

# Asia-Pacific CHANNELS







**'The Cry of the Weaver',** choreographed by Benhur Abulencia, performed by Billy Sotillo, Christian John Agustin, Kayla Michelle Desamero, Pearl Salve, and Deemi Arroyo, in the CMAP International Choreographers Festival, SMX Convention Center, Bacolod City, Philippines, on 30 July 2017. Photo: Nicole Primero



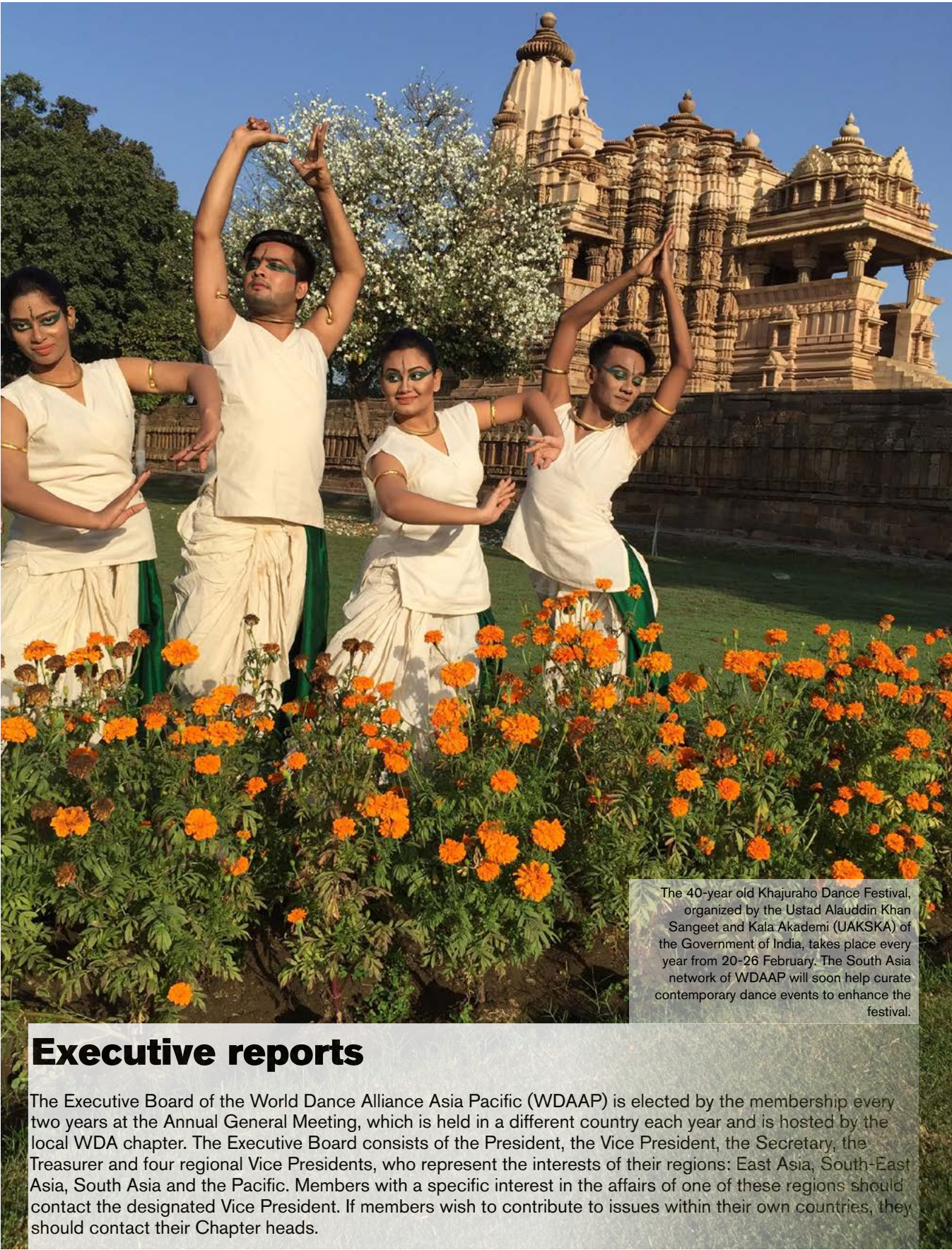
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**Cover:** 'Fon Chan (Elephant Dance)', choreographed and performed by Manop Manasam (Thailand), at 'Dance in Proximity', in conjunction with the WDAAP Annual General Meeting, at the TNUA Man-Fei Theater, Taiwan, on 11 November 2017. Photo: TNUA photographer Jamie Wu.

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The 40-year old Khajuraho Dance Festival, organized by the Ustad Alauddin Khan Sangeet and Kala Akademi (UAKSKA) of the Government of India, takes place every year from 20-26 February. The South Asia network of WDAAP will soon help curate contemporary dance events to enhance the festival.

## 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.





## President's report

by Yunyu Wang

Time flies fast, and my two terms serving as the President of World Dance Alliance Asia-Pacific for the past eight years is now coming to an end.

In 1999, I remember when the WDA Global Summit was a joint conference with CORD in Philadelphia, PA, U.S.A. I was a board member for CORD and was not yet very familiar with WDA except that all of my friends were members, including Ping Heng and Manfei Lo, the former WDAAP-Taiwan head. At that summit, Carl Wolz, who set master dances for Cloud Gate in the early days when I was a dancer with the company, was also there leading the WDA meeting. I remember they were discussing how Mr. Hwai-min Lin's *Legacy* should be performed by four WDAAP members in Dusseldorf, Germany, years later. Those memories of Carl Wolz, Manfei Lo and Ping Heng have carried me all the way to the role that I undertook as President of WDAAP.

Due to the limited number of WDAAP members who were able to join the WDA Global Summit in Canada this past July, I proposed and organized our annual board meeting and general meeting, which was held at Taipei National University of the Arts. We were able to join the already organized 2017 bi-annual conference of the Taiwan Dance Research Society [TDRS]. Thus, we became partners in leading this conference instead of just facilitating WDAAP board meetings and AGM. Some of our country delegates presented papers or showcased their work to share with TDRS members. The invitation to join this conference was extended to all country heads and area chairs, and the Chinlin Foundation provided lodging support to enrich this gathering.

At the Global Executive Meeting in

Newfoundland, attending members approved Taiwan's bid to host the WDA Global Summit in 2020. Although there were two other proposed bids, Taiwan has the clearest proposal to host WDAGS in joint collaboration with the Dance Studies Association (DSA), formerly CORD/ SDHS, in 2020. The question of whether it should be held in July/August, or in November is currently circulating. In considering the usage of space, the TNUA team has suggested hosting it in the summer.

In other developments, a Memorandum of Understanding (MoU), in reference to a partnership between the ITI (International Theater Institution) and WDA, is now under the guidance of our WDA Global Secretary General, Dr. Mohd Anis Md Nor, and Hong Jo Jun, the WDAAP-Korea country head who was assigned as the dance representative in the International Dance Committee (IDC) under the ITI. Dr. Anis, Hong Jo and I are planning to meet with Tobias Biancon, the director of ITI, in Shanghai in January 2018 to finalize the MoU. A version of the MoU is circulating among WDA's three board regions at this moment.

Last but not least, the WDA Global Education Network is partnering with Dance and the Child International (daCi) and the University of South Australia to host a global Dance Education Summit in Adelaide, Australia from 8 to 13 July 2018. Please check out this link <http://www.jointdancecongress2018.com/> and prepare to join this wonderful event in Australia next July.

It has been my pleasure to serve WDAAP for all of these years. We will continue working together and will be great team members to support each other in the field of dance.

Audience and participants in the showcase performances of 'Dance in Proximity', in conjunction with the WDAAP Annual General Meeting, at the TNUA Man Fei Auditorium, Taiwan, on 11 November 2017. Photo: TNUA photographer Jamie Wu.



Board members and AGM participants Lubna Marium, Shiu-Chin Yu, Julie Dyson, Stella Lau, Hong-Jo Jun, Su-Ling Chou, Yunyu Wang, Urmimala Sarkar and Jeff Hsieh in Taiwan, November 2017.



## Outgoing Vice President's report

by Urmimala Sarkar Munsri

The Annual General Meeting of WDAAP has concluded in Taipei, hosted by Taipei National University of the Arts. A lot of shifts are in motion. We are looking forward to some new people joining the Board of WDAAP, while some of us move to other positions.

I have been wanting for a while to create a list of the principle work and priorities around which my work as the WDAAP Vice President has had to be focused. Some of which we have been working on; some others need more work in coming times; some we are extraordinarily proficient in and there are some other areas to which we need to give more attention.

I share this list with a hope to remain committed to them with sincerity:

**D:** Dance as/with/within/for community remains one of our principle commitments. Communities that are formed through

dance, communities and their particular experience and ideas of dance, and dance that addresses social and cultural concerns are all within this category of commitments.

**A:** Advocacy against rising identity politics and systemic violence. We need to continue work through dance as an organization to build and facilitate countering of existing hierarchies of dance, dancers, dance pedagogies and dance patronage.

**N:** New dance needs to be recognized as innovation, as well as the aspiration of newer dancers entering the dance world. This has always been encouraged by WDA

but in a changing world finding meaningful ways to continue to do so is crucial to the wellbeing of this unique organization.

**C:** Cultural plurality is the strength of an organization like WDA. The Asia Pacific region's cultural diversity and economic disparity needs extremely sensitive understanding, both of difference and residues of colonialism and of biases inherent in the world of dance.

**E:** Educational value and Economic viability are both equally important in all dance related world networks like WDAAP. Creating forums and strong networks for exchange of knowledge, possibilities and experience between different regions of WDA and across other international organizations for both these topics needs to remain one of WDAAP's top priorities.





## Incoming Vice President's report

by Stella Lau

Dear friends of the WDAAP family, I am much honoured to be the newly elected Vice President of the organization.

WDA has a special place in my life since the late Mr. Carl Wolz was my teacher and mentor at the Hong Kong Academy for Performing Arts. As a young artist, I was greatly indebted to his pioneering dance education works in Hong Kong. Having been a dance educator myself for the past twenty years, my work in the dance community has extended beyond the Academy. Since I was appointed the Chair of the Dance and Multi Arts Panel of the Leisure and Cultural Services Department and the Hong Kong Dance Alliance, in addition to other works on funding schemes, selection panels and performing arts committee, I have the privilege and am in a unique position to promote dance and dance artists locally and internationally.

The principle areas I would like to address,

beside the ones mentioned in the outgoing VP's report above, are:

- To promote dance and the organization of WDAAP not only in Hong Kong, where I have been an active player, but also to contribute more of my efforts in other regions of the Asia Pacific;
- To facilitate exchanges of artists and institutions of the region;
- To provide forums for dance;
- To provide support to dance education and research;
- To liaise with dance organisations within the region and the rest of the world.

Lastly, I would like to thank you for your warm welcome over my previous visits to Angers, Singapore and Seoul. My special thanks to Anna for introducing me to the WDAAP, for encouraging me to work with the WDA, and special thanks to our President Yunyu for her relentless support. I would like to congratulate Urmimala Sakar, our president elect, who will lead the WDAAP to the next phase of development.



## Secretary's report

by Julie Dyson

### Report of Annual General Meeting TNUA, 11 November 2017

The Annual General Meeting of the World Dance Alliance Asia-Pacific was held at the Taipei National University of the Arts on 11 November. With terms expiring for the President, Yunyu Wang, nominations were called for this and all other Executive Board positions (except those of Secretary and Treasurer, appointed by the Board).

Names of new board members are listed below, and congratulations extended to all! They will, of course, be assisted by outgoing President Yunyu Wang, who will remain on the board as Immediate Past President. We farewelled the previous Immediate Past President of WDAAP, Anis Mohd Nor, who is the WDA's Secretary General.

The meeting also considered formalising the process for the selection (rather than election) and mentoring of new Network co-chairs. These positions offer the opportunity for younger members to take on positions of responsibility with the organisation, and to learn about organisational issues, contribute to the vision and implement projects important to the future of their networks.

It was also recognised that the role of the four regional Vice Presidents needed clarification and support, and the Board will now work with the people elected to those positions to develop more realistic job descriptions.

Finally, congratulations to Urmimala Sarkar, the new WDAAP President, and new Vice President Stella Lau (HK) as they work on these issues with the board. Special thanks to Yunyu Wang for her strong leadership

as President, to Anis Mohd Nor for his leadership and guidance of WDAAP, and to outgoing East Asia Vice President Anna Chan, who has worked tirelessly on behalf of WDA in her region, now to be replaced by Hong-Jo Jun (Korea). The leadership team now is:

#### President

Urmimala Sarkar (India)  
urmimala.sarkar@gmail.com

#### Immediate Past President

Yunyu Wang (Taiwan)  
yunyuge@gmail.com

#### Vice President

Stella Lau (Hong Kong)  
stellau@hkapa.edu

#### Secretary

Julie Dyson (Australia)  
julie.dyson@home.netspeed.com.au

#### Treasurer

Jefferson Chieh-hua Hsieh (Taiwan)  
performerxie@gmail.com

#### Vice President South East Asia

Bilqis Hijjas (Malaysia)  
bhijjas@gmail.com

#### Vice President East Asia

Hong-Jo Jun (Korea)  
Jhj57@sungshin.ac.kr

#### Vice President Pacific

Anton Carter (New Zealand)  
ce@danz.org.nz

#### Vice President South Asia

Lubna Marium (Bangladesh)  
kanchendzonga@gmail.com



Students of the Dance Department at Sultan Idris Education University perform in "Outsider Inside", choreographed by Dr. Sangwoo Ha, for Dancebox July 2017, Kuala Lumpur Performing Arts Centre, Malaysia. Photo: James Quah

WDAAP Annual General Meeting, 11 November 2017 at TNUA, Taiwan; L-R: Sal Murgiyanto, Urmimala Sarkar, Yunyu Wang, Julie Dyson, Mohd Anis Md Nor, Lubna Marium, Hong-Jo Jun, and Shiu-Chin Yu. Photo courtesy Julie Dyson.







**Pacific**  
Aotearoa New Zealand  
Australia  
Papua New Guinea



## Pacific report

by Vice President Anton Carter

### Branches like shelter

Festival Waan Danse in New Caledonia is an annual dance festival bringing a variety of dance artists, performers and cultures together from the Pacific region and further abroad. Performed at the iconic Tjibaou Cultural Centre, Waan Danse featured 15 days of dance in and around Nouméa from 28 October to 11 November 2017.

The programme states, "At a time when even hip-hop, once rebellious, is lost in a certain monetary academism, at a time when the culture is treading the junk food to glean some subsidies, at a time when the Pacific Islands risk to be drowned by the errors of the world ... there is still time to affirm our differences and keep our heads out of the waves that smooth everything.

"Like a big tree, the Waan Danse festival offers its branches like shelters for some artistic proposals... engaged in the perpetuation of the traditional movements, attached to put forward the cultures of the Pacific."

### Pacific loses inspirational artist

The Pacific lost an eminent figure in the creative arts, culture and fashion with the death of Samoa's Seiuli Allan Alo Vaai in late June. More commonly known as Allan Alo, he was widely regarded as one of the most creative and flamboyant choreographers in the Pacific. He was also a multi-talented dancer, director and pioneer of the arts.

Having been raised in the traditional dance styles of Samoa, Seiuli was inspired to further explore dancing as an art form, self-teaching in modern, contemporary, jazz, and funk styles with like-minded artists at the Madd Art Gallery based in Samoa.

While studying for his undergraduate degree, Seiuli co-founded the Oceania Dance Theatre. He choreographed numerous works for the group which have been performed for audiences locally and abroad, including in China, South Africa, Singapore, Japan, Cuba, South America and around the Pacific region.

Sources: Samoan Observer/Radio NZ



**South Asia**  
Bangladesh  
India  
Nepal



## South Asia report

by Vice President Lubna Marium

The launch of *The Moving Space: Women in Dance*, edited by Urmimala Sarkar and Aishika Chakraborty, was an important event of the year. Aimed at addressing the lacunae in academic publication on women dancers in India, *The Moving Space* highlights the idea of the 'space' created, occupied and negotiated by women in Indian dance.

In a bid to expand our WDAAP family, we are currently in dialogue with the dance community of Sri Lanka and hope to soon start a Sri Lankan chapter, with a launch event in Colombo sometime in the beginning of 2018.

And in other exciting news, the 40-year old Khajuraho Dance Festival, organized by the Ustad Alauddin Khan Sangeet and Kala Akademi (UAKSKA) of the Government of India, has taken the seminal decision to include a contemporary dance platform within the folds of the festival which takes place every year from 20-26 February, with the participation of the very best classical dancers from South Asia. UAKSKA has now requested WDA-South Asia to help them curate a yearly contemporary dance showcase, workshops and seminars to enhance the festival. WDA-AP is now looking forward to hosting three groups from various regions of Asia Pacific and making this a yearly feature in the dance calendar of South Asia.

**Waan danse festival 2017**

décentralisé à **THIO**

**Village et Tribu d'Ouroué**

23 octobre au 9 novembre : exposition des photos d'Eric Delli / Enba : "L'œil et le mouvement" à la médiathèque, au musée de la mine

2 et 3 novembre : spectacles « Le tour du Pacifique en 80 pas » par la Cie Troc en Jambes à la salle CE SLN pour les établissements scolaires

2 novembre à 18h30 : projection du film tourné lors de la résidence culturelle des collèges à la médiathèque

3 novembre à 18h30 : spectacle de rue « Caillasse » par le Chapitô à la tribu d'Ouroué

4 novembre à la tribu d'Ouroué

-9h : accueil coutumier  
-10h à 19h55 : prestations de danse de troupes invitées, avec :

- Wagenkô (Lifou)
- Mulefa (Ouvéa)
- Tuo ün (Touho)
- Pe Whai (Koumac)
- Maxa fara (la Foa, St Louis, Wallis)
- Mweya (Moindou)
- Association des étudiants vanuatuais
- Dau AR (Belep et Aije Arô)
- Tee dopo (Canalo)
- Yumi Danis (Nouméa)
- et les troupes de Thio

-20h : Cérémonie de clôture

Médiathèque de Thio - 44.1782 - mail : mediatheque.thio@gmail.com - site internet : www.thio.nc f Médiathèque Thio Maison Page

Logos: Tjibaou, République Française, Nouvelle-Calédonie, Région Sud, La Région de la Nouvelle-Calédonie, Thio, Musée Mine

Poster for Waan Danse Festival 2017.



A scene from 'Rhythms of Dosh', a 40-minute exposition of dances from Bangladesh, presented by Shadhona, at 'Dance in Proximity', in conjunction with the WDAAP Annual General Meeting, at the TNUA Man Fei Auditorium, Taiwan, on 11 November 2017. Photo: TNUA photographer Jamie Wu.





## South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand



## South East Asia report

by Vice President Bilqis Hijjas

At the recent meeting of Asian dance venues, festivals, producers and practitioners which was held in Jakarta, Indonesia, in November, one of our tasks was to brainstorm major events and networks for contemporary dance across our region. It was fascinating to see what patterns emerged. Apparently, there are quite a number of regular international contemporary dance festivals in Southeast Asia, including the da:ns festival (Singapore), Indonesia Dance Festival, Sibu International Dance Festival (Malaysia), M1 Contact Festival (Singapore), C-MAP Choreographers Festival Internationale (Bacolod, Philippines), as well as the Fang Mae Khong International Dance Festival (Vientiane, Laos), which has been going for eight years and which I visited for the first time this December. There are many more occasional or one-off events, such as this year's ASEAN Traditional Music and Dance Seminar (held in June, in Thailand) and the International Dance Festival in Nimb Binh, Vietnam, which this year featured Ballet Manila, Singapore Chinese Dance Theatre and ASK Dance Company from Malaysia.

Despite the number of performance platforms, there are relatively few regular opportunities for professional development and international networking among dance practitioners in the region. This makes WDAAP's Southeast Asian Choreolab – which takes place at private arts centre Rimbun Dahan, outside Kuala Lumpur, Malaysia, for 9 days every year – all the more important. After a hiatus in 2017, the SEA Choreolab will take place again in June 2018, facilitated by German choreographer Isabelle Schad, and supported by the Goethe Institute Malaysia. Applications

closed on 30 November, and we received a record-breaking number of applications: 61, for the 14 coveted spots. We look forward to releasing the list of participants in January, hoping to retain a diversity of countries of origin (participants usually come from at least 8 different countries) as well as diversity in gender, training and stylistic backgrounds.

Every year, I receive requests from emerging choreographers and mentors beyond the Southeast Asian region who are keen to participate. Unfortunately, I have to turn them away, because I believe it is vital that in this region we have at least one choreographic development platform that is for ourselves alone. Because of the prevailing structures of funding (most of it coming from developed countries with generous cultural institutions, like Japan, UK, Germany and Australia) dance artists from Southeast Asia have greater familiarity with artists and arts communities in Tokyo, Berlin, London and Melbourne than in cultural hubs that might only be an hour away – Jakarta, Bangkok, Manila or Kuala Lumpur. I believe that it is imperative that Southeast Asian artists be given the opportunity to meet with, work with and learn from other Southeast Asian artists, about the approaches and issues which are uniquely important to us.

The level of interest in participating in the SEA Choreolab from outside the region suggests to me that we are not alone in the world in having a plethora of performance opportunities but few development platforms. WDAAP's International Young Choreographers' Project in Taiwan is one of the handful of other opportunities available in this region. Another interesting recent arrival on the scene is the Sasikirana Dance Camp at NuArt Sculpture Park in Bandung, Indonesia: an annual choreographic laboratory which includes a group of

dancers working with a small group of choreographers, under the guidance of both local Indonesian and international mentors.

Given the success of and demand for the SEA Choreolab, perhaps it can serve as a model which can be expanded to other regions, or perhaps other versions can occur at Rimbun Dahan which are open to other participants. As director of the dance programme at Rimbun Dahan, I encourage other producers and mentors to develop their own platforms; we would be happy to host you!

But the Choreolab is only one tool for developing dance in the region, and it cannot work alone. This year I am attempting another model to build on the legacy of the Choreolab, to encourage regional choreographers to collaborate together in the creation of new work. I have invited SEA Choreolab alumni to form groups to make site-specific dance works for the annual performance event Dancing in Place, at Rimbun Dahan in January 2018. We have 14 participants in 5 groups, representing 6 countries, who are lined up to stay at Rimbun Dahan for a week to collaborate and perform. If this pilot goes well, then I hope to be able to repeat it every year, to help our choreographers deepen their understanding of each other's practice – and their own – by getting their hands dirty together in the great outdoors.

It is also difficult to get information about the various opportunities that are available. But there is now one useful clearinghouse

for information in the region: a Facebook group titled Independent Dance Southeast Asia, where regional practitioners share their news and events.

And there is soon to be a new player in the larger Asian context! West Kowloon Cultural District in Hong Kong has initiated discussions of forming a network for contemporary dance in Asia, with the first meeting held in Hong Kong during the Producer Network Meeting & Forum in May 2017. The discussion was facilitated by the President of European Dancehouse Network, Walter Heun, and West Kowloon Cultural District Head of Dance Anna Chan. I attended a follow-up meeting by invitation in Indonesia in November. The next meetings will take place at Yokohama, alongside TPAM, in February 2018 and in Hong Kong in May 2018.

While this network creates a critical meeting point for contemporary dance presenters, venues, festivals, producers and practitioners at the highest levels of professional practice, Southeast Asia will need to work hard to be noticed and to be involved alongside the big hitters from larger economies with better-resourced dance communities. I look forward to more Southeast Asian dance representatives being involved, and to more opportunities for dance emerging in the region. Given the state of dance funding in most countries in our region, the only way we can grow is if we help each other. So that is what we must do.



Laotian dancer 'Kaka' Ounla Pha Oudom helps a small child paint the moving sculpture, in an outdoor performance of 'Touch' by Ulrich Gottlieb (Germany/Thailand), at the Fang Mae Khong International Dance Festival 2017, Fanglao Black Box, Vientiane, Laos, on 9 December 2017. Photo: Bilqis Hijjas





## Secretary General's report by Mohd Anis Md Nor

Greetings and salutations to everyone.

We have had a successful 2017 World Dance Alliance Global Summit (WDAGS) hosted by WDA Americas in St. John's, Newfoundland, Canada from the 23 to 28 July 2017. The WDAGS was organized and co-convened by Mary Jane Warner (President of WDA Americas), Kristin Harris Walsh (Memorial University, St. John's, Newfoundland) and Evadne Kelly (writer and researcher from Toronto), and assisted by the Committee Chairs Linda Caldwell, Ann Kipling Brown, Melissa Sanderson and Falon Baltzel. The Committee Chairs were assisted by their teams of reviewers to keep track of reviewing proposals, sending acceptances and replying to numerous inquiries. While the Memorial University School of Music and Faculty of Medicine were generous in providing space and assistance, the St. John's community were enthusiastic in offering assistance to putting people in contact. Although the WDAGS was run on a shoestring budget due to the loss of government funding, the event was held modestly but meaningfully in many aspects.

The 2017 WDAGS had some fairly good representatives from WDAAP, especially from Taiwan, although the entire dance company from Bangladesh was not able to attend in full force due to visa problems. The Global Executive Board will be seriously looking at this matter, as international travel becomes more difficult for many people from all parts of the world. Visa restrictions and other forms of travel constraint may have shifted the geo-politics of international

travels that would affect future WDAGS. Perhaps it is time for us to think of a better way of realizing WDAGS without jeopardizing equal rights and opportunities for WDA members to travel freely to the countries hosting future WDAGS.

The WDAGS is expected to return to the Asia-Pacific region in 2020 and a few potential sites and hosts have been identified. Bidding proposals will go through due process before final announcement is made by the Global Executive Board. WDAAP has many wonderful places to offer as the site for the 2020 WDAGS. We look forward to see the best bidder host the 2020 WDAGS.

The most immediate and exciting WDA event in 2018 is the 2nd Joint Congress of daCi (dance and the Child international) and WDA (World Dance Alliance) Global Education and Training Network. This event will take place at the University of South Australia's City West campus and at Adelaide College of the Arts in Adelaide, Australia. Named as Panpapanpalya 2018 in honor of Australia's rich Aboriginal and Torres Strait Islander dance practices, as well as indigenous dance cultures from around the world, the 2nd Joint Congress of daCi and WDA will be one of the world's largest gatherings of dancers, dance educators, and artists of all ages, generating new thoughts and ideas for dance learning and teaching in the 21st century. The congress will include intercultural dance experiences across generations and new learning through presentations, social interaction and debate.

We hope to see as many of you as possible at Panpapanpalya 2018.



A community dance workshop during the WDA Global Summit in St. John's, Newfoundland, Canada in July 2017.  
Photo: Linda Caldwell.



Syafizal-Syazlee Salehud-Din performing in the work 'Yang Satu', choreographed by Syafizal-Syazlee Salehud-Din and Andrew Igai Jamu, and performed by NusParc Dance Company, during 'Dance in Proximity', in conjunction with the WDAAP Annual General Meeting, at the TNUA Man Fei Auditorium, Taiwan, 11 November 2017.  
Photo: TNUA photographer Jamie Wu.

## Network reports

The World Dance Alliance works through four Networks, based on specific areas of interest and embracing the mandate of the organisation. Each network has a chairperson and co-chair who coordinate activities to advance the issues raised by these special interest groups. 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*.

### About the networks

**The Education and Training Network** provides a forum for professional exchange to improve dance curriculum content and delivery, and opportunities for sharing information and resources.

**The Research and Documentation Network** supports and initiates projects that engage contemporary insights into dance as a vibrant part of diverse scholarly and artistic conversations. The network regularly publishes journals, books and conference proceedings and encourages members to participate in writing, editing and reviewing for these publications. It also encourages publications in differing formats and languages whilst maintaining English as the lingua franca for communication. Individual projects proposed by members addressing the heritage and future of dance, to include ideas for implementation, are encouraged and supported through this network.

**The Support and Development Network** focuses on dance-based activities in terms of management promotion, distribution, advocacy, policy and funding, through members who practice in these areas. It equally encompasses members who are concerned with the social and physical well being of dance such as health professionals, somatic practitioners, community facilitators and legal advisors. In all these aspects communication networks—professional and social—are an important driver for dance sustainability.

**The Creation and Presentation Network** provides opportunities for choreographic development, presentation, networking and cultural exchange. It includes choreographers, dancers, designers, composers, filmmakers and other collaborators.



## Research and Documentation Network report

by Urmimala Sarkar Munsu & Stephanie Burridge, co-chairs

The successful publication of *Journal of Emerging Dance Scholarship (JEDS)* Vol 5 has gone online on schedule, including a call for essays and performance reviews for the next volume. The Journal is a double blind reviewed publication attracting a lot of attention from emerging scholars. To make it more inclusive, the coming volume plans to include performance reviews with photographs and performance analysis,

besides the full-length scholarly essays.

*Dance Access and Inclusion: Perspectives on Dance, Young People and Change* (2017), edited by Stephanie Burridge and Charlotte Svendler Nielsen and published by Routledge U.K. was launched in Singapore in August at LASALLE College of the Arts by Kenneth Kwok, Assistant Chief Executive (Planning and Engagement) of the National Arts Council. An international launch took place in New Zealand on 24 November at the University of Auckland as part of the World Alliance for Arts Education (WAAE) conference 'Engaging with Communities'. Several of the writers were present along with WDA members.



A performance of Kathakali, featuring Kalamandalam Gopi as Krishna, and Kalamandalam Hari R. Mair as Dushhasana, in Thrissur, Kerala, 2016. Published in the recent edition of the *Journal of Emerging Dance Scholarship*, in the article 'Performing Disfiguration: Construction of the Primitive and the Ambiguities of Representing Pain in Kathakali', by Akhila Vimal. Photo: Akhila Vimal

## Education & Training Network report

by Ralph Buck and Jeff Meiners, co-chairs

I write this report to you from Shanghai, China. I am visiting several secondary and primary schools, members of the Dulwich College International School network, in Shanghai, Suzhou and Beijing. The school I am in today is Dulwich College Shanghai Puxi. Yes, it is a very expensive and 'well to do' school, with the children coming from the local community. I am here with my Dance Students from the University of Auckland who are teaching classes all day and performing in the evening.

I am reporting on the hunger for dance education in these schools. The Chinese communities I'm visiting are keen to see dance and learn dance; school executives are keen to include dance in the curriculum, as they are recognising the 21st century competencies that dance fosters. Key amongst these competencies are creativity, risk taking, communication, team working, leadership and problem solving. None of this is new to us, but we do need to learn how to activate dance's potential much better.

The WDAAP is central to two world-leading arts-focused conferences where the focus is on developing cross-disciplinary teaching and learning, and also how dance contributes to community wellbeing. We aim to foster new activation of dance. Panpapanpalya 2018, Adelaide, 8-13 July, is a collaboration between daCi, University of South Australia and World Dance Alliance, inspired by the success of the 2012 daCi/ WDA collaboration in Taiwan. There has been a terrific response to the call with over 200 presentations and performances as well as twinning project proposals fostering

collaboration between the USA, Canada, South Africa, Uganda, Taiwan, New Zealand and Australia, amongst others. Our focus on community wellbeing and intergenerational teaching and learning recognises indigenous pedagogies and diversity.

The joint congress is also examining the role dance has in fostering mental resilience for wellbeing with a large transdisciplinary research project looking at dance activation. Dance leaders will work with community groups in a partnership with the South Australian Health and Bio-Medical Research precinct, to be presented at the congress. We are very excited that WDA is having a leading role in encouraging persons beyond dance to value the role it may play in society.

The second conference will have finished by the time you read this report. The WDA partnered with other world-leading international arts education organisations and the University of Auckland, to host the 7th World Alliance for Arts Education (WAAE) congress. The event was great, not least because new networks were fostered across the arts disciplines.

Again the message for ourselves, in our respective localities, is that we must not underestimate the interest in dance education. We have to 'own' the role and power of dance and seek new ways to activate dance in new situations and contexts. Dance does have a role to play in our communities, and the children in Dulwich College International Schools in China are definitely exploring the possibilities.

Panpapanpalya 2018 early bird registration is extended to 19 February due to notification delays from the holiday period.

We look forward to welcoming World Dance Alliance members to an exciting week of diverse dance activation in Australia!

Visit: <http://www.jointdancecongress2018.com/>







## Chapters

Aotearoa New Zealand, Australia, Bangladesh, Cambodia, Fiji, Hong Kong, India, Indonesia, Japan, Korea, Malaysia, Nepal, Philippines, Singapore, Taiwan and Thailand.

Countries with representatives but no formalised Chapters: East Timor and Papua New Guinea.

## 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.



'Birdy', choreographed by Hung-Chung Lai, performed by I-Han Cheng and Lin-Yi Chien (Taiwan), won Audience Award Best Choreography at the Masdanza International Dance Festival, Spain. Photo: Yu-Hsuan Chang

## Aotearoa New Zealand report

by Anton Carter

2017 marks the fortieth anniversary of the establishment of the Limbs Dance Company. The impact Limbs had on New Zealand's wider cultural community was substantial and can still be seen today. To coincide with the anniversary, Dr. Marianne Schultz, one of the former members, researched and produced a book on the history of the company. The book is a significant contribution to documenting the history of contemporary dance in New Zealand.

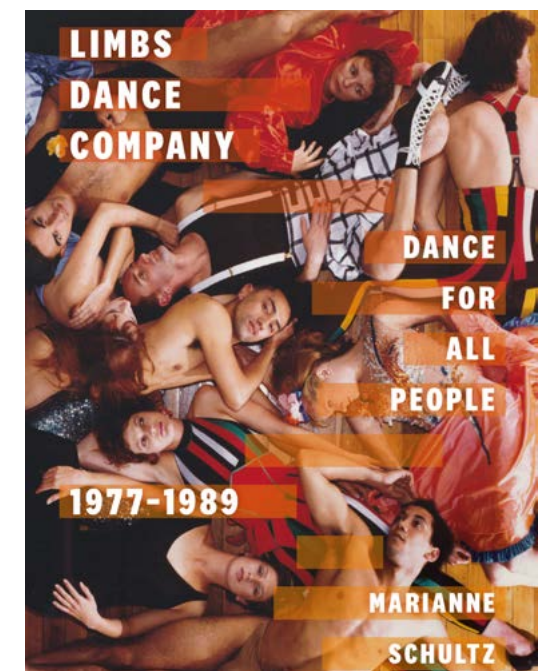
Through photographs, interviews, and reviews, *Limbs Dance Company: Dance For All People 1977-1989* tells the story of Limbs, from their first public performance in Auckland in May 1977, to the last shows in Wellington in the winter of 1989.

In January 1977, a group of young artists met at the Rongomaraeroa Marae in the Hawkes Bay settlement of Porangahau, convened by Gaylene Sciascia, to 'share, talk, dream... hoping to put dance first and individual egos second.' Bathed in sunlight and lashed by wind, the dancers dreamed of contributing to the 'dynamic, spiritual, creative growth of dance in Aotearoa' over ten days of classes, rehearsals, swims, late-night food and korero.

Forty years later, the legacy of that unique gathering is evident in the plethora of dance made in New Zealand across a range of genres, techniques and cultures. Notably, one of New Zealand's most influential popular performing arts group of the twentieth century, Limbs Dance Company, emerged from this idyllic summer gathering. Ranging from comic, short dances such as

*Watch It Buddy*, to the 70-minute *Now is the Hour*, the works described in this book tell the story of New Zealand growing from adolescence to adulthood.

With the advent of Limbs in 1977, the language of movement in New Zealand changed inextricably, expanding and exploding the definition of dance from this small South Pacific nation. Fundamentally, the founding members of Limbs believed that dance could reflect



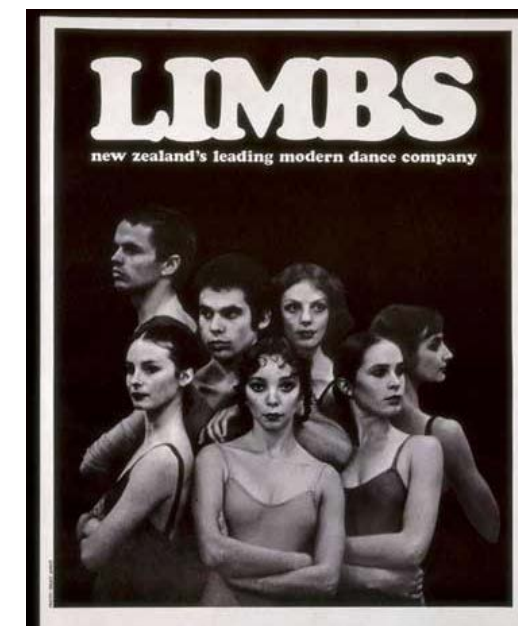
common human issues and emotions and was capable of touching people from all walks of life. With this belief, they made dances that were simultaneously relevant, challenging, sexy, serious, fun and exciting. These core beliefs and means of expression continued over twelve years as new artistic directors, choreographers, dancers and management upheld the passion and innovation of the founding members of Limbs.

Limbs dances both reflected and shaped the zeitgeist of 1970-1980s New Zealand. Such a wide array of dances not only entertained and excited the general public, but also inspired other choreographers and artists from different fields to explore their own artistic voices.

Spanning years of political protests and economic reforms, the works that Limbs presented in this time period and their performance settings – large music festivals, prisons and opera houses – reflect the changing nature of New Zealand society. This unique history is a record of New Zealand seen through the lens of dance.

As Simon Wilson comments in his *Forward*: 'They were serious and comic, physically daring, shockingly sexy, innovative, political, beautiful of course, and so skilled. They were Limbs. They changed our culture. Marianne Schultz was there, and in her book, written with great affection, insight and critical inquiry, she tells us all about it.'

To purchase a copy of the book for \$40NZD, email [mschultz@iconz.co.nz](mailto:mschultz@iconz.co.nz).





## Australia report

by Julie Dyson

Changing the name (with champagne) from AADE to Ausdance in 1992: Cheryl Stock, Keith Bain, Shirley McKechnie, Julie Dyson, Sandra Macarthur-Onslow.



It's been a busy few months for Ausdance National and the Ausdance network, with the presentation of two major events in Victoria: the 2017 National Dance Forum, which focused on dance in the digital world, and the annual Australian Dance Awards. Both projects were presented in Melbourne by Ausdance Victoria in collaboration with Ausdance National.

The Australian Dance Awards honoured one of Australia's best-loved Indigenous artists, Noel Tovey AM, choreographer, director, actor, writer and performer. Noel's work in dance and theatre over many decades has been exceptional and his emotional speech at his induction into the Hall of Fame reminded us all of the hardships and rewards of a long career in the arts.

Other awardees included choreographer, director and performer Helen Herbertson, for Lifetime Achievement, who ended her acceptance speech with a little dance of joy! Other winners included Kim Walker (Education), Liz Lea (Community Dance), Jennifer Irwin (Services to Dance), Catapult Dance (Youth Dance), Lucy Guerin (Choreography), Bangarra Dance Theatre (Company), Liesel Zink (Independent), Ako Kondo (Female Dancer), Benjamin Hancock (Male Dancer), Jack Chambers (Commercial Dance) and The Samaya Wives (Dance on Film). The Ausdance Peggy van Praagh

Choreographic Fellowship was awarded to Kristina Chan.

The 2017 National Dance Forum focused on dance in the digital domain, with sessions covering collaboration, practice and research in creative technology; the challenges and opportunities of digital access, distribution and preservation; creative processes and designing creatively in a digital context; and dance education in the digital domain. Wesley Enoch, playwright, provocateur and director of the Sydney Festival, gave a keynote address that examined dance in a broader cultural context.

Other keynote speakers included distinguished academic and renowned arts economist Professor David Throsby AO, acclaimed choreographer, filmmaker and installation artist Sue Healey, and Professor Kim Vincs, researcher and academic in the digital environment. There were panel discussions, installations and workshops, and lively interactive sessions that introduced participants to a range of stimulating ideas and new networks.

Ausdance celebrates 40 years of service to the Australian dance community this year when we remember our distinguished founders: Dr Peter Brinson, Prof. Shirley McKechnie AO, Dame Peggy van Praagh CBE, Keith Bain OAM, Dr Warren Lett, Hanny Exiner and Donna Greaves. Their vision was for a future for dance in Australia

that should be guided by understanding about the art form at all levels: political, economic, social and artistic, in professional dance companies and the independent sector, in communities and in education systems. At the time there was no single organisation that embraced all forms of dance and cultural diversity and provided a national and united voice for dance.

The founders envisaged an organisation that would provide two-tiered leadership for the Australian dance community through the establishment of Ausdance National and a 'chapter' in each State and Territory. Originally called the Australian Association for Dance Education, it embraced a broad definition of 'education' that was central to its advocacy role: it should involve the education of politicians and other decision-makers, both inside and outside the profession, and it would be used to promote dialogue between dancers, directors, choreographers, dance educators and researchers to build a united voice for dance.

Indigenous dance development has also

been a priority, culminating in the national Indigenous conference Creating Pathways in 2005, then the Treading the Pathways project in partnership with the Australia Council, and now its successor, BlakDance. Australia Council partnerships have also included the production of Dance Plan 2012 and the presentation of several National Dance Forums. Successful advocacy through Ausdance leadership of the National Advocates for Arts Education has resulted in The Australian Curriculum: The Arts, with a national dance curriculum now available to all Australian schools from Foundation to Year 10.

With the cessation of Australia Council key organisations' funding last year, Ausdance National is about to enter another phase of development as the board decides on its priorities for the future. In the meantime, the Ausdance network continues to realise the vision (some funded, some voluntarily), keeping the work alive and the mission strong.



Some of the founders of the Australian Association for Dance Education (now Ausdance): Hanny Exiner, Warren Lett, Peter Brinson, Shirley McKechnie, Keith Bain.



## Bangladesh report

by Lubna Marium

Shadhona performing at BAL SANGAM 2017 Children's Dance Festival, National School of Drama, Delhi, India, 3-7 November 2017.



These past few months have been quite busy for WDA BD members, with a lot of dance at home and abroad, ranging from musical extravaganzas to serene interactions with Sufi dancing.

Lubna Marium's organization Shadhona conducted a 15-day interaction with Azerbaijani-Canadian dancer Sashar Zarif, a multi-disciplinary artist steeped in Sufi music and dance. The workshop delved into the Bangladeshi dancers' own connection with meditative performances. The interaction ended with a presentation entitled *Dance of Dilnawaz*. Shadhona hopes to continue its dialogue with Sashar in the near future.

Shadhona also showcased its work with the indigenous Manipuri community, for whom it has conducted dance classes for the past 4 years, through its participation in the 'BAL SANGAM 2017' Children's Dance Festival organized by the National School of Drama in Delhi, India, from 3 to 7 November. 15 young dancers from Bangladesh presented folk and Manipuri dances.

Lastly, Shadhona presented *Rhythms of Desh*, a 40-minute exposition of dances from Bangladesh at the WDA-AP annual general meeting event in Taipei, Taiwan, at Taipei National University of the Arts. The Bangladesh group presented classical

dances, grass-root folk dances and a finale of new contemporary choreographies.

WDA-BD's Anisul Islam Hero's organization Srishti Cultural Center arranged a four-day Dance Drama Festival which well attended and appreciated. It included Tagore's dance drama *Tasher Desh*, a dance drama based on the myth of Lord Krishna and his consort Radha, a fun-filled musical on the Arabian nights fable *Ali Baba and the Forty Thieves*, and concluding with a folk drama on star-crossed lovers, *Shonai-Madhob*.

Another heartening news is that WDA Bangladesh has been able to secure a book contract with Routledge India for a book titled *Multiple Rhythms: Towards Understanding Dance in Bangladesh*, planned by WDA Bangladesh and supported by Bangladesh Shilpakala Academy. This book will be jointly edited by Lubna Marium and Dr. Urmimala Sarkar, and will contain essays as well as interviews related to different dance traditions and practices of Bangladesh. This book will be the first of its kind in English, and is hoping and aiming to reach the international academic community. The book is planned in three sections: locating the tradition, through the ages, and emerging identities. Of the 14 contributors,

six are Bangladeshi dancers and members of WDA-BD. After seeing the abstracts and the book proposal, the renowned dancer of Bangladeshi origin, Akram Khan, has agreed to write the foreword for it. We are hoping to get the book published by early 2019.



1. 'Mind', part of Shadhona's performance *Rhythms of Desh*, at 'Dance in Proximity', in conjunction with the WDAAP Annual General Meeting, at the TNUA Man-Fei Theater, Taiwan, 11 November 2017. Photo: TNUA photographer Jamie Wu.
2. *Ali Baba and the Forty Thieves*, during the Dance Drama Festival at Srishti Cultural Center.
3. *Dance of Dilnawaz*, performed by Shadhona, created with Sashar Zarif.



## India report

by Meghna  
Bhardwaj

*Queen Size*,  
choreographed by  
Mandeep Raikhy. Photo:  
Kavi Dutt Joshi



### Dancing the Contemporary in India: Mandeep Raikhy, Preethi Athreya and Avantika Bahl Goyal

Dance in India has made massive shifts since the onset of the new millennium. There has been a rise not only in dance activities and number of dancers in general, but more significantly in the critical inquiries in dance discourse that expresses a very qualitative inclination towards several issues of liberal politics. While artists such as Chandralekha, Maya Krishna Rao, and Navtej Johar began to consolidate the discourse at the end of last century by asking difficult questions about sexuality, class, and caste with their work, the present generation seems equally dedicated and excitingly invested towards not only extending these inquiries but also radicalising them manyfold.

One artist standing at the forefront of such inquiries is Mandeep Raikhy. Mandeep (b. 1980) began his dance-making journey with *Inhabited Geometry* in 2010. His next production, *a male ant has straight antennae* (2013), he displayed a serious investigation into the realm of male eroticism. His most recent work *Queen Size* (2016) has been a potential path-breaker in the way it has spoken directly to the face of section 377 of the Indian Constitution which criminalises homosexuality.

*Queen Size* is performed by two male dancers as an act of lovemaking, on a cot symbolising their private bedroom space. Always located by Mandeep in

non-theatrical, non-proscenium spaces, *Queen Size* runs in loops of 45 minutes, and strongly attempts to neutralise and almost bounce back at the audience their own homophobic gaze. As the audience, who are made to play a participatory role of visitors/onlookers for the performers, enter and exit the performance space every 45 minutes, the choreographed timing of the work begins to register the act as a ritual which a community of people witnesses together. The whole act makes the onlookers and the performers extremely conscious of each other's presence, which at first is constructively discomforting yet soon begins to bind them together as people of the same group coming together as facing a mirror.

Having travelled significantly across India as well as internationally, *Queen Size* seems to have left its mark everywhere, which suggests the measure of its creative success and reveals how the human race in general seems ready to step ahead of the humanitarian challenges pertaining to sexual freedom and living that it has been facing for centuries now. At the end of the day, *Queen Size* only re-iterates the strength of love as a strong universal feeling.

Another choreographer in this context is Preethi Athreya (b. 1976). Having worked with artists such as Padmini Chettur, from whom she got important insights into Chandra's legendary innovations in dance, Preethi has been creating works such as *Kamakshi* (2003), *Inhabit* (2006),

*Porcelain* (2007), *Pillar to Post* (2007), *Sweet Sorrow* (2010), *Light Doesn't Have Arms To Carry Us* (2013), *Anki Bunki Kata* (2013), and *Across, Not Over* (2014), both independently and collaboratively with Indian and international artists. Her most recent creation, *Conditions of Carriage: The Jumping Project* (2015), is a physical and political inquiry of the variations of the single human movement of 'jumping'.

Unlike *Queen Size*, it is not centred in one political issue but brings about an expression of collective resistance and strength; more precisely the expression of physical labour involved in showing resistance, represented in the constant act of jumping. In the age of excessive virtual conversations, which are artificial as well as alienating and isolating, *Conditions of Carriage* succeeds in recreating and recalling a sense of communitarian warmth. By bringing together not just dancers but performers and people from across age-groups and of varying physical build and appearance, *Conditions of Carriage* critiques stereotypical imaginations of a dance body.

Over 45 minutes, the work goes through intense performative highs and lows. Some moments are as simplistic and calm as walking and sitting, others turn into almost aggressive and competitive encounters between the performers. In its entirety, owing to its extremely physically strenuous nature, *Conditions of Carriage* cumulatively builds up to make the performers sweat together and even lose their breath, which for the viewers can become overwhelming in the way it epitomises a poignantly simple visual of 'people dancing together'.

*Conditions of Carriage*, like *Queen Size*, has successfully travelled across India and Europe, and continues to build itself by exploring various topographical sites – open grounds, beaches, indoor private spaces – as part of its psycho-physical investigation of the performing body.

*Conditions of Carriage: The Jumping Project*, choreographed by Preethi Athreya. Photo courtesy of the production team.



*Say, What?*  
choreographed by  
Avantika Bahl Goyal.  
Photo courtesy of the  
production team.

The third choreographer, quite young and emerging, who I bring into this conversation is Avantika Bahl Goyal. Avantika, 31, trained at the London School of Contemporary Dance, and became noticed in contemporary dance spaces in India with her recent creation *Say, What?* A dance duet between herself and a hearing-impaired dancer, *Say What?* is one of the strongest statements ever made in the Indian dance context on the issue of dance and disability. Performed in complete silence, it addresses the notions of speaking, hearing, meaning-making, and larger debates of the public realm based on the contestation between the politics of inclusion and differentiation.

Avantika began creating the work a few years ago; the premier version was selected for the Prakriti Excellence in Contemporary Dance Awards (PECDA) Chennai in 2016. After reworking the piece for over a year, Avantika brought out a more nuanced version which has performed at several venues in Delhi and other cities, generating many heart-felt conversations about the privilege and un-privilege of the physical abilities (or not) of expressing, sensing, and receiving, while significantly stepping into the role of a citizen-artist.



## Malaysia report

by Bilqis Hijjas

**Hello! Nuts, at Dancebox**  
July 2017, Kuala Lumpur  
Performing Arts Centre,  
performed by Brian MW,  
Matt Tan and Leo Yap,  
choreography by Lau Beh  
Chin. Photo: James Quah



As 2017 comes to a close, we look forward to another Annual General Meeting of MyDance Alliance, for our members to vote for the organisation's committee for two years, and to discuss important directions for our organisation and our community.

In the meantime, the MyDance committee continues its activities. Among our established projects, in July 2017 MyDance conducted a contemporary-dance-only iteration of our popular performance platform Dancebox, at Kuala Lumpur Performing Arts Center (klpac). Coordinated by MyDance vice president Leng Poh Gee, the show featured students and graduates from all three existing university dance departments, as well as international guests and other local independent artists. Dancebox will start up again next year at klpac, with an anticipated week-long Dancebox event in 2019 as part of the celebrations of the 30th anniversary of The Actors Studio, our Dancebox partner.

*Dancing in Place: City Site* followed hot on the heels of Dancebox, with a group of eight outdoor dance works at Damansara Performing Arts Centre, in conjunction with DPAC's annual arts festival. Coordinated by MyDance committee member Wong Jyh Shyong, the program included visiting artists from Indonesia and Thailand, in addition to both established and emerging local artists.

At the end of June, vice president Leng Poh Gee conducted a workshop in Labanotation for registered ballet teachers, as an option for the External Continuing Professional Development (CPD) requirement of the Royal Academy

of Dance. The workshop was well-received and attended by 18 participants. Its success as a pilot project indicates that MyDance committee members can consider the CPD connection as a way to attract interest and generate income for the organisation through future dance workshops.

We were happy to welcome Kathryn Chew, a student from the dance department at University of Malaya, as a summer intern at MyDance Alliance. Kathryn helped with administration, including the preparation of our financial statements for the upcoming general meeting, and also got the chance to crew in four dance productions by MyDance members, as well as for *Dancing in Place* and Dancebox. This internship model proves to be an invaluable method to help dance students expand their professional connections in the dance world, get hands-on experience in dance productions, and learn how to run an organisation before they graduate. We look forward to more MyDance interns next year!

The impending Malaysian general election (anticipated in early 2018) has prompted generous allowances in the recent national budget, including an allocation of RM20 million (US\$4.8 million) for Cendana, a new governmental arts and culture agency. Funds for collaboration, new works, artists' mobility, mentorship and venue development are in line with the government's ambition for arts to become a profitable sector within the so-called 'cultural economy'. MyDance Alliance applauds the government support to the arts, and looks forward to applying for support for more projects in 2018.

## Malaysia Research and Documentation Network Report:

### Launch of *Perspectives on Dance Education* by Mohd. Anis Mohd. Nor

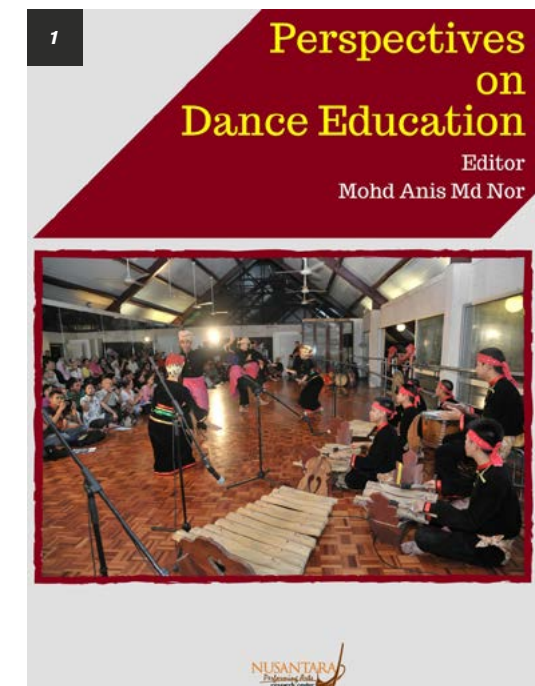
A new book *Perspectives on Dance Education* was launched on 23 September 2017 collaboratively by MyDance Alliance (Education & Training, and Research & Documentation Networks) and the publisher, Nusantara Performing Arts Research Center (NusParc). This book is the product of the International Conference on Dance Education held 13–17 August 2014 at University of Malaya in Kuala Lumpur supported by the Cultural Centre University of Malaya and National Department for Culture and Arts, Ministry of Tourism and Culture Malaysia.

The first chapter by American dance educator Marcia Lloyd provides a theoretical frame of reference and introduces the issues of dance education. The seventeen case studies from Southeast Asia, New Zealand, Papua New Guinea and the USA give insight into the dimensions of dance education mainly focusing on teaching, learning and creating dance in international communities in relation to dance education's connections with other disciplines in the arts, humanities and sciences in developing curriculum design and instructional strategies.

This publication adds to the existing reference material on dance, published or co-organized by MyDance Alliance's Research and Documentation Network in collaboration with independent research centres and government agencies in Malaysia. This publication has also initiated

the formation of the National Dance Education Organization Malaysia (NDEOM) under the auspices of the MyDance Education and Training Network, which hopes to co-organize the 2nd International Conference on Dance Education with NusParc in Kuala Lumpur in August 2018. This book sets another benchmark in dance scholarship in Malaysia and the Asia Pacific region, forging linkages with international institutions of higher learning, particularly those focusing on the training of dance educators in schools, private studios, universities and other venues.

Mohd Anis Md Nor (ed). 2017. *Perspectives on Dance Education*. Kuala Lumpur: Nusantara Performing Arts Research Center. ISBN 978-967-10123-3-8



1. The cover of the new volume, *Perspectives on Dance Education*, published by NusParc.  
2. Authors and panelists at the launch of the book, 23 September 2017, at NusParc.  
L-R: Prof Dr. Mohd Anis Md. Nor, Prof. Dr. Marcia Lloyd, Bilqis Hijjas, Hafzan Zannie bin Hamzah, Revathi Murugappan, Dr. Mumtaz Begum P. V. Aboobacker, and Dr. Mayco Axel Santaella.



## Philippines report

by Joelle Jacinto

**'Dili Jud Dulaan (Definitely Not a Toy)', choreographed by Beauty Balaga, performed by Beauty Balaga, Harold Monteagudo, Jodel Cimagala, and Ralph Malaque, for the Koryolab, Blackbox, Cultural Center of the Philippines, 26 August 2017.** Photo: Erica Jacinto.



World Dance Alliance Philippines was lucky to be able to convene a general assembly with all officers present, as well as regional participation, during the C-MAP International Choreographers Festival, held in Bacolod City, Philippines on 29 July 2017. The festival, organised by Dwight Rodrigazo under Dance=Pull Project, awarded lifetime achievement honours to thirteen important personages in Philippine dance history, which included Vice President Corazon G. Iñigo for choreography, and Secretary/Treasurer Shirley Halili-Cruz for mentorship. Facilitated by President Basilio Esteban Villaruz and myself, Joelle Jacinto, as projects coordinator for the Philippine chapter, the meeting inevitably touched on re-election and the age-old question: what can World Dance Alliance Philippines do for you?

Since it is a question that cannot be answered in one meeting, because it branches out to other issues and questions and a general hesitation to make nominations, it was agreed that re-election be postponed for a future date. In the meantime, a projects committee was formed, including Rhosam Prudenciano Jr., Chantal Primero, Clarissa Mijares-Ramos, and myself. In recent years, WDA Philippines has been limited to networking and information sharing, even with the chapter's active participation in the C-MAP Festival and series of workshops, and the grand Dance

MNL ballet festival held in 2016. At Dance MNL, initiatives were sought to restructure the chapter, but resistance has held this back. So far, plans for 2018 are being finalised and we're hopeful that the next chapter report will reflect these.

That said, the C-MAP Festival was quite the success. Two evening performances showcased international groups from the USA, Hong Kong, Indonesia, Malaysia, and of course the Philippines, with a National Ballet Gala in between. The Ballet Gala featured "the best of the best of ballet students in the Philippines today," specifically finalists in regional and international competitions. Incidentally, a week after the festival, Rodrigazo's protégée, Rench Isaac Soriano, won the gold at the Asian Grand Prix in Hong Kong.

Asides from the ballet schools (with representation from all over the Philippines, and not just the national capital region, since the festival was held in the Visayas, an hour's flight from Manila), local contemporary dance companies Airdance and Dance=Pull, and hip hop/street dance crew THA Project performed alongside this year's C-MAP choreographers: Gia Gequinto, Benhur Abulencia, Bernie Mailla, Cheene Limuaco, April Jay Banquil, Emmanuel Bajala Jr., June Blanche Saagundo, and Jemmar Azucena. Discussions are underway for future collaborative projects between

these choreographers and the batch of choreographers from two years ago, and how the C-MAP festival can be improved in the coming years. The spirit of C-MAP inspired Steps Dance Studio, where Blanche Saagundo teaches, and who were also invited to perform at the National Ballet Gala. Steps has been preparing a Young Choreographers Showcase for 24 November 2017, at the recently established Maybank Theater in Bonifacio Global City, Metro Manila, where their scholars were encouraged to create new work, and mentored by their resident contemporary teachers, and by Dwight Rodrigazo himself.

Mentoring choreographers has been a practice in Philippine contemporary dance, as the community had started in this manner, where constructive criticism is freely given to works-in-progress. These works remain "in progress" even when performed at a show, because the choreographers always feel that there can always be revisions even after performance. The recent Koryolab (Filipinized borrowing from the English "choreolab") reflects this attitude and although the works presented on 26 August 2017 at the blackbox of the Cultural Center of the Philippines can be seen as complete, there is also opportunity for each work to be developed further.

The general idea for Koryolab is to encourage mid-career choreographers to continue their practice, with most being winners and finalists of the New

Choreographers Competition of the now-defunct WiFi Body Festival, namely Al Bernard Garcia, JM Cabling, Jed Amihan and Beauty Balaga. Although not an NCC alumnus, Erl Sorilla has been choreographing both independently from and for Ballet Philippines, where he is a soloist, and was featured in the company's Mga Bagong Sayaw (New Dances) in 2016. Joining the choreographers was performance artist Russ Ligas, who developed a recent solo performance to accommodate "dance." Koryolab is organized and facilitated by Denisa Reyes and Myra Beltran, under the CCP and the Contemporary Dance Network Manila, which also produced the annual Neo-Filipino, and will produce the NCC again in 2018.



**1. Philippines Chapter Head Basilio Esteban Villaruz giving a speech at the CMAP International Choreographers Festival welcome dinner at the Bacolod City Hall, Bacolod City, Philippines, 26 July 2017.** Photo: Joelle Jacinto.

**2. 'Pidots', choreographed by Erl Sorilla, performed by Ramona Yusay, Jessa Tangalin, Justine Orande, Brian Abano, Mark Balucay, and Luigie Barrera, for the**

**Koryolab, Blackbox, Cultural Center of the Philippines, 26 August 2017.** Photo: Erica Jacinto.  
**3. 'The Dead Can Dance', choreographed by Jemmar Azucena, and performed by Joey Toledo and Jemimah Keziah Morales, for C-MAP International Choreographer's Festival, 30 July 2017, SMX Convention Center, Bacolod City, Philippines.** Photo: Nicole Primero



## Singapore report

by Siri Rama

'Punch Me', choreographed by Ezekiel Oliveira, performed by students of Nanyang Academy of Fine Arts Dance Programme, in *The Next Generation 2017*, 20-22 October 2017, The Esplanade Rehearsal Studio. Photo: Kuang Jing Kai



We begin our Singapore report with the intrepid and perennially active dance scholar and former Singapore chapter President Dr Chua Soo Pong, invited by Henan Song and Dance Company to conduct lectures on "Dance Anthropology" and "Comparative Studies of Dance Drama: Selected Examples" in June in Zhengzhou, China. He also conducted a choreography workshop for the 40 company dancers. He was recently invited to adjudicate a festival conducted by the Vietnam Ministry of Culture, Sports and Tourism. 25 dance groups from 15 countries participated in the festival, in Vietnam in September.

Under the artistic direction of Dr Caren Carino (VP, Singapore Chapter) Nanyang Academy of Fine Arts offered *The Next Generation 2017*, a da:ns festival platform organized by the Esplanade, represented by NAFA Dance Programme's talented multi-generational family. The diverse contemporary choreographies, 'Punch me' by lecturer Ezekiel Oliveira, 'Flux' by alumnus Jereh Leong and 'Her Voice' by recent graduate Lee Wan Yu, showcased the technical acumen and performance versatility of NAFA's Diploma students in October, at the Esplanade. In *Dancers@Work*, in

November at NAFA, students from Victorian College of the Arts, University of Melbourne, presented a work in the same programme as NAFA students, reciprocating NAFA's visit in May 2016.

Sponsored by ExxonMobil Asia Pacific Pte Ltd since 1986 and organized by group member NUS Centre For the Arts, the series ExxonMobil Campus Concerts presented 'How To Be Alone' (5 Sept, University Town [UTown] Dance Studio) by NUS Dance Blast alumni Chen Jiexiao, expressing the struggle of making decisions based on rationality or impulses when in love. *Focalcity*, by NUS Dance Synergy (17 Oct, UTown Residence) was the product of a six-week experimental study of spaces and their purpose. Together with independent artist Zhuo Zihao, dancers from NUS Dance Synergy explored how movement challenges the intended functions of select spaces in UTown.

Dance groups by the NUS Centre For the Arts also stage their own dance productions annually. In July, NUS Chinese Dance celebrated 40 years of dancemaking in a memorable evening combining signature works with premieres by renowned Chinese choreographer Wang Cheng, in *Memories of the Past; Dreams of the Future*. In July,

the popular *Blast!: Out Of Bounce 2017* – *Identity* by NUS Dance Blast! had new and upcoming choreographers from the club creating pieces for the first time. In October, NUS Dance Ensemble celebrated 25 years of Asian contemporary dance with *The Next Wave 2017*, featuring guest choreographer Fairul Zahid (Asia Duo Dance Company, Malaysia), alumni choreographer Mirabel Jiang and Shahbirul Zaki Ahmad, as well as artistic director Zaini Mohammad Tahir. *Tenunan Wirama (A Woven Rhythm)* – *Teraduknya Nada, Tersulamnya Melayu* by NUS Ilsa Tari in October was a maiden attempt at harmonizing traditional and contemporary Malay dance into one seamless production. The NUS dance group also participated in the Sibul International Dance Festival 2017 in Malaysia.

Peter Gn (Treasurer/Secretary, Singapore chapter) organized *intensify: Youth Dance Jam in the City!*, a new in-studio initiative on 28 October at Singapore Dance Theatre Community Studio. Aimed at and designed to allow youth and the public to gain easy access to dance learning opportunities and performances, the event featured over 70 dancers aged 15-23. Supported by NAFA Dance department, LASALLE College of the Arts Diploma in Dance, John Mead Dance Company, Dancescape Singapore and the MOE-NAC Dance Talent Development Programme, *intensify* began with a high impact contemporary dance workshop conducted by the NAFA dance students, followed by a 2-hour contemporary dance showcase open for the public, featuring 10 new works.

Maya Dance Theatre presented *Pancha*

– *When the flames blaze the caged body, I surrender my soul; I Am in June* at Emily Hill. With artistic direction, concept and choreography by Kavitha Krishnan and co-choreography by Esme Boyce (USA), dramaturgy and character development (Sita) by Nirmala Seshadri, and performed by Shahrin Johry, Bernice Lee, and Eva Tey, the dance production was about Joan of Arc, the revered French saint, and Sita, a respected symbol of purity from the epic Ramayana, who faced betrayal by men in power despite proving their allegiance.

In July, Dr Siri Rama and her co-author/dancer Bharathi Murthy curated and chaired a panel discussion of eminent bharatanatyam gurus at Mumbai University, centred on the transplantation and growth of bharatanatyam dance style, native to Tamil Nadu in southern India, to the western Indian city of Mumbai over the last seventy years. Kanaka Sabha Dance Troupe (KSDT) performed at several events in Mumbai, including Tulsidas Ramayan for their Ramayan Festival celebrations, Nritya Gajanana for Ganesh Chaturthi celebrations, Divyavishvam for Navratri Utsav celebrations, and for the Maharashtra State Tamil Sangam. Sanskar Bharathi Institution honoured Dr Siri Rama's student, dance instructor Surekha Radhakrishnan, for promoting classical art, followed by a KSDT performance, in Mulund, Mumbai. Jyoti Unni's senior student Pallavi Panda, a doctoral student in genetics at University of Cambridge, graced the Diwali event at Murray Edwards College, Cambridge, with *Ganesh Tandav*, an invocatory dance piece which was well received by the audience.



A dance workshop at *intensify*, 28 October 2017 at Singapore Dance Theatre Community Studio.



## Taiwan report

by Su-Ling Chou

'Birdy', choreographed by Hung-Chung Lai, performed by I-Han Cheng and Lin-Yi Chien.  
Photo: Yu-Hsuan Chang



Dance activities, especially performances, in the second half of 2016 were very plentiful. Around 1000 dance students from six junior and high schools and four universities were invited to perform in the Culture Program in the Opening Ceremony of the 2017 Universiade Summer Games, held on 19 August in Taipei, Taiwan. More than ten young choreographers, including WDAAP members Jeff Hsieh and Po-chen Tsai, were gathered to accomplish the great creation under the direction of the Chief Production Director of the Opening Performance, Yunyu Wang, who is also the President of WDAAP. With the slogan "For You, For Youth", the stage was set for youth to make their dreams come true. While athletes competed for medals, the choreographers put their creativity into practice on the stage. The Opening was a great success, created by a great working team composed of young performing artists. It was a great joy to see these talented young dance artists developing their good works through this international platform.

This fall, two newly-founded theaters, Wei-wu-ying Center for the Arts and National Taichung Theater, presented simultaneous festivals. Wei-wu-ying Center for the Arts in Fung-shan, Kaohsiung, hosted the 2017 Weiwuying Arts Festival from October to November. Featuring top artists from Taiwan and around the world, the center presented a dynamic and imaginative program that included dance, music, theater, and circus art, as well as panel discussions and workshops to bring performing arts closer to

the general public.

National Taichung Theater (NTT) in Taichung City, in the middle region of Taiwan, opened in September last year and this year scheduled a series of programs from September to December. With the theme 'Appointments with Theater Titans', the series presented a showcase of outstanding works, leaving an impression on people's hearts and minds. In the field of dance, Cloud Gate Dance Theatre of Taiwan presented Lin Hwai-min's newest work Formosa. Bulareyaung Pagarlava, a choreographer from the indigenous Paiwan tribe, was invited to be NTT's first Artist-in-Residence and will present his work with indigenous youth.

The 2017 WDAAP AGM meeting was held in Taipei in November. An International Dance Conference entitled 'Dance in Proximity' was hosted by Taiwan Dance Research Society, Taipei National University of the Arts and WDAAP. Along with the meetings, there were additional activities including keynote speeches, roundtables, workshops, and showcases. It was pleasant to watch new generations presenting their ideas and beautiful techniques.

In 2017, the International Young Choreographer Project (IYCP) hosted by WDAAP-Taiwan was held from 3 to 23 July. This project received more talented young applicants from the WDA regions and local dancers than ever. It concluded successfully with two well-received performances and a productive after-show forum between the choreographers and audience at Tsoying

Dance Theater. The programs highlighted the diversity of styles and cultures, and illuminated how choreographers locally and abroad perceive their daily lives and the world. Three out of the eight choreographers were Taiwanese (Upock Quaqavan, Hsin-I Huang, and Lin-Yi Chien) while three more were from countries in the Asia-Pacific area: Tamaki Mizuno of Japan, Scott Ewen of Australia, and Mohd Fauzi bin Amirudin of Malaysia. Yeajean Choi was selected to represent WDA-America, while Jan Möllmer from Germany represented WDA-Europe. There were 38 local dancers plus four dancers from Thailand. The performances held from 22 to 23 July presented various styles displaying rich cultural backgrounds from around the world.

Following Po-chen Tsai's achievements on the international stage and in competition, it is very exciting to know that another WDAAP Taiwan member, Hung-chun Lai, has started his journey. In June 2017, his work "Watcher" won the third prize and Critics Award in the 31st International Competition for Choreographers in Hannover, Germany. In July, he won the first prize in Burgos & New York International Choreography Contest, USA, with the work "Birdy", which also won Audience Award Best Choreography at the Masdanza International Dance Festival, Spain, and Audience Award Best Choreography at Odoru Akita International Dance Festival, Japan, in October. "Birdy" was also invited to join the 2018 TAC Dance Festival in Spain.

### WDA-AP Taiwan Members Activities, July - December 2017

#### Performances:

##### Tso's Dance Association

- 2017 International Young Choreographer Project, 3-23 July at Tsoying Dance Theater and Tsoying Senior High School
- 2017 Dance Collection of Senior High Schools' Dance Divisions, 20-26 November at Tsoying Dance Theater, 2 December at Penghu Performance Hall, 6 December at Tainan Gueiren Cultural Center, 8-9 December at Kaohsiung City Da Dong Art Center

##### Chang Dance Theater

- *Bon 4 Bon*, 3-5 November at U May Theater Taipei

##### SunShier Dance Theatre

- Sun-Shier Salon Dance Exhibition, 8-9 and 15-16 July at SunShier Dance Theatre
- *Mute*, 19 October at Cheng Shiu University, 21 October at Chiayi Performing Arts Center, 28 October at Bureau of Cultural Affairs Kaohsiung City Government, 3 November at Cultural Affairs Bureau Hsinchu City

##### Somatic Theater Company

- WDAA 2017 Global Summit, Canada, 25 July at St. John's Canada
- New York performance project, 6 August at New York USA

##### T.T.C. Dance

- World Stage Design 2017, *Persistence of Memory*, 8-9 July at Taipei National University of the Arts
- Taitung Arts Festival, *Persistence of Memory*, 16-17 September at Taitung Performance Hall
- *Cabinet 3 – Boundaries of Reality*, 1-3 December at Experimental Theater of National Theater & Concert Hall
- American Dance Guild Festival 2017, "Déjà vu: 3D Dance Theatre", 9 September at Ailey Citigroup Theater, New York City, USA
- Made in Taiwan IV edición de Taiwán en el Circulo, *Persistence of Memory*, 25 October at Circulo de Bellas Artes, Spain

##### Assembly Dance Theatre

- Assembly Dance Theatre X The Double Theatre, *Alas!*, 14-17 September at Banqiao 435 Art Zone, New Taipei City
- 'Traces of Words: Art and Calligraphy from Asia', 5 October at University of British Columbia Museum of Anthropology, Canada

##### National Taiwan University of Sport Department of Dance

- 2017 Taipei Summer Universiade Opening Ceremony, 19 August at Taipei Stadium
- *At this Moment*, 22 September at Changhwa Yuanlin Performance Hall
- *Oriental Imaginations*, 30 September at Taichung Chung Shan Hall
- *Unique*, 2 December at Taichung Chung Shan Hall, 13 December at Taipei Cultural Center

##### Fang Shiang Dance Theatre

- Festival of Martigues – Dance, Music and Voices of the World 2017, 19 July - 3 August in Martigues, France

##### YiTzy Folk Dance Theatre

- Busan International Dance Market, 20-24 October at Busan, Korea
- Busan Young Dance Challenge, 20 October at KB Art Hall, Korea
- International Forum, 21 October at Y Penthouse, Korea

#### Lectures:

- Taipei National University of the Arts
- 'Dance in Proximity', 10-11 November at Taipei National University of the Arts

#### Workshops:

- Companhia de Danca Deborah Colker Workshop, 11 October at National Taiwan University of Sport Department of Dance
- HORSE Dance Theatre, 15 November at National Taiwan University of Sport Department of Dance



## Thailand report

by Pornrat Damrhung

The new rendition of the Manorah ballet, based on music composed by the late king of Thailand, and performed at the king's funeral. Photo courtesy Suteesak Pakdeeteve.



The royal funeral of His Majesty King Bhumibol Adulyadej, which took place on 26 October 2017, included a series of entertainments, following traditional practice.

"Entertainments at the funeral of a monarch may not be a common practice in other parts of the world," writes Top Koaysomboon for Time Out Bangkok, "But according to traditional Buddhist-Hindu beliefs in Thai culture, royal funerals should not be all about mourning but should also celebrate the return of god-like kings to heaven, as well as their legacy left on earth."

"The first evidence revealing entertainment at royal funerals, or "mahorasop na fai" or "mahorasop sompoch" in Thai, dates back to the Ayuthaya era, which predates the current Rattanakosin era we're now in," Top Koaysomboon continues. "It involved numerous types of theatrical performances, many of which were influenced by performing arts from other cultures yet were prevalent during the reign of the late king."

"For the royal funeral of the beloved late King Bhumibol, various performing arts, both traditional (to reflect the kingdom's heritage) and contemporary (to represent King Bhumibol's vision in bridging tradition with modernity), and involving a vast number of performers, will be performed on three stages in front of the cremation site on the main day."

The funeral performances also included a restaging of the ballet Manorah, based on a 1961 music composition by the late king.

According to Phatarawadee Phataranawik at Thai newspaper The Nation, "The rare Western dance [was] staged along with traditional Thai performances, including Khon mask dances and a royal puppet show, on three stages. The tradition is a gift for the general public and simultaneously signals the ending of the official mourning period."

Phatarawadee Phataranawik explains, "Considered the kingdom's "Supreme Artist" King Bhumibol's personal artistic talents included vivid painting, stunning photography, thoughtful literature and beautiful music. But the general public rarely experienced his artistic talent in modern art forms like ballet."

"The King composed the "Kinnaree Suite" featuring five tunes, namely the "Nature Waltz", "The Hunter", the "Kinnaree Waltz", "A Love Story" and "Blue Day"," continues Phatarawadee Phataranawik.

His Majesty was interested in the Manorah story because of a visit to Southern Thailand, where Nora Phum, a Southern Nora artist, performed his traditional dance form for his Majesty. King Bhumibol was interested in the kinnaree, the half-bird half-human character in Southern Nora, which also exists in the Phra Suthon jataka tale. His Majesty re-created the plot as a love story with a happy ending between a human king and a half-bird half-human princess, and made it into a ballet performance. The plot itself opened up a new space for a mixed form of dance, using hand gestures and other

elements of Thai dance within a classical ballet performance.

According to Phatarawadee Phataranawik, "The King then ordered Khunying Genevieve Damon, a French ballerina married to an American diplomat, to choreograph his

ballet, while Pierre Balmain designed the extravagant costumes for the main characters. It was staged at Suan Amporn near the King's Rama V statue in 1962 and has since been restaged on special occasions."



1. The new rendition of the Manorah ballet, based on music composed by the late king of Thailand, and performed at the king's funeral. Photo courtesy Suteesak Pakdeeteve.
2. A photo of the original rendition of the Manorah ballet.
3. King Bhumibol Adulyadej and Queen Sirikit enjoying the original version of the ballet.



**'Turbulence',**  
choreographed by  
Yeajeon Choi (Korea).  
Photo: Zen-hau Liu



## International Young Choreographers' Project

July 2017, Tsoying High School, Kaohsiung, Taiwan

The IYCP is a biennial WDAAP project hosted by WDAAP-Taiwan. Selected young choreographers from Taiwan, the Asia-Pacific region, the Americas and Europe come together for 3 weeks in the southern city of Kaohsiung, to work with dancers, mostly from Tsoying High School, in the creation of new works. At the end of the project, the works are performed for the public at Tsoying Dance Theater.

**'Duhkha',** choreographed  
by Lin-Yi Chien (Taiwan).  
Photo: Zen-hau Liu



**'All In',** choreographed  
by Fauzi Amirudin  
(Malaysia).  
Photo: Zen-hau Liu

### Hsin-I Huang, Taiwan

It was a very nice experience to work with dancers at such a beautiful age. Their power and passion are the original inspirations to become a dancer or choreographer. I thank my dancers for reminding me of the beginning of everything.

### Lin-Yi Chien, Taiwan

If there were more adult dancers in this project, it might be more constructive. But to work with foreign choreographers is a process for maturing these young dancers. It opens a door for them. This is not only a really good project for young choreographers but also for young dancers waiting to be excavated.



**'Panorama',**  
choreographed by Hsin-I  
Huang (Taiwan).  
Photo: Zen-hau Liu



**'Displacement',**  
choreographed by Jan  
Möllmer (Germany).  
Photo: Zen-hau Liu



#### Jan Möllmer, Germany

I found myself with a difficult decision: would I satisfy the dancers' thirst for movement or would I challenge them with ideas of performativity that were new to them? I decided to treat them like grown ups and professionals. I asked for their own personal ideas and for them to create their own movement material. We created a structure in which the dancers would act, react, move

and dance, performing as dancing people rather than dancers. The change came two days before the final performances. One by one they started to understand their range of possibilities when not being bound to standards. They looked young but they looked like "themselves" and I could see they started to feel proud of what they could add to the shared creation.

**'10 Voices',**  
choreographed by Tamaki  
Mizuno (Japan). Photo:  
Zen-hau Liu



**'Falling Through Thunder  
Clouds',** choreographed  
by Scott Ewen (Australia).  
Photo: Zen-hau Liu

#### Upock Quaqavan, Taiwan

I was so pleased and honored to be selected as one of the choreographers in the 2017 IYCP. It is such a good experience for me to work with these fantastic dancers and the other 7 talented young choreographers. I got much new inspiration and creativity from them. To keep on learning and communicating with each other is the most important thing that I found from this work.

I want to thank my creative dancers. All the materials they made gave this piece a new life and added stronger power and younger energy. I love this difference from the original version; the changes impressed me a lot. Thanks, IYCP, for giving these young artists a chance and a stage to show their creations; it is also a wonderful way for me to show my tribal culture and the beautiful story of Paiwan.



**'Lily',** choreographed  
by Upock Quaqavan  
(Taiwan). Photo: Zen-hau  
Liu



## Report from the WDA Global Summit

by Lubna Marium

Bangladesh has been part of WDAAP since 2009, and in July 2017 we attended the World Dance Alliance Global Summit in Newfoundland, Canada. Unfortunately, 8 dancers from Bangladesh who had been selected to present their original choreographies could not obtain Canadian visas to attend the summit. Two of us, though did attend. I, as Vice-President for South Asia, was invited to present an academic paper; while Tahmina Anwar Anika, one of Bangladesh's brightest young dancers, now studying at University of York in Canada, did the herculean job of representing Bangladesh with a solo, which was originally choreographed with eight other Bangladeshi dancers.

Dance in Bangladesh has slowly but surely gained in confidence and maturity. International recognition of the painstaking work by our dancers can only increase opportunities to showcase our work at various world forums.

With the stunningly beautiful Atlantic Ocean shores of Newfoundland as a

background, the Summit began with a soulful 'powwow' dance as a tribute to the First Nations people, who are descendants of the original inhabitants of Canada who lived here for many thousands of years before explorers arrived from Europe. 'Powwows' are not a re-enactment of a cultural past. They are the artistic and spiritual expression of an evolving people. All the participating dancers, from the world over, were invited to participate in the dance, immediately imparting a warm hospitable welcome.

Six days of performances, workshops, scholarly discussions, and much more, saw dancers interacting as one corpus of arts and artistes. The presentations varied from the traditional to the contemporary, including several avant-garde choreographies which even dared to bring the nude body onto the stage. Several choreographies touched the heart with the historicity on which they were based, such as a duet called 'The Lennon Project' featuring the philosophies of John Lennon, choreographed by Melonie Murray. Teaching at the University of Utah, Murray enjoys inculcating critical thinking in her students. As a choreographer, she is particularly interested in pushing the boundaries of ballet and exploring ways in

which to communicate complex concepts and social critique through movement.

In contrast 'Karuta Game', once again a duet, choreographed by innovative Japanese choreographer Hiroki Koba, was a masterful performance based on a Japanese traditional game in which two players race to grab cards associated with a given reading. Through a clever intermingling of traditional Japanese moves and popular retrograde ditties, the audience was taken through the entire works of unspoken negotiation, cheating, and getting the best of the 'other'. Talking to Koba, it was interesting to learn that both martial arts and dance are mandatory subjects within the education curriculum of Japanese schools. Koba himself was influenced by his exposure to dance at an early age.

A new addition to the presentation was 'The Digital Dance Concert' which presented videoed choreographies and dance films created specifically for the camera.

It was certainly a privilege to be part of this vibrant forum of dancers and we do hope for an increase of participation by dancers from Bangladesh in the next Global Summit and in other upcoming international dance events.

■ A version of this article was previously published in *The Daily Star*.



Tahmina Anwar Anika performing the solo version of 'Porichoy', at the Global Summit in Newfoundland, Canada, July 2017.



1. In the garden at Memorial University, St. John's, Canada, 27 July 2017. R-L: Regina Bautista (Philippines), Tahmina A. Anika (Bangladesh), Lubna Marium (Bangladesh), Urmimala Sarkar (India), Prateek Ahora (India), and Lubna's granddaughter Maya.  
2. The eight dancers of 'Porichoy' who did not manage to make it to the Summit for their performance.





# 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 regional centres with an overarching Global Executive Committee, and a Secretary General, bringing the regions together in matters of policy and global projects. The current regional centres are

- WDA Americas
- WDA Asia Pacific
- WDA Europe (being re-formed)

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 the regional centres that make up WDA. The other is WDA Americas <<https://www.wda-americas.net/>>.

## Membership

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

## Membership benefits

- Biannual newsletter *Channels*
- Annual regional assemblies
- Triennial global assemblies
- Participation in the WDA Asia Pacific Networks
- Discounts to certain member events
- Privileged access to WDA Americas 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.org](http://www.worlddancealliance.org)  
[www.wda-ap.org](http://www.wda-ap.org)

# World Dance Alliance key contacts

## WDA Presidents

**WDA Asia Pacific President**  
Yunyu Wang  
The School of Dance,  
Taipei National University of the Arts  
#1 Hsueh-yuan Road, Pei-to,  
Taipei, Taiwan 112  
[yunyuge@gmail.com](mailto:yunyuge@gmail.com)

## WDA Americas President

Mary Jane Warner  
1611- 1 Market Street  
Toronto ON  
Canada, M5E 0A2  
[mjwarner@yorku.ca](mailto:mjwarner@yorku.ca)

## Secretary General

Prof. Mohd. Anis Md. Nor  
[anisnor55@gmail.com](mailto:anisnor55@gmail.com)

## Asia-Pacific Executive

### President

Yunyu Wang  
(see above for address)

### Vice President

Urmimala Sarkar Munsu  
[urmimala.sarkar@gmail.com](mailto:urmimala.sarkar@gmail.com)

### Secretary

Julie Dyson  
[julie.dyson@home.netspeed.com.au](mailto:julie.dyson@home.netspeed.com.au)

### Treasurer

Jefferson Chieh-hua Hsieh  
[performerxie@gmail.com](mailto:performerxie@gmail.com)

### Vice President South East Asia

Bilqis Hijjas  
[bhijjas@gmail.com](mailto:bhijjas@gmail.com)

### Vice President East Asia

Anna Chan  
[anna.chan@wkcd.hk](mailto:anna.chan@wkcd.hk)

### Vice President Pacific

Anton Carter  
[ce@danzt.org.nz](mailto:ce@danzt.org.nz)

### Vice President South Asia

Lubna Marium  
[kanchendzonga@gmail.com](mailto:kanchendzonga@gmail.com)

## Asia-Pacific Network Chairs

### Education & Training

Ralph Buck (New Zealand)  
[r.buck@auckland.ac.nz](mailto:r.buck@auckland.ac.nz)  
Jeff Meiners (Australia)  
[jeff.meiners@unisa.edu.au](mailto:jeff.meiners@unisa.edu.au)

### Research & Documentation

Urmimala Sarkar (India)  
[urmimala.sarkar@gmail.com](mailto:urmimala.sarkar@gmail.com)  
Stephanie Burridge (Singapore)  
[stephanieanneburridge@gmail.com](mailto:stephanieanneburridge@gmail.com)

### Support & Development

Anton Carter  
[ce@danzt.org.nz](mailto:ce@danzt.org.nz) [cealliance.org](http://cealliance.org)

### Creation & Presentation

Joelle Jacinto (Philippines)  
[joelle.jacinto@gmail.com](mailto:joelle.jacinto@gmail.com)

## Asia-Pacific Chapters

### Aotearoa New Zealand

Anton Carter  
Dance Aotearoa New Zealand (DANZ)  
PO Box 9885  
Wellington New Zealand  
T +64-4-8019885  
F +64-4-8019883  
[ce@danzt.org.nz](mailto:ce@danzt.org.nz)  
[www.danz.org.nz](http://www.danz.org.nz)

### Australia

Gene Moyle  
Ausdance National  
PO Box 45  
Braddon ACT 2612 Australia  
T +61 2 6248 8992  
[ceo@ausdance.org.au](mailto:ceo@ausdance.org.au)  
[www.ausdance.org.au](http://www.ausdance.org.au)

### Bangladesh

Lubna Marium  
General Secretary, Shadhona  
A Center for Advancement of  
Southasian Dance & Music  
House 69, Road 5, DOHS (old),  
Dhaka 1213  
T +88029889426  
M +8801713040814  
[kanchendzonga@gmail.com](mailto:kanchendzonga@gmail.com)

## Cambodia

Kang Rithisal  
Amrita Performing Arts  
#128 G9, Sotheaeros Blvd. Sangkat  
Tonlé Bassa, Khan Chamcarmorn  
PO Box 1140  
Phnom Penh 12301, Cambodia  
T +855 2322 0424  
[info@amritaperformingarts.org](mailto:info@amritaperformingarts.org)  
[www.amritaperformingarts.org](http://www.amritaperformingarts.org)

## East Timor representative

Colleen Coy  
Dili Wellness  
T +670 7746 3733  
[diliwellness@gmail.com](mailto:diliwellness@gmail.com)

## Hong Kong

Stella Lau  
Chair of Hong Kong Dance Alliance  
G/F, 110 Shatin Pass Road  
Wong Tai Sin  
Kowloon, Hong Kong.  
T +852 22676663  
F +852 22676733  
[stellau@hkapa.edu](mailto:stellau@hkapa.edu)

## India

Dr Kapila Vatsyayan  
Indira Gandhi National  
University of the Philippines  
Centre for the Arts  
New Delhi 110 001 India  
F +91 1 1338 1139  
[asiaproject@gmail.com](mailto:asiaproject@gmail.com)

### Karnataka chapter

Veena Murthy Vijay  
[wdakarnatakachapter@gmail.com](mailto:wdakarnatakachapter@gmail.com)

### Maharashtra chapter

Smt. Darshana Jhaveri  
[sandhya\\_purecha@yahoo.com](mailto:sandhya_purecha@yahoo.com)

### West Bengal chapter

Alokananda Roy  
[suman.sarawgi@gmail.com](mailto:suman.sarawgi@gmail.com)

## Indonesia

Anastasia Melati  
Secretary  
WDA Indonesia  
[melatianastasia@gmail.com](mailto:melatianastasia@gmail.com)

## Korea

Hong Jo Jun  
World Dance Alliance Korea  
Department of Dance Art  
Sungshin Women's University  
Seoul, Korea  
[jhj57@sungshin.ac.kr](mailto:jhj57@sungshin.ac.kr)

## Malaysia

Bilqis Hijjas  
MyDance Alliance  
P.O. Box 12409, 50776  
Kuala Lumpur, Malaysia  
T +6017 310 3769  
[contact@mydancealliance.org](mailto:contact@mydancealliance.org)  
[www.mydancealliance.org](http://www.mydancealliance.org)

## Nepal

Rajendra Shrestha  
Nritya Sahakarya Nepal  
(Nepal Dance Alliance).  
Home No. 98 Kopundol,  
Lalitpur-10, Nepal  
T +97 98 4133 7147  
[rajen60np@yahoo.com](mailto:rajen60np@yahoo.com)

## Papua New Guinea representative

Naomi Faik-Simet  
Institute of Papua New Guinea  
Studies  
Box 1432, Boroko 111, NCD,  
Papua New Guinea  
[simet\\_naomifaik@yahoo.com.au](mailto:simet_naomifaik@yahoo.com.au)

## Philippines

Basilio Esteban Villaruz  
College of Music  
University of the Philippines  
Diliman, Quezon City 1101  
Philippines  
T +63 2 428 7772  
[besvillaruz@gmail.com](mailto:besvillaruz@gmail.com)

## Singapore

Dr Siri Rama  
[sirirama@hotmail.com](mailto:sirirama@hotmail.com)  
Peter Gn  
[peter\\_GN@moe.gov.sg](mailto:peter_GN@moe.gov.sg),  
[rapiermissile@gmail.com](mailto:rapiermissile@gmail.com)

## Taiwan

Su-ling Chou  
Dance Division, Tsoying High School  
#55 Hai-Kung Road  
Tsoying, Kaohsiung, Taiwan 81326  
T/F +886 7 585 3083  
[dance@mail.tyhs.edu.tw](mailto:dance@mail.tyhs.edu.tw)

## Thailand

Prof. Sanchai Uaesilapa  
Dean of the Faculty of Music and  
Performing Arts  
Burapha University  
Chonburi, Thailand  
[uaesilapa@gmail.com](mailto:uaesilapa@gmail.com)