the cheeks
- Q Cigarette hanging in the right corner of the mouth
- R Cupping the right hand to the right ear to hear
- S Picking the nose (right nostril)
- T Sticking out the tongue
- U Grasping the goatee
- V Sucking the thumb
- W Gesture for "full up to here"
- X Scratching the right side of the head
- Y Whistling
- Z Goodbye! Blowing a kiss

### 13. Example from score added by Ilene Fox

13.1 The following example was added to show the new signs in context, on a staff and to size.



Meas. 17-18 : Putting on Make -Up  
 R. hand holds mirror. L.thumb and  
 forefinger draw L. eye brow (ct. 1&2),  
 R. eye brow (ct. 3&4), place cast mark a  
 little above eye brow. (ct. 5-6)  
 Dancer is pleased with result. (ct. 7-8).  
 Meas. 19 : L.H. brushes hair over to R. side  
 (ct. 1-2);  
 Both hands roll up hair (ct. 3), R.H. places  
 hair pin. (ct. 4).  
 Meas. 20 : Both hands shape breast (ct.  
 5-6) - Again is pleased. (ct. 7-8).

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**EVENT: CONCERT**

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Bonnie Bird Theatre, LABAN, July 30, 2005

FROM LABANOTATION TO PERFORMANCE  
PAST, PRESENT AND FUTURE

PROGRAM

**ONCE I HAD LAUGHTER (1949)**

CHOREOGRAPHY	Hettie Loman
PERFORMERS	Raphael Cottin, Julia Fegert, Igor Strukov
MUSIC	Ludwig van Beethoven
LIGHTING	Hettie Loman
COSTUME	Hettie Loman
NOTATION SCORE	Sally Archbutt
RESTAGING	Dancers with advice and coaching from Sally Archbutt

*Special thanks to the Dorothy Whitney Elmhirst Trust for financial support in the restaging of Once I had laughter and to Sally Archbutt for permission to perform the work.*

**LA GRANDE VALSE BRILLANTE op.18 (1948)**

CHOREOGRAPHY	François Malkovsky
PERFORMER	Bérénice Montagné
MUSIC	Frédéric Chopin
LIGHTING	Fay Patterson
COSTUME	Danièle Bernard
NOTATION SCORE	Karin Hermes
RESTAGING	Suzanne Bodak

**KADDISH (1945/1999)**

CHOREOGRAPHY	Anna Sokolow/ recreated by Lorry May
PERFORMER	Heidemarie Baumgartner
MUSIC	Maurice Ravel
LIGHTING	Lorry May
COSTUME	Lorry May
NOTATION SCORE	Karin Hermes, based on the recreation by Lorry May 1999
RESTAGING	Heidemarie Baumgartner coached by Karin Hermes

*Special thanks to Lorry May (Sokolow Foundation) for permission to perform Khaddish.*

**EN DOLOR (1944)**

CHOREOGRAPHY	Ethel Winter
PERFORMER	Natasha-Lea Gibbs
MUSIC	Pantomime, Manuel DeFalla
LIGHTING	Ethel Winter
COSTUME	Ethel Winter
NOTATION SCORE (in progress)	Karin Hermes
RESTAGING	Natasha-Lea Gibbs coached by Karin Hermes

*Special thanks to Ethel Winter for permission to perform En Dolor.*

**DUO – VARIATIONS (2004)**

CHOREOGRAPHY	Oliver Dähler, Karin Hermes
PERFORMER	Oliver Dähler, Karin Hermes
MUSIC	Sofia Gubaidulina: Excerpt from Quartet No. 4, Michael Nyman: Excerpt from Quartet No. 3
LIGHTING	Oliver Dähler, Fiona Zolg
COSTUME	Karin Hermes
World premiere:	St. Josephs Church Switzerland, 11 December 2004
NOTATION SCORE (in progress)	Karin Hermes

*Special thanks to Pro Helvetia for financial support for the participation of atempo repertory dance ensemble in the ICKL conference performance*

INTERVAL

**EN DOLOR (1944)**

CHOREOGRAPHY	Ethel Winter
PERFORMER	Bérénice Montagné
MUSIC	Pantomime, Manuel DeFalla
LIGHTING	Ethel Winter
COSTUME	Ethel Winter
NOTATION SCORE	Karin Hermes
RESTAGING	Bérénice Montagné coached by Karin Hermes

*Special thanks to Ethel Winter for permission to perform En Dolor.*

**VOICES OF SILENCE (2001)**

CHOREOGRAPHY	Oliver Dähler
PERFORMERS	Oliver Dähler, Karin Hermes
MUSIC	Giora Feidman, Klezmer, traditional
LIGHTING	Oliver Dähler, Raphael Barbier
COSTUME	Catherina Voeffray
World premiere:	Bern Ballet Company, 02 May 2001
NOTATION SCORE (in progress)	Karin Hermes

*Special thanks to Pro Helvetia for financial support for the participation of atempo repertory dance ensemble in the ICKL conference performance*

**SO SCHNELL – Solo de Fabrice (1990, 1992, 1998)**

CHOREOGRAPHY	Dominique Bagouet
PERFORMER	Raphael Cottin
MUSIC	Johann Sebastian Bach
LIGHTING	Manuel Bernard
COSTUME	Dominique Fabrègue
NOTATION SCORE	Béatrice Aubert (1998 version, Paris Opéra)
RESTAGING	Raphael Cottin

*Special thanks to Anne Abeille (Carnets Bagouet) for permission to perform So Schnell*

**STABAT MATER (1975)**

CHOREOGRAPHY	Robert Cohan
PERFORMERS	Melissa Spiccia, Alex Leonard, Kerstin Rosemann, Natasha-Lea Gibbs, Louise Tanoto, Morgelyn Tenbeth-Ward, Lucy Evans, Meierli Jordi Lisa Trundle
MUSIC	Antonio Vivaldi
LIGHTING	based on Robert Cohan
COSTUME	Robert Cohan
NOTATION SCORE (in progress)	Jean Jarrell
RESTAGING	Sections: 1,2,3,4,5,8,9 Anne Went, Middlesex University, Jean Jarrell

*'The Mother, sorrowing, stood weeping near the Cross while her Son was hanging.  
O Mother, fountain of love, so strongly do I feel Your grief that I mourn with You.'*

*Special thanks to Robert Cohan for permission to perform Stabat Mater, as a tribute to his eightieth birthday and to Anne Went for her inspired coaching.*

## FROM LABANOTATION TO PERFORMANCE PAST, PRESENT AND FUTURE

Transcript of the introduction to the evening's performance given by Jean Jarrell.

Good evening ladies and gentlemen and thank you for coming to this evening's event: **From Labanotation to Performance – past present and future.** For those of you who may not know it, this performance is affiliated with the biannual conference of the International Congress of Kinetography Laban/Labanotation taking place here over the next five days: There is clearly a link with Laban's system for transcribing movement into symbols for the purpose of analysis and retrieval, first presented in 1928 and then developed by significant others. Hence the first part of the title of this performance: all works are in some way affiliated with Labanotation – have been or are being transcribed into notation.

You may all be wondering at the second part of the title – past present and future: some of the works you will see are works from the more distant *past*, but they are being transcribed into Labanotation *in the present* in order to benefit the next generation of dancers *in the future*. Some works have been notated *in the past* and have now been made to live again *in the present* by young notator/re-stagers from score who will contribute to the *future* both of dance and of notation. Several works have combined the use of notation in the present and the oral history paradigm whereby dancers with experience and from a previous generation pass on their artistry to the dancers of the here and now. We tonight are in the present, appreciating the past and anticipating the future

The first restaging you are seeing tonight has had an unusual inception and very much along the lines in which Laban used his system in the very early years, whereby movement choirs would be rehearsed from score and then come together to perform.

Here three dancers from different backgrounds, in three different countries studied a score of a work created before any of them were born. Each learnt his/her part from score and came together five days ago. On Thursday they spent an hour working with the notator who also danced the work many times. *Once I had laughter* by Hettie Loman is a “ballet based on the reactions of three people to the torture of imprisonment and the capacity of the human spirit to survive adversity...as three different characters, one takes refuge in dreams of the past, one cannot any longer face the present, and one is determined to go on into the future”.

### GRANDE VALSE

The next solo is by François Malkovsky who formulated his concept of *new dance* in the early years of the 20<sup>th</sup> century. His artistic research was part of the Paris school and he developed what he preferred to call an ‘art of living’ rather than an ‘art of movement’ – he

taught a physical mastery which was in principle natural and open to everyone yet remained 'artistic'. The *Grande Valse* was created in the late thirties but there is evidence of its being performed in a 1948 programme subtitled with a verse from Rabindranath Tagore:

"Freed from the bonds of the sleeping earth  
Joy makes her spring into infinity"

### **KADDISH**

Anna Sokolow dancer and choreographer was a key figure in the development of dance in the United States. Initially working with Martha Graham she quickly branched off on her own. Believing that dance could be more than mere entertainment, she explored contemporary issues many influenced by Jewish historic, cultural and religious themes *Kaddish* was created in 1945 as the horrors of the holocaust were coming to a close. By wrapping a band around the arm she created a stylisation of the 'tefillin', an object of traditional Jewish prayer and incorporates the beating of her breast, a component of Jewish confessional. Although a dance of mourning the emphasis is on strength and the will to live.

### **EN DOLOR**

Ethel Winter began her dance career at Bennington College. There she choreographed *En Dolor* in 1944 at the age of 19. *En Dolor* reveals Ethel Winter's early dance background which was primarily in Spanish Dance and Ballet. She comments, "I had just enough Graham training that I was able to use the quality of the strong spine needed for the character of the solo." The solo she says, "is really a mixture of the three styles: Spanish, Ballet and a layer of Graham." It was performed for the first time at the annual student dance concert at Bennington Institution. When Louis Horst, Martha Graham's musical director, first saw Ethel Winter performing *En Dolor* he was very impressed and said to Martha Graham "take her". She entered the company and went on to become a prominent member and was, moreover, the first dancer to take over Martha Graham's roles.

*En Dolor* has been described as "a lament of memory." It portrays a woman mourning a personal loss who must deal with her grief and anger. Then she relives the moments of happiness and love from the past and moves on, with defiance and the will to live.

[It is rare in dance to be able to compare interpretations of a work – two versions may be faithful to the score and yet be different and invariably we have our personal preferences in terms of dancer type, style, quality of movement - but tonight we are offering you the opportunity to see 2 different interpretations by two dancers of substantially different backgrounds, one now and one immediately after the interval]

### **atempo**

Created in 2005 by Oliver Dähler and Karin Hermes the atempo repertory dance ensemble has a threefold mission: on the one hand to revive works from the past and provide an

educational platform enabling audiences to see and understand developments in dance in the 20th century and what is a part of our dance heritage. On the other hand, with on-going choreography and its own dance works, atempo remains a part of the artistic creativity of the present with the brief to develop notation records for educational purposes and restaging. Finally atempo undertakes research into the fields of movement analysis culminating in publications and conference papers.

### **DUO VARIATIONS**

was the first collaboration between Oliver and Karin and began as a site-specific work in St.Josph's church in Switzerland – a contemporary architecture which strongly influenced the creative process of the choreography. Subsequently taken into their repertoire, the original work lasts about 70 minutes. So tonight's performance is a specially arranged shortened version.

This is the last work in the first part of this evening's performance and during the interval you may wish to look at the notation scores of the works you are seeing this evening and which are displayed in the foyer.

### **INTERVAL**

### **EN DOLOR second interpretation**

### **VOICES OF SILENCE**

is a short excerpt of a 25 minute piece for nine dancers and a key work in the repertoire of atempo

### **SO SCHNELL – Solo de Fabrice**

Dominique Bagouet trained in classical ballet with Rosella Hightower and performed with the Grand Theatre de Genève and then with Maurice Bejart's Ballet du XX siècle. Subsequently he worked with a range of contemporary choreographers including Carolyn Carlson, Jennifer Muller, Merce Cunningham, and then in 1976 formed his own company, later to be established in Montpellier, France where his impact on dance was considerable. Sadly he died at the age of 41 leaving a legacy of some 30 works. Members of his company formed the Carnets Bagouet which to this day keep his works alive. Many have been restaged by companies around the world, several have been notated and more are being notated.

*So Schnell* was Bagouet's penultimate choreography performed in 1990 in Montpellier and revived 2 years later for the Opéra de Paris just a few months before his death and this is a solo extract from the full length work.

### **STABAT MATER**

is considered by many as one of the finest dances Cohan made for London /contemporary Dance Theatre. In 1967 Cohan came to Britain at the invitation of dance enthusiast Robin

Howard to found both a British contemporary dance company but also an associated school and training. Dance in this country would not be what it is without Cohan. He formed one of the strongest companies we have ever seen, instigated the dance residencies which have become such an important part of dance education in this country and developed audience awareness. Moreover, in terms of the here and now, so many of the dancers he trained have gone on to work in their own right as choreographers, directors and teachers.

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**LABAN ARCHIVES**

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## **SEMINAR ON LABAN ARCHIVES**

**Held in conjunction with**

**Society for Dance Research (SDR)**

**European Association of Dance Historians (EADH)**

Researching Rudolf Laban's work and legacy requires first re-tracing his peripatetic life to determine where relevant materials are to be found, and then following the paths taken by students and colleagues who developed his work in a variety of disciplines. There is no single, comprehensive archive for Laban studies. Instead, several public collections, particularly in Europe, hold archives linked to Laban, his colleagues, and the Laban heritage.

As the closing event in its biennial conference, ICKL organized a seminar that brought together the archivists and curators responsible for several Laban-related collections. The seminar involved presentations by the archivists about their collections, and a panel discussion taking questions from the audience.

The Seminar, coordinated by Marion Bastien, ICKL, and Chris Jones, NRCD, was held in conjunction with the Society for Dance Research and the European Association of Dance Historians.

Archives centers participating in the Seminar:

- National Resource Centre for Dance, UK: Rudolf Laban Archive, Lisa Ullmann Archive, ICKL Archive, Laban Guild Archive, Warren Lamb Archive and others. Report by Chris Jones, Archive & Research Officer
- Centre national de la danse, France: Albrecht Knust Archive. Report by Jacqueline Challet-Haas [absent] and Claire Rousier, CND, Directeur de Département du développement de la culture chorégraphique.
- Learning Resources Centre, Roehampton University, UK: Ann Hutchinson Guest Collection. Report by Lalita Kaplish.
- Ohio State University, USA : Dance Notation Bureau Collection in The Ohio State Rare Books and Manuscripts Special Collections Library. Report by Dr. Sheila Marion, DNB Extension Director.
- LABAN, UK: Laban Collection, Sylvia Bodmer Collection. Report by Jane Fowler, Archivist
- Tanzarchiv Leipzig, Germany: Rudolf Laban collection and other collections of dancers and scholars. Text by Dr. Janine Schulze [absent], report prepared by Dipl.-Bibl. Gabriele Ruiz and Dr. Franz Anton Cramer.

**THE RUDOLF LABAN ARCHIVE AND LABAN-RELATED COLLECTIONS  
AT THE NATIONAL RESOURCE CENTRE FOR DANCE, UK**

by

**Chris Jones**

The National Resource Centre for Dance, based at the University of Surrey, Guildford, UK, houses the personal archive of Rudolf Laban (1879-1958), the leading movement theorist of the 20th century. Gathered around his archive are the collections of people who trained with him and continued his work in education, therapy, and the workplace.

The Rudolf Laban Archive dates predominantly from the last 20 years of his life, 1938-1958, the years he spent in England, although his earlier life and work are also represented. Laban bequeathed his archive to Lisa Ullmann, his companion during those last two decades. She added to it, and it came to the National Resource Centre for Dance in the late 1980s after her death.

The archive contains over 4,500 files of papers, the majority of which are unpublished writings. Ranging from notes written in pencil to completed, typed book chapters, these materials show Laban charting new territory and taking his theories further than his published writings demonstrate. As Laban never dated his papers, it is difficult to know if he took those in German (over 1,000 files) with him when he left Germany in 1937, or whether he continued to write in German during his first years in England. Another difficulty for the researcher is that Laban often did not finish essays, leaving off to tackle the subject from a different angle in a new essay, which might not be completed.

The papers include personal correspondence, early forerunners of the notation system, production scripts of Laban's choreography, and other examples of Laban's creativity, such as poems and stories. The archive houses substantial material on Laban-Lawrence Industrial Rhythm, which analysed factory workers' movements and led onto Personal Effort Assessment, by which people applying for clerical, managerial, and other non-manual jobs were assessed for their suitability to the work. Lisa Ullmann sorted all the papers into subject categories, as follows:

Art in General	Eukinetics	Movement Notation
Art of Movement	Family Correspondence	Observation
Articles about Laban	Harmony	Personal Statements
Assessments, Reports, Records	Historical Data	Philosophical Comments
Biographical Information	Industrial Rhythm	Photostat/Newspaper Cuttings
Books, Manuscripts, Outlines	Information from Others	Physiological – Scientific
Choreology (Effort)	Investigation of Movt Responses	Production Scripts
Choreology (Space)	Lecture Notes (Various Subjects)	Psychological Implications
Choreology in General	Letters	Rhythm
Choreutics	Man, Matter and Motion	Rudolf Laban's Pupils
Contracts	Miscellaneous Notes	Miscellaneous Notes
Dance in General	Movement in General	Theatre Design and Models
Education		Therapy

Of enormous importance are the thousands of drawings by Laban. Showing human figures surrounded by geometric forms, or simply the forms themselves, the drawings represent Laban's working out of his theories and are integral to understanding his work. While predominantly of the five Platonic Solids, the drawings also depict knots, lemniscates, mobius strips, and other topological objects. The archive also contains architectural sketches, caricatures, landscapes, and portraits.

The archive's 700 photographs document Laban's life and work. They show him as a three-year-old, a dapper teenager, a bohemian in Paris, and a dancer and choreographer. A variety of photos taken in England depict Laban teaching drama and dance students, working with Kurt Jooss, and lecturing on Industrial Rhythm.

A small selection of silent films show Laban in later years doing movement scales on the lawn at Dartington Hall, and demonstrating the 7-ring to his son Raymond at the Art of Movement Studio, Addlestone. Footage from the 1940s records students practising 'effort' exercises with props in the Art of Movement Studio, Manchester, and a variety of films from the 1940s to the 1960s show students performing dances and movement choirs. In addition, the Rudolf Laban Archive houses periodicals, programmes, posters, and scrapbooks.

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Lisa Ullmann (1907-1985) trained as a teacher at the Laban School in Berlin and taught at Kurt Jooss's schools in Essen and at Dartington Hall. In 1946, she established the Art of Movement Studio, Manchester, to train teachers in Laban's methods. She remained the studio's principal until 1973, by which time it was based in Addlestone, Surrey. Dedicated to disseminating Laban's work, she edited his books, lectured about his work, and safeguarded his archive. The Lisa Ullmann Archive contains administrative papers for the school, correspondence, notes on Laban's theories, her own writings, and other papers. In addition to books and periodicals, the archive holds photographs of Ullmann as a young dancer and as a teacher in Essen, Dartington, Manchester, and on the many holiday courses she ran. Films show her with Laban, with friends, and teaching as an elderly woman.

Also highlighting the use of Laban's work in education is the Joan Russell Archive. Joan Russell (1921-1989) was a prominent Laban-trained dance educator, who taught children, trained teachers, and was a founding member of Dance and the Child International (daCi). Her archive contains papers, photographs, and films.

The Warren Lamb Archive charts the 50-year career of management consultant Warren Lamb, who began with Laban in the factories and gradually developed Laban's Personal Effort Assessment into Movement Pattern Analysis (first known as Action Profiling). By analysing managers' decision-making styles, Lamb has helped to create well-balanced top management teams for companies such as Hewlett-Packard, Trebor, and Saatchi & Saatchi. His archive contains over 70 boxes of papers and a few books.

Documenting Laban's influence in movement therapy are the collections of three women who trained with him and Ullmann. The Audrey Wethered/Chloë Gardner Col-

lection covers their practice as professional therapists and their lectures, classes, and workshops. The collection contains papers, books, and photographs. The Betty Meredith-Jones Collection concerns her work in the US and UK with autistic children, Parkinson's patients, and others. It contains papers, films, books, and audiotapes.

The NRCD also houses the archives of two Laban-related organisations: the International Council of Kinetography Laban/Labanotation (ICKL) and the Laban Guild. The ICKL Archive includes conference proceedings, correspondence and administrative papers, books, audiotapes, and photographs. The Laban Guild Archive, which consists of papers, periodicals, and some photographs, is complemented by material in the Ullmann and Russell archives concerning the early decades of the guild.

The NRCD's own Core Laban-Related Collection contains a variety of resources contextualising German Expressionist Dance and the further development of Laban's work by others. Sources range from Judith Kestenberg's movement profiling to PhD theses on Laban techniques in acting; from the Laban Oral History Project of the 1980s to recent texts on Central European dance of the 1920s and 1930s.

Chris Jones, Archive & Research Officer

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**THE KNUST ARCHIVE  
AT CENTRE NATIONAL DE LA DANSE, FRANCE**

by

**Jacqueline Challet-Haas**

[Jacqueline Challet-Haas schedule did not permit her to come to the conference. Claire Rousier, CND, presented the Knust archive.]

I am most thankful to Claire Rousier, director of the departement of the development of Dance Culture (CND), who has kindly accepted to present this report on my behalf. The following report has been established under the suggestions of Laurent Sebillotte, head of the Médiathèque of the Centre National de la Danse (CND).

Since the early seventies (70's), Knust had already begun to organise his archives ; he was also thinking of transferring them somewhere, when leaving the Folkwang Hochschule, Essen.

He envisaged various locations but with the foundation in 1971 of the Centre for Dance Studies, Jersey, by Roderyk and Diana Lange, it appeared soon to him as the best solution.

Roderyk was one of his closest collaborators, teaching choreology and notation and was also very active at that time with ICKL matters. Since 1955, Diana used to go to Essen to study with Knust ; she became later his assistant and after her return to England, she devoted herself to the drawings of the examples of the « Dictionary » in preparation (in pencil and ink, at that time...).

Mutual agreements were drawn and the transfer of these archives was planned for septembre 1978, when Knust has decided to leave Essen, to stop professional activities and to retire in a « home » near Hamburg. Unfortunately Knust passing away in March 1978 following a heart attack prompted the transfer to Jersey.

Roderyk took great care, in first place, to pursue the dissemination of Knust publications, as requested by him and started the sorting out of the papers, following Knust first organisation.

Among the settled agreements, it was also stipulated, in case that the Langes would close the Centre for Dance Studies, to find an appropriate new location. When this came in prospect, Roderyk approached me because of the development of the notation departement at the Conservatoire de Paris.

At that time, the Centre National de la Danse (CND), a strong wide-looking public institution was just created ; among the four departments of this institution, the department of the « developpement of the dance culture » led by Claire Rousier and the establishment of an important « médiathèque », the first one entirely devoted to Dance created by Laurent Sebillotte, appeared soon to Roderyk the most convenient place.

Meetings were organised, agreements settled and these archives arrived in Paris at the end of December 2003.

Claire and Laurent invited me to help sorting out the content of these archives, because of my ties with Knust, the Langes and kinetography...

After a first investigation, the following headings could be selected:

### **1. Personal papers and various « objects »**

### **2. Correspondance**

The extensiv correspondance was devised by Knust in two parts :

in chronolgical order, lasting from 1918 up to 1978

in alphabetical order (friends and collaborators)

A thorough inventory has been started ; it will be index-linked and should become an invaluable source for research.

### **3. Artistic activity**

Knust as choreographer, interpreter and leader of movement choirs ; these various activities are well documented, but need further indexation.

### **4. Kinetography**

- a. Knust as notator and theorician of the development of the system :
- b. numerous documents can be traced, not only along the various states of his « Abriss » and his « Encyclopedia », but among many articles and notes.
- c. It should be noted that Knust was the first appointed notator : he has been invited by Pino and Pia Mlakar, choreographers at the Munich State Opera in 1939, where he stayed up to 1945.
- d. A considerable amount of published kinetogramm are listed in the so-called « Knust's list ». These publications were issued in the first « Dance Notation Studio » created in 1930 in Hamburg and later in Berlin before the Second world war ; and after the war, a third « Dance Notation Studio » was located in the Folkwang Hochschule, Essen (led by Kurt Jooss).
- e. These publications will soon be accessible « on-line » through the efforts of the Médiathèque.
- f. There is also a good amount of non-published kinetogramms, most of them in manuscript form, which have still to be sorted out.
- g. ICKL collaboration is well documented too : preparation of meetings, organisation of conferences, preparation of technical papers, exchanges with colleagues etc.
- h. Relations with other centres : documentation, publicity, exchanges...
- i. Teaching : notes on courses, questionnaires, corrections of examinations, articles, exchanges with colleagues and other centres.

### **5. Various documentation**

- a. numerous magazines from Germany and England, mostly, covering a period of 50 years (around 1925 up to 1977), were in good order ; they could be already indexed.

- b. photos of various origins : theatrical performances, movement choirs, open air courses, ICKL meetings, others... covering the same period from the late 20 Twenties (20's) up to the late Seventies (70's) ; they will be accessible in a near future.
- c. miscellaneous : articles of various origin, press cuttings, drawings, etc.

The organisation of the various items will follow as closely as possible Knust's first plan. But the requirements of professional treatment imply of course many adjustments. These archives will offer, in the future, a remarkable tool for researchers, artists, notators, Dance historians. It is an invaluable source of documentation not only of the development of the Laban notation but it allows also to trace the evolution of a particular cultural period, within a certain context.

Jacqueline Challet-Haas

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**THE ANN HUTCHINSON GUEST COLLECTION  
AT ROEHAMPTON UNIVERSITY, UK**

by

**Lalita Kaplish**

The Ann Hutchinson Guest Collection has grown out of Dr Guest's research and work at the Language of Dance Centre. Dr Guest has built up a significant collection of material relating to Labanotation, and the history of other movement notation systems. Her work is significant not least because of her connection with seminal figures such as Laban himself, Kurt Joos and Martha Graham. Dr Guest is a Senior Research Fellow in Dance at Roehampton University, and has strong research and teaching links with the Dance Department at Roehampton.

The collection contains material in a wide variety of formats and subjects. In addition to books, periodicals, video and audio tapes, there is a considerable amount of unpublished research material, and correspondence with organisations such as ICKL and the Dance Notation Bureau. A substantial part of the collection is in A4 sized ring-binders, containing a history of court dances, and social, folk and ethnic dance from over 50 countries in Labanotation, as well as completed notation scores for classical works and pieces by figures such as Jose Limon, Anna Sokolow and Martha Graham. In addition, there are boxes of research material for Dr Guest's publications, and educational materials from the Language of Dance Centre. The table below gives an indication of the size of the collection:

<b>Material format</b>	<b>Quantity</b>
Books	Approx 1400
Video tapes	Approx 110 (30 in betamax format)
Periodicals	7m of shelf length
Correspondence and research	26 Storage boxes (30x30x45cm each)
Audio tapes	1 storage box

There have been several factors for the Learning Resources Centre (LRC) at Roehampton University to consider since acquiring of the collection in February 2004. First of all this is a living archive. Dr Guest retains some material from the collection, and she continues to access material for her teaching and research, so the collection may change and develop. Secondly, it is very much a teaching collection. One of the key reasons for depositing the collection at Roehampton was that it would be well used. This has

certainly proved to be the case. Since it's arrival at Roehampton, there have been several undergraduate sessions involving the archive run by LRC staff, the Dance Department, and Dr Guest. One student regularly used the collection for her final year dissertation. There is the potential for greater research use as the collection becomes established and is publicised more widely.

These general issues have determined many of the archival needs for the collection. In order to accommodate demand, the collection has been housed in a room in the main library that affords greater security, yet allows for easy access within the extended opening hours of the LRC (8.30am-9pm). The room also incorporates study space to allow for seminars and research. Still to be added are facilities for audio-visual material, and photocopying.

There is a need for improved long term storage for much of the collection. For example, the current ring binder system is very convenient to use, the folders are easy to browse, and each binder has its own contents list at the start. However, much of the material is vulnerable: there are hand written annotations in pencil, some pamphlets are stapled or in plastic wallets etc. Ideally the material should be transferred to archive boxes to protect it from light and dust, and damaging plastic and staples should be removed. Although less convenient, this would be better for the collection in the long run.

The advantage of being based in a relatively large university resource centre is that we can make use of the existing online catalogue as a search tool for the collection. We have been able to add the books to the catalogue relatively quickly, however the other material presents a greater challenge, as the catalogue provides quite a generic level of cataloguing, not ideal for unpublished material, or highly specialised topics such as notation. The collection appears as a distinct special collection on the University catalogue, and can be searched separately or as part of the whole LRC collection.

In terms of future developments, we have prioritised key parts of the collection for development in terms of storage and access. One project is to decant the ring binder collection into archive boxes, and to employ someone with a specialist knowledge of notation to supplement the cataloguing information for them. Information on subjects, dance works, choreographers, performers and organisations would be added as keywords to the library catalogue to assist researchers. A second project is to digitise selected materials for addition to the Roehampton Digital Library: (<http://wordsworth.roehampton.ac.uk/digital/>), which contains material from other special collections. Criteria for digitisation would be material used for teaching, and items most often requested, subject to copyright restrictions; this should alleviate pressure on the fragile material. Having a web presence would also serve to promote the collection to a wider audience and make it more widely accessible.

In the meantime, the collection continues to be available to members of the University and the wider dance research community. Individuals are welcome to come and visit this unique and fascinating collection by contacting the Learning Resources Centre at Roehampton University for an appointment.

Lalita Kaplish

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**DANCE NOTATION BUREAU COLLECTION  
IN THE SPECIAL COLLECTIONS LIBRARIES  
OF THE OHIO STATE UNIVERSITY, USA**

by

**Sheila Marion**

The Dance Notation Bureau (DNB) Collection in The Ohio State University (OSU) Special Collections Libraries is currently housed within Rare Books and Manuscripts. During the Main Library renovation the collection will go to the Theatre Research Institute (TRI), under the curatorship of Nena Couch, a member of the Dance Heritage Coalition.

The DNB collection contains original manuscripts of scores and other materials that came from the DNB in New York prior to 1968. After 1968, the holdings increased through the following means:

- purchases by OSU's DNB Extension;
- exchange of materials between Lucy Venable and Maria Széntpal in Hungary;
- donation, by Helen Priest Rogers, of historical books on various systems of notation;
- offsite storage of DNB materials transferred from Helen Priest Rogers to OSU before her death,
  - including microfilms, scrapbooks and journals such as the Dance Notation Record and the Dance Notation Journal,
  - not including DNB business or teaching records;
- additional microfilms of scores sent more recently from the DNB;
- miscellaneous donations to the DNB Extension from various individuals.

The major components of the collection are:

- scores of choreographed works and excerpts from works (*f*)\*;
- technique exercises, modern and ballet;
- folk dances;
- articles on notation—a wide range, including articles about other systems of notation, notes and some correspondence with authors or proponents of other systems;
- books on various systems of notation;
- books and scores in Hungarian and other Eastern European languages (*f*);
- photographs from choreographic works, restagings, and various notation-related activities (*f*);
- microfilms of choreographic works, excerpts of works, and some technique (*f*);
- scrapbooks of early DNB activities, probably created by Celia Rudin;
- notation journals (*f*);
- bound, handwritten scores notated by Albrecht Knust, including four from the opera choreography of Pino and Pia Mlakar (*f*) and two choreographies by Kurt Jooss, *Christgeburt* and *The Fairy Queen*;

- notation theory, including Knust's group movement notation.

\*(f) means a finding aid has been created for this group of materials

Information about the DNB Collection is available in an on-site card catalogue that includes almost all materials with the exception of more recent donations. The card catalogue was created when OSU originally received the collection and was updated in the 1980s by John Giffin to include materials received after 1968. Other information is available through a series of finding aids. About 12-15 shelf-feet of more recently donated materials remain uncatalogued.

All material must be used in the Rare Books and Manuscripts reading room, or in TRI after the move. Permission must be received from the DNB in New York for any photocopying or prints of photographs, or for access to restricted choreographic scores.

My involvement with the collection began in 1993-4 when Lucy Venable and I reorganized the DNB Extension teaching files and identified some original scores created at OSU and other materials we thought should be housed in Special Collections. Not long after that project, Venable and I began the first of several preservation projects and the creation of finding aids for different parts of the collection.

#### Status of the Collection:

Because the DNB Collection is on deposit at OSU, but ownership is retained by the DNB in New York, OSU has been reluctant to invest time in cataloguing and preserving the materials. They have, however, donated some acid-free folders and storage boxes. Finding aids and preservation efforts have been made by Venable and myself, and later by Graduate Associates working under my supervision.

The first project Lucy Venable and I worked on was the collection of photographs. Venable identified any that were previously unlabeled, the photos were put in acid-free folders, and the finding aid we created was posted on the DNB website. Next, Venable and I created a finding aid for the collection of materials on notation in Hungarian and other Eastern European languages. The most recent projects, working with DNB Extension Graduate Associates, included:

- completion of the list, and acid-free boxes, for the microfilms, which Helen Priest Rogers had started;
- a list of the contents of the off-site storage materials from Helen Rogers, including the scrapbooks and journals (though more detailed work needs to be done on the scrapbooks);
- a larger project, funded by OSU's Dance Preservation Fund, to partially preserve, list, and note further preservation needs, for all the notated theatrical dances in the Collection. These were predominantly the pencil originals that came from the DNB in 1968. They were removed from ring binders, the oversized (11"x17") scores were unfolded, rusting paper clips and staples were removed, and they were placed in acid-free folders and boxes.

The first finding aids we created were posted on the DNB website, and we received several requests for photo reprints and information. The more recent finding aids for microfilms and scores of choreographic works were sent to the DNB librarian, but most of the scores duplicate those in the DNB's Notated Theatrical Dances catalogue.

The DNB Collection comprises the largest collection of notated materials in a university library internationally. While more current versions of scores are available through the DNB in New York for educational use and restaging, it is also very interesting to see the original handwritten, pencil scores, with notes from the notators and checkers. There are many large and small treasures in the collection that will benefit researchers with wider dissemination of information about what is available.

Sheila Marion, Director  
Dance Notation Bureau Extension for Education and Research  
Department of Dance, The Ohio State University

**The Ohio State University Libraries**

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Web: [library.osu.edu](http://library.osu.edu)

**Dance Notation Bureau**

151 West 30th Street, Suite 202, New York, NY 10001, USA

Web: [www.dancenotation.org/library/](http://www.dancenotation.org/library/) (Bibliographies and Finding Aids)

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**THE LABAN ARCHIVE  
AT LABAN, UK**

**- AN OVERVIEW -**

**By**

**Jane Fowler**

I am the archivist at LABAN and have been in post since December 2003, having previously worked in the very august bodies of the British Library and the National Archives. Arriving at LABAN was like stepping on a rollercoaster - I have never worked anywhere like it! On my very first day I took part in a workshop led by William Forsythe which had all members of staff exploring movement in a way some of us hadn't moved in years! I have subsequently been landed with a variety of challenging tasks from researching what to do with 3,000 hours of precious moving image material of a major dance company's performances, to coming up with the specifications for a new archive building.

**A POTTED HISTORY OF LABAN**

LABAN began its life as the Art of Movement Studio in Manchester. It was started by Lisa Ullmann and Frederick Charles Lawrence in 1945 and became the focal point for all the movement and teacher training activities which Laban, Lisa Ullmann, and Sylvia Bodmer had initiated since Laban first arrived in the UK as a refugee from Nazi Germany. These included the Modern Dance Holiday Courses, various short schools established around the country and the Manchester Dance Circle, as well as the Laban Guild, established in 1946. The Studio moved to Addlestone in Surrey in 1953 in order to expand, and it remained there for a further 24 years. On the retirement of Lisa Ullmann in 1973, Marion North became Head of School and in 1974, Bonnie Bird joined the Studio as Artistic Director. In 1975, the Studio was renamed the Laban Centre for Movement and Dance and moved to new premises in New Cross, South East London, where it began its association with Goldsmiths College. In 1977, the first BA Honours Degree in Dance to be offered in Britain, was validated at LABAN. In 1980, LABAN offered the first MA in Dance Studies and its research degrees were validated. Other important events in LABAN's history include the formation of its in-house dance company, Transitions, in 1982; the introduction of the first MA in Dance Movement Therapy in 1985 and the award of the OBE to Dr Marion North in 2000. In 2002, the iconic, RIBA award-winning building at Creekside, London was opened, under the inspirational leadership of Dr North, to whom the building has recently been dedicated. Dr North retired in 2004, passing on the leadership to Anthony Bowne, our current Director.

**WHAT DOES LABAN THE ORGANISATION DO?**

LABAN exists to develop high-calibre, versatile, resourceful performers, choreographers and leaders in dance for a range of professional contexts. In its world-class facility for learning, creating and performing dance, LABAN aims to fulfil the

artistic and educational aspirations of its students; to cultivate a culture of experimentation, innovation and enquiry; to promote cross-arts and collaborative working practices; to support students in developing an individual artistic voice; and to foster students' developing professional and career interests. LABAN achieves this by offering dance training and study opportunities at undergraduate, postgraduate and professional levels, and it currently has approximately 350 full- and part-time students and 160 full- and part-time staff. LABAN graduates enjoy successful dance careers throughout the world. Many perform with leading choreographers and dance companies in the UK including Adventures in Motion Pictures, Adzido, The Cholmondeleys, The Featherstonehaughs, DV8, Rambert Dance Company, Siobhan Davies Dance Company and Union Dance Company. Choreographers trained at LABAN are among the most successful in British dance and include Lea Anderson, Matthew Bourne and Darren Johnston.

LABAN houses several performance spaces, including the 300-seat Bonnie Bird Theatre. This provides a unique environment where professional, student and community work can fuse to produce a vibrant and groundbreaking programme. LABAN's established in-house graduate dance company, Transitions, tours nationally and internationally and is a showcase for new contemporary choreographers.

LABAN is also committed to social inclusion and regeneration, and its pioneering education and community programme works with a wide range of ages and abilities in schools, colleges and arts organisations, locally and nationally, as well as offering evening and weekend classes for adults and children, weekend courses for arts professionals and an annual summer school programme. For several years, LABAN was the home for CanDoCo Dance Company, an internationally renowned company which integrates disabled and non-disabled dancers and in conjunction with LABAN, developed the first training course available to disabled dancers.

LABAN runs a dance health suite including a pilates studio and treatment rooms offering physiotherapy, osteopathy, remedial massage and an injury clinic. The facilities are open to the public as well as to students and staff.

The LABAN library and archive holds one of the largest open access collections of dance and dance theatre related materials in the UK. The library holds approximately 13,000 books covering every aspect of dance and dance history, as well as videos, journals, CDs and a clippings collection. LABAN takes an active role in supporting the dance profession through publications which enrich and extend the debate on dance. *Dance Theatre Journal* is a leading publication on contemporary dance which contains reviews, previews, interviews and in-depth features by leading dance writers and artists. *Discourses in Dance* is an international journal which aims to promote the growth of dance research in the international community. It addresses the rapidly expanding discipline of dance studies as it develops through scholarly and artistic forms of dance research. LABAN also supports and encourages the emergence of new choreographers and dance writers through its various funding schemes and awards. These include the Bonnie Bird Choreography Fund, the Chris de Marigny Dance Writers Award, the UK New Choreography Award and the Marion North Mentoring Scheme.

## **WHERE AND HOW DOES THE LABAN ARCHIVE FIT INTO THIS EXCITING WORLD?**

In her vision for LABAN to become a leading training centre for dance artists and a centre for movement and dance research, Dr Marion North realised that it was imperative to build a specialist faculty, a world class facility, a significant library and a relevant archive. The Laban Collection, the foundation collection of the archive, was commissioned by Dr North who detailed Dr Valerie Preston-Dunlop to find materials from all over Europe that reflected the pioneering work in dance theatre and movement that Laban had undertaken in the first half of the twentieth century. This now constitutes the most comprehensive collection in the UK of original (and copies of) documents and ephemera from Laban's birth in 1879 to 1939. From 1984 to 1996 this Collection was curated by Dr Preston-Dunlop and grants were received for its cataloguing and preservation.

The Collection includes personal papers, notated scores, drawings, slides and books of Rudolf Laban and his associates in Germany in the 1920s and '30s and in Manchester and Addlestone, Surrey in the 1940s and '50s. It includes an oral archive collection of interviews with people like Lola Rogge, Kathe Wulff, Beatrice Loeb and Lisa Ullman. Recently, a project has begun to further enhance this collection with interviews carried out with former pupils of Laban.

Further archive collections began to be donated to LABAN in the 1980s and '90s which supplemented the Laban Collection. These were gifts from people who had personal archives from their time with Laban in Britain after his emigration in 1938. The most significant of these collections is the Sylvia Bodmer Collection. Bodmer was a pupil of Laban's and became one of his solo dancers in the early 1920s. She moved to Frankfurt where she set up a professional school for dancers and teachers, ran a small dance group and directed movement at the Frankfurt Opera.

Bodmer's early life was spent in Switzerland where she studied mathematics and then developed an interest in dance. In Zurich, she became a pupil of Suzanne Perrotet and Kathe Wulff, two *avant-garde* dance teachers in Europe who were disciples of Laban. Impatient to learn more, after 18 months, she left Perrotet and travelled to Stuttgart where Laban had his studio.

Central to Laban's teachings were his concepts of body movement, 'space harmony' and dynamics. He maintained that a 'liberated flow of movement would lift the dancer above everyday life.' This involved complex techniques of precise timing and action. Bodmer's earlier mathematic training allowed her to quickly define Laban's direction and she became known as one of the finest interpreters of his work, both as a solo dancer and teacher. After initial training she joined Laban's company, *Tanzbühne Laban*, which for a number of years toured Germany giving performances in most major cities. At many of the venues the work was regarded as controversial and met with hostility; the fact that the dancers were scantily clad was regarded as scandalous.

It was while Bodmer was a member of this touring group that she met and married her husband, Ernst, a Jewish doctor. After the birth of their second son, she decided to leave the touring group and set up her own company in Frankfurt. Her fame as one of Laban's leading dancers ensured that her new venture was an instant success. She developed her own 'space forms' and soon had a considerable group of adherents among young dancers who were captivated by her enthusiasm and unique style.

Bodmer and her family fled Nazi Germany in 1938 and settled in West Didsbury, Manchester. She started holding dance sessions for local teachers and lecturers and this developed into the Manchester Dance Circle. Using this as a base, Bodmer took dancers all over the country to give practical demonstrations in order to promote the understanding of movement, dynamics and space harmony. She taught that whatever the age or ability of a dancer, it was possible for them to fully participate and enjoy movement and the sense of freedom that it brought.

Bodmer was well into her seventies when she gave up active teaching. Despite failing health she continued to take a lively interest in the dance movement and was generous in sharing her time and knowledge with any who wished to have a better understanding of the meaning of dance and human movement in the widest sense. She was the last surviving link with Laban's pioneering work in Germany during the 1920s. The Sylvia Bodmer Collection in the archive at LABAN contains her notebooks which overflow with diagrams in both her and Laban's hand, correspondence, photographs, programmes and a taped interview with her after seeing a recorded performance of recreations of her studies undertaken by Dr Valerie Preston-Dunlop in conjunction with Transitions Dance Company.

Further donations reflect the variety of paths taken by Laban's followers. The Simone Michelle Collection documents the life and career of one of the finest performers and teachers of the Leeder system of modern dance in Britain. Simone Michelle studied at the Jooss-Leeder school in Dartington in the 1930s, coming under the influence of Laban as well as other artists taking refuge there from Nazi Germany, including the Austrian sculptor Willi Soukop whom she later married. During her career, Michelle taught movement to singers at the National Opera and the London Opera Centre, as well as to actors in drama schools. She directed the Leeder School in London before joining the Art of Movement Studio in 1965. She stayed with the Studio as it became the Laban Centre and stayed teaching the Leeder technique and choreography until her retirement in 1991.

The LABAN Archive also holds small collections of papers belonging to Anny Boalth, who went on to teach for the British Drama League and the Royal Academy of Dramatic Art and Ernest Berk, a pupil of Mary Wigman who in turn had been taught by Laban. Another major collection held at LABAN is the Peter Brinson Collection which reflects a major theme of Laban's thinking, i.e. making dance inclusive. The Collection documents the life of the touring ballet company Ballet for All which took ballet out into towns and villages in the UK. Peter Brinson was the company's founding director and was Head of Postgraduate Studies at LABAN in the 1980s.

A key aspect of Laban's work was the development of Labanotation, a system which records signs on paper that represent body parts moving in space and time dynamically. The Notation collection in the archive holds many original and facsimiles of notation scores and a further collection has recently been donated of the notation scores and research papers of Els Grelinger, the eminent dance notator who worked with Doris Humphrey and Charles Weidman amongst others.

The archive also holds the Laban Centre Archive, being the administrative archive of LABAN which documents its history and development. A new project has recently begun to record interviews with prominent people in the history of LABAN to further enhance this archive.

LABAN holds the archive of the in-house dance company, Transitions. This is a growing collection which documents the administration of this dynamic company for which original choreographic pieces are created by new, young choreographers. Moving-image archives make up a large element of this collection. A project to record oral archive interviews with guest choreographers has begun: Interviews have been carried out with Willi Dorner, winner of the Austrian Dance Production Award; Thomas Lehmen, a cutting edge German choreographer; Henry Montes, who has worked with a variety of leading dance makers including Rosemary Butcher and Siobhan Davies; Crystal Pite, who has performed in and created work for William Forsythe's Ballett Frankfurt; and Victor Quijada, winner of the Peter Darrell Choreographic Award in 2003. This is an ongoing project which will be expanded to include interviews with the dancers, lighting designers, costume designers and musicians involved in the creative process.

This emphasis on the creative process is an area that LABAN is keen to focus on. Not only do we want to archive the polished performance, but we want to record how the choreographer, dancer, musician, set and costume designer arrived at that final performance. Hence we want not only the filmed performance but the scribbled notes, drawings and designs, recorded brainstorming sessions between choreographers and dancers, and recorded interviews with all those involved on the philosophy behind their creative process.

## **HOW DOES LABAN USE ITS ARCHIVE RESOURCES?**

### **Exhibitions and publications**

An exhibition was mounted at the Laban Centre in 1990 using documents from the Laban Collection, and the Collection has been used to research a range of publications including most notably, *Rudolf Laban: An Introduction to his Work and Influence*, *Schriftanz: A View of German Dance in the Weimar Republic*, and *Rudolf Laban: An Extraordinary Life* by Dr Valerie Preston-Dunlop. An exhibition, using images from the LABAN Archive was mounted at LABAN by the Austrian Cultural Centre in 2003.

### **Lecture demonstrations and reconstructions**

Dr Valerie Preston-Dunlop used the resources of the Laban Collection to recreate Laban's Kammertanz works of the 1920s. A video of these performances was made in 1986. LABAN also holds a regular series of lectures, the Laban Lectures. Some of these

are based on the resources of the Laban Collection, and often also involve reconstructions of Laban's work. Recent discussions with the Hilde Holger Legacy Group may also result in a reconstruction of one of Holger's choreographic pieces, based on documents and moving images held in the Hilde Holger archive. Hilde Holger was a Central European expressionist dance artist, born in 1905, who was the first person to openly put those with disabilities on stage.

This demonstrates the archive's unique emphasis on the preservation of the 'corporeal heritage.' This heritage is passed on to the next generation through the bodies and movement of the faculty at LABAN, the work that goes on in the European Dance Theatre Practice postgraduate programme and the Choreological Studies components in the BA Dance Theatre, Post-Graduate Certificate Community Dance and professional Diploma in Dance Studies courses and the use of facilities like the in-house theatre, studios and the education and community programme. Together these enable innovations in the practice and dissemination of heritage in collaboration with the archive.

## **HOW LABAN MANAGES ITS ARCHIVE**

### **Management structure and staff**

The LABAN Archive is run as a joint service with the library and is directed by Ralph Cox, the Head of the Library and Archive. The library and archive sits within the Business and Support Services, responsible to the Executive, which in turn reports to the Board of Directors. A permanent archivist post, funded by core funding, was established in 2002, and the archivist reports to the Head of the Library and Archive. The possibility of establishing a formal committee to oversee and advise on the direction of the archive is being explored. A part-time archives assistant was employed in April 2005.

### **Budget**

The library and archive is allocated an annual budget for its maintenance and acquisition costs. An annual budget for the preservation and conservation of items in the archive has been allocated from this budget. Resources exist in the budgets of other departments for the maintenance of the buildings, plant and equipment. Bids are being submitted to funding bodies to raise money for acid-free folders and boxes for the collections.

### **Acquisition**

LABAN collects and generates archives which document the history and development of modern contemporary dance from its roots in European Dance Theatre practice in the early twentieth century, via its American influences in the 1960s and 1970s to its current contemporary artists, with an emphasis on documenting the creative process and preserving the corporeal heritage. It proactively collects and makes accessible to dance and theatre teachers, artists, community dance and theatre practitioners and researchers, archives which document the creative process of contemporary dance practitioners, as well as developing projects to enhance this.

New acquisitions currently enter the archive at a rate of approximately 30 linear metres per year. These include additions to the Laban Centre Archive, the Transitions Dance Company Archive as well as other small collections which have been donated to the archive.

Several high profile dance artists have expressed an interest in the proposed developments for the LABAN Archive. In particular, new choreographers who guest with Transitions Dance Company and take part in the oral archive interviews are expressing a strong interest in depositing their archives at LABAN. A notice of new acquisitions is sent to the National Archives which records them on the National Register of Archives.

### **Access**

#### **Services**

The LABAN Archive is open Monday – Friday, 9.00 – 5.00 by appointment. A charge of £5.00 (£2.50 concessions) per 5 hours, is made. Other charges apply to longer periods. Researchers are required to show proof of address and identity. A dedicated archive study area is available in the library, with the archive regulations prominently displayed. This area is constantly invigilated by the archivist when in use. Any photocopying required by researchers is carried out by the archivist and the archives assistant.

#### **Content of collections**

A brief overview of the collections held at LABAN is available on the LABAN website at [http://www.laban.org/building/library\\_\\_archive/collections.phtml](http://www.laban.org/building/library__archive/collections.phtml). Details about the holdings and service provision of the archive are also available on Backstage, an online performing arts gateway for the UK, providing a single point of entry for finding and searching performing arts collections in the UK; ARCHON, the online directory of record repositories in the UK; and the SIBMAS International Directory of Performing Arts Collections and Institutions.

#### **Finding aids**

Public finding aids to the collections of the archive currently consist of a guide compiled by the archivist; a card index which indexes by name and subject the Laban Collection, the Sylvia Bodmer Collection, the Laban Centre Archive, the Simone Michelle Collection and the Shirley Wimmer Collection; an index to the photographs in the Laban Collection (which is replicated within the card index), and some basic archive box lists for some collections. The card index has been entered on to a FoxPro database with a limited search facility which is held on a staff computer and is currently accessible only by staff.

LABAN has recently purchased the specialist archive cataloguing software, CALM 2000 and is migrating its FoxPro data into this. This will allow adherence to ISAD(G), the General International Standard Archival Description. This standard provides guidance and rules for the preparation of archival descriptions in order to identify and explain the context and content of archival material in order to promote its accessibility.

The main principles of ISAD(G) are that the description proceeds from the general to the specific, that information should be relevant to the level of description, that descriptions should be linked between levels and that there shouldn't be repetition of information.

The immediate aim is to produce general collection-level descriptions of all the collections in the LABAN Archive, and to make those available on the LABAN website and on other relevant portals. Once the migrated FoxPro data in CALM has been edited, it will be made available to users in the library and archive in the first instance. It will eventually be made available on-line.

Descriptions need to be subject indexed using controlled subject headings and name constructions so that they can be searched internationally. Eventually the catalogues will be included on as many archive and information portals as possible. It is most likely that the LABAN Archive will use Library of Congress Subject Headings supplemented by specialist in-house terms in line with the LABAN Library and many other international performing arts libraries and archives.

#### **Current usage of the Archive**

The Laban Collection has been used extensively in the past by researchers and students both internally and externally, resulting in numerous dissertations, publications and exhibitions. Archive specific usage figures began to be collected recently and these indicate that over the past academic year 2003/2004, the archive was consulted by approximately two users per month. It is envisaged that this rate of usage will increase as the collections are catalogued and made available. LABAN has around 3,000 visitors a week so there is a large potential audience for the archive.

#### **Preservation**

##### **Storage**

The LABAN Archive endeavours to provide optimum environmental storage conditions and storage facilities for its collections, in line with the storage standards specified in BS 5454:2000. The majority of archive collections at LABAN are held in the purpose-built archive repository in the centre of the library in the main building at Creekside. The administrative archive is held in storage at the old site at Laurie Grove, South East London and other collections are in temporary storage in the Cottages on the Creekside site. It is planned to find further storage space in the near future. Funding is being sought to provide archival acid-free enclosures for the collections.

##### **Handling**

Book weights and wedges are available for researchers to use when consulting the archives collections. A training programme of good handling techniques for staff and users is being planned and will be implemented before the end of 2005.

### **Reformatting**

The archive has already reformatted two thirds of its major and most heavily used collection, the Laban Collection, on to microfiche, and these are produced for users in place of the originals in order to preserve them.

A system is in place for the production of access copies of current oral archive recordings. This is an ongoing project, started in 2004 to record interviews with choreographers who guest with Transitions Dance Company, the in-house company, as well as with former students and associates of Rudolf Laban. Recordings are made on to minidisc and are transferred on to gold CD-R as the preservation copy, as recommended by the British Library Sound Archive. An access copy is also made. The facilities are available in the library for users to make copies of these, where permitted.

Best options for the preservation of video material are currently being reviewed. Recommendations for the preservation of video footage made by MAAS Media Online of the British Universities Film and Video Council, The National Archives and the National Video Archive of Stage Performance are that preservation masters should be made either onto DVCam or Digibeta, both digital tape formats. A master access copy on VHS or DVD can then be produced from these, which can be used to make access copies. Procedures are currently being developed in the library at LABAN for the transfer of library video material onto DVD. It is hoped that this will include the production of access copies of videos held in the archive, where copyright allows.

There is currently no digitisation programme in place in the archive although digital versions of some documents have been produced where copyright has been waived. These have been put onto gold CD-R as the preservation master and access copies have been made onto CD which can be read by users on computers available in the library.

### **THE VISION FOR THE LABAN ARCHIVE**

LABAN was awarded funding by the Heritage Lottery Fund in 2004/2005 to explore ways to develop and enhance its archive service and collections. An Acquisitions Research Report, an Audience Development Plan and a Conservation Management Plan were produced and the recommendations of these reports are informing the new directions that the LABAN Archive is taking. Specifically these involve the development of a community dance archive, and the creation of an archiving facility which will encourage young artists to begin choreographing both the processes and the product of their work.

### **Community dance archive and education projects**

Links between the archive and the education and community unit and the dance science and health suite offer the opportunity to develop community dance archives as well as a dance science resource collection. Indeed it has been noted in the National Archives' response to 'Culture at the Heart of Regeneration', a consultation document produced by the Department of Culture, Media and Sport, that '[I]n the case of Laban, the archive is central to the organisation. This is recognised in the location of the archive at the

heart of the building. The material from the archive is also key to the community outreach work.' This is an area that the LABAN Archive is keen to investigate further.

### **Encouraging young choreographers to think about archiving their work**

The presence of the Bonnie Bird Theatre, its expert production staff and the faculty who are dance artists in their own right, are enabling the archive to focus on the creation of living artists' archive collections, in tandem with their current relationships with LABAN. Not only is the archive collecting the final product of the creative process but it is also focusing on that process. It is envisaged that faculty and young choreographers who have some association with LABAN will be encouraged not to discard their working documents, e.g. videos, notebooks, drawings etc., but to deposit these in the archive, providing a rich resource for investigations into the creative process.

### **Collaboration and partnerships**

Developing collaboration and partnerships is key to realising any of these exciting possibilities. LABAN and Trinity College of Music formally merged on 1 August 2005 and the new body thus created will enable new areas of mutual benefit to be explored. Other possible local partnerships which have been identified include links with IRIE! Dance Theatre based in The Deptford Albany, who are at the research stage of developing an archive for African Caribbean dance practice in the UK, and with other archives in the area including Lewisham Local Studies and Archives and the Greenwich Heritage Centre.

National partnerships being investigated include links with the Foundation for Community Dance, the national development agency for community dance in the UK; Videoworks at The Place, holding a library of 3,500 contemporary dance tapes including live performances; and the Hilde Holger Legacy Group, which holds the archive of Hilde Holger, an Anglo-Austrian expressionist dancer in the Laban tradition. Links already exist with the Austrian Cultural Forum which mounted an exhibition using images from the Laban Collection in 2004 at LABAN.

### **International partnerships**

Contact has been made with the Centre National de la Danse, Paris; the New York Public Library: Performing Arts and Research Center Dance Collection; and the Tanzarchiv Leipzig e.V. with a view to possible digital collaborative projects. It is hoped that contacts made at the ICKL Conference will be further developed and their potential explored and realised.

Jane Fowler

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**THE LABAN COLLECTIONS  
AT TANZARCHIV LEIPZIG, GERMANY**

**- INTRODUCTION -**

by

**Janine Schulze**

[Janine Schulze had to cancel her travel to London. A report on the archive collection, prepared by Gabriele Ruiz and Franz Anton Cramer, was read on behalf of the Tanzarchiv Leipzig staff, while the text below, prepared by Janine Schulze, was kept for its publishing in the ICKL Proceedings.]

**Introductory Words:**

First of all, I would like to express my heartfelt thanks for being invited to this conference. A few words about myself: Since the year 2.000 I have been working as managing director and scientific researcher in the Tanzarchiv Leipzig. And because I studied Dance and Drama my view on the content of the archive is more influenced by *scientific* and less by *archival* concerns. During the last five years I have again and again dealt with the question how and if dance can be archived at all. Which position does an archive of dance have within the historiography of dance? Which position can it hold or should it hold in regard to the transfer of knowledge about dance and the history of the body, inseparably connected to it?

In my lecture I would like to say a few words about my philosophy of archival work. As far as the individual items in the archive in Leipzig are concerned, I prepared a handout listing those collections – including size and focus – which might be particularly interesting to you as experts for Kinetography. First of all, of course, there is the inheritance of Rudolf von Laban, which mainly deals with the period before his emigration to London.

During my lecture some particularly fine exhibits from the Laban collection and the inheritance of Ingeborg Baier-Fraenger will be shown as pictures in the background. And after the lecture I will gladly answer questions concerning our archive.

**A small philosophy of archival work**

To begin with according to the dictionary of the German language, the so called Duden, an archive is not more and not less than an “ordered collection of important documents and files”.

Dance is seen as the most fleeting of all arts. In every moment each of the movements characterising it already contains the past. But not only the dancing movement itself is fleeting and marked by the past; the same holds true for the bodies enacting it and being

represented by it. The dance as 'object' of interest and as non-recurring event at best leaves only traces within its history. It can only be 'remembered' through these traces, e.g. through notations, images, various written documents and museum-like items.

Thus, archival work first of all means searching traces and reading traces to form an image from the individual parts. But due to the varied forms of mediation and their accompanying systems of signs this image will necessarily remain blurred. But it is in this very blurring of the images where the moment of mobility and change lies.

Each archive demands a different kind of mobility. This relates to classification systems as well as to the perspectives of their scientific exploration. This exploration can never be completed. The content of an archive is, as long as it lies ignored in boxes and drawers, quasi non-existent. It reveals its worth again and again but only if it is examined and thus made mobile again. Like books, which, if not read, are according to Chinese philosophy nothing but soiled paper, archives, which are not used, are only junk rooms of history.

But mobility is also required when sifting and interpreting the collections and inheritances. Each 'search for traces' and the attempts accompanying it envision events and persons goes hand in hand with a creative process. That means the events and persons, for which and for whom the archive is to testify, are only created by reflecting about them. Thus, each time an archive is used, knowledge is accumulated, which in turn affects the collection and its representation within the historiography.

Dance itself is defined as art of space and time. During archival work at first the factor time clearly dominates. Thus, a crucial question for the profile of a dance archive is the question how it principally understands time and, inseparably linked to that, history. A dance archive trying to incorporate new perspectives, contemporary approaches and questions related to the culture of knowledge, meets – even if in an old-fashioned material way – the ideals of the digital age: The access to information for the future is secured by recouring to remembrance and memory (cp. Bianchi 1999a: 51). Or to put it differently: That, which testifies the past lives only in the present with the aim to define the future.

But back to the question of the representative potential of a dance archive and its collections: the documents testify history, but at the same time, they always miss it in the moment of being looked at. No matter how many items about the history of dance you take they will never be able to provide an overall picture. But nevertheless today many users still enter an archive with the baroque longing to be able to find the authentic, the true, the unseen, the unheard and the exceptional. Aiming to reach conclusive insight. Many look for the auratic original, which they hope to find behind the often eclectic mazziness of the documents. But even the quite understandable ambition of the archives to declare their collections and inheritances complete and unique contains this longing for the 'whole' knowledge.

But how to clarify the process of archiving and the scientific work with the archived material? If one starts from the premise that collecting all the individual parts by no

means yields a whole, how then to gain knowledge and scientific insight by examining the collection?

Jacques Derrida questions in his text "Committed to the archive" the passion of an archive to work against forgetting and loss, and emphasises that the naive wish to bring the allegedly original back is continuously thwarted by power structures. Archiving, as Derrida reveals, always means choice, selection, even repression. Derrida here goes back to Freud's psychoanalytic research about the process of repression and compares Freud's model of the 'wonder-block' as description of the structure of the psychic apparatus with the scientific techniques of an archive (cp. Derrida 1997: 32). As a result of this stated affinity between the work of archiving and the work of repression, Derrida concludes that there has to be a different form of archiving: "As if one might not archive the very thing one may repress, remember, archive by repressing it (because repressing is archiving), that is, archiving *differently* [...]; *differently*, certainly, and here lies the whole problem, compared to the modes of the common, conscious and accepted kind or archiving; [...]" (Derrida 1997: 116).

Archiving differently would thus mean to archive the repressed and to turn it thus into the actual memory, to the actual object of gaining knowledge. Derrida's explanation illuminates that the systematics and classifications of an archive are always already a form of construing historiography. But every new examination of the content of the archive also leads to its new construction. For Derrida every kind of archiving work is a form of envisioning things forgotten or even repressed. He turns against the idea of an archive as a place of storage, keeping that which has passed and which existed in the past, even without being archived. On the contrary, in Derrida's presentation it is becoming clear that the structure of an archive also defines the structure of the content to be archived: "Archiving constructs the event as much as it records it." (Derrida 1997: 35).

The dynamic potential, which these processes of envisioning contain in regard to the scientific examination of archived material, in fact not only aims to uncover obvious traces of memory, but targets the desiderata, the blanks or gaps one finds right in the middle of the given classification systems. The century old efforts of the archives to outwardly demonstrate a rather solid state of aggregation, e.g. by putting completing the collections to the foreground require a revision. Flow and movement replace the ordered standstill. Nothing, says Derrida, is today less unambiguous than the word archive. Archives are performative places, where the past again and again rematerialises itself in the process of examination.

But here also lies potential for power and for the abuse of power. Whereas in ancient Greece the Archonts, senior officers, guarded the official documents stored in the so-called Archaion, and were the only ones who had the right to interpret the content of the archive, nowadays you will still find among the archivists and scientists people, who, like guardians of the grail, claim the sole power of interpreting historical testimonies. However, such monopolistic claims for knowledge and the transfer of knowledge only lead to a new form of immovability and torpor, instead of setting the point of view from which the material is examined and the material itself again and again in motion. Be-

cause in the repeated envisioning and in permanently gaining a new perspective lies the potential for mobility an archive and its contents have.

For dance archives this is a particularly important statement – figuratively and directly: as movement is after all this very element, which in the process of archiving the dance, its history and its personalities seems to have been given up as lost. Just as dance and movement are seen as non-recurring events each of its documents turns into a new, unique experience in the moment it is viewed. The dance, which seems always to withdraw from being documented, virtually reflects the characteristic element of all archival work, and thus possibly turns into a predestinated object of collecting.

Derrida here states a general problem of translation the archive keeps in store: “[...] an archive owes it to itself to be idiomatic, and thus is simultaneously made translatable and inaccessible, open for iteration and technical reproduction and still eluding them.” (Derrida 1997: 160).

Thus an archive, and a dance archive particularly so, would be a place of permanent movement. Thinking about movement and the coordinates of body, space and time connected to it, never stops. Past ideas, ideals and ideologies mix, overlay and contrast with each other. The fleetingness of dances corresponds to the fleetingness of the observing perspectives. Ideas claiming to be true once and for all but also the desiderata of scientific research procured at times under ideological or dictatorial pressure have to be again and again examined anew and rather critically. The materials of a dance archive are not only documents from certain times and their aesthetic-artistic realms of imagination. They also give testimony of changing ways to access knowledge and to changing definitions of knowledge. The present and its interests is reflected in every examination of the past. Its quality cannot be defined by the intricacies of their classification systems but by its openness to face the labyrinth of knowledge again and again anew.

It is important to let go of the idea that “keeping traditions” means to want to preserve them uncritically. Rather, each form of tradition has to be seen from continuously new perspectives, with continuously new insights, from continuously new perspectives differing sociologically and in time. The history of dance must not be ‘kept’, but it has to be ‘moved’.

Catherine of Alexandria (died around 307) is considered to be the patroness of archivists, philosophers, public speakers and the drowning. In disputes she won against the 50 most important philosophers of Emperor Maximin and thus broke through the intellectual order of her country. This transgression of the system could not tolerated and therefore both winner and defeated were killed (cp. Bianchi 1999a: 64). Just to be worthy of this patroness science should rather stick to Derrida in regard to using archives: “It means to burn with passion. It means to ceaselessly, infinitely having to search for the archive, where it withdraws itself. It means to run after it, there, where, even if there is too much of it, something starts to archive in it.” (Derrida 1997: 161).

Dr. Janine Schulze

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– AN OVERVIEW –

by

**Gabriele Ruiz, Franz Anton Cramer**

The Laban collections are among the most important items in the Tanzarchiv's possession.

They are composed of:

- material concerning the staging of nearly 20 choreographies from 1921 to 1930 (drafts, notations, musical scores, décors, etc.), among them “Tannhäuser” (1921/1930), “Die Geblendeten” (1921), “Faust” (1922), “Schwingende Gewalten” (1923), “Die Grünen Clowns” (1928);
- about 2 running metres of *Kinetogramme* by various authors, partly student tasks, but also notation of choreographic work;

- autographs:
  - + a vast correspondence with letters to and from Laban written by his collaborators and disciples;
  - + manuscripts of articles, texts, miscellaneous;
  - + administrative archives concerning the *Tanzbühne Laban*, later *Kammer-tanzbühne Dussia Bereska*, the *Choreographisches Institut*, the *Labanbund* and the *Gesellschaft für Schrifftanz*, Laban's organisation of the *Tänzerkongresse* in Magdeburg, Essen, and Munich (1927, 1928, and 1930 respectively).  
This autograph material sums up to about 20,000 sheets of paper.
- A broad range of drawings, sketches, rough drafts from Laban's entire career as an artist, including early figurative work (mostly coloured chalk and pencil). This part of the collections is at about 370 entries and includes a series of sketches for the *Ikosaeder*. Furthermore, there are
  - 120 advertisement posters
  - 60 photographs
  - a broad range of contemporary printed material, mostly proof copies of magazines Laban has published in, but also leaflets of schools, summer classes, workshop programmes, and the like.

All in all, the Laban collection constitutes a wealth not only with regard to Laban's own work and activity, but concerning the entire period of expansion and fruition within the German dance movement. It should be noted that there are numerous other legacies by close collaborators and / or followers, such as Ingeborg Baier-Fraenger, Ilse Loesch, Albrecht Knust, Jenny Gertz, Fritz Böhme, all illustrating the broad range of aesthetic and also ideological context Laban's work was situated in.

The entire Laban collections have already been or are currently in process of restoration and refined classification (de-acidification of paper, storage in protective transparent envelopes, revision of former valorisation).

It is envisaged to convert the material digitally so as to make it accessible on the internet. However, this project necessitating an important effort both in manpower and financial resources, is still in its planning and preparatory phase. Cooperation with other institutions archiving Laban material should be stipulated.

The collection as it is today has been given in its essential parts to the East German *Akademie der Künste* in 1977 which passed it on to the Tanzarchiv. It was before in the possession of Laban's close collaborator until 1936/7, Marie-Luise Lieschke, and was given in deposit with a haulage enterprise in Plauen/Vogtland when Lieschke left East Germany at the end of the 1960's and had more or less abandoned the Laban archive.

The *Akademie der Künste der DDR* had incorporated in 1975 the Tanzarchiv Leipzig, itself founded in 1957 by Dr. Kurt Petermann. It is therefore that the collections are today one of the central parts of the Tanzarchiv. After German unification, the *Akademie der Künste der DDR* was dissolved, the Tanzarchiv became a private and non-profitable organisation funded by the Saxonian Ministry of Culture, and today works in close cooperation with Leipzig University as a scientific institute.

The collections' classification is to this day based on the first systematic *mise en ordre* done in 1986 by the Tanzarchiv's collaborator Jenny Metz, supervised by then director of the performing arts department of the Akademie, Hannelore Renk. This work in turn was based on the rules and regulations for artistic legacies of the Academy of Fine Arts ("Ordnungs- und Verzeichnisgrundsätze für Künstlernachlässe und Personenarchive der Akademie der Künste [AdK] der DDR")

This means that there are two general groups:

- I. documents concerning Laban's biography,
- II. letters and autographs

This system has been the guideline for all further classification and is, of course, problematic. However, the attached scan version of the internal system of the classification relies on this separation. It is self-evident that this leads to confusion, misunderstandings, and also errors in the final ordering system. Nevertheless, the Tanzarchiv provides a complete catalogue of all autographs (letters to and from) as well as most other written material in a catalogue on paper.

Further groups have been determined for Choreographies, Laban's work as ballet director at the Staatsoper Berlin, etc. Details cannot be given here.

The time span covered by the Leipzig Laban collection can be roughly determined as 1920 to 1934. However, there are no administrative or personal documents at all relating to his activity as *Choreographischer Oberleiter* of the Staatsoper Unter den Linden (1931 to 1934), some sketches for costumes and stage work excepted.

On the other hand, one of the last letters written by Laban (to Lieschke) before his emigration from Germany was definite, dated September 1937 and commenting his destitution as Germany's supreme dance organiser by Goebbels and Cunz, forms part of the collection here.

Likewise, there are scarce documents dating from his Monte Verità endeavour.

All in all, however, the period most richly documented in Leipzig are the 1920's and early 1930's.

[Please note the series of postcards the TAL has issued picturing objects from the Laban collection, as well as the illustration material contained in the Tanzarchiv's recent publication "Deutungsräume". Due to their size, no kinetographic works have been processed digitally as yet.]

Information compiled by  
Dipl.-Bibl. Gabriele Ruiz, head of the archives  
Dr. Franz Anton Cramer, scientific collaboration

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## **ICKL ORGANIZATION**

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## BUSINESS MEETINGS

**LABAN, LONDON, UK**

**BOARD OF TRUSTEES MEETING**

**FRIDAY, JULY 29, 2005 - 3:45-5:15 PM**

Present: Marion Bastien (Chair), Wendu Chu, Christine Eckerle, János Fügedi, Anja Hirvikallio, Ann Hutchinson Guest, Billie Mahoney, Sheila Marion, Richard Allan Ploch (Secretary), Agusti Ros, Lucy Venable; Jean Jarrell.  
Absent: Valarie Mockabee

The meeting included the Conference organizer and at the end of the meeting Chris Jones from the National Resource Centre for Dance, UK, where ICKL archive are hosted.

I. Conference organization

A report on the organization for the conference and ongoing tasks was given.

II. Budget Discussion

In order to make the budgeting and bookkeeping easier, the Chair asked for a motion to change the fiscal year from June to May to the calendar year: January – December.

Moved by: Billie Mahoney  
Seconded by: Lucy Venable  
The motion was approved unanimously

Marion Bastien led us through the Budget analysis.

The vote on the Budget was postponed to the second Executive meeting.

III. Membership

Sponsorship: It was noted that there was a need to develop rules for eligibility for sponsorship. Who is it that we wish to sponsor?

Sheila Marion suggested that the person acting as sponsor could designate a specific purpose.

Marion Bastien asked to have Emma Cecilia Delgado, from Mexico, sponsored for this conference. Sheila Marion made the motion to approve the waiving of the conference fee for Emma Cecilia Delgado

Seconded by: Billie Mahoney  
The motion was approved unanimously.

IV. Officers Slate

It was noted that Valarie Mockabee had been doing a good job as the appointed Treasurer, and was ready to go on. It was decided to convert the appointed status to permanent Treasurer for the duration of the term.

There was a suggestion that there be two treasurers – one for Membership and one for budget.

Several ideas were brought up about the collecting of Conference Fees: host country could collect in the local currency and then make one payment from the host country to ICKL. We should look into the possibility of collecting fees through credit card.

V. Fellowship applications

There was discussion on the members who were applying for Fellow status, or could be suggested to apply. A few applications should be received this year, and will be examined by Fellows present.

VI. Venue for the next conference

Marion Bastien handed out the proposal for conference 2007 in Mexico.

Ann Hutchinson said we would need to find out more and that it may take awhile to set up the organization. She did add that where she taught, the facilities were good.

Bastien observed that the Mexico conference would be a link to the Spanish-speaking community, a link that needs strengthening.

VII Schedule

Marion Bastien would begin setting up the Chairs for the non-technical sessions and workshops, and report as it developed.

VIII. ICKL Archive at NRDC

Chris Jones from National Resource Centre for Dance reported that they were working to get the various collections on line. She stated that ICKL will be the first collection put on line.

Jones discussed the make up and arrangement of the ICKL Archive. She also noted the need to establish a schedule of deposit.

The Schedule of Deposit determines what documents and classes of documents are going to be deposited. It also sets out the timetable of the deposit for each of the classes of documents.

Move to adjourn; Billie Mahoney  
Seconded by: Ann Hutchinson Guest  
The motion to adjourn was approved

Respectfully submitted,

Richard Allan Ploch, Secretary

**24<sup>th</sup> International Council of Kinetography Laban Biennial Conference –  
LABAN, London**

**Minutes of Fellow Meeting #1**

**Date:** July 30, 2005  
**Time:** 5:45PM  
**Venue:** Studio 12, LABAN  
**In Attendance:** Christine Eckerle (chair), Ann Hutchinson Guest, Anja Hirvikallio, Ilene Fox, Marion Bastien, Sally Archbutt, János Fügedi, Lucy Venable, Billie Mahoney, Shelia Marion, Wendy Chu (secretary)  
**Absent:** Jean Jarrell (with apologies)

**1. Fellow application**

- There were four applicants for ICKL Fellowship: Noëlle Simonet, Karin Hermes, Joukje Kolff, and Shelly Saint-Smith.
- Fellow members were to look at materials submitted by applicants by Wednesday, August 3.

**2. Format of the future conference**

- Bastien raised the idea of grouping the content into two areas of focus, and each be scheduled on consecutive days. For example, three days of technical issues and theory discussion, and three days of applications and research of Laban theory.
- Members discussed the merits of the current and proposed program.
  - The current program with different activities from various subject areas each day for six days provided variety, allowed non-notation practitioners to know about notation and would attract more audience.
  - The suggested programmed would allow participants to be more focus, and at the same time, provide a choice for people to come for part or whole of the conference.
- A point was raised that there was not that many technical issues to discuss.
- It was suggested that movement notation session to be included in the conference. This might raise interest in notation where people see the practice of notation.

**3. Next Conference**

- Invitation was received from National School of Classic and Contemporary Dance to host the 25<sup>th</sup> ICKL Conference.
- Members felt further investigation was needed before confirming the host.

- Hutchinson Guest would give names of people she worked with in Mexico to Bastien to follow up.

#### 4. Notation activities

Members reported on notation activities (teaching, workshops, and discussion groups) in their countries.

- Hutchinson Guest taught notation to movement analysis practitioners in a workshop organized by Motus Humanas and received positive response.
- Fox reported that with a change of personnel in LIMS, DNB and LIMS were developing a positive working relationship. Fox reported that Charlotte Wile taught motif classes in LIMS.
- Eckerle reported little was going on in Germany, as it was difficult to get choreography notated.
- Bastien reported there was a discussion group in France with 5 – 6 members meeting every two months. It has met four times this year.
- Fügei was invited to teach notation by Ivan Angelus in his school which was recently accredited at college level.
- Fox reported on a teacher workshop co-taught with Marion in Taiwan. They introduced integration of notation and dance classes. The result was encouraging.

#### 5. Issues of the format and venue for the next ICKL Conference would be brought to General Meeting on Sunday.

Meeting adjourned at 6:50PM.

## **GENERAL MEETING**

**SUNDAY JULY 31, 2005 - 6-7 PM**

Marion Bastien (Chair), Richard Allan Ploch (Secretary)

### **I. Introduction to the ICKL organization**

Chair introduced the Officers, Board of Trustees and Research Panel.

Lucy Venable, Vice President, spoke about ICKL. She reviewed the contents of the packet distributed to attendees, which contains copies of the announcements of the first ICKL gathering, in August 1959, at the Laban Art of Movement Centre in England. Venable gave then a brief history of ICKL.

The Fellows represent the most experienced of the KIN/LN practitioners. The new Fellows are elected by the Fellows. Fellows must have conducted research, advanced notation, teach at the advanced level.

Sheila Marion, Co-Chair of the Research Panel, talked on the functioning and role of the Research Panel. It consists of Fellows elected by the membership to the Research Panel. Research Panel selects its own Chair. The Research panel members evaluate and select the Research papers submitted for the conference and guide the authors for the writing of the papers. The Research Panel monitors the technical sessions during the conference and writes the technical report for the Proceedings after the Conference.

Chair reported greetings from members unable to attend. Venable brought greetings from Toni Intravaia, former Treasurer.

### **II. Elections**

Chair reported out the Officers that are needed for the coming election year: Vice Chair, Secretary, Assistant Treasurer, and one Board member. Member being interested in being a nominee for one of the position are welcome. The election will be held at the end of 2005 by mail ballot.

### **III. Budget**

Budget will be presented at the second General Meeting.

IV. Venue for the next conference

The venue for the next ICKL Conference in 2007. Chair reported out the proposal from the National School of Classic and Contemporary Dance, Mexico City. Tina Curran spoke in support of the Mexico City proposal.

V. Future of ICKL

Chair opened the floor to initial comments regarding the future of ICKL, and to discussion on the format and contents of the ongoing conference.

The notes below are only partially reflecting the liveliness and richness of the debate.

Jeffrey Longstaff spoke in support of including the LMA research into ICKL. Leslie Brodie spoke second in how valuable the meeting of all of the branches of Laban's work has been and could be.

Sheila Marion finds the diversity of ideas very rewarding. Begonia Caparros the challenge is how to integrate. How to benefit from the knowledge of the other areas of Laban research outside of one's own.

Bala Sarasvati, LMA, in favor of having a conference in Mexico City. Work to bring all of the Laban Centers together in the world.

Ilene Fox on the DNB Advisory Committee. The appearance to the outside world the Laban community is fractured. Pushed for the community to come together as a whole.

Shelly Saint-Smith reported on the Benesh Congress (held one week before in London) and that they are faced with the same community problems. Urged us all to begin to share ideas not only within our own Laban community but with other notation communities as well (Benesh)

Lucy Venable talked about how the organization began together and then split apart. Perhaps it is time for us to come back together. Venable quoted Irmgard Bartenieff on change.

Henner Drewes - maybe if the format continues to take this starting point to account. There are things that may have to change. There still will be issues in the KIN/LN that need to be discussed. Perhaps to include sessions that will allow others to benefit. Have a clearer goal. With multiple sessions running concurrently you lack a certain depth.

Chair – This is a first time opening the ICKL Conference to other Laban fields. It was a trial and may not continue this way.

Billie Mahoney concerned about the consistency of the symbols. That in the use of symbols we use we are united in our understanding of the symbology. We need

Saint-Smith concerned about the way in which papers are chosen.

Ploch reported the concern about creating an appropriate method to choose papers

Caparros ) we should look into what can we give to each other.

Jean Marc Piquemal - Loureiro and Challet-Haas presentation was a good example of the collaboration between LN//Kin. We have a lot that we can do together.

Fox - ICKL needs to contain the technical control of the system.

Brodie - ICKL has work to do at each conference. To have LMA participate on that that level may not work. In search of a broader umbrella which she does not feel ICKL can do.

Drewes - unifying does not mean making one whole. Make the right choice.

Longstaff - more collaboration and communication.

Venable – Knust said that we were coming together for understanding. Writing scores that include a lot of improvisation that are causing problems in structured notation. There is information that we can use.

To close the session, Chair outlined the next General Meeting agenda.

Respectfully submitted,

Richard Ploch, Secretary

**BOARD OF TRUSTEES MEETING****MONDAY, AUGUST 1, 2005 - 5:45-6:45 PM**

Present: Marion Bastien (Chair), Wendu Chu, Christine Eckerle, János Fügedi, Anja Hirvikallio, Ann Hutchinson Guest, Billie Mahoney, Richard Allan Ploch (Secretary), Agusti Ros, Lucy Venable.

Absent: Sheila Marion, Valarie Mockabee

**I. Membership fees**

The meeting opened with a discussion on the current membership fees. There has been no raise in the fees for quite a few years. It is becoming more difficult each year to meet our expenses.

There was discussion that we should consider a new membership structure. Wendy Chu presented a survey she had conducted prior to the conference of the membership fees and membership structure of other dance organizations.

ICKL could propose the following categories: Regular, Students, Institutional

Discussion centered on how much increase would be appropriate. Wendy Chu suggested that more services would be a benefit. Lucy Venable talked about LabanTalk as a method of getting information out. The possibility of a Newsletter was raised as an added perk was also raised in the discussion.

**Lucy Venable Moves:**

Regular Fee:	\$50.00	or	42 Euros
Student Fee	\$35.00	or	28 Euros (*1)
Institution:	\$100.00	or	84 Euros (*2)

\*1: Non-voting

\*2: Send two representatives at Conference Member Rate. Receive two copies of the Proceedings.

This proposed raise of fees would start for the year 2006.

There was extended discussion about whether students should have the right to vote or not.

It was decided to write a proposal for amendment to the by-laws which would be presented at the second General Meeting.

Concerning the balance between the two currencies, dues will be re-evaluated annually for both currencies, based on the comparative value between Euros and USD.

II. Nominations for Board of Trustees

It was reported that the following members would run for election:

Andrea Treu-Kaulbarsch will run for Assistant Treasurer;

János Fügedi will run for Vice Chair.

It was noted that we will need to find two members at large.

III. Advocacy

There was discussion about creating a marketing campaign to bring more recognition to the Council and its work. It was felt that marketing the Council would attract more money from donors.

IV. Conference Format

The Executive committee was asked to look at the conference format and make suggestions for improvements or changes.

Ann Hutchinson Guest move to adjourn

Seconded by: Billie Mahoney

The motion was approved.

Respectfully submitted,  
Richard Allan Ploch, Secretary

**24<sup>th</sup> International Council of Kinetography Laban Biennial Conference –  
LABAN, London**

Minutes of Fellows Meeting #2

Date: August 3, 2005  
 Time: 5:45PM  
 Venue: Studio 12, LABAN  
 In Attendance: Christine Eckerle (chair), Ann Hutchinson Guest, Anja Hirvikallio, Ilene Fox, Jean Jarrell, Marion Bastien, Billie Lepczyk, János Fügedi, Lucy Venable, Billie Mahoney, Shelia Marion, Wendy Chu (secretary)

1. Fellow application

- There were five applicants for ICKL Fellowship: Noëlle Simonet, Karin Hermes, Joukje Kolff, Shelly Saint-Smith, and Melanie Clarke. Clarke's application came two days later. Her application was not communicated to all fellow members. Some members thought there were only four applicants as mentioned in the previous Fellows Meeting.
- Consideration of Noëlle Simonet's application:
  - Simonet's major work was in teaching. She had submitted one score.
  - Members expressed their views on Simonet's presentation of "Upper Body Movement" in two technical sessions. Two of her students, who performed in the Saturday performance, demonstrated their understanding of notation. This reflected the effectiveness of Simonet's teaching.
  - Marion proposed to approve Simonet's application. Venable seconded. All in favor.
  - Fox expressed that it was necessary to bring young people up for the continuous growth of ICKL. Simonet possessed the level of skill and training, and the kind of work she was doing was just right for ICKL.
- Consideration of Joukje Kolff's application:
  - Marion commended on Kolff's reconstruction work in the Ohio State University, her work combining dance and technology was of high quality, and her initiation of the *Trio A Project*.
  - Hutchinson Guest commended the Kolff's work as very clear, that she was very involved in applying notation and was a very good person to work with.
  - Jarrell commended Kolff's work efficiency.
  - Mahoney proposed to approve Kolff's application. Lepczyk seconded. All in favor.
- Consideration for Melanie Clarke's application:
  - Jarrell commended on her teaching and notation.

- Hutchinson was impressed with Clarke's presentations.
- Marion proposed to approve Clarke's application. Mahoney seconded. All in favor.
  
- Consideration of Shelly Saint-Smith's application:
  - Marion commended on Saint-Smith's reconstruction of *Jocose* which was voted one of the three top performances in Columbus, and her work in *Jocose* addendum and notation teaching.
  - Fox mentioned the Saint-Smith worked with Sandra Aberkalns in *Jocose*. Aberkaln has a very high standard of requirement and she was satisfied with Saint-Smith's work.
  - Jarrell gathered that Saint-Smith's work at the Royal Academy of Dancing was satisfactory.
  - Marion proposed to approve Saint-Smith's application. Fox seconded. All in favor.
  
- Consideration of Karin Hermes' application:
  - Venable commended on Hermes' quantity of work.
  - Fox thought Hermes' presentation on Ad. Lib. was wonderful.
  - Bastien commended that Hermes was a hard worker, self-motivated and always thought about what she was doing.
  - Jarrell expressed her admiration for Hermes from their collaboration in *En Doloh*, *Kaddish* and *Pavane*.
  - Marion proposed to approve Hermes' application. Jarrell seconded. All in favor.

## 2. Proposal for Research Panel

- There were five nominations: Marion, Jacqueline Challet-Hass, Hirvikallio, Simonet (pending on fellowship), and Saint-Smith (pending on fellowship). They would be voted on by mail ballot.
  
- Marion left with apologies at this point (6:15PM).
  
- Fox suggested that the Chair for Research panel should be either Challet-Hass or Marion.

## 3. Format for the next Conference

- Most members saw the advantages of the current format of mixing technical sessions and paper presentation in a day's program. Some expressed they preferred no concurrent sessions while some thought these were necessary. Eckerle suggested there should be less presentation, and more time to be given to each presentation. Mahoney suggested that there should be daily movement sessions.

- Fügedi supported Bastien's idea of organizing the conference into two parts: technical sessions and paper presentations.
  - Eckerle thought the Conference provided an opportunity for participants to choose what to attend, and a place to present their work. It would not be good to split. She also suggested including Fügedi's idea of writing sessions.
  - Fügedi clarified the objectives of the writing sessions were to realize how members see and understand movement differently, and how to illustrate the difference in notation.
  - Members felt writing sessions need to be prepared ahead of time.
  - Hutchinson Guest suggested that more investigation into the subject of Ad. Lib was necessary, and presentations of Upper Body movement should be continued. She suggested that Fox's work on motif, works done in Language of Dance Centre, and Laban Institute of Movement Studies should constitute a full session.
  - Bastien expressed a need to find activities for the next conference. To attract influential figures to participate.
4. Agenda for General Meeting was decided as:
- i. Budget
  - ii. Change of fiscal year
  - iii. Membership fee raise
  - iv. Fellow application
  - v. Research Panel proposal
  - vi. Board positions
  - vii. Host of the 2007 Conference – Mexico or not
  - viii. Call for 2009
  - ix. Format for the next conference

Meeting adjourned at 6:50PM

## **GENERAL MEETING**

**THURSDAY AUGUST 4, 2005 - 11-12:30 AM**

Marion Bastien (Chair), Richard Allan Ploch (Secretary)

### **I. Financial Statement**

Chair delivered the Treasury report from November 1, 2004, to June 30, 2005, and presented the proposed Budget for July 1, 2005 to June 30, 2007.

Motion to accept the Treasury Report

Moved by: Lucy Venable  
Seconded by: Billie Mahoney  
Approved unanimously

Motion to accept the proposed Budget

Moved by: Ann Hutchinson Guest  
Seconded by: Billie Lepczyk  
Approved unanimously

The possibility that we send in the future the conference papers by email where possible to lower the postage expenditure was discussed.

### **II. Treasurer appointment**

Valarie Mockabee has stepped into the Treasurer position in January 2005, appointed by the Board, as the elected Treasurer Patty Delaney could not fulfill the position for personal reasons. The members present were asked to confirm Valarie Mockabee as Treasurer until the end of the term (December 2007).

Motion to approve the Board's appointment of Valarie Mockabee

Moved by: Ilene Fox, Sheila Marion  
Seconded by: Billie Mahoney  
Approved unanimously

### **III. Amendments to Code of Regulations – Subscription Fee and Fiscal Year**

We are now calling the membership fees each calendar year. An amendment was proposed to update the Code of Regulations into accordance with the current practice.

Motion to amend Code of Regulations (By-Laws), Article 9 - Subscription Fee § a.

**CHANGE FROM:**

Subscriptions shall be payable on September 1<sup>st</sup>.

**TO:**

The subscription year shall be January 1 through December 31. Subscription fees shall be due on January 1.

Moved by: Lucy Venable

Seconded by: Billie Mahoney

Approved unanimously

Another amendment was proposed, in order to have the fiscal year changed to the calendar year. This will give a more accurate reporting of the financial statement, as the calendar year membership incoming would coincide with the calendar year Treasury report. This will also allow the Treasurers to prepare the financial statements a few months ahead of the conference, while now the reports are closed just one month before the conference when there are a lot of financial moves going on (conference fees and conference expenses).

Motion to amend Code of Regulations (Constitution), Article X – Fiscal Year

**CHANGE FROM:**

The fiscal year shall end on the 31st day of July.

**TO:**

The fiscal year of the Council shall begin the first day of January and end the thirty-first day of December.

**AND MOVE** to make the change effective as of January 1, 2006

Moved by: Billie Mahoney

Seconded by: Tina Curran

Approved unanimously

IV. Addition to Code of Regulations – Subscription Fee

Heretofore there has been no provision in the By-Laws to establish levels of subscription fees. An addition was proposed. This provision will enable the Council to establish such levels of subscription fees that are deemed necessary.

Motion to amend Code of Regulations (By-Laws), Article 9 - Subscription Fee, addition of a new section (§ e).

ADD:

Membership may have multiple categories to be determined by the Board of Trustees as the need arises.

Moved by: Jean Jarrell

Seconded: Ilene Fox

Approved unanimously

V. Membership categories and membership fees

Proposal to raise the fee and establish new categories

Fee: Regular	\$ 50	or	42 euros
Student	\$ 35	or	29 euros
Institutional	\$ 100	or	84 euros

Discussions arose whether students members should be allowed to vote, and what would be offered to institutional members (how many representative to the conference, how many copies of Proceedings, etc.). After discussions, the following motions were voted on;

Motion to accept the regular dues and approve the principle of student and institutional fees for further discussion by the Board of Trustees.

Moved by: Pat Debenham

Seconded by: Sheila Marion

Approved

Motion to allow the Board of Trustees to consider the categories and to set the fees for 2006.

Moved by: Sheila Marion

Seconded: Corinne Jola

Approved by a majority. Several members opposed.

VI. Fellowship Application

Christine Eckerle, Vice Chair, delivered a Report on the Fellowship applications. Five candidates have applied: Melanie Clarke, Joukje Kolff, Karin Hermes, Shelly Saint-Smith and Noëlle Simonet. The Fellows present approved the applications of all candidates. A mail ballot will be sent to the Fellows unable to attend, with a favorable recommendation from the Fellows present.

VII. Research Panel Election

Chair explained the process of election to the Research Panel. Nominees must be from the body of Fellows, and are elected during the General Meeting for a four-year term.

Sheila Marion, Co-Chair of the Research Panel, explained the role of the panel to the general membership and the mechanism for the election its chairing.

Two members, Jacqueline Challet-Haas and Sheila Marion, are remaining in the panel. Their terms will end in 2007. One member, Anja Hirvikallio, is completing her term.

Anja Hirvikallio having served as Co-Chair for the last two years has the possibility - according to the Code of Regulations - to run again for another consecutive term. She is willing to be a nominee again.

Other potential nominees are Noëlle Simonet and Shelly Saint-Smith.

Motion to re-elect Anja Hirvikallio in the Research Panel

Seconded by: Billie Mahoney  
Approved

Motion that, pending acceptance into the Fellows, Noëlle Simonet be named to the Research Panel.

Moved by: Ann Hutchinson Guest  
Seconded by: Billie Mahoney  
Approved

Motion that, pending acceptance into the Fellows, Shelly Saint-Smith be named to the Research Panel.

Moved by: Billie Mahoney  
Seconded by: Ann Hutchinson Guest  
Approved

VIII. Nominations for Board of Trustees

There is a call for nominations for the following positions: Vice Chair, Secretary, Assistant Treasurer, one (or two) Member(s) at large. As of today, the nominees are:

Vice Chair: János Fügedi

Secretary: Richard Allan Ploch

Assistant Treasurer: Andrea Treu-Kaulbarsch

Member(s) at large: Billie Mahoney will run again

János Fügedi's current place as Member at large will become vacant if he becomes Vice Chair. Hence, a second nomination will be needed.

A mail ballot will be organized at the end of 2005.

IX. Venue for the next conferences

Conference 2007. The National School of Classic and Contemporary Dance (Escuela Nacional de Danza Clásica y Contemporánea known as ENDCC), Mexico City, has offered to host the 25th Biennial Conference of ICKL. Clarisa Falcon would be the on-site organizer. Some of the facilities were described, such as classrooms, cafeteria, housing available near by. For the Spanish-speaking attendees or presenters, simultaneous translation will be investigated. Emma Cecilia Delgado, a Mexican member present, described the spaces in the venue. The school is set in the National Center for the Arts

Motion to approve Mexico City as the venue for the 25th Biennial Conference.

Moved by: Tina Curran

Seconded by: Ilene Fox

Approved

Conference 2009. Chair put out a call for the venue in 2009 in an Asian country.

X. Miscellaneous

Members were asked to announce new publications and news.

Attendees were reminded of the web library set up by Patty Delaney. It contains posting of materials for use in class. All kinds of materials are there.

Publications: - Ann Hutchinson Guest mentioned the publishing of her Labanotation textbook, in its 4th edition, by Routledge Publications ([www.routledge-ny.com](http://www.routledge-ny.com))  
Claire Rousier mentioned the textbook of Jacqueline Challet-Haas, and the French translation of Laban's "Modern Educational Dance" by Challet-Haas, published by CND ([www.cnd.fr](http://www.cnd.fr)).

XI. Future of ICKL

We had a reporting on the feedback session, held by the LMA people. Tina Curran began the report.

Some of the inputs were: very positive sharing ideas. To continue the dialogue. It could be interesting to have pre-conference introductory sessions to the various areas of Laban work. To bring the Laban work to the local area.

Maybe we should think of a new umbrella organization in the future.

Longstaff asked if the next call for papers will have the same kind of wording as 24th Biennial Conference call.

Pat Debenham asked about the reaction of the ICKL members to this kind of conference. Marion – the idea to split the session in 3 days for technical sessions and 3 days for presentations was not a good idea.

Leslie Bishko in favor of mixed up sessions. Presenters might investigate developing sessions that are collaborations.

Sally Archbutt – The mix has been very good. Good to have related presentations together. She wondered if the conference report could come out sooner. Papers could have come sooner. In order to facilitate making the appropriate plans.

Because Technical Sessions for ICKL are necessary, some provision for theoretical sessions in other Laban areas would be desirable.

XII. Conclusion

To close the session, Marion Bastien, Chair, and Richard Allan Ploch, Secretary, thanked the people who helped to make this conference successful and enlightening.

Respectfully submitted,

Richard Allan Ploch, Secretary

**INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION**

**STATEMENT OF REVENUE AND EXPENDITURES**

**For the period November 1, 2004 to June 30, 2005**

## NOTE:

1) The following reports are covering the period November 1, 2004, to June 30, 2005. Due to the exceptional postponement of the 23rd ICKL conference from year 2003 to year 2004, the current Board in 2005 has been elected with almost one-year delay.

2) All reports are expressed/converted in both currencies: euros and dollars. One should read one or the other columns.

Currency rate by June 2005:

	<b>euros</b>	<b>dollars</b>
euros	1	1,2101
dollars	0,8264	1

**NETWORTHS**

	<b>euros</b>	<b>dollars</b>
<b>NETWORTH - November 1, 2004</b>		
Europe Bank account	<b>1 106,54</b>	1 339,02
Europe Capital Reserve	<b>1 518,88</b>	1 838,00
Cash		
US Bank account	4 815,90	<b>5 827,57</b>
US Capital Reserve	4 509,67	<b>5 457,01</b>
Secretary account	67,02	<b>81,10</b>
UK account		
<b>TOTAL</b>	<b>11 951,00</b>	<b>14 461,60</b>

	<b>euros</b>	<b>dollars</b>
<b>NETWORTH - June 30, 2005</b>		
Europe Bank account	<b>3 296,73</b>	3 989,37
Europe Capital Reserve	<b>1 572,40</b>	1 902,76
Cash	<b>30,00</b>	36,30
US Bank account	9 511,75	<b>11 509,86</b>
US Capital Reserve	4 543,28	<b>5 497,68</b>
Secretary account	-477,81	<b>-578,18</b>
UK account	583,33	700,72
<b>TOTAL</b>	<b>18 924,16</b>	<b>22 899,67</b>

## INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION

## STATEMENT OF REVENUE AND EXPENDITURES

For the period November 1, 2004 to June 30, 2005

REVENUE AND EXPENDITURES

	euros	dollars
<b>REVENUE</b>		
Dues	2 578,86	3 120,42
Conference fees	5 475,59	6 625,46
Publications sale	146,98	177,85
Interest	87,12	105,42
Reservation deposit (rooms)	6 950,10	8 409,62
<b>TOTAL</b>	<b>15 238,65</b>	<b>18 438,77</b>
<b>EXPENDITURES</b>		
2004 Proceedings	1 187,46	1 436,83
2004 Conference expenses	1 407,89	1 703,55
2005 Conference expenses	160,00	193,60
2005 Conference papers	907,91	1 098,57
Website and publicity	109,00	131,89
Executive Com. & Res. Panel	650,52	787,13
Bank fees	277,74	336,07
Reservation deposit (rooms)	3 612,45	4 371,06
<b>TOTAL</b>	<b>8 312,97</b>	<b>10 058,69</b>
<b>BALANCE</b>	<b>6 925,68</b>	<b>8 380,07</b>

## INTERNATIONAL COUNCIL OF KINETOGRAPHY LABAN/LABANOTATION

STATEMENT OF REVENUE AND EXPENDITURES  
For the period November 1, 2004 to June 30, 2005PROPOSED BUDGET JULY 1, 2005 – JUNE 30, 2007

	euros	dollars
<b>REVENUE</b>		
<b>2004-2005</b>		
Dues + conf. Fees (2005)	2 000	2 420
<b>Total 2004-2005</b>	<b>2 000</b>	<b>2 420</b>
<b>2005-2007</b>		
Dues (2006-2007)	5 600	6 776
Conference fees (2007)	5 000	6 050
Fundraising	1 245	1 500
Publications sale	550	666
Interest	200	242
<b>Total 2005-2007</b>	<b>12 595</b>	<b>15 240</b>
<b>TOTAL</b>	<b>14 595</b>	<b>17 660</b>

	euros	dollars
<b>EXPENDITURES</b>		
<b>2004-2005</b>		
2004 Proceedings	830	1 000
2005 Conference expenses	6 000	7 260
2005 Accommodation Deposit	4 616	5 561
<b>Total 2004-2005</b>	<b>11 446</b>	<b>13 821</b>
<b>2005-2007</b>		
2005 Proceedings	3 000	3 630
2007 Conference expenses	5 000	6 050
2007 Conference papers	1 000	1 210
Sponsoring	1 245	1 500
Website and publicity	500	605
Executive Com. & Res. Panel	1 500	1 815
Bank fees	400	484
<b>Total 2005-2007</b>	<b>12 645</b>	<b>15 300</b>
<b>TOTAL</b>	<b>24 091</b>	<b>29 150</b>

<b>BALANCE</b>	<b>-9 496</b>	<b>-11 490</b>
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## NETWORTH - June 30, 2005

<b>TOTAL</b>	<b>18 924,16</b>	<b>22 899,67</b>
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## PLANED NETWORTH - June 30, 2007

<b>TOTAL</b>	<b>9 428,53</b>	<b>11 409,96</b>
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