

Asia-Pacific CHANNELS





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World Dance Alliance
Asia-Pacific

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Cover
Charity performance at
Spiral, Tokyo, 16 April 2011
Performers: Kim Itoh and
young dancers
Photo: Kazuya Tajima



Executive reports

The Executive Board of the World Dance Alliance Asia Pacific (WDAAP) is elected by the membership every two years at the Annual General Meeting, which is held in a different country each year and is hosted by the local WDA chapter. The Executive Board consists of the President, the Vice President, the Secretary, the Treasurer and four regional Vice Presidents, who represent the interests of their regions: East Asia, South-East Asia, South Asia and the Pacific. Members with a specific interest in the affairs of one of these regions should contact the designated Vice President. If members wish to contribute to issues within their own countries, they should contact their Chapter heads.

Roles of Executive Board members

The President guides the organisation to achieve its aims by formulating policy and communicating regularly with Executive Board members, whose activities are vital to the growth and development of the WDAAP. The President represents the organisation and actively participates, by invitation, in Chapter meetings, workshops and celebrations, and communicates twice a year to the general membership through *Asia-Pacific Channels*. The President presides at all Executive Board and Annual General Meetings, and participates in the annual World Dance Alliance Presidents' meeting.

The Vice President represents the organisation and deputises for the President as required, also providing advice on matters of policy and procedure. The Vice President attends all WDAAP Executive Board and Annual General Meetings, communicates regularly with the President and other Board members, and provides two reports annually for *Asia-Pacific Channels*.

The Treasurer is responsible for the funds of the WDAAP, invoicing and collecting Chapter subscriptions and lodging funds in a bank approved by the Executive Board to a WDAAP account. The Treasurer closes the accounts on 31 March each year, and submits them to the AGM with a financial statement after audit.

The Secretary oversees the WDAAP's election processes, corresponds regularly with the Executive Board, provides it with advice on policies and procedures, and maintains the organisation's records. The Secretary minutes the Annual General Meeting and disseminates them to Chapter Heads and Board members, and provides a summary of AGM outcomes and other procedural information for *Asia-Pacific Channels*.

The Area Vice Presidents represent their regions' interests on the Executive Board and ensure that Chapters in their areas of responsibility are properly represented and supported. They endeavour to establish new country Chapters with advice and support about WDAAP structures, and are required to provide two reports each year for *Asia-Pacific Channels* about activities of their regions. See p.10 for a list of the countries in each of these regions. The General Secretary works with the three Area Presidents—Asia Pacific, The Americas and Europe.

President's report

Professor Mohd Anis Nor



The World Dance Alliance Asia Pacific (WDAAP) will hold its Annual General Meeting in Kuala Lumpur, Malaysia on 25 September 2011. This important annual event will be held in conjunction with two major events in Malaysia, the MyDance Festival (MDF 2011) organized by MyDance Alliance (WDA Malaysia) and the Asia Pacific International Dance Festival 2011 (APIDC 2011) organized by the University of Malaya, the Ministry of Information, Communication and Culture of Malaysia, and MyDance Alliance. MDF 2011 will run for three consecutive weeks from the 5 to 25 September 2011, privileging local and international dance artists and choreographers to showcase their performances and conduct workshops in several selected venues in Kuala Lumpur. Participants to the WDAAP Annual General Meeting will be able to attend some of these performances during the course of the Asia Pacific International Dance Conference in Kuala Lumpur.

The Asia Pacific International Dance Conference 2011 (APIDC 2011) is the second of the APIDC series, which was held for the first time in Kuala Lumpur in 2005 in collaboration with MyDance Alliance (WDA Malaysia) and the University of Malaya. The 2005 event was attended by more than 150 delegates from the United States, Europe and the Asia Pacific region culminating with the publication of the conference proceedings entitled *Global and Local: Dance in Performance* edited by Mohd Anis Md Nor and Revathi Murugappan and co-published by the Cultural Centre University of Malaya and the Ministry of Culture, Arts and Heritage Malaysia. The APIDC 2011 will be attended by more than 200 local and international participants who will participate in MDF 2011 and the WDAAP AGM. This event will be held at the Royale Bintang Kuala Lumpur Hotel, which is located in the tourist shopping district of Bukit Bintang in Kuala Lumpur. The organizing committee of the APIDC 2011 received more than 64 submitted abstracts from the United States (including Hawaii), Europe, Asia and the Pacific eyeing 34 paper slots allocated for the conference. An independent Review Board was appointed by the organizing committee to review all the abstracts before invitations were sent to successful candidates. As the curator of this event, I am pleased to announce we have not only successfully selected the 34 papers to be presented at this conference but we have also invited 3 keynote speakers who will be speaking on the three different sub-themes such as *Researching Hybridity in Dance Research*, *Performing Hybridity*, and *Writing Old and New Genres*. The overall

theme of this conference is Hybridity in Dance: Researching, Performing, and Writing Old and New Genres. The WDAAP AGM will be held on Sunday 25 September, which is the final day of the dance conference.

Another milestone in this event is the official launching of two books in the *Celebrating Dance in Asia and the Pacific* Routledge series. The Malaysian volume, *Sharing Identities: Celebrating Dance in Malaysia* (edited by Mohd Anis Md Nor and Stephanie Burridge) is now available on Amazon.com and Barnes & Noble (barnesandnoble.com) but it will be officially launched on the opening day of the APIDC on Thursday 22 September 2011, together with the soon to be released Australian volume, *Shaping the Landscape: Celebrating Dance in Australia*, (edited by Julie Dyson and Stephanie Burridge). With the release of these two volumes, WDAAP will have four books in its stable of *Celebrating Dance in Asia and the Pacific* Routledge publication edited by series editor, Stephanie Burridge. The previous two volumes are *Beyond the Apsara: Celebrating Dance in Cambodia* (2010) and *Traversing Tradition: Celebrating Dance in India* (2011). I believe the 2011 WDAAP event in Kuala Lumpur will be yet another exciting event for all of us to share and enjoy the company of colleagues from far and wide, which has been the highlight of all WDAAP events in Asia-Pacific. Hitherto, I look forward to seeing many of you in Kuala Lumpur in September 2011.

At a personal level, I will be stepping down as the President of WDAAP after being at the helm since September 2003. For eight consecutive years as President of WDAAP, I have seen one of the most exciting years of my life working with a wonderful group of people within the Executive Board and beyond to the larger community of wonderful and exciting people from all over Asia and the Pacific region. I have witnessed tremendous growth of new chapters in South Asia and Southeast Asia in particular and the consolidation of members and activities in the Far East, in particular amongst members in Taiwan, Hong Kong and China. Within the period of my Presidency, I saw the formation of WDA Fiji as a first step in engaging Pacific Islanders in WDAAP beyond Australia and New Zealand. Similarly, WDAAP has managed to engage new and younger members in chapter building in the various countries in this region whilst engaging senior members as consultants and mentors. I would like to take this opportunity to thank all of you for your support in my leadership and in making my role as your elected President a memorable one.

As my last Presidential message in Channels, I wish to take this opportunity to encourage Organizational Member (Chapter), or any individual who is a member of an Organizational Member of the WDAAP to submit nomination(s) for offices of the WDAAP Executive Board. At the last AGM in Hong Kong, I have expressed concern about developing an appropriate succession plan. My proposal that Yunyu Wang, who is currently the Vice-President of WDAAP, should be nominated for the role of President, and that Urmimala Sarkar Munsu should be nominated as Vice-President, was endorsed at the meeting. Hence, I would like to ask eligible voters to give importance to this plan as a means of sustaining continuity and the extension of corporate knowledge in the governance of WDAAP. The formal election process would require these two people to be formally nominated and seconded in accordance with the WDAAP Constitution. Other than these two positions, three other positions on the Executive Board are up for election. These are the positions of Vice-President, Southeast Asia, that is currently being held by Basilio Esteban Villaruz from the Philippines; Treasurer, which is currently being held by Mew Chang Tsing from Malaysia; and the position of Secretary, which has been in the good hands of Julie Dyson from Australia. Procedures of election processes will be handled in accordance to the WDAAP Constitution. I would like to urge eligible voting members to obtain the nomination forms from the WDAAP Secretary, Julie Dyson juliedyson@ausdance.org.au before the deadline of 30 August 2011.

Last but not least, I wish to thank the current Executive Board members, the Network Co-Chairs, and Chapter Heads for their support and encouragement in making my job as the WDAAP President for the last eight exciting years truly satisfying and enjoyable.

Best wishes,
Professor Mohd Anis Md Nor



Vice President's report

Professor Yunyu Wang

This is again a fruitful year for WDAAP as well as other regions of WDA. Each has its own wonderful events moving on for dance, yet each displays the character of its own region. From the success of the WDA Global Assembly held in New York City in the heat of the summer last year to the wonderful International Dance Symposium in Hong Kong in November 2011, dance professionals from around the world have met and celebrated. All of these successes are thanks to the platform created by World Dance Alliance since it was established by Carl Wolz and upheld by his successors from around the world.

After the book launch of *Traversing Tradition: Celebrating Dance in India* by WDAAP at the Hong Kong festival last year, *Sharing Identities: Celebrating Dance in Malaysia and Shaping the Landscape: Celebrating Dance in Australia* will be launched at the WDAAP AGM in September. The subsequent volume in the series, *Identity, Hybridity and Diversity: Celebrating Dance in Taiwan* is in preparation to be launched at the 2012 daCi/WDA Global Dance Summit that will be held in Taipei, Taiwan in July 2012. WDAAP has proved its ability to convene the highest standard of dance research in addition to its success with dance practice in the performing arts.

The 2012 WDA/daCi Global Dance Summit will also be the Global Conference for all WDA regions, and will be held from 14 to 20 July at Taipei National University of the Arts (TNUA), Taiwan. In preparation for this event, the representatives of WDAAP, the Taiwanese team and daCi will meet again on the TNUA campus this August to discuss the content of the 2012 event in more detail. The meeting participants will include the core planning committee members: Yunyu Wang, Urmimala Sarkar, Anna Chan, Ralph Buck, Anna K. Brown, Jeff Meiners, Ping Heng and Chung-shiuan Chang as well as 12 Taiwanese planning committee members. We anticipate that the conference will accept up to 1000 participants, including 400 children and 600 adults. The call for papers, workshops and children's performances has been published on the event's official website, www.daciwdaintaiwan.org, with an application deadline of 1 July this year. The call for adult performances for both WDA and daCi members and non-members will be 10 December 2011. All country heads should encourage their members to actively respond to the call and come to enjoy the event that promises to be magnificent.

WDAAP has reached out to the world with open arms to embrace dance in many ways, and now we are hoping to reach a wider range of dancing people, especially youth, the next generation. With these aims in sight, please come join us in Taiwan to celebrate dance by responding to the call for papers, workshops, children's performances and showcase performances as soon possible.



South Asia report

Vice President Dr Urmimala Sarkar

Sharing Some Insights

According to the United Nations classification, Southern Asia includes the countries of India, Pakistan, Bangladesh, Bhutan, Afghanistan, Nepal, Iran and Sri Lanka. Myanmar and Tibet are also sometimes included in the region of South Asia. South Asia is the most densely populated, geographical region in the world, and it continues to be home to well over one fifth of the world's population.

Almost the whole of South Asia was colonized by European countries. Much of India, Pakistan, Bangladesh and Myanmar were gradually occupied by the British Empire, starting from 1757, reaching its zenith in 1857 and lasting until 1947. Nepal and Bhutan were to some extent protectorates of Great Britain until after World War II. The colonial rule did not last very long but its proximity to the present and its lasting impact on the region make it prominent as the colonial past has left wounds that have never healed completely and these very wounds also give rise to a tremendous amount of uneasiness and sometimes distrust between the neighbours in this region that continues to influence the way dance is danced or viewed.

South Asia is a huge transitional zone in terms of physical quality of seasons between the humid Southeast Asia and the arid Southwest Asia. We move from vast flatlands of watery paddy and fish farms in the double delta of Ganga and Brahmaputra river to the humid Gangetic plains to the Indus valley, the Punjab, the Salt Range and then Peshawar—the arid lands of wheat and millet.

Like in many other parts of the world, performing art traditions of South Asia are the integral parts and reflections of the ecological reciprocity that communities build with their particular environment, because human beings are integral parts of that environment themselves. In their effort to exist and find a niche for themselves in the immediate natural surroundings, communities have always striven to find a balance between

their environment and life, through their economic practices, religion and symbolic communications, a very important part of which consists of the cultural traditions in the form of performing arts. Thus, we find that traditional calendars of all regions reflect the deep links with the subsistence pattern of the group living there.

Social labour mingles with nature because farming and agricultural activities condition the natural world of human aesthetics, and create thereby a cultural text for the human experience of nature. Agrarian activities, thus, work as the contact between human power and natural forces outside human control and thus the cultural/social calendars move to the rhythm of rainy seasons, harvest, seasons of fruits, vegetables and grain, matching them to the seasonal festivities, wedding seasons, holidays and other recreational, religious, and socio/cultural activities like regional fairs and celebrations. Festivals, rituals, and weddings follow the harvest and bring relief from work and tension. Through agriculture, human societies relate to nature and exert powers upon nature. Agriculture also changes nature to create the physical characteristics of spaces in which people carry on social life, designing and changing over time how people think about their world. Agriculture is humanity shaping, sculpting and rearranging the earth, designing habitats, and producing symbolic representations of domains that shape the spiritual, cultural and social interactions in each society.

In January, the sun heads north across the sky from its winter home south of the equator, as the air dries out and heats up. Days lengthen and winter rains dissipate. April and May are the hottest months in South Asia and it almost never rains. In June, Himalayan snow-melt gorges the rivers in the north and the summer monsoon begins.

Each year on the first of June the summer monsoon arrives over the city of Trivandrum at the southernmost tip of India. Its majestic progress north towards the Himalayas, marked by celebrations, processions, festivals and the release of a lot of pent-up emotions, brings it ultimately to the old British hill station of Cherrapunji, listed in the Guinness Book of World Records as the wettest place on earth.

The leading edge of the monsoon moves north-west from May through July, from Myanmar into Afghanistan. By late May, the monsoon has hit the Andaman Islands and Sri Lanka, and it then hits Kerala and Chittagong at about the same time. The earliest, heaviest, and longest monsoon season engulfs the far south (Sri Lanka and Kerala), the north-east, the east and the central-eastern regions. By the beginning of July, when the sun begins to move south again, the summer monsoon will have touched all of South Asia. As the days begin to shorten from July onward, the

rains continue but scatter more and more, week by week, though it can still be raining periodically in October, when a second season of rain begins, called the winter monsoon, which pours unpredictably on the south-east and north-east and often brings cyclones off the Bay of Bengal which attack the eastern coastal regions of India and Bangladesh. This winter monsoon lasts into January, when five months of dry days begin again.

The sun exerts general control over agricultural time because it controls the seasons. In popular Indian mythology, Surya drives a chariot pulled by seven white horses, and turns around among the stars to head north in January, moving into the celestial house of Makara (Capricorn). The solar year turns during the overlapping months of the summer and winter harvests (between November and February) and it is celebrated everywhere in South Asia. But the start of the cultivation year actually falls at the beginning of the summer rains. One can see the importance of the agricultural calendar in the fact that in India today the summer session of Parliament also starts in July, and elections are timed to precede the monsoon, which makes the planting season a time of political promises as well. The farming year effectively ends in December, a popular time for marriages. October and November also witness major festivals: Durga Pooja, Dassara, and Navaratri, when the major agricultural work is finished for the year. The winter crop season is most prominent in wetter regions and where irrigation is abundant, and here there is greater emphasis on festivities in January and February, as in Tamil Nadu, where Pongal marks the new year and also celebrates the harvest. Everywhere, the calendrical timings for festivals of many kinds are based on the solar cycle, and these festivals punctuate the social life of agriculture. There is a lot of room for further research on regional patterns and historical change in the intermeshed calendars of agriculture and rituals.

The celebration of life and art is seen every day in this region, and yet it is very hard to convince dancers to join hands with other dancers from across the borders in South Asia. The region's colonial encounter has made sure that it had a turbulent political past. The present continues to have its share of ups and downs. That is precisely why we have World Dance Alliance – Asia Pacific chapters only in two of all the South Asian countries, and those countries are India and Bangladesh. We, however, pledge to go on trying to share the immense sense of satisfaction and wellbeing that WDA-AP has brought to us, individually and as country chapters, with dancers, dance scholars, choreographers, students and enthusiasts from all the other countries of this region, and hope to convince them soon to join hands with us to become a part of the WDA family.



South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam

South East Asia report

Vice President Basilio Esteban S. Villaruz

In February, the National Commission for Culture and the Arts (NCCA) held the Philippine International Arts Festival, staged all over the Philippines. NCCA dance chair Shirley Halili Cruz (WDA-Philippines secretary-treasurer) organized the dance component of the festival with appearances by Philippine, ASEAN and Cuban groups.

NCCA followed this in April with Dance Exchange Festival, which is now on its third year. First conducted in 2009, with WDA-Asia Pacific president Mohd Anis Md Nor as its guest, it now draws participants from all over Asia and the rest of the world.

In other news from the Southeast Asian region, in February this year Amrita Performing Arts in Cambodia worked with Peter Chin of Tribal Crackling Wind for *Olden New Golden Blue* with CanAsian International Dance Festival in Toronto. In March, ASWARA in Kuala Lumpur hosted the Temple of Fine Arts in Bharatanatyam dances. In May, World Dance Alliance Singapore held its annual Singapore Dance Week, this year themed 'Dance Singapore Dance', coordinated by Nirmala Seshadri with the Singapore National Arts Council.



Network reports

The World Dance Alliance works through five Networks, based on specific areas of interest and embracing the mandate of the organisation. Each of the networks has a chairperson and co-chair who coordinate activities to advance the issues raised by these special interest groups. These networks may also be duplicated in each chapter.

The positions of Network Chairs and co-chairs are not subject to election, but nominations may be received by the President for discussion and negotiation at the AGM.

Network Chairs initiate and drive the work of special interest groups within the WDAAP and provide two reports annually on their activities for *Asia-Pacific Channels*.

Pacific report

Vice President Dr Ralph Buck

Building trusting relationships and networks that work are vital in the establishment of an organisation such as WDA. Recently, I met with Sachiko Miller (WDA-Fiji) and discussed the role of dance networks in the Pacific region. We also met with Professor Vilisoni Hereniko, Director of the Oceania Centre for Arts, Culture and Pacific Studies, University of South Pacific (USP), and Alan Alo, Choreographer and Programme Co-ordinator of Oceania Centre for Arts, USP, with a vision for engaging Alan as a future WDA representative for Samoa and including University of the South Pacific in the wider WDA network.

An example of how focused partnerships can lead to great rewards may be seen in a most recent collaboration between Vou Dance Company (Fiji) and the Dance Studies Department, The University of Auckland, New Zealand. The Dance Studies Department initiated the partnership with Vou choreographing and teaching in Auckland for two weeks, working with undergraduates and postgraduates. Following this residency the members of Vou, 10 postgraduate students and 2 staff members from the University of Auckland travelled to Suva, Fiji, and then on to non-commercial, non-touristic Koro Island for a three-week intensive residential delivery of four courses within the Postgraduate Diploma in Creative and Performing Arts, Dance Studies. The University postgraduate students completed coursework in Research Methodology, Inclusive Education and Choreography. The residential included working in the local community, the University of Auckland participants teaching children in the local school and the locals teaching the university students customs, songs, dances and much more. Students, staff, locals, and Vou dancers all benefitted from this collaboration situated within a 'local' small community.

This collaboration is an example of how a network such as WDA may offer tangible benefits to members. Within the wider WDA Asia-Pacific region I am conscious that other similar partnerships occur and I do think they contribute to the dynamic nature of WDA Asia-Pacific.



Pacific area

Australia

New Zealand

Fiji

New Guinea

About the Networks

The Creation & Presentation Network

provides opportunities for choreographic development, networking and cultural exchange.

The Education & Training Network

provides a forum for professional exchange to improve dance curriculum content and delivery, and opportunities for sharing information and resources.

The Management & Promotion Network

focuses on the programming, dissemination, advocacy and administrative aspects of the dance community.

The Research & Documentation Network

promotes dialogue and identifies, supports and initiates projects that preserve dance's heritage through conferences, print and online publications.

The Status & Welfare Network

identifies and advocates the interests of dance professionals and their legal, economic, health and societal status.

Education & Training

Co-chairs Dr Ralph Buck
and Jeff Meiners

In the December 2010 Channels: Asia Pacific newsletter Jeff and I made reference to the UNESCO Seoul Agenda document, and the forthcoming WDA/daCi Global Dance Summit to be held at Taipei National University of the Arts (TNUA) 14–20 July 2012. Here, I return to these two topics reporting on developments.

Seoul Agenda

It has been just over a year since the development and publication of the UNESCO Seoul Agenda for Arts Education. With this in mind an International Monitoring Comparative Research in Arts Education – Reporting for UNESCO Symposium was held in Wildbad Kreuth, Germany, from 25 to 27 May 2011.

The symposium was initiated by Prof Larry O'Farrell, UNESCO Chair in Arts and Learning, Queens University, Canada; Prof Samuel Leong, UNESCO Chair, Hong Kong Institute of Education, Hong Kong; and Prof Eckart Liebau and Dr Ernst Wagner, UNESCO Chairs for Education in Arts and Culture, Friedrich-Alexander-Universität, Germany, in cooperation with German Commission for UNESCO and Stiftung Mercator.

The aim of the symposium was to advance the UNESCO Seoul Agenda, with a focus on developing projects and action, utilizing the expertise and networks of leading international arts educators and researchers.

The World Alliance for Arts Education (WAAE) Executive Council were invited with Patrice Baldwin, President of the International Drama/Theatre and Education Association (IDEA); Rita Irwin, President of the International Society of Education through Art (InSEA); and Ralph Buck, President's nominee of WDA, attending the symposium. Graham Welch, President of the International Society for Music Education (ISME), and Margaret Barrett, President Elect of ISME, could not attend.

The symposium began on Wednesday evening with an overview by Max Wyman and Ernst Wagner reinforcing the need to consider diverse research activity, future action and even the option of no

action, should we as a group of invited international experts see that as the best way to move the Seoul Agenda forward.

Early in the morning of Thursday 26 May, the WAAE Executive Council (Ralph, Rita, Patrice, and Margaret – by Skype from Brisbane) held a meeting where we discussed constitutional and operational issues. This was a good meeting that further clarified the WAAE future agenda and vision.

Anne Bamford, University of the Arts London, Wimbledon College of Art, opened proceedings on Thursday 26 May with a Skype address from London, outlining findings from her current research in several European countries and her suggestions for a way forward.

Anne noted emerging themes from her past and current research. In brief these were:

- The need to recognise in and out of school arts education provision
- The need for more quality teacher education and professional development in arts education
- Schools need to make spaces, places and times that support teaching and learning of arts education
- School communities must not be misled by 'back to basics' rhetoric inferring a 'better education' that politicians and media espouse
- Arts educators and career advisors need to articulate more accurately the diverse and comprehensive scope of careers within the creative industries, and that these are 'real' and comprehensive careers
- The need to ensure ALL learners have access to arts education, irrespective of ability, gender, socio-economic status and age
- Government ministries must be given better advice and these ministries (e.g. Cultural, Education, Health, Youth Affairs) must correlate their policies and funding
- The need for better integration of information and communication technologies within arts education
- International policy and practices enacted by organisations such as Organisation for Economic Cooperation (OECD) and UNESCO are very influential (in ways both good and bad). These organisations, who are a million light years away from 'classroom' and 'street' arts education,

MUST partner with organisations and people who are teaching and delivering arts education.

The first panel discussion provided ideas and some examples of activity that may advance the Seoul Agenda. Larry O'Farrell (Canada) suggested a need for a research database/ portal/ clearing house. Susan Wright (Australia) spoke of the need for a theoretical framework (Activity Theory) leaning on Social Constructivist principles. Aud Berggraf Sæbø (Norway) listed the four objectives/ topics as starting points for research, being the:

- status of arts education in primary and secondary schools
 - status of arts in teacher education
 - status of knowing and learning in, through and about arts
 - status of UNESCO Seoul Agenda
- Folkert Haanstra (Netherlands) focused our attention on assessment in the arts and the need for comprehensive international analysis of practices and methods.

Following initial questions we broke into 4 discussion groups, with the aim to find focus ideas and distil emerging ideas. Feedback from each group raised more questions regarding the purpose of the exercise and general principles for a way forward. Some questions included:

- How do we account for cultural diversity?
- How do we value diverse user and manager and researcher perspectives in respect to database systems, research outputs, organisation?
- Why do we need evidence regarding arts education?
- How will partnerships work?
- How will criteria, rules, management be established?

After lunch another panel drew our attention to methods and models. Robin Pascoe (Australia), Susanne Keuchel (Germany), Lily Chen-Hafteck (USA) and Liane Hentschke (Brazil) spoke about respective existing projects that monitor arts education activity. Robin outlined key issues faced when designing an arts education monitoring programme, as well as the role of dynamic markers as indicators or criteria of pedagogic practice. Susanne described the German Centre for Cultural Research database on arts education project. Lily described the collaborative project titled 'Advancing

Interdisciplinary Research in Singing: A model for international music education research.'

From these presentations it was very clear that clarity of focus and objectives shaped methods and that specific focus on what was being measured or narrated was vital. Also vital was having a director and an organisational structure for managing people and research activity.

Again, we broke into discussion groups and refined issues and ideas emerging. At this point in the day and the event, people were feeling very 'full' of information. Much was discussed and while our end of day summative comments were not crystal clear, there was a strong sense of purpose and cohesion.

Friday 27 May began with the minute taker reporting on key themes that constantly surfaced the day before. These were

Awareness and consensus

- contextualisation
- diversity
- need for evidence of impact of arts education
- arts education as core to education
- what is quality

Clarification needed for the next steps

- small or large steps/target
- audience for research (for whom are we researching)
- purpose—what do we want to know and what for
- relation to Seoul Agenda
- what is meant by monitoring
- new research
- mapping research

Framework for a list of objectives

- formal, non-formal education contexts
- early childhood → elderly
- teacher education
- cultural policy
- all arts

Implementation and dissemination

- clearing house/database

Methods and strategies

- criteria for research
- using structure of Seoul Agenda
- peer review
- best practice case studies

The first panel of the day outlined

existing organisations and research projects that have a track record of working across arts internationally. Peter Szokol (Educult) outlined the European Arts Education Fact Finding Mission. Andreas Wiesand (European Institute for Comparative Cultural Research) outlined the European Compendium that monitors government and institutional policies and trends at large. Sarah Gardner (Executive Officer, International Federation of Arts Councils and Culture) spoke to how IFACCA operates and several key projects such as Connect CP, the Arts and Culture Online Readers News Service—ACORNS, and the International Compendium. Christine Merkel (Head, Division of Culture and Memory of the World at the German Commission for UNESCO) spoke to the Education For All project and the need to utilise the Seoul Agenda. Samuel Leong (UNESCO Chair, Hong Kong Institute of Education) outlined the UNESCO Observatories and specific activity within some of these Observatories.

Coming to a close, Ralph Buck, Rita Irwin, John Steers (General Secretary, National Society for Education in Art and Design in the United Kingdom), and Eckart Liebau offered closing remarks and summative observations. These and the previous days' ideas were then to be coalesced into a final suggested way forward.

The very final session focused on 'The Next Steps'—where do we go from here? The organising committee presented to the symposium a project that emerged from the symposium. It was proposed and agreed that a web portal for partner networking, information dissemination, indexing of research and links to other organisations be developed. How this was to occur and when was noted. This proposal was positively received with great energy and goodwill buoying ideas and action.

In sum, the event was extremely successful in sharing ideas, building momentum and planning doable action. It was an honour to be invited to this event with all who participated contributing fully, fairly, openly and respectfully. The WAAE is seen as an important player in such events, with this event again reinforcing the value of our alliance.

From here, Larry O'Farrell, Samuel Leong and Ernst Wagner will build a

plan and relevant steering committees. They will be reporting to the symposium members in the next months with a time frame for action, ideally leading to and beyond the 3rd UNESCO World Conference on Arts Education, Bogota, Colombia, 2014/15.

WDA/daCi Global Dance Summit: 14–20 July 2012

The title for this summit is Dance, Young People and Change and strongly reflects the summit's focus on young people's questions, visions and concerns. Planning is well underway with the website <http://www.daCiWDAinTaiwan.org> attracting great interest.

The executive organising committee is meeting in Taipei 24–27 August to continue planning and initialising unique features.

Some of these unique aspects of this huge conference include:

- the first time daCi has held a conference in Asia
- an opening weekend of children's dance from around the globe
- evening performances of young people aspiring to the highest levels of professional practice
- daily choreographic workshops that combine the energy and skill of children from diverse cultures to make new work to be shown at the closing ceremony
- daily morning dance classes for young people and adults that feature indigenous/cultural dance
- daily opportunities to connect the summit with the world through on site technology
- pre and post summit opportunities to build partnerships with and tour to dance schools and institutions in Taipei and/or around Taiwan

If you have not proposed to present a paper or panel or poster please do so now. Also, commence making plans to be in Taipei from 14 to 20 July 2012, when it will be both hot and very cool.

Research & Documentation

Dr Stephanie Burridge

Following the successful completion of the books on Cambodia and India in the series it is exciting to launch the next two, *Sharing Identities: Celebrating Dance in Malaysia* (Editors: Mohd Anis Md Nor and Stephanie Burridge) and *Shaping the Landscape: Celebrating Dance in Australia* (Editors: Stephanie Burridge and Julie Dyson). All the books in the series have involved up to 60 writers, artists and photographers and these two new editions continue to expand the knowledge of dance in our region. The synopsis of each is included below with the chapters and names of the contributors. They will be launched at the Asia-Pacific International Dance Conference in Kuala Lumpur on 22 September 2011.

Sharing Identities: Celebrating Dance in Malaysia



Dance, to a large extent, has remained outside the arena of academic discourse. This comprehensive anthology by acknowledged luminaries in the field provides a platform for this discourse. The articles in this book are rooted in research on important and relevant issues in Dance Studies and incorporate a multidisciplinary approach covering the diversity of dance practices in Malaysia—from court to folk, contemporary and indigenous dance. The volume includes contributions from eminent

scholars, writers and commentators, and also short essays and interviews with artists who share their stories and speak about their struggles of working within and outside tradition as they grapple with national and international audience expectations, and their own personal values and sense of identity in this multiracial country.

The book is about dancing diversities in Malaysia, a multicultural nation that celebrates old and not-so-old dance traditions in synchronicity with history, creativity, inventions and representations of its people, culture and traditions. The collection of articles and interviews celebrates the legacy of dances from the Malay Sultanates to the contemporary remix of old and new dances inspired by a melange of influences from the old world of Indian, Chinese, European and indigenous dance traditions, which gives forth dance cultures that vibrate with multicultural dance experiences.

Foreword, Marina Mahathir; *Joget Gamelan: The Royal Dance of the Pahang and Trengganu Courts*, Marion D'Cruz; *Asyik Dance: From Kelantanese Palace to a National Heritage*, Mohamed Tharuwat Ismail Bakti and Mohd Anis Md Nor; *Eclecticism and Syncretic Traditions: The Making of Malay Folk Dance*, Mohd Anis Md Nor; *Five-six-seven-eight... Tracing the Malaysian Roots of Jazz Dance*, Revathi Murugappan; *Transnationalism Among Malaysian Contemporary Dance Choreographers*, Bilqis Hijias; *From Ballet to Modern Dance: Tracing Modernity in Malaysian Dance*, Joseph Gonzales; *The Making of Malaysian Contemporary Dance by Chinese*

Choreographers and Dancers, Leng Poh Gee; *Bharatanatyam in Malaysia*, Premalatha Thiagarajan; *Dancing The Strong Woman: Celebrating Women, Feminism and Contemporary Dance in Malaysia*, Mumtaz Begum Aboo Backer; *Dance and Ritual in Sabah*, Jacqueline Pugh-Kitingan; *Dancing with the Pen*, Su-Ling Choy.

Artist Voices and biographies Curated by Joseph Gonzales

Aida Redza; Anthony Meh; Aris Kadir; Chen Ing Kuan; Dhanya Thurairajah; Farah Sulaiman; Gan Chih Pei; January Low; Jay Jen Loo; Joseph Gonzales; Lee Lee Lan; Lee Swee Keong; Low Ming Yam; Marion D'Cruz; Mavin Khoo; Michael Xavier Voon; Ramli Ali; Ramli Ibrahim; Shafirul Azmi Suhaimi; Steve Goh; Suhaili Ahmad Kamil; Suhaimi Magi; Wong Fook Choon; Wong Kit Yaw, Umesh Shetty and Vincent Tan Lian Ho.

Shaping the Landscape: Celebrating Dance in Australia

This book explores the current dance scene in Australia from a wide perspective that mirrors artists' creative engagement with Australia's culture and the landscape—it looks at Indigenous dance, choreography beyond theatre, youth and community dance, Australian dancers' versatility and risk-taking. Chapters recount immigrant influences, the legacy of the Ballets Russes and Bodenwieser companies, dance on stage and screen, education and training and the story of Ausdance, the unique nation-wide voice and political advocacy organisation for dance. Artists give insights into their inspiration and practice in the Artists' Voice section. *Shaping the Landscape: Celebrating Dance in Australia* will give invaluable insights into Australia's dance culture.

Foreword, Robyn Archer; *Shaping the Landscape*, Jill Sykes; *Forging an Identity—Transformation and Synthesis in Twentieth Century Australian Dance*, Jordan Beth Vincent and Lee Christofis; *Connecting Through Dance and Story*, Stephanie Burridge; *Awakening the Spirit—Telling the Stories*, Stephen Page talking with Cheryl Stock; *Contemporary Indigenous Dance—The Story of NAISDA*, Garry Lester; *Treading the Pathways—Independent Indigenous Dance*, Marilyn Millar; *Different Inflections*, Cheryl Stock; *Knowledge, Experience and a Dash of Rebellion: Dance Training in Australia*, Maggi Phillips; *Generations Dancing*, Jeff Meiners; *Dancers on a Precipice*, Garry Stewart; *New Moves: Fresh and Well Fermented*, Amanda Card; *Connecting the Voices*, Julie Dyson and *Looking for the Dance: Other Spaces, Different Times*, Shirley McKechnie

Artists' Voices and biographies

Kelley Abbey; Phillip Adams; David Atkins; Stephen Baynes; Narelle Benjamin; Raymond Blanco; Elizabeth Cameron Dalman; Kate Champion; Tess de Quincey; Kate Denborough; Clare Dyson; Lucy Guerin; Antony Hamilton; Nanette Hassall; Sue Healey; Helen Herbertson; Liz Lea; Brian Lucas; David McAllister; David McMicken; Tracie Mitchell; Graeme Murphy; John O'Connell; Gideon Obarzanek; Shaun Parker; Chrissie Parrott; Sue Peacock; Dein Perry; Frances Rings; Hellen Sky; Meryl Tankard; Vicki Van Hout; Leigh Warren; Graeme Watson; Gavin Webber and Natalie Weir.

Chapter reports

Countries or defined geographical areas within a regional centre may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking. These Chapters propose and implement projects that address not only the general goals of WDA and WDA Asia Pacific, but also the specific needs of the local dance community.

Australia chapter

by Julie Dyson

The Australian Government is in the process of developing a new cultural policy that will have a whole-of-government approach. This means that federal departments such as health, education, the environment and the treasury (as well as the arts) will be involved in its development and delivery. Ausdance is contributing to the debate through its submission and in meetings with politicians, and is especially interested in the artists' career development and arts education aspects of the policy. It is expected that a draft of the Cultural Policy will be available for consultation by mid-year.

In partnership with the Australia Council for the Arts, Ausdance National produced the first national dance forum held in Australia since the Greenmill Dance Project ended in 1997. There have been several national dance events since then, such as the biennial Australian Youth Dance Festival and the Dance Education in Australian schools roundtables. However, the producing partners wanted to focus on dance practice, and planned a major event around issues such as career development, collaboration, dramaturgy, new media and the digital technologies, hybrid and interdisciplinary practice, dance on film and community dance practice. The event was sold out, with 100% of respondents saying they wanted another forum in two years' time. Sessions were videoed and have been posted online at <http://nationaldanceforum.net.au>.

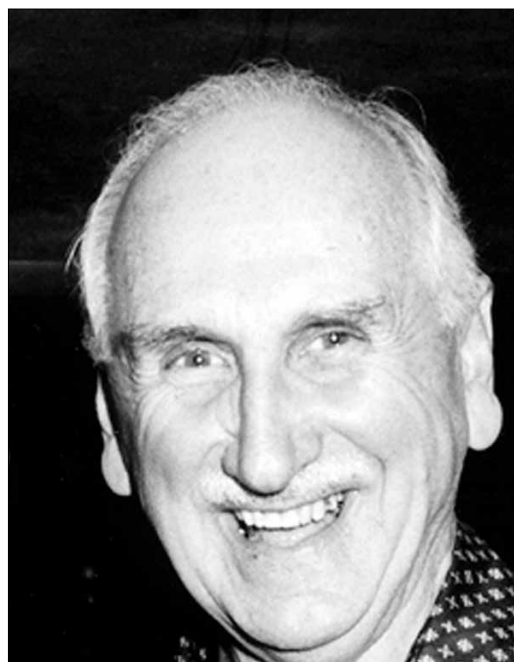
An 'Insider' day about the touring and presentation of dance was convened by Ausdance Victoria after the National Dance Forum, aiming to provoke conversations and provide networking opportunities for dance managers, producers, presenters, tour coordinators and government. Dance Massive, Melbourne's contemporary dance festival, hosted performances and events across three venues in Melbourne at the same time, attracting sell-out audiences from Australia and overseas.

In April, Ausdance, in partnership with the Sydney Opera House, convened the Dance Education in Australian Schools roundtable to bring people up to date with progress on the new national curriculum, and to provide feedback to the dance writers. Keynote speakers were Linda Lorenza, Arts Project Officer with the Australian Curriculum Assessment and Reporting Authority; Jeff Meiners, lecturer in arts education at the University of South Australia; Dr Katrina Rank, Education & Training Manager for Ausdance Victoria; and Helen Cameron, education consultant with The Australian Ballet. A full report is on the Ausdance website at www.ausdance.org.au.

The 2011 Australian Dance Awards will be held in Brisbane on 24 July, and a shortlist of four in each category has been announced. Keith Bain, the founder of the Australian Dance Awards, will be inducted into the Hall of Fame, and the Lifetime Achievement Award will be made to Robina Beard. Both are recipients of the Medal of the Order of Australia (OAM).

As part of the Routledge series 'Celebrating Dance in Asia and the Pacific', *Shaping the Landscape—Celebrating Dance in Australia* was completed and submitted to the publishers earlier this year by series editor Dr Stephanie Burridge and Australian co-editor Julie Dyson. The book will be launched at the WDA-AP meeting in Kuala Lumpur on 22 September, along with the Malaysian edition, *Sharing Identities: Celebrating Dance in Malaysia*.

Australian Dance Week celebrated dance in all its forms from 2–8 May this year. There were workshops, performances, public events, films and studio open days throughout the country, with access and participation programs a highlight for the general public. Dance Week also attracted much media attention, thanks to the efforts of Ausdance network staff who coordinated the celebrations. Australian Dance Week is timed to coincide with International Dance Day on 29 April.



Keith Bain will be inducted into the Hall of Fame at the Australian Dance Awards in Brisbane on 24 July
Photo: Roy McAuley

Aotearoa New Zealand chapter

by Tania Kopytko



Kia ora and greetings to the region from Aotearoa New Zealand and DANZ!

Despite an economic downturn, dance in New Zealand in all its diversity is strong. Some new and interesting projects are emerging. At the end of May we saw the launch of the New Zealand Dance Company project which aims to launch a contemporary dance company in 2012. The brainchild of choreographer and Arts Laureate Shona McCullagh and manager Frances Turner, the aim is to initiate a top quality contemporary dance company which will provide the opportunity for the best of New Zealand's diverse choreography and employment for its best dancers, including enticing them back from overseas.

Pacific Dance New Zealand has just launched its second Artist in Residence project in Manukau and the successful applicant for 2011 is Keneti Muaiva. Keneti is a master dancer specialising in Samoan dance. He is the co-founder of Vision Cultural Movement; an organisation that specialises in the maintenance of Samoan heritage arts & culture in Aotearoa. Keneti was also the founder of Legacy Dance Company, a successful Samoan dance performance company which took Samoan dance into the limelight on television's *New Zealand's Got Talent* (2008). Keneti has had 15 years of Pacific Dance teaching experience covering New

Zealand, promoting, developing and implementing a successful Pacific dance education programme and service into schools. He has taught at various tertiary institutions around the country and has also taught and choreographed winning performances in the ASB Polyfest.

In March 2011, at the University of Auckland's Fale Pasifika, Pacific Dance New Zealand in conjunction with DANZ held the Pacific Dance Fono, this time with a regional Pacific focus. Among the guests were Mana Maoli Collective (Hawaii, USA).

In August DANZ hosts the revisit of the New Zealand Dance Industry Strategy, three years after the strategy development. It will be an opportunity to assess progress and determine priorities and focus for the next three years.

Despite the dreadful earthquakes in Christchurch, The Body Festival of Physical Theatre and Dance is proceeding in September and October, demonstrating the grit and determination of our dance people. TEMPO Dance Festival in Auckland will also run in October and Kowhiti Festival of Maori Contemporary Dance will run in Wellington from 15 to 17 September. Information on New Zealand dance and events can be found at http://www.danz.org.nz/news_events.php

**Sarah Foster-Sproull,
Alex Leonhartsberger
and Shona McCullagh
from New Zealand Dance
Company**

Photo: John McDermott

Cambodia chapter

by Fred Frumberg

The Khmer Arts Ensemble performing *The Lives of Giants* at Bryn Mawr College as part of a four-city USA tour
Choreographer: Sophiline Cheam Shapiro. Performer: Long Chantheary
Photo: Chan Sopheap



Amrita Performing Arts

Crack, our new work of contemporary dance with German choreographer Arco Renz, enjoyed a successful opening on 14 May 2011 at the Singapore Arts Festival. Stephanie Burrridge wrote of the work in the Flying Inkpot that, "*Crack* is a highly sophisticated collaboration merging dance and multimedia synergies of sound, lighting design and video projection to create a very contemporary work with a human heart. It is a somatic piece that breathes through the pores, skin and soul of its cast of six dancers." The work is already slated to tour to Belgium, Germany and France in early 2012.

Amrita was very pleased to host Indonesian choreographer Eko Supriyanto for a two-week workshop with eight of our dancers in May 2011. The results were remarkable and we are extremely grateful to our collaborators Kelola Indonesia and to the Asian Cultural Council for funding the workshop. We look forward to continuing this partnership as we work towards a full collaborative work.

Paea Leach is an Australian dancer, performer, writer, teacher and choreographer with vast international experience. Thanks to Asialink, Paea

will collaborate with five of our dancers in July and August 2011 to create a new work that addresses issues inspired by Cambodia's rich and diverse history.

Khmer Arts Ensemble

In September and October of 2010, the Khmer Arts Ensemble premiered and toured Artistic Director Sophiline Cheam Shapiro's dance drama *The Lives of Giants* to four cities in the USA. In December, the Ensemble hosted a week-long Goethe-Institut-sponsored choreographers' exchange with Thailand's Pichet Klunchun, Indonesia's Eko Supriyanto and members of their respective companies. In February 2011, the Ensemble hosted a five-week residency with choreographer Amanda Miller, artistic director of Philadelphia-based Miro Dance Theatre, which concluded with an open stage presentation at the Khmer Arts Theater. The Ensemble also performed Sophiline's *Pamina Devi* at Phnom Penh's Chaktomuk Hall as part of a national performing arts festival. Khmer Arts Research and Archiving will publish three books on dance technique and ritual in June 2011.

Fiji chapter

by Sachiko Miller

There have been productive artistic times in the remote islands of Fiji, including the premiere of the Pacific's first ballet titled *Ta'arua*, directed by Allan Alo and performed by the Oceania Dance Theatre. The ballet was based around various Pacific mythologies as penned by French writer Rodger Lesgards. Accompanied by the popular Pasifika Voices (of the recent sell-out season of the Malaga production by Igelese Ete) and the local Davui Ensemble, it was a leap forward in Fiji's artistic progress and was well received by the Fijian public.

Fiji is sadly losing a valued member of our dance community, as Allan Alo returns to his homeland of Samoa. Allan has contributed 13 years of service to dance development in the Pacific through his

work at the Oceania Centre, University of the South Pacific, and he is credited with establishing contemporary dance in Fiji. The Fiji dance community will sorely miss him, however his legacy will continue to live on here through the dancers and choreographers that have trained and learned under him. And I am sure there will be many opportunities for collaboration between Fijian dancers and the dancers with whom he returns to work in Samoa. Hawai'ian choreographer Peter Espiritu is said to be coming to work as the choreographer at the Oceania Centre at the end of this year.

Fiji dance company VOU recently travelled to New Zealand to give a series of workshops at the University of Auckland and to make a piece for the third-year dance students that will be taken to Nanjing University in China to be performed this September. During this time, VOU also had the opportunity to meet with members of Pacific Dance New Zealand to organise a professional development conference for the performing arts to be held in Fiji in 2012.

WDA Fiji hosted the entire postgraduate dance department of the University of Auckland, headed by lecturers Dr Nick Rowe and Dr Carol Brown, in a visit to Koro Island. Here they are teaching an

intensive semester of dance studies, concentrated into one month, in the intriguing, intercultural and remote context of Koro Island. This experiment, which is proving to be very effective and successful, can be potentially transferable to different situations around the world and may be a popular method of delivering quality dance education in the future.

The VOU music and dance school has completed its first semester, culminating with their end of semester show. Friends and family of the students packed the Playhouse theatre to be entertained by the talented youth of the various VOU dance and music courses.

A newly established Talent Agency called



Dancer of the Oceania Dance Theater Glen Lord jumps high over the live singers of the Pasifika Voices in *Ta'arua* by Pacific Ballet production. Choreographer: Katalini Fotofili with artistic director Allan Alo
Photo: Jeremy Duxbury

'You and Me Talents' recently hosted a dance competition in Suva amongst various amateur dance groups. It was a great way to get various sections of the youth up and dancing and hopefully some will choose to continue to pursue dance seriously in the future.

Renowned Japanese/Australian choreographer Yumi Umiuare is to come to Fiji soon to disseminate some of her wisdom and craft to Fiji's community of dancers. We eagerly await her arrival and teaching on her unique Butoh fusion style. Until next time, happy dancing!

Hong Kong chapter

by Joanna Lee

Cultural Exchange Program: *Perfect Pairs and Odd Couples*

After three performances to enthusiastic audiences, in which dancers delivered an exciting and diverse range of choreographic works, *Perfect Pairs and Odd Couples* completed its successful run at the Fringe Theatre, Hong Kong between 7 and 9 January 2011. Hong Kong Dance Alliance presented this production with the aim of promoting artistic exchange between Hong Kong and Australian artists.

The program opened with the 40-minute *Sprung* created by two of Australia's most recognized dance artists, Sue Peacock and Stefan Karlsson. Combining theatre elements including music, visuals, text, and movement, the duet invited audiences to share the dancers' reminiscences of the highlights and low spots of their artistic life journeys. A true delight, *Sprung* showcased Peacock and Karlsson's technical deftness in episodes peppered with witty remarks and humorous perspectives on how age can create advantages for the artist by bestowing wisdom and confidence.

Melbourne-based artists Jo Lloyd and Deanne Butterworth's work *Project Blah Blah* was the second work on the programme. The dance gave an improvisational impression full of rapid and frequent changes of level and tempo that created a sense of unexpectedness and belied its careful construction. Music recorded from a live improvisation during a previous Melbourne show complemented the movement. The distinctiveness of Lloyd and Butterworth's dance language seems not to come from its design but from the unique way movements are put together.

Hong Kong artists Li Yongjing and Lam Po closed the program with a new work, *The Moment I Saw It*. The work used large sheets of tracing paper to create crisp sound effects when crushed and to change the space into a nicely contrasting combination of black and white—the colours of Asian eyes. With Li's explosive energy and Lam's flowing movement, the couple both contrasted and complemented one another.

Perfect Pairs and Odd Couples recorded a successful box office of two full houses out of three showings.

Hong Kong Dance Awards 2011

The Hong Kong Dance Alliance presented the Hong Kong Dance Awards 2011 gala ceremony on 21 April 2011, at Kwai Tsing Theatre, Hong Kong. The recipients' names together with their award citations are presented below.

Hong Kong Dance Alliance's Distinguished Achievement Award was presented to Virginia Lo for her outstanding and sustained support and promotion of dance development in Hong



1] Korea International Traditional & Creative Dance Festival Performers: Cai Ying (front) and Li Yongjing (back)

Photo: Joanna Lee

2] Six artists at 'Perfect Pairs and Odd Couples' at the meet-the-artist session, joined by Joanna Lee (left).

Photo: Cai Ying

3] Hong Kong Dance Awards 2011. Guests at the cocktail reception, from left: Helen Lai, Hong Kong choreographer; Tom Brown, Chairman Emeritus of Hong Kong Dance Alliance; Rebecca Ip, Executive Director, The Hong Kong Ballet.

Photo: Hay Lee

4] Hong Kong Dance Awards 2011 Mr. Wilfred Wong, SBS, JP, Chairman of the Hong Kong Arts Development Council

Photo: Hay Lee

5) Hong Kong Dance Awards 2011 Xu Qiang of Hong Kong Dance Company gives his winning remarks after being presented the Hong Kong Dance Awards 2011 for Outstanding Performance

Photo: Hay Lee

Kong. As a major contributor to the development of dance and dance education in Hong Kong that has seen it recognized as an integral part of daily life, her generous and unceasing effort is of the highest rank. Her attainment exemplifies the extraordinary results possible in a life dedicated to dance. Spanning achievements such as the teaching of dance to all ages, at all levels, and to all sectors of society, to the implementation of the Chinese Dance Examination Board (Hong Kong) and the Bauhinia Cup Dance Championship, Mrs Lo has had a lasting and inestimable influence on dance in Hong Kong.

The Hong Kong Dance Award for Outstanding Dance Production was presented to City Contemporary Dance Company for Six Degrees, a piece that combines intellect with emotion to stunning effect. All the elements – choreography, music, design and video – come together to form an organic whole. The original, exacting choreography was performed superbly by the dancers, as an ensemble and individually, with tireless energy and total commitment.

The Hong Kong Dance Award 2011 for Outstanding Achievement in Choreography was presented to Helen Lai for the City Contemporary Dance Company production Tales of Two Cities – Hong Kong ▪ Shanghai ▪ Eileen Chang. In her choreography, Lai masterfully reveals the emotional core of Eileen Chang's works, characters, time, and place. Most eloquently, her portrayals bring to life people whose imaginations let them soar beyond bonds of traditional mores to negotiate tenuous encounters with each other, partners, and their own consciousness.

The Hong Kong Dance Award 2011 for Outstanding Performance was presented to Xu Qiang for his title role in Hong Kong Dance Company's Poet Dongpo. Blessed with exceptional fluidity of movement, musicality and expressiveness this young artist illuminated the choreography with his dancing and gave a touching, convincing portrayal of a man much older than himself.

The Hong Kong Dance Award 2011 for Outstanding Performance was presented to Qiao Yang for her luminous performance in the City Contemporary Dance Company production Tales of Two Cities – Hong Kong ▪ Shanghai ▪ Eileen Chang. Qiao commands the stage in this emotionally shattering role. From still moments of quiet introspection to storms of palpable anguish, she creates an astoundingly nuanced character. Her performance resonates within us and enables us to share her remarkable experience.

The Hong Kong Dance Award 2011 for Outstanding Achievement in Independent Dance was presented to Justyne Li Sze Yeung and Wong Tan Ki for their scintillating production of

Galatea and Pygmalion. In exploring the dialectics of perfection and stasis, life and its disintegration, Li and Wong embark on an emotionally wrought journey through longing, companionship, and parting, deftly using technical brilliance to illuminate the sentiments that lie beneath; a perfect metaphor for Pygmalion's quest.

The Hong Kong Dance Award 2011 for Outstanding Achievement in Environmental Dance was presented to Hong Kong Theatre Design Company for Positioning, a series of environmental and stage performances. A 'Real Adventure in Contemporary Dance', Positioning presented six dancer-choreographers – under a flyover, in a housing estate, a tree hut, a park, a crowded public space, and, working collaboratively, in a multimedia theatre. Positioning attests to its creators' amazing versatility, vitality, talent, and creativity.

The Hong Kong Dance Award 2011 for Design of Dance was presented to Goh Boon Ann for his spectacular lighting design for City Contemporary Dance Company's Six Degrees. Building structures of light or making the stage seem to sway like a ship on the water, Goh's lighting is a work of art in itself yet perfectly integrated into the production as a whole, enhancing and emphasizing the dance.

In other news, two Hong Kong artists performed at Korea International Traditional & Creative Dance Festival in Seoul and Pusan. Organized by World Dance Alliance-Korea in affiliation with Pusan National University and supported by Arts Council Korea, the event took place from 26 to 29 April 2011 to celebrate International Dance Day.

This year, by the recommendation of Hong Kong Dance Alliance, Li Yongjing and Cai Ying joined the Festival as artists representing Hong Kong, sharing the stage with Japanese and Korean artists. Together they created a new work incorporating traditional Chinese and modern dance aesthetics. They also gave workshops at Pusan National University which were well received by Korean students.

India chapter

by Urmimala Sarkar
Secretary, Dance Alliance – India

[This report was compiled with input from Sunil Kothari, Vice President, Dance Alliance–India, Suman Sarawgi, Secretary, West Bengal state chapter and Veena Murthy Vijay, President, Karnataka state chapter.]

This year India celebrates the 150th birthday of Nobel Laureate Rabindra Nath Tagore, our national poet. The Government of India's Ministry of Culture celebrated it in a grand manner, both in India and in Bangladesh. In India the celebration was inaugurated by the Prime Minister. Sangeet Natak Akademi mounted a ten-day long festival of dance, drama and music dwelling upon the immortal compositions, poems, dance-dramas, and paintings of the famous Nobel Laureate. Films based on Tagore's novels and directed by Satyajit Ray, the legendary director, were screened. The 'Tagoremania' was celebrated all over Delhi and the response from the people was stupendous. Incidentally, both the national anthems of Bangladesh and India were written by this great man.

The President of Dance Alliance–India, Dr Smt Kapila Vatsyayan, was felicitated by Dance Alliance–India for receiving the civil honour of Padma Vibhushan from the President of India. Dance Alliance–India also felicitated Smt Shanta Serbjeet Singh, one of the most active members of Dance Alliance, for her election as Vice Chairman of Sangeet Natak Akademi, New Delhi. The reception brought together many famous persons from the world of performance. Both the occasions saw a huge gathering of eminent persons who all came to be a part of the celebrations.

The state chapters from West Bengal and Karnataka have been very active throughout the last six months. Dance Alliance–India is hoping to establish more such active chapters in other states, setting these two chapters' works as the examples.

West Bengal State chapter

World Dance Alliance Kolkata is now formally registered as Dance Alliance Kolkata under the West Bengal society act, which allows the organisation to operate a bank account as well as conferring it legal status. This has required enormous effort and immediate attention from our members, and we are proud to have finally achieved it. Dance Alliance Kolkata now has 24 members and we are hoping to get more by next year. The members have had a very fruitful year, and have been working on several solo and group productions as well as projects.

Ranan has presented Crossings, Equus, Vaichitra and Rangeeniyana, productions which have been shown in several cities like Calcutta, Mumbai, Pune, Chennai, Delhi, Jodhpur and Jamshedpur. One of the major works of Ranan has been to bring together people from various walks of life, especially performers in semi-formal get-togethers, fondly called ADDA in Bengali. The last few ADDA sessions have been with theatre practitioner Sameera Iyengar, vocalist Nageen Tanvir and dancer/choreographer Anita Ratnam. Ranan has also begun a year-long partnership project with Transport Theatre, London, funded by the British Council's 'Connections Through Culture' programme.

Sapphire Creations continues exploring new dance frontiers. Sapphire's initiative to promote and showcase new artistes and performers continued in the form of the Quarterly Arts Series blessed by corporate giant Patton this year. 29 March saw the

debut of three new dancers from Sapphire, in an energetic trio called Aspiration. Plans were also laid for a unique dance space in Bangalore that would connect the two cities through Sapphire performances and residencies.

Kolkata Sarved has always been one of the most active member organisations of Dance Alliance Kolkata, taking the initiative for organising several of its past meetings, performances, network workshops, seminars, and performance events. As the director of the organisation and an important member of the Alliance, Sohini Chakraborty is happy to share their success in using dance and movement to heal, empower and rehabilitate survivors of trafficking and violence. This year Sohini Chakraborty received the prestigious DVF Award 2011. The award ceremony took place at the United Nations, New York, on 11 March 2011 at the 'Women in the World' Summit. The DVF Awards were created by Diane von Furstenberg and the Diller-von Furstenberg Family Foundation to recognize and support women who are using their resources, commitment and visibility to transform the lives of other women. These are women who have had the courage to fight, the power to survive and the leadership to inspire.

Sadler's Wells, London, invited Sohini Chakraborty to speak at their International Seminar "Changing Young Lives Through Dance" on 24 March 2011. The other two speakers were David Alan Harris from Global Wellbeing, USA, and Hannah Stevens from Epic Arts, Cambodia.

Secretary of Dance Alliance Suman Sarawgi took the initiative to start a new studio, Sparsh, and, together with the members, has been conducting regular classes for different age groups. Classes are offered in Indian classical, Western classical and contemporary dance. The space is also used to organize workshops.

Touch World, a non-profit organisation headed by Alokandana Roy (President, West Bengal state chapter), works towards reform and rehabilitation of prisoners and their families and aims to rehabilitate boys and girls on and after their release to help them live a life with dignity. At the same time, Alokandana decided that she had to do something for the innocent little children languishing in jail along with their parents, for no fault of their own. She has been working with some of these children, as well as children of prisoners living outside jail without a guardian. Thus the project Heartprint began, where these children can get quality education, enjoy proper living conditions, and live a life like any other child of this society. Alokandana Roy's work in using dance for prisoner rehabilitation has set an example of the use of dance as a tool for well-being.

Karnataka State chapter

World Dance Alliance–Karnataka has been actively involved in conducting various events for the promotion of dance.

Workshops

The five-day Sereikalla Chhau dance workshop was conducted by Gopal Prasad Dubey at Ananya Auditorium. Many dancers attended and enjoyed the session. It was a beautiful insight for the participants and the audience into the Chhau art form.

An intensive five-day dance workshop on Bharatanatyam was conducted by veteran Guru C. V. Chandrashekar. This was attended by around eighty professional dancers of Bangalore.



1] Balmiki Pratibha, a dance-drama written by Rabindranath Tagore, performed by prison inmates of Presidency Jail, Kolkata.

Photo: Alokandanda Roy

2] Felicitation of Mrs Shanta Serbjeet Singh on the occasion of her election as Vice Chairman of Sangeet Natak Akademi, New Delhi.

Photo: Ashwini Chopra

3] Felicitation of Dr Kapila Vatsyayan for receiving the civil honour of Padma Vibhushan from the President of India.

Photo: Ashwini Chopra

4] Alokandanda Roy with her team of performers from Presidency Jail, Kolkata

Photo: Alokandanda Roy



It was an enriching experience for all. WDA Karnataka also organized C. V. Chandrashekar's performance on the last day.

Dr Kannan Pugazhendi was invited to Bangalore for a workshop specially designed for dancers of all dance styles on the prevention of dance injuries. During the workshop, Dr Kannan Pugazhendi taught dancers corrective and preventive exercises, as well as rehabilitation exercises which address the most common injuries afflicting dancers. The workshop was very well attended by the leading dancers of Karnataka. The two-day workshop was planned, designed and presented by WDA Karnataka at Seva Sadan Auditorium, Bangalore.

A workshop on Annamacharya Kritis, the difference between Padams and Javalis, was conducted by the well known critic and art historian V. A. K. Ranga Rao. These sessions were well attended by professional dancers.

NRI Dance Festival

For the last three years WDA Karnataka has organized the NRI (Non-Resident Indian) Dance Festival at the Seva Sadan Auditorium, Bangalore. The three-day dance festival is held every year in the month of January. More than 30 NRI artists have participated in the festival this year which was well attended by the art lovers of Bangalore.

World Dance Day Celebration

One of the landmarks achieved by WDA Karnataka was the celebration of World Dance Day with several dance events from dawn to dusk in Bangalore. The celebration began with a walkathon from Sadashivnagar to Seva Sadan Auditorium, spreading the social message "Go Green and Save Electricity". The walkathon was attended by a huge number of people from the field of dance in Karnataka, with more than 300 artists participating. The day-long performance event had more than 200 artists performing different styles of classical dance, and was concluded with a dance recital by Priyadarshini Govind.

WDA Karnataka has also collaborated with other organisations like Ananya and Sai Arts International in their events and performances, including Ekavyakti Yakshagana by Mantap Prabhakar Upadhyaya in collaboration with Ananya, and the Maha Shakti dance ballet, performed by specially challenged artists presented by Sai Arts International in collaboration with WDA Karnataka and the Ananya organization.

Malaysia chapter

by Bilqis Hijjas

In my role as president of MyDance Alliance and artistic director of the MyDance Festival which will occur in September this year, I attended the Atelier for Young Festival Producers in May 2011. Produced by the European Festival Association, and hosted by LaSalle College of the Arts, Singapore, this week-long discussion and training program aims to build the capacity of young festival producers from all over the world, linking them with mentors who are giants in the field. It was an incredible experience, providing enough inspiration and energy to last a lifetime. We discussed a range of topics, from reaching out to audiences and building financial support, to the nitty-gritty of working with artists in commissions, responding to local needs, creating a festival atmosphere and getting work out of theatres and into the streets. My participation in the Atelier, along with 16 others, was sponsored by the Asia-Europe Foundation (www.asef.org). I strongly encourage other young festival managers in the Asia-Pacific region to apply to the next Atelier, which will be held in Izmir, Turkey, in October 2011. For more information, see www.efa-aef.eu/en/activities/atelier/.

MyDance Alliance is happy to announce that Asia Dance Channel Magazine (ADC), headed by Choy Su-Ling who is also MyDance Media & Communications Officer, will be co-organising the MyDance Festival. ADC already hosts the MyDance Alliance online membership renewal service, and Su-Ling's public relations company Pixarus Communications also provides pro-bono public relations support for dance performances by selected MyDance members.

During the festival, ADC will be incorporating its Emerging Choreographers Fund with the Emerging/Independent Dancers Showcase segment of the festival, as well as contributing at least RM 40,000 worth of publicity and promotional efforts through ADC's magazine, website and public relations efforts. Su-Ling is also coordinating an ongoing fundraising effort targeting the corporate sector, and, in conjunction with the festival, ADC will be hosting the Malaysia Performing Arts Market (MyPAM) from 21 to 25 September 2011.

While we are preparing for the upcoming MyDance Festival, Asia-Pacific International Dance Conference and Contact Festival Kuala Lumpur, MyDance Alliance has also been pushing through with its regular programming, including Dancebox, our informal performance platform every two months. Dancebox in March 2011 was a great success, featuring works by prominent local dancers Steve Goh and Judimar Hernandez, as well as three emerging choreographers. Dancebox has become a great vehicle for staging small works as well as for taking advantage of unexpected visits from international artists.

Visiting artists have also been invited to teach our weekly professional-level drop-in class, held in the

arts centre of MAP in the suburb of Solaris Dutamas. We have been conducting the morning contemporary dance class with much success since the beginning of the year, to cater to the needs of independent professional dancers who need a regular class to maintain their skills. When visiting teachers are not available, participants of the class take turns to lead class themselves, and we recommend that recent dance graduates use this class as a means to share the different styles learned from their institutions overseas with the Malaysian contemporary dance community.

MyDance launched its Dance Film Series this year, as both an audience development effort and an opportunity to explore the rising field of dance film. So far we have hosted small screenings of DV8 Dance Theatre's *The Cost of Living* and Anne Teresa de Keersmaecker's *Rosas danst Rosas* made with Thierry De Mey. At the end of May, we will screen Frederick Wiseman's *La Danse*. This series is hosted by Malaysian interdisciplinary theatre company Five Arts Centre, and it has been a useful medium for stimulating deeper discussions about appreciating both dance and film.

Thanks to our growing membership, MyDance has felt financially robust enough to disseminate some of its savings via our Small Grants Fund, to support small dance events and professional development. In May, we provided RM 1000 to help Malaysian dancer Lee Ren Xin attend a contact improvisation event in Utah, USA. In June, we provided a grant to Lee Wushu Arts Workshop, who performed at the Hong Kong International Dance Symposium last year, to present a full-length version of their work in Kuala Lumpur. We are also hoping to provide support for Naim Syahrazad to attend the International Young Choreographers Project in Taiwan in July this year.

We are also helping to facilitate larger dance workshops by visiting artists. In April we co-hosted an Authentic Movement workshop conducted by Elizabeth Rutten-Ng with local butoh group Nyoba Kan. Ten participants explored spontaneous choreography witnessed by an observer, and the event proved a good opportunity for former dancers to return gently to dance and for dancers to push their practice in new directions. In October this year we will be helping to facilitate Dancing to Connect, a series of workshops conducted by dancers from Battery Dance Company, New York, and ASWARA, the national performing arts academy of Malaysia. Five teams of dancers will spend an intensive week working with a diverse group of Malaysian teenagers in Kuala Lumpur, Penang and Sabah, East Malaysia, helping the participants to tap their creative well-springs, independently and in an ensemble, in preparation for a final performance. MyDance is proud of this opportunity to take dance beyond its community and to connect with young people throughout our country.



1] Dancebox March 2011
at The Actors Studio,
Kuala Lumpur
Name of the work:
Munajat Betari
Choreographer: Alla
Azura Abas
Name of performers:
Muhaini Ahmad,
Norulakmal Abdul Wahid,
Dayana, Alla Azura Abas
 Photo: James Quah

2] Authentic Movement
Workshop, led by
Elizabeth Rutten-Ng, at
MAP, Solaris Dutamas
 Photo: Hii Ing Fung

3] Dancebox March 2011
at The Actors Studio,
Kuala Lumpur
Daniella Maya Monfils,
Tan Bee Hung, Judimar
Hernandez performing
Mapped Out by
choreographer Judimar
Hernandez
 Photo: James Quah



4] Dancebox March 2011
at The Actors Studio,
Kuala Lumpur
Fairul Zahid performing
Status
 Photo: James Quah

5] Dancebox March 2011
at The Actors Studio,
Kuala Lumpur. An Nur
Azhar, Bilqis Hijjas and
Stephanie Chantelle
Lim perform Week6
by choreographers An
Nur Azhar & Stephanie
Chantelle Lim
 Photo: James Quah

6] MyDance Drop-In Class
at MAP, Solaris Dutamas
 Photo: Stephanie Chantelle
 Lim



Japan chapter

by Yukihiro Yoshida

The Eastern Japan Disaster and Dance in Japan

Thank you so much to the Asia-Pacific region and the rest of the world for sending messages and donations to charities for the Eastern Japan Disaster. Many artists have performed in charity performances and concerts inside and outside Japan on behalf of the victims of the disaster.

Japan has, you might say, rebooted, as it has many times before. In 1923, the Great Kanto Earthquake occurred, in which Tokyo was badly damaged. Japanese society and culture changed completely. Luckily, Baku Ishii and several prominent artists of the Japanese dance world were overseas at the time. Following the disaster, many theatre and dance artists tried to make a new Japan from the rubble. For example, the first dance association, Japan Dance Association, was born in 1931.

In the wake of this year's event, Japan and the Japanese dance world faces another new age. In this time of change, we will propose and construct new visions and dream of dance and dance culture from our countries.



Charity through Dance
Ballet Gala for Japan
Date of photograph or event: 29 March 2011
Performers: Maki Nakagawa, Japanese principal ballerina, with Finnish National Opera—Alminsali.
Photo: Stanislav Belyaevsky

South Korea chapter

by EunJung Choi

International Dance Day Event in South Korea

On 29 April 2011, International Dance Day declared the 'Right to dance' for all Korean people.

Everyone, from kindergarten children to the aged, male and female, professional and amateur, become united through dance regardless of its genre, from hip hop to ballet.

International Dance Day is held in over 100 nations in the world, celebrating the birthday of Jean-Georges Noverre (1727–1810) who has been credited with establishing the modern ballet system. Dancers from all over the world send messages including the wish for peace and friendship through dance, going beyond the barriers of politics and culture. People all over the world share the pleasure of dance including modern dance, folk dance, and social dance.

In South Korea, International Dance Day was not active until a few years ago with the staging of several festivals including WDA Korea's first International Dance Day event, the Green Dance Festival, in 2010. This year, the second International Dance Day event, the International Traditional & Creative Dance Festival, was held at Naru Arts Center in Seoul and Gum Jung Arts Center in Busan.

This festival involved two special performances: *Meaning-Recurrence*, *Circular* by Li Yong Jing and Cai Ying, recommended by WDA Hong Kong, and a performance by Kinya 'Zulu' Tsuruyama of butoh company Yan-Shu, Japan. Audiences witnessed the unique technique of *Meaning-Recurrence*, *Circular* and felt the spirit of the Japanese dance

form which is rarely seen in Korea. The festival included various programs focusing on exploring the root of dance and shedding light on how creative dance leads to new potentials. The visiting artists also held dance workshops in Busan National University on 26 April for students of the dance department to have an opportunity to see the different dance traditions of Japan and Hong Kong.

CID Korea also held an International Dance Day event, chaired by Hae Shik Kim (Honorary President of WDA Korea) and Gui In Chung (President of WDA Korea) with a ceremony in Seoul Plaza on 29 April under the slogan, 'Everyone has the right to dance,' regardless of whether one is professional or amateur. There were nation-wide anniversary performances and other celebratory events.

Hae Shik Kim stated her dedication to the cause by saying, "We will continue to strive for the development of the dance culture movement by variously shedding light on the sound social function that dance can bring, besides the cultural enjoyment and richness that it adds to daily life, through events like International Dance Day where the whole nation becomes one by dissolving barriers of genre, region and age."

Beginning with the International Dance Day event this year, WDA Korea has already started to prepare an even more magnificent event for next year. We are striving to produce important performances so that the event will be successful not only in our nation but so that its effect will be felt around the world.

Yong Chul Kim Seop
Dance Group performing
Everything passes
by choreographer
Yong Chul Kim
Photo: Do Hee Lee



Philippines chapter

by Basilio Esteban S. Villaruz



The Philippines' celebration of International Dance Day was started by me and Julie Borromeo when we were associated with UNESCO's International Theatre Institute (ITI). I introduced IDD as an event of the National Commission on Culture and the Arts (NCCA) when I joined ITI's and NCCA's respective dance committees.

For IDD in April this year, NCCA held its third International Dance Exchange in Metro-Manila. This followed those in Dumaguete City in 2009 and Roxas City in 2010. This year once again local and international groups, from Southeast Asia and Cuba, joined the performances and workshops, once more directed by Shirley Halili Cruz, WDA-Philippines secretary-treasurer and NCCA dance chair.

Concurrently in Quezon City, Contemporary Dance Map (CDM) performances were organized by Contemporary Dance Network led by Myra Beltran and Angel Lawenko Baguilat. These were held at Araneta Coliseum in Cubao and Dance Forum on West Avenue.

Member groups—Airdance, Dance Forum, Chameleon Dance Company, Lyceum Dance Theatre, Ballet Philippines (BP), and University of the Philippines Dance Company (UPDC)—were joined by others like the Negros Dance Collective which had just won the NCCA dance competition. Corazon Inigo, vice-president of WDA-Philippines and president of CIOFF-Philippines, read Keersmaeker's IDD message.

Earlier in January, 2011 opened with a bang. A tribute and benefit for Edna Vida was organized by a national artists welfare organization and hosted by Ballet Manila (BM) and Aliwan Theatre. Works by Vida were showcased by BM, BP and Philippine Ballet Theatre. In May, Philstage presented an award to Vida for her choreography in BP's *Peter Pan*.

In February, Philippine StarBall hosted a festival of international winners in ballroom dancing at Shangri-la in Makati. This was organized by Pinky Mendoza Puno and Jojo Carino, with Taliat Tarsinov as director. Puno herself danced with partner Slava Sergiev in Tarsinov's *Blue Danube*, with a corps of eight pairs of dancers.

Ballet Philippines then featured Candice Adea, the second-place winner of Jackson Ballet Competition, in *Don Quixote* produced by William Morgan. Houston Ballet's Connor Walsh partnered her with great panache, with an orchestra conducted by Olivier Ochanine. Adea's sister Carissa and Katherine Trofeo danced the alternate roles, both partnered by Jean Marc Cordero. Later in the year, Adea again won second place at the International Boston Ballet Competition.

Far Eastern University (FEU) Dance Company paid tribute to a number of choreographers by restaging their works, directed by Edward Malagkit. The choreographers honoured were Alice Reyes,

Edna Vida and Gener Caringal. Significantly, FEU's historic auditorium was once virtually the national theatre in Manila for dance, opera, theatre and orchestral music.

In March, Airdance and Dance Forum paid tribute to the United Nation's Universal Declaration of Human Rights. Articulating articles in the declaration were choreographies by director Ava Maureen Villanueva and her dancers.

In May, WDA-Philippines member Hazel Sabas premiered her ballet *Green* in Manila with students of Steps. She created this work for a youth group in Pennsylvania, and it will be seen again in December performed by BM. Sabas has worked in the USA as a director, ballet mistress, choreographer and teacher. She was one of the first dance graduates from the College of Music, University of the Philippines. Through the summer this year, BM will tour Ireland and the United Kingdom.

The first half of the year also featured performances of E-Dance; solos inspired by trees choreographed by Agnes Locsin and danced by Biag Gaongen, formerly of BP and Cloud Gate and BM's Band and Ballads programme with new works by Augustus Damian and Manuel Molina. Also in June, the Filipino folk dance group Parangal joined the San Francisco Ethnic Dance Festival.

UPDC presented tributes to UP president Emerlinda Roman and composer Rodolfo Cornejo, with choreography by Herbert Alvarez. It also revived repertory works at the UP College of Music in Quezon City, directed by Lawenko Baguilat and Herbert Alvarez.

Major revivals for the year were Thomas Pazik's *Romeo and Juliet* (Prokofiev) from Philippine Ballet Theatre, restaged by Maniya Barredo, and Agnes Locsin's *Encantada* (Enchanter, music by Joey Ayala).

In June, Patrick Alcedo from York University in Toronto, who is also a WDA member, showed his film on the *Ati-atihan* ritual pledged to the Santo Nino (Christ-Child) at Ateneo de Manila University. In 2012, the university's press will also come out with proceedings from a conference in 2007 held at University of California-Riverside on religious festivals in Southeast Asia.

Another publication coming out this year is my *Walking Through Philippine Theatre: Critiques in Dance and Theatre, 1965–2005*. It will be published in three volumes by the University of Santo Tomas which is celebrating its 400th year.

Other notable events in the last six months include the death of former WDA-Philippines treasurer Prosperidad Arandez (who participated in several of the formative WDAAP assemblies in Hong Kong); a life-time award in ballet for Lisa Macuja Elizalde from Philstage; and my appointment as commissioner to the UNESCO National Commission of the Philippines.



3 & 4] Chantal Primero and Al Bernard Garcia, UP Dance Company performing *Delirium* at the Contemporary Dance Map Gala
Choreography: Nicole Primero
 Photo: Raul Alcosoba

1-2/5-7] 'Hijack Dance', part of celebrations for International Dance Day 2011. Choreography by Myra Beltran, Raul Alcosoba and the dancers.
Performers: Raul Alcosoba, UP Dance Company, Airdance, Lyceum Dance Troupe.
 Photo: Raul Alcosoba



Taiwan chapter

by Su-Ling Chou

In the first half of 2011, members of WDA-AP have been active with plenty of activities especially performances. In March, Tso's Dance Association was invited by Kaohsiung City Government to present three multimodal performances involving dance, percussion, traditional folk music, and calligraphy, which were appreciated by a wide audience. In addition, the International Young Choreographer Project this year has received more talented young applicants from the WDA region than ever, and the competition was especially tough. Eight choreographers (one from WDA Americas, one from WDA Europe, three from WDA-AP and three from Taiwan) were finally selected and will be received in Kaohsiung, Taiwan, in July. Each year, the event provides young and talented choreographers with an opportunity to work together with each other and local dancers

to produce a final performance at the end of the three weeks' residency in Kaohsiung. With a limited budget available, WDA-AP Taiwan continues to try our best to support and organize this event.

More good news has come from our members. Scarecrow Contemporary Dance Company has been invited to join the Festival Off d'Avignon in Avignon in July. Also, Dance Forum has been invited to participate in the Taipei 100 art festival in Amsterdam, the Netherlands, beginning in September. It is great to see art festivals with a particular focus on Taiwan, such as Taipei 100, being held and organized by local groups in Europe. It is even better for WDA-AP Taiwan to see our members receiving attention worldwide. We are looking forward to hearing about more and more similar exchanges between the East and West in the near future.

WDA Taiwan members activities January to June 2011

Century Contemporary Dance Company

- *Back To the Eight Immortals*, 26–29 May at Experimental Theater of National Theater

Dance Forum

- *Perfect Circle*, 3–5 June at Crown Theater

Dance Works

- *Daydreamer+*, 25–26 June at Experimental Theater of National Theater
- *DC Tap Festival*, 16 April at Duke Ellington Theater, Washington DC, USA
- *TAP WALKMAN*, 27 March at Auditorium of Yilan County Cultural Affairs Bureau, 20 March at Auditorium of Taitung County Cultural Affairs Department, 13 March at Concert Hall of Chiayi City Cultural Affairs Bureau
- *Underground Tapping*, 11 March at Somebody Café in Taipei

Kaohsiung City Ballet

- *Cinderella*, 8 May at Taichung City Seaport Art Center, 11 June at Pingtung Arts Hall, 18 June at Jungli Arts Hall
- *Ballet Dream Garden*, 10 April at Liudui Hakka Cultural Park in Pingtung
- *Cinderella*, 1–2 April at Jhihde Hall of Kaohsiung Cultural Center
- *Dance Shoe*, 26–27 February at Chihshan Hall of Kaohsiung Cultural Center, 5–6 March at Experimental Theater of National Theater

Modern Arts Dance Theater

- *Little Green Man*, 5 June at Performance Hall of Cultural Affairs Bureau, Hsinchu City

Scarecrow Contemporary Dance Company

- *The Keyman*, 10–12 June at Fruit Wine Building in Huashan Culture Park in Taipei
- *2011 Step In Monkey Wrenching Art Center—Site-Specific Dance Performance*, 14 May at Kaohsiung Birthday Park, Monkey Wrenching Art Center
- *Memories of Sound and Figure*, 29 April at Native Theater of International Hall of Tainan Municipal Cultural Center

Sun-Shier Dance Theatre

- *A Delighted Day*, 28 April at Cheng Shiu Hall of Cheng Shiu University, 17 March at Expo Arena at 2011 Taipei International Flora Exposition

Tso's Dance Association

- *2011 Kaohsiung Spring Arts Festival: The Spring of East—Impressive Drums in Kaohsiung*, 11–12 March at Jhihde Hall of Kaohsiung Cultural Center

Tsoying Dance Group, Tsoying Senior High School

- *2011 Tsoying Dance Troupe Performance*, 14 January at Auditorium of Chiayi Performing Arts Center, 12 January at Auditorium of Tainan Municipal Cultural Center, 7 January at Kaohsiung Municipal Cultural Center, 5 January at Jungshan Hall of Cultural Affairs Bureau of Taichung City

Exhibition

Century Contemporary Dance Company

- *The 9th Taishin Arts Award*, 30 April to 13 June at Kaohsiung Museum of Fine Arts

Scholarships

- The Development of Young Artists Grant by CLFCA
- Chin-Lin American Dance Festival Scholarship by CLFCA
- 2011 Chin-Lin Outstanding Graduate Thesis Award of Taiwan Dance Research Society by CLFCA

Sponsorships

- 2011 Annual Plan of Tso's Dance Association by CLFCA and its memberships
- 2011 Annual Plan of Taiwan Dance Research Society by CLFCA
- 2011 WDA-AP Taiwan Annual Planning by CLFCA
- 2011 International Young Choreographer Project by CLFCA



Tso's Dance Association
performing *The Spring*
of *East-Impressive*
Drums in Kaohsiung by
choreographer Ya-ting
Chang.
Photo: Su-ling Chou



Thailand chapter

by Pornrat Damrhung

Dancing under the radar in Thailand

Many of Thailand's most innovative dances are not seen. This does not mean that we do not have dancers and dances. Thais love dancing and singing. However, although some dance performers like Pichet Klunchun do very creative work, audiences in Thailand tend to flock to traditional venues to watch traditional folk, regional and classical forms at the National Theatre, at Cultural Centers and also at foreign arts venues. Thai audiences are more excited to see foreign dance companies than dance concerts or dance theater performances by Thai performers. In the contemporary scene, there are many contemporary theater companies, like B-Floor, which often incorporate dance and movement in their performances. Below the surface of larger theatre venues, however, is a burgeoning world of creative dance pieces being performed in the universities offering degrees in dance and in private dance schools.

Young dancers who graduate from university dance departments mostly earn their living as dance teachers or in the entertainment industry. Many perform as part of back-up dance groups with popular singers at live concerts, in videos, and at product events. Many work at local, regional or national festivals or at dinner venues. To bolster their income, they often teach extracurricular dance in schools. For most of this type of work, meeting standard expectations is the norm—innovation and experimentation are discouraged.

To find newer modes of dance, we need to look outside the usual places. Two sites come to mind. One is in the universities offering dance degrees, particularly at the end of each semester. There we find many energetic young people, with their bolder dance department teachers guiding them in designing and staging their performances. Bangkok's dozen schools of classical dance, both Thai and western, are matched by other universities across Thailand. Besides the Bhathanasilpa Institute of the Ministry of Culture, which offers

a BFA in Dance, there are four other universities that offer higher degrees in dance: Chulalongkorn University, Burapha University, Srinakharinraj University, and Ratchabhat University. The second site of interest is the growing number of dance events at private dance schools, such as the Dance Center, the Aree Dance School, and Bangkok Dance School, which also seek to embody innovation.

Senior and thesis dance projects by Thai university dance students are always exciting and full of experimental vitality, as are the works at new dance schools where dancers pursue new types of movement for audiences in Thailand. Those attending such offerings can see projects using classical styles as well as Western dance and contemporary approaches to interpret old cultural resources. Techniques are often mixed and very expressive. In most of the Thai curriculum, classical dancers will study court forms as well as folk and contemporary dance. The young dancers are most interested in doing new interpretations based on the old dance theatre forms that they have mastered. Many use various techniques and their own imagination to create dance pieces that will appeal to their friends, classmates, and family, not to mention their teachers! But these pieces are open to the public and all can attend. These pieces do not just work to expand the vocabulary and syntax of dance; they also explore a deeper set of social and political issues than is seen elsewhere. The students embody the content that affects them most closely, often in visceral and passionate ways. Thai audiences still do not nurture creative dance performances such as those seen in the universities, perhaps because the audiences tends to seek what is comfortable and familiar in dance rather than what is provocative and challenging. But slowly, as dance departments and schools keep growing and as more audiences look to dance for what is new, opportunities for more creative dance pieces by dancers have been emerging.

Senior projects of the Department of Music and Performing Arts, Burapha University, Bangsaen, Thailand.

- 1) *Ugliness* (stressing the imperfect body for classical dance and imperfect dance poses)
- 2) *Thorapee* (a traditional buffalo character in the Ramayana who betrays his father)

3) *Fighting Ring* (dance of fish fighting each other)
Photos: Department of Music & Performing Arts, Burapha University



Papua New Guinea chapter

by Naomi Faik-Simet

Discovering Personal Life Stories Connected to Dance in Papua New Guinea.

The Institute of Papua New Guinea Studies (IPNGS) has collaborated with the National Institute of Creative Arts & Industries of the University of Auckland (UOA) in New Zealand in research on a project entitled 'Our Dance Stories'. The project was initiated by the dance studies division of UOA and investigates the creative practices, learning approaches, and diverse stories of dance artists and teachers around the world, as they negotiate cultural modernity and globalisation. The research focuses on three distinct regions—the South Pacific, the South Mediterranean, and the South China Sea.

This research examines how people within these regions foster local approaches to social unity through dance performances. It also aims to provide a comprehensive documentation of such teaching and learning practices and contexts through the eventual publication of three books, each focused on one of the regions in the study.

The project involves interviews with individual participants, and observation and photographic documentation of them in festivals, concerts, dance classes, and on other occasions. Participation is entirely voluntary. In Papua New Guinea, interviews were conducted in Eastern Highlands, East Sepik, East New Britain, and Port Moresby. Informants included traditional dancers and choreographers, students, dance artists, teachers and traditional custom leaders. The collaborative research project began in PNG at the University of Goroka (UOG) during the dance symposium and International Dance Day celebrations in April last year. Interviews were conducted with dancers who performed at the celebrations, as well as with staff of UOG and the National Performing Arts Troupe. Other interviews were conducted during June and July in Port Moresby at IPNGS, De La Salle Secondary School and the Melanesian Institute of Arts

& Communication at the University of Papua New Guinea. At a village level, the 'Our Dance Stories' project was also carried out in Yangit and Waikakum (East Sepik) and Wairiki (East New Britain). Field-trips to these areas took place from November to December last year. A total of 44 interviews were completed; 24 were translated, transcribed and sent to UOA in February this year. Not all data could be sent to Auckland because of limited space and the desire to include a diverse selection of dance stories.

One of the challenges of the project was trying



Gunge takwaku, performed in Yangit village in 2009 during the emergence ceremony of the female initiates. The dance is associated with the kraku-bandi female initiation ceremony. Choreographer: Sophia Jacob. Performers: The female dancer blowing the conch shell (second from right) is Areti Numbuk, a participant in the 'Our Dance Stories' research project.

Photo: Naomi Faik-Simet

to get the dancers to tell their personal life stories connected to dance. This was not easy, since many of those interviewed had little experience in talking about their involvement with dance. A variety of stories was selected and submitted to the editors for consideration. Other remaining data are kept in the IPNGS music archive for research and educational purposes. The research has been a timely exercise for PNG, where many dancers and choreographers spoke openly about their personal experiences and the challenges of practising and maintaining dance as a very special part of their life. Many perceived dance as important to integral human development—socially, mentally, physically, culturally and spiritually. Everyone involved is very much looking forward to the publication of the results of this project.

WDA Events



MyDance Festival 2011—'All in One'

9–25 September 2011, Kuala Lumpur

Showcasing the diversity of dance as a performing art in Malaysia, including 3 weekends of performance and over 20 dance workshops.

Week 1: Pentas 2, Kuala Lumpur Performing Arts Centre

9 September—Gala Opening

10–11 September—Showcase by Established Malaysian Dance Companies

Week 2: The Actors Studio Theatre at Lot 10

Showcases by Emerging & Independent Malaysian Dancers

15–16 September—Program A

17–18 September—Program B

Week 3: Tuanku Abdul Rahman Auditorium, Malaysian Tourism Centre

22–24 September—Showcase by Invited International Artists

25 September—Closing Event

For more information about MyDance Festival 2011, see www.mydancealliance.org

MyDance Festival is co-organised by Asia Dance Channel Magazine, and is supported by the National Department for Culture and Arts, Ministry of Information, Communication and Culture, Malaysia.



Promotional image for 'Contact Festival Kuala Lumpur 2011'

Photo: David Lim

Contact Festival Kuala Lumpur 2011

Come join us for the first ever international dance festival in Malaysia dedicated specifically to Contact Improvisation. Study intensively daily from morning to evening with experienced teachers from around the world. There will also be jams at night, a performance night, and participants have the option to live on-site at the venue, which is the beautiful Rimbun Dahan, a residential arts complex situated not far from the city of Kuala Lumpur.

Confirmed teachers

Shoko Kashima (Japan)

Chico Katsube (Japan)

Ming-Shen Ku (Taiwan)

Joey Lehrer (Australia)

Ulla Mäkinen (Finland)

Donna Miranda (Philippines)

Registration fees

International participants: USD350
(USD300 if you register by June 25)

Malaysian participants: RM680
(RM580 if you register by June 25)

Fee covers meals, accommodation, and access to all classes, jams, and to the performance.

To register, and to view the festival schedule, see www.contactimprovkl.com/festival

Contact Festival Kuala Lumpur 2011 is organised by Contact Improv Kuala Lumpur, and supported by MyDance Alliance, Rimbun Dahan, Arts Network Asia and the Japan Foundation.

Asia Pacific International Dance Conference

21–25 September 2011
Royale Bintang Kuala Lumpur Hotel

Theme: 'Hybridity in Dance: Researching, Performing and Writing Old and New Genres'. An impressive array of international dance scholars will be presenting papers at the conference, making this a significant and exciting event in the field of dance studies.

Keynote Speakers

1. Dr Adrienne Kaeppler—Curator of Oceanic Ethnology at the Smithsonian Institute in Washington D.C.
2. Mr. Jonathan Hollander, Artistic Director, Battery Dance Company, New York City
3. Dato' Norliza Rofli, Director-General, National Department for Culture and Arts, Ministry of Information, Communication and Culture.

Conference Registration

Conference registration is open from now until 5 September 2011. The registration fee is RM 400/RM 150 for students. For registration and enquiries, contact Prof Mohd Anis Mohd Nor anisnor55@gmail.com or Dr Hanafi Hussin nafum_2000@yahoo.com.

APIDC is convened by the Cultural Centre, University of Malaya, in collaboration with the National Department for Culture and Arts, Ministry of Information, Communication and Culture; MyDance Alliance; and World Dance Alliance Asia-Pacific.

Book launch of two new titles from 'Celebrating Dance in Asia and the Pacific'

22 September 2011 at the Royale Bintang Hotel, Kuala Lumpur, Malaysia

The launch of two new volumes from the Routledge India series 'Celebrating Dance in Asia and the Pacific' will occur on 22 September 2011 at the Royale Bintang Hotel, Kuala Lumpur, Malaysia, in conjunction with the Asia Pacific International Dance Conference and MyDance Festival 2011.

The new volumes are:

- *Sharing Identities: Celebrating Dance in Malaysia*, edited by Mohd Anis Md Nor and Stephanie Burridge
- *Shaping the Landscape: Celebrating Dance in Australia*, edited by Julie Dyson and Stephanie Burridge

The launch will be attended by the editors of the books and officiated by Hijjas Kasturi, distinguished architect and founder of the private arts centre Rimbun Dahan, and his wife Angela Hijjas, OAM.

We invite everyone to help us celebrate this significant milestone in recording the history, current practice and the future of dance in Malaysia and Australia.

DanzLenz 2012

August 2012, Delhi

Calling makers of dance films to participate in DanzLenz 2012, scheduled in Delhi in August 2012 (dates subject to finalization). DanzLenz is the Dance and the Camera Festival of India, a pioneering international effort of the Kri Foundation. This niche festival focuses on the distinct energies that define dance in close relationship with the camera, which takes its strength from both but is an expression of a new genre of art with certain distinct characteristics which define it and make it different from the regular understanding of both film and dance. Kri Foundation has been promoting DanzLenz since 2005, and looks forward to an Asia Pacific special in August 2012, to mark the tenth anniversary of Kri Foundation.

Kri Foundation is a not-for-profit organisation that is aimed at starting and nurturing enabling networks for the arts and interesting showcases of creativity, establishing forums for scholarships in the arts, and encouraging a spirit of returning to society through social development initiatives. More details on Kri Foundation can be found on www.krifoundation.org and www.arshiyasethi.com. Dance Alliance – India, the India chapter of WDA-AP, is extending its support to DanzLenz 2012.

You can either send your film for participation, or, if you have a sizeable body of films, you can be a featured filmmaker and can show a selection of your films, and lead the discussion about them. The opportunity will also include workshops and illustrated talks for film and dance students. The festival does not cover international travel and any kind of honorarium, but offers hospitality, networking, multiple and multi-city showcasing, local travel and coverage in print and electronic media.

Filmmakers are encouraged to get in touch with Arshiya Sethi, a WDA member and Managing Trustee, Kri Foundation, on arshiyasethi@gmail.com.

World Dance Alliance Asia Pacific

Annual General Meeting, 25 September 2011

ELECTION OF OFFICE BEARERS

Call for Nominations

The World Dance Alliance Asia Pacific (WDAAP) will hold its Annual General Meeting in Kuala Lumpur, Malaysia on 25 September 2011, where members will elect a new Executive Board to serve a three-year term.

At the last AGM in Hong Kong the President, Dr Anis Mohd Nor, and the Executive Board focused on developing an appropriate succession plan. A proposal by the President that Yunyu Wang (currently Vice-President) should be nominated for the role of President, and that Urmimala Sarkar Munsu should be nominated as Vice-President, was endorsed at the meeting.

Given the importance of continuity and corporate knowledge, it is hoped that this plan will be fully endorsed in the formal election process. These two people will be formally nominated and seconded, in accordance with the Constitution.

Three other positions are up for election on the Executive Board, according to Section 7.2 of the Constitution:

- Vice-President, South East Asia (currently Basilio Esteban Villaruz – Philippines)
- Treasurer (currently Mew Chang Tsing – Malaysia)
- Secretary (currently Julie Dyson – Australia)

Eligibility

Any Organisational Member (Chapter), or any individual who is a member of an Organisational Member of the WDAAP, may submit nomination(s) for offices of the WDAAP Executive Board. Additionally, any individual who is a member of an Organisational Member of the WDAAP may submit their own name in nomination for any office of the WDAAP Executive Board.

Procedure

Nomination forms are available from the Secretary, Julie Dyson (contact details below). Nominees and those expressing an interest in being nominated may

specify a particular office for which they wish to be elected or may place their name in Open Nomination. Nominations must be accompanied by the nominee's agreement to be nominated. Nominees and those expressing interest in being nominated should submit a brief biographical sketch (not more than 250 words) describing their background with particular attention to their contribution to their national/regional dance organisation and/or the WDAAP, and a brief statement (also, not more than 250 words) outlining their vision for the WDAAP and their strategy for achieving that vision while in office.

Deadline for nominations

Postmarked/e-mail dated 30 August 2011. Nominations should be sent to WDAAP Secretary, Julie Dyson, National Director, Ausdance, PO Box 45 Braddon, ACT 2612, Australia. E: juliedyson@ausdance.org.au

Ballots/proxies—voting

The Secretary will collect all nominations and nominees' bios/statements and prepare a ballot/proxy for circulation to all organisation members by 15 September 2011. Election (and counting of proxies for organisational members unable to send a delegate to the Annual General Meeting) is by secret ballot. Each organisation member casts one vote for each office of the Executive Board. In order for the nominee to be elected to an office s/he must receive a 'simple' majority (1/2 plus one) of all ballots/proxies cast.

Duties of the Executive Board

President: The President shall preside at all Executive Board meetings and Annual General Meetings at which s/he is present. In her/his absence the Executive Board members, or the members present, shall elect a chairperson from amongst their number. In addition to the powers provided, the President's powers of duty shall be as specified by the Executive Board.

Vice President: The Vice President shall immediately assume the duties of the President in the event that the President, upon the President's notice to the Executive Board, or the notice of relevant authority, becomes temporarily unable to carry out the duties of her/his office. In the event that the President resigns or

is otherwise permanently unable to carry out her/his duties, upon the President's notice to the Executive Board, or the notice of relevant authority, the Executive Vice President shall immediately assume the duties of the President until such time as the Executive Board elects or appoints a member from within its ranks to fill the office of President.

Honorary Treasurer: The Honorary Treasurer shall be responsible for the funds of the WDAAP. S/He shall lodge all moneys in a bank approved by the Executive Board to an account opened in the name of the WDAAP. S/He shall pay all money on behalf of the WDAAP upon instructions furnished to her/him by the Executive Board. All cheques drawn upon the WDAAP bank account shall be signed jointly by two of the following three office-bearers: the President, the Honorary Treasurer, and the Honorary Secretary.

The Honorary Treasurer shall submit an annual report setting out the financial position in regard to any activity carried out under the auspices of the WDAAP. S/He shall close her/his accounts for the year on the 31 March in each year and shall submit them with a financial statement to the Executive Board after audit.

Honorary Secretary: The Honorary Secretary shall conduct the President's and the WDAAP correspondence as directed by the Executive Board, keep in a minute book a record of proceedings at all general and Executive Board meetings and shall distribute copies of minutes of all general meetings to the membership at least twenty-eight (28) days before the assembly of subsequent general meetings.

The Honorary Secretary shall perform such other duties as specified by the Executive Board. S/He shall also notify the Honorary Treasurer of all authorities furnished by the Executive Board for the disbursement of funds and any resolution affecting the finances of the WDAAP.

Regional Vice Presidents: The Regional Vice Presidents shall represent their region's interests on the Executive Board. A maximum of four Regional Vice Presidents may be elected representing: East Asia; South East Asia; South Asia; Pacific region.

About the World Dance Alliance Asia Pacific



Our Mission

WDA serves as a primary voice for dance and dancers throughout the world, and encourages the exchange of ideas and the awareness of dance in all its forms.

World Dance Alliance operates via its three regional centres with an overarching Presidents' Committee, and a Secretary General, bringing the three regions together in matters of policy and global projects. The three regional centres are

- WDA Americas
- WDA Asia Pacific
- WDA Europe

WDA also has partnerships with other international organisations such as WAAE (World Alliance for Arts Education), International Dance Committee of International Theater Institute ITI / UNESCO (ITI) UNESCO (United Nations Educational, Scientific and Cultural Organization), and daCi (dance and the Child international).

Our Goals

- To promote the recognition, development and mutual understanding of all forms of dance.
- To facilitate communication and exchange among dance individuals, institutions and organisations interested in dance.
- To provide a forum for discussion of matters relating to dance.
- To encourage and support the research, education, criticism, creation and performance of dance.
- To liaise, co-ordinate and participate in activities with other dance organisations in the world.

Our Founder

Carl Wolz

Our Background

This independent, non-profit, non-political organisation began as the Asia-Pacific Dance Alliance in Hong Kong in 1988. In 1990, the global body, World Dance Alliance (WDA), was founded at the Hong Kong International Dance Conference. In 1993, the name of the Asia-Pacific Center was changed to WDA Asia Pacific to reflect its relationship to the global body.

WDA Asia Pacific is one of three regional centres that make up WDA. The other two are WDA Americas [www.wdaamericas.org] and WDA Europe [www.wda-europe.com]. A fourth regional centre, WDA Africa, is in the process of establishing itself.

Membership

Open to any organisation or individual interested in furthering the objectives of the society.

Membership benefits

- Biannual newsletter *Channels*
- Annual regional assemblies
- Biennial global assemblies
- Participation in the WDA Asia Pacific Networks
- Discounts to certain member events
- Privileged access to WDA Americas and WDA Europe services and activities
- Networking opportunities

Types of membership and annual subscription fees (subject to change)

- Chapter / Organisational US\$ 200
- Associate Organisational (to be advised)
- Associate Individual US\$ 20

To join

Contact your Chapter Head (contact list on back of this issue) for details on how to join the local chapter.

Visit our websites

www.worlddancealliance.net
www.wda-ap.org

World Dance Alliance key contacts

WDA Presidents

WDA Asia Pacific President
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