

Asia-Pacific CHANNELS





'Positive, Negative, Negative, Positive', by Ralph Malaque, performed by Peejay de Guzman, John Dave Panes, Ralph Malaque, Ansari Decampong, Give-Way Diosanta, and Bryan Andagan. Part of Last Quarter Intensives at SM Trade Hall, General Santos City, Philippines, on 16 November 2019. Photo: Sheila Tomaquin

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World Dance Alliance
Asia-Pacific

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Cover: Participants of the choreolab of the Ocean Dance Festival, facilitated by Sashar Zarif, in their culminating performance of 'Chaand... The Reflection of a Wish' at Cox's Carnival, Cox's Bazar, Bangladesh, on 22 November 2019. Photo: Ridwan Adid Rupon

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.



Maria Farih Upama performing in the inaugural performance for the Ocean Dance Festival at Cox's Bazar, Bangladesh, at the open air stage of Mermaid Beach Resort, on 22 November 2019. Photo: Ridwan Adid Rupon



President's report

by Urmimala Sarkar Munsi

I would like to extend my appreciation and thanks to all of you who joined us for the Ocean Dance Festival, from 22 till 25 November 2019. We are committed in World Dance Alliance to build a community and a vibrant network of people who are associated with the world of dance in different manners. My greetings therefore reach out to include all the people who have made this event happen, and all those who joined us in celebrating dance – in all its beauty, grace, strength, and relevance in the current times. I also extend my greetings to a number of World Dance Alliance friends, who could not make it to this event. You all were missed.

As the year moves towards its end, we have finished our yearly duty of having the Annual General Meeting of World Dance Alliance Asia Pacific (WDAAP) for 2019. We congregated on the beaches of Cox's Bazar, Bangladesh, on invitation from Nrityajog, the Bangladesh chapter of WDAAP. It is always overwhelming and gratifying to see so much dance – not only surviving but also thriving – celebrating life while defying the ever-present challenges. Nrityajog, supported by Government of Bangladesh and World Dance Alliance, organised the first Ocean Dance Festival in Cox's Bazar, and hosted the WDAAP Annual General meeting in the same space. Our hosts took on the responsibility to showcase a huge

array of dances – classical, folk, and creative innovations. There was also a conference titled 'Bridging the Gap' during this time – appropriately named and designed to bring together researches, workshops, lecture demonstrations, and conversations between dance choreographers, artistes, scholars, and organisers. We celebrated dance together.

Amidst a huge crowd we became witness to a production named "Chaand... The Reflection of a Wish" – a production that has come out of a fifteen-day choreolab mentoring nineteen young dancers, facilitated and mentored by Canadian choreographer Sashar Zarif.

While acknowledging all the past histories that have made it possible for us to have dance as a part of our lives, I urge the dancers, dance scholars, choreographers, teachers, and enthusiasts to celebrate the range of different and new possibilities all around us. I also acknowledge with gratitude the vibrant contributions of the young members for whom the World Dance Alliance networks have worked hard to create new opportunities, and new collaborative experiences.

I cannot thank our hosts enough for having made this coming together possible.

Pina Bausch had once said, "Dance, dance, otherwise we are lost". Let's continue to celebrate dance!



The WDAAP AGM at Mermaid Beach Resort, Cox's Bazar, Bangladesh, on 24 November 2019. A.P. Rajaram presents the report of the Research & Documentation network. Seated L-R: WDAAP Former President Yunyu Wang, South Asia Vice President Lubna Marium, President Urmimala Sarkar, and Southeast Asia Vice President Bilqis Hijjas. Photo: Ridwan Adid Rupon



Former WDAAP President Yunyu Wang and current WDAAP President Urmimala Sarkar, attending the Ocean Dance Festival in Cox's Bazar, Bangladesh, in November 2019.



Vice President's report

by Stella Lau

First of all, I want to congratulate Lubna and her team for their hard work and effort to make the Ocean Dance Festival (ODF) a great success in the second half of 2019. Reports on the ODF in further detail will be covered in this issue. Sadly I had to cancel my participation in the festival at the very last minute due to unforeseen events in Hong Kong, yet the vibrant spirit of ODF resonates with the goals and missions of the whole organization. However, Hong Kong was represented by two emerging choreographers: Pak Wei Ming, Ho Ming Yan, and their dancers. I am glad that both of them presented their works at ODF and helped the Hong Kong troupe to remain

spirited in this difficult time. There is no better way to generate positive and good energy than through practicing dance!

With huge support from Anis, Yunyu, Urmimala and the Board, our forthcoming big project – World Dance Alliance Global Summit & International Festival of Dance Academies 2020, co-presented by the Hong Kong Dance Alliance and the Hong Kong Academy for Performing Arts, with generous support from the Hong Kong Arts Development Council – will be postponed to June 2021. Despite the unfortunate circumstances, I truly hope our members continue to dedicate their support to WDAAP, which plays a crucial role in promoting and developing dance within the region and beyond.

Secretary General's report

by Yunyu Wang and Hong Jo Jun

International Theatre Institute ITI Partner Organization Meeting in Shanghai 18-20 November, 2019

The International Theatre Institute Partner Organization Meeting was held in Shanghai from 18 to 20 November 2019 with the Shanghai Theatre Academy, the main partner and trustee of ITI in China. This meeting was meant to spearhead better communication, exchange and collaboration on the different areas of performing arts. The goal of the Partner Organizations meeting was to galvanize and strengthen the ties between each partner organizations and find new grounds for joint strategies and collaboration through gathering, exchange, and the refreshing of working relations. This is the second time for ITI to host a partner organization meeting. The first meeting was held in 2010.

The World Dance Alliance Secretary General, Professor Dr. Mohd Anis Md Nor, was invited to attend this meeting to represent WDA. A similar invitation was accorded to Prof. Hong Jo Jun, former WDAAP-Korea chapter head and former WDAAP VP for East Asia, in her capacity as the Vice President of ITI Dance Committee and a WDA representative. However, due to health issues Professor Anis Nor was unable to attend this meeting. He asked Professor Yunyu Wang, a member of the WDA Global Executive Board, to represent WDA and the Secretary General.

On the first day of this meeting, each organization presented the best of their works. Professor Yunyu Wang presented a power-point presentation on WDA, sharing information with other partner members from Europe, USA, Canada and the Asia Pacific.

Many of the other Partner Organizations were from the field of theater in different forms, such as drama performance, education, and outreach to the community including youth prisons and less advantaged children. WDA was the only dance organization among the 15 other organizations which presented.

On the second day, ITI arranged a one-day tour for participants to visit local theaters, art centers, and traditional Chinese opera institutions such as Shanghai Traditional Theater Academy. They were able to see first-hand training systems on site and had the chance to meet master teachers in a classroom setting, ending with an evening of acrobatic performance at a local theater in the center of Shanghai city.

The third day of the meeting ran from 9:00 am to 11:30 am. Although the third day's meeting was relatively shorter, it concluded with the wrapping up of suggestions, partnerships and business to be pursued in future meetings. Mr. Tobias Biancone, the General Secretary of ITI, concluded the meeting with the following suggestions:

- All Partner Organizations are allowed to use the official ITI-UNESCO logo but not the single UNESCO logo. Partner Organizations may use the ITI-UNESCO logo for their sponsored events.
- Partner Organizations may fill up a form at the ITI office to share or announce events with other Partner Organizations.
- Partner Organization meetings should be held every year. Some cities were mentioned for the next meeting in 2020. Paris was the number one choice but existing events/festivals/conferences in other cities could be a good choice as well. Professor Yunyu Wang proposed the Shanghai Theater Academy, with its beautiful International Dance Center, as the meeting site for 2020, should it be held again in Asia next year.



South Asia

Bangladesh

India

Nepal



South Asia report

by Vice President Lubna Marium

Behind the Scenes of Nrityajog's Event in Cox's Bazar

Now that the Ocean Dance Festival is over and done with, we can heave a sigh of relief and opine that this has been a fulfilling and eventful year at WDA-Bangladesh. However, the honest truth is that it's been like a see-saw all year round. We kept saying to ourselves, "We can do it!" and the next minute, "No, it's impossible." So, what actually happened? But before going into the nitty-gritty, we must acknowledge that, overwhelmingly, we learnt that dancers are not just physically but mentally resilient too. Just when we, the senior members of the Executive Committee of WDA-BD, got drained by running around in circles in the corridors of the various Ministries of the Government of Bangladesh, the young dancers would cheer us on to no end by their enthusiasm, vigour and ideas galore.

The first obstacle was the omnipresent Rohingya refugee issue which has shrouded all other facets of Cox's Bazar. Security issues have prompted the Government of Bangladesh to put on hold all projects in the

sea-side resort. Given this situation, we were ultimately not granted permission to stage the WDA event on the beach. Fortunately, we discovered the amphitheatre at Cox's Carnival which we revamped to suit our own purpose. Next, there were several issues connected to transportation within Cox's Bazar. While on a recce trip we discovered the 'Chander Gari', open-hooded vans which transport 16 people at a time. These met all of our needs.

Funding was another major problem. As this was the first dance event of such magnitude ever to be staged in Bangladesh, there was a general attitude of disbelief that it could be done! Fortunately, the media – both electronic and print – became our staunch allies. Year round they helped us publicize the event with a flurry of publicity around the time of the inauguration.

Ultimately, WDA-Bangladesh was able to get the consent of our Minister of Cultural Affairs to inaugurate the event. He was pleasantly surprised to witness the scale and grandeur of the event. All our efforts became worthwhile as soon as the Honorable Minister announced solidarity with the Ocean Dance Festival and assured us of the Government's support for all future dance endeavours of 'Nrityajog' – the Bangladesh Chapter of WDA-AP. Perseverance pays!

The signing ceremony for the memorandum of understanding between World Dance Alliance and the International Theatre Institute, in Shanghai, on 15 January 2018. L-R: Chen Zhongwen (Deputy Director General, ITI),

Mohd. Anis Md. Nor (WDA Secretary General), Tobias Biancone (Director General, ITI) and Hong Jo Jun (WDA representative to the International Dance Committee of ITI & Vice President of the IDC-ITI).



L-R: Anisul Islam Hero, president of Nrityajog, Laila Hasan, Nrityajog executive committee, the Minister of Cultural Affairs of Bangladesh, K.M. Khalid, and Lubna Marium, Vice President of WDAAP for South Asia, at the opening night's performance of Ocean Dance Festival, Cox's Carnival, Cox's Bazar, Bangladesh, on 22 November 2019. Photo: Rajib Halder.



Pacific
 Aotearoa New Zealand
 Australia
 Papua New Guinea



Pacific report

by Brian Jones, edited by Vice President Sheryl Lowe

Dancing for Rural Health: Project Bula Mai-Style Fiji

Brian Jones, New Zealand choreographer, dance educator, performer, producer and commercial dance exponent, shares an inside glimpse of his recent participation in Style Fiji held in November 2019 in Suva. This celebrated annual charitable event, now in its ninth year, employs fashion, dance and entertainment to meet its serious aim of raising funds to support the provision of basic healthcare services for rural communities in the South Pacific. Brian's dance partner for the event was fellow Kiwi choreographer, producer and performer Nerida Cortese.

Style Fiji presented its ninth year of fashion, dance and entertainment on 30 November 2019 at the Sofitel Fiji Resort on

Denarau Island, Fiji. This high profile event, established in 2011, raises funds in cash and in kind to help support health services and provide sustainable medical, dental and infrastructure support for rural South Pacific communities.

This year the theme for the event was 'A Night in Venice'. Nerida Cortese and I had the opportunity to perform along with local dance crew MATA Dance, a talented young company based in Suva.

MATA Dance Group, led by choreographer/director Tevita Tobeyaweni, had competed in August at the World Hip Hop Dance Championships in the United States after qualifying at the international hip hop competition held in New Zealand earlier, where they took out the Pacific title. The company was formed out of a desire to expose their hip hop dance culture to Fiji and to the world. Meeting the dancers backstage and watching them perform, the standing of the group was obvious as a strongly talented and enthusiastic crew presenting a unique



MATA Dance Fiji, performing for Project Bula Mai-Style Fiji, on 30 November 2019.



Brian Jones and Nerida Cortese, performing for Project Bula Mai-Style Fiji, on 30 November 2019.

some traditional, but all are committed. Shortly after Style Fiji, MATA Dance would be holding auditions for places in the company ready for 2020.

One of the main challenges for the group, like many others, is the limited amount of resource available to them, and the isolation. The opportunity to workshop and learn from other dancers and to develop their skills is something they are keen to do. Tevita Tobeyaweni wished that we could have stayed longer to do a workshop with them, as opportunities to work with other professionals are limited.

take on what hip hop means to young Fijians - including through routines that incorporate traditional and cultural dance techniques.

The challenge for Nerida and me was to make our style of dance for the night - mainly ballroom and Latin American - work on a carpeted catwalk which was vastly different to the competition or television studio dance floors we were used to performing on whether either competing or on *Dancing With the Stars*. Also, this event was the first time that we had danced together as a couple!

Guests arrived masked and glamour was abundant. Keeping with the theme for the event, our first routine was a Viennese waltz, masked and with the swirl of the ballroom gown. As the show alternated between fashion, music and dance, we followed with a contrasting Latin routine to Havana. Our third routine was a lyrical piece, with our final dance being a tango.

Speaking with Tevita from MATA Dance it is clear that the company is a highly focused, organized group. The dancers come from a variety of dance backgrounds, some formal,

Watching MATA Dance perform and reviewing some of the other work they have done, it is clear that dance is alive and growing in Fiji. The company is not just a hip hop crew, but have also developed a forty-five minute work looking at life in their community. *Sisi*, which they performed at the Suva Playhouse, deals with the realities of a person's life on the streets, issues of depression, violence and sexual abuse.

While in the country, we also had the opportunity to experience some traditional Fijian dance performances and to see fire dancers at the resort. One memorable moment we caught while relaxing and listening to a trio play, was when they sang a couple of traditional/local songs. A woman and a man stood up to dance with each other. The elegance of the traditional movement, the connection to each other and commitment to the music was beautiful and inspiring to watch. There is something very special about the movement that develops with or within a culture. This social dance is very different from what I teach, but with a structure and formality unique to its form.



South East Asia

Malaysia

Philippines

Indonesia

Singapore

Thailand



South East Asia report

by Vice President Bilqis Hijjas

In the studio at Rimbun Dahan, all is quiet. A row of dancers sits watching as a duet unfolds in the space before them. A woman is upside down, suspended from her partner's upright legs, as he lies with his back on the floor. Slowly, they move through small repetitive motions, clasping each other, shifting and rotating. As you approach, you realise there is a soundtrack to this performance: a small blonde woman sitting among the dancers carries on a ceaseless patter, almost too soft to be heard. "Josh, you can play with the shirt a bit... Release the hair... Here you can choose to realise the skin on the back... Now rewind a little... Keep in your consciousness the intention..." As the duet ends, she turns to the dancers around her. "So you see how it is, if you see it from the outside, it is easier to understand it from

the inside."

In November this year, the German choreographer Isabelle Schad returned to Malaysia to restage her work *INSIDE OUT*, using some of the same dancers she had met as facilitator of the Southeast Asian Choreolab at Rimbun Dahan in 2018. The SEA Choreolab is a chance for emerging contemporary dance choreographers from the region to meet each other. It is also an opportunity to work with an established choreographer, and to form networks that can lead to future projects and collaborations. This year's *INSIDE OUT* project, produced in partnership by Goethe-Institut and Rimbun Dahan, is one such exciting outcome from the SEA Choreolab.

Isabelle prefers to work with dancers she has worked with before, to continue to deepen the relationship and the understanding of her intention. The eight Southeast Asian dancers selected to participate in this project are Nicole Primero (PHIL), Dingdong Selga (PHIL), Jereh Leung (SIN), Lau Beh Chin (MSIA), Josh Marcy (INDO), Noutnapha Soydala (LAO), Nguyen Thanh Chung (VIET) and Vidura Amranand (THAI).

After a 6-day rehearsal period with Isabelle



Josh Marcy (Indonesia) and Noutnapha Soydala (Laos) performing in *INSIDE OUT* by Isabelle Schad, 15-17 November 2019 at White Box, Publika, Kuala Lumpur. Photo: Joie Koo



The Southeast Asian dancers participating in the Kuala Lumpur production of *INSIDE OUT*, excited to be returning to the studio at Rimbun Dahan after lunch. Photo: Bilqis Hijjas

and her assistant, dancer Claudia Tomasi, at Rimbun Dahan in November this year, the production moved to the White Box gallery space in Publika Shopping Centre, in Kuala Lumpur, where they were joined by another dancer from Europe as well as Isabelle's lighting designer and sound designer.

After 3 days of adapting the work to the space, in which it is viewed like a performative exhibition, with the dancers arrayed around the space in modules—some large group section, some duets—like sculptures to be viewed from many perspectives, the project culminated with 3 nights of performance from 15 to 17 November 2019. A large number of dance students from Malaysian universities attended, perhaps attracted by Isabelle Schad's reputation as the winner of this year's German Dance Prize for outstanding artistic developments in contemporary dance. The crowds were warm and enthusiastic, with many voicing

their appreciation for the delicate quality of the movement, the sensual effect of the intertwined sculptures, and the drama that developed during the work, despite its abstract focus on sculptural form.

If all goes well, in 2020 this project will continue with the generous support of Goethe-Institut, touring to four cities in Southeast Asia: Jakarta, Bangkok, Ho Chi Minh City and Manila. In this way, some of the participating dancers will get a chance to show *INSIDE OUT* to their home crowds.

The November 2019 production, as well as the future tour, will serve to strengthen the bonds that the Southeast Asian dancers have with each other, paving the way for greater interactions across the region in future. These bonds were built through hours spent eating, talking and joking with each other while living together in close quarters at Rimbun Dahan, as well as through many hours of quiet focus and intense physical work in the dance studio.



Morning warmup led by choreographer Isabelle Schad, during rehearsals for *INSIDE OUT* in November 2019, in the studio at Rimbun Dahan. Photo: Bilqis Hijjas

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*.

Ananya Chatterjea, performing in her work 'In Frame', by Ananya Dance Theatre (USA), in the Ocean Dance Festival, at Cox's Carnival, Cox's Bazar, Bangladesh, on 22 November 2019.
Photo: Asif Muhammad Musaddeque

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 & Documentation Network report

by A. P. Rajaram & Stephanie Burridge, co-chairs

The Research and Documentation network team had an active role in organising the Ocean Dance Festival, Bangladesh 2019. Once the papers had been received from the Bangladesh team, all the abstracts were arranged and sent to different individuals for a double-blind peer review. The reviewed abstracts went through a rigorous selection process and finally about sixty scholars were selected to be part of the conference. Even though there was a worldwide warning against travelling to Bangladesh, there was a considerable amount of people at the conference. It was observed that a number of young research scholars were present at the conference from USA, Finland, Taiwan and a large number of scholars from India. The topics of the abstracts included subjects such as ethnography, choreology, pedagogy and history.

The Research and Documentation Network is happy to announce upcoming publications. The 2019 issue of the *Journal of Emerging Dance Scholarship (JEDS)* is in the process of getting digitally published soon. *JEDS* is one of the most important publications that really benefit young scholars and we would like to see it continue as a worthy journal in emerging dance scholarship. *JEDS* Vol. 7 is expected to be uploaded in January 2020. *JEDS* Vol. 7 will present a variety of topics from emerging scholars in Australia, New Zealand and the USA:

- Primary school pre-service teachers' perceptions of dance;
- Alexander Technique as an approach to collaborative dance making;
- The dancer's creativity during tasking
- Facilitating dance in prison environments;
- The portrayal of sex work, butch women and sexual assault in Kenneth MacMillan's *Manon*.

This issue also marks the beginning of a new editing model for *JEDS*, where emerging scholars (Sarah Knox and Anja Ali-Haapala) have guest edited under the guidance of *JEDS* Editor Urmimala Sarkar Munsri. The editor is now calling for submissions to *JEDS* Vol. 8 (see Call for Paper Submissions at the end of this edition of *Channels*).

The *JEDS* website has also taken on a new look, as the website has been re-worked with great effort to follow international academic standards.

R & D is also happy to inform the WDAAP network that Routledge India have asked Dr. Stephanie Burridge to edit a reader/anthology on dance in Asia and the Pacific, proposed to be published at the end of 2020. This book will also be largely based on selected chapters from existing books in the 'Celebrating Dance in Asia and the Pacific' series and has support from the series co-editors.

The new text will be independent of the series and a comprehensive resource on dance in our region. Dr. Burridge has used this as an opportunity to include chapters on countries not in the original series, where we are pleased to announce the confirmation of chapters on Australia, India, Cambodia, Malaysia, the Pacific, Taiwan and Singapore, along with new chapters from Thailand, the Philippines and Indonesia, and Hong Kong.

Another exciting development for R&D is an upcoming proposal for another book in the 'Celebrating Dance in Asia and Pacific' series. This book was proposed on Thailand by Associate Professor Pornrat Damhrung of Chulalongkorn University, and Dr. Burridge is also working with Dr. Pornrat on the proposal for Routledge India.

In the next edition of *Channels*, R & D will be providing a full report of the outcomes of our activities at the Ocean Dance Festival 2019, in Cox's Bazar, Bangladesh.

A new editing model for JEDS

By Anja Ali-Haapala and Sarah Knox

Behind the scenes of the upcoming issue of the *Journal of Emerging Dance Scholarship (JEDS)*, we have been experimenting with a new editing model. Since its first issue in 2013, *JEDS* has supported emerging dance scholars (ourselves included) through the peer-reviewed publishing process. This new editing model has taken an additional step by providing opportunities for emerging scholars to also gain editing experience. As we come to the end of our posts as the first guest editors, we reflect on the experience and value of stepping into the editor's shoes...

Anja Ali-Haapala (Independent researcher and PhD graduate of Queensland University of Technology):

As an independent researcher trying to navigate post-PhD life, guest editing *JEDS* has been a fantastically educational and supportive experience for me. This has been my first opportunity to work with other people's scholarship; to pick up a manuscript, digest it with a feedback lens and provide writing support. I've been terrified by the responsibility, excited by the progress I've seen in the manuscripts and surprised by my love of copy editing! Additionally, it's been insightful to see how established academics conduct peer review. I didn't learn this skill while I was a PhD candidate, so the exposure to this type of writing has been valuable professional development. Collaborating with Sarah, under Urmimala's guidance, has been a

productive relationship and a model that I hope to see for future *JEDS* issues, as it offers the guest editors opportunities to support and be supported through the process.

Sarah Knox (Lecturer and PhD Candidate in Dance Studies, The University of Auckland):

I am extremely grateful for the opportunity offered by Urmimala Sarkar to be a guest co-editor for *JEDS* 2019. The opportunity has aligned well with our aims for the Early Career Researchers' Community: providing support for ECRs by ECRs. It has been a privilege to be trusted by Urmimala and by our authors and reviewers, even when we were learning in the moment. Through the process of liaising with authors and reviewers I have been able to expand my professional network, and gain valuable insight into common questions, challenges and approaches to scholarly publishing. I am thankful for the sturdiness and aplomb with which Anja has continued working while I have been on parental leave during the middle of the process. We have implemented several new logistical processes to support the efficiency of *JEDS* communication and timeline, and hope to pass these on to the next guest editors. I encourage other ECRs to express their interest in the guest editing role; it is rewarding and stimulating.

Big thanks to Urmimala Sarkar for her assistance and we acknowledge Linda Caldwell who was part of many of our *JEDS* journeys leading up to here. Thank you to our peer reviewers and congratulations to our authors! For information about submissions for *JEDS* 2020, please email JEDSsubmissions2020@gmail.com



A masterclass at the TARI '19 Festival at ASWARA, the National Academy of Arts and Heritage, Malaysia, in November 2019. For more details, see the Malaysia report in this edition of *Channels*.

Education & Training Network report

by Ralph Buck & Jeff Meiners, co-chairs

This WDA AP report outlines key persons within the network, key actions, current challenges and ideas for the future, including a brief report on the recent World Alliance for Arts Education conference in Frankfurt.

Key Persons:

Current co-chairs Ralph Buck (NZ) and Jeff Meiners (Australia) are stepping down from WDAAP Education & Training leadership positions.

One 2020 co-chair of WDAAP Education & Training Network will be Sarah Knox (NZ). Another co-chair is sought.

Key Asia Pacific network members include:

- Ralph Buck (NZ) r.buck@auckland.ac.nz
- Jeff Meiners (AUS) jeff.meiners@unisa.edu.au
- Sarah Knox (NZ) sarah.knox@auckland.ac.nz
- Joelle Jacinto (Phil) joelle.jacinto@gmail.com
- Julie Dyson (AUS) julie.dyson@home.netspeed.com.au
- Stella Lau (HK) stellau@hkapa.edu
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- Naomi Faik Simet (PNG) nfaiksimet.ipngs@gmail.com
- Stephanie Burrige (SIN) stephanieanneburrige@gmail.com
- Philip Channells (AUS) philipchannells@gmail.com

Activities in 2019

During 2019 this network has:

- Provided two reports for *Channels*.
- Supported two WAAE Conferences in Luxor, Egypt and Frankfurt, Germany.
- Liaised with Dance and the Child International (daCi) Executive regarding development of an institutional MOU that may support respective activity, research, advocacy and networks.
- Met with WDA Americas chair Cristina Golletti and WDA Europe chair Fiona Bannon.

Current Challenges:

- Establishing consistent and clear communication across the regional and global networks in order to focus energy and strategic direction.
- Lack of members' consistent participation in the network and absence of national chapter representation.

- Lack of website presence and updating of information.
- Current regional and membership structures are cumbersome and difficult to maintain.
- Lack of financial support from WDA Executive to 'kick-start' conference planning.

Ideas for the Future:

- Mentor Sarah Knox into the co-chair role.
- Support Sarah in finding a co-chair.
- Reconsider the WDA structure organized around three regions and national representation. It may be more effective to have one WDA (Global) and one WDA Education and Training Network (Global). For discussion.
- Review membership structures to better accommodate individual membership and institutional membership.
- Consider KACES Teaching Artist Conference in Seoul 17-18 September 2020 as an event to work around for the WDA Global event in 2020 (Given HK unavailability)

World Alliance for Arts Education conference, Frankfurt 28-31 October 2019

The recent WAAE Frankfurt conference provided an important opportunity for WDA members to meet and liaise with daCi colleagues with several presentations representing dance. Importantly, this conference enabled WDA members to meet representatives from Africa who made presentations from Ghana, Kenya, Nigeria, South Africa, Namibia, Angola and Zimbabwe. A significant component of the conference led to the introduction of the Frankfurt Declaration at the Frankfurt City Hall. See facing page for the text of the Declaration.

The next WAAE conference will be held in the USA in October 2020, focusing on assessment and evaluation matters.

We were also made aware of the Organisation for Economic Cooperation and Development (OECD/CERI) report: *Fostering Students' Creativity and Critical Thinking*, with important implications for arts education, including dance:

The Korean Arts and Cultural Education Services (KACES) organisation will also be announcing a Teaching Artist conference to be held in Seoul, 17-18 Sep 2020.

Frankfurt Declaration for Arts Education

The World Alliance for Arts Education WAAE – IDEA, InSEA, ISME, WDA - and all their member-associations and partners in the world, demand transformative action for arts education as being integral to sustaining communities and meeting the needs of all people in the face of critical global challenges.

180 experts from 47 countries found in this International Conference, Oct. 2019, with reports from all countries: The realization of UNESCO's "Seoul Agenda" needs urgent comprehensive activities! We assert the rights for all in formal, informal and non-formal education, to an enriching and humanising education in, with and about the arts – dance, drama, music and visual arts in all their diverse forms.

UNESCO stated in 2010: "The Seoul Agenda calls upon UNESCO Member States, civil society, professional organizations and communities to recognise its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realise the full potential of high-quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages" (Preamble Seoul Agenda, UNESCO, 2010).

Seoul Agenda Goals:

1. Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education – especially "comprehensive studies in all arts fields for students at all levels of schooling as part of a broad and holistic education" (1.a.(i))
2. Assure that arts education activities and programmes are of a high quality in conception and delivery
3. Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world.

Recalling that on December 20, 2002 at its 57th session, the United Nations General Assembly adopted Resolution 57/254, declaring the United Nations Decade of Education for Sustainable Development (ESD) (2005 – 2014) and furthermore the Global Action Programmes (GAP) on ESD adopted at the 37th session of the General Conference of UNESCO, 2013 (37/c Resolution 12) providing the roadmap in the post 2015 goals leading up to the 2030 Sustainable Development Agenda;

Noting the importance of Education for Sustainable Development which "aims to help

people to develop attitudes, skills, perspectives and knowledge to make informed decisions and act upon them for the benefit of themselves and others, now and in the future" with a view to helping "the citizens of the world to learn their way to a more sustainable future" as an important aspect of culture and cultural diversity, empowered by cultural and arts education.

WAAE and its national associations' networks in countries around the world calls upon:

1. All education leaders, policy leaders and civil society to acknowledge that the arts, in their diversity, and arts educators play a critical role in fostering and transforming humanity,
2. UNESCO, leaders in civil society and policy leaders to recognise and resource arts education as a vital pillar for fostering and nurturing a culture of sustainability in society,

where arts educators work with young people in order to develop artistic practices and 21 C competencies that bring about sustainable development as outlined within the UNESCO Sustainable Development Goals,

3. Arts educators and other educators to form collaborative partnerships with governments, civil society, professional organizations and communities to establish local specific action plans that contribute to the UNESCO sustainable development goals and to understand and transform the present ecological collapse and its impacts on the social, cultural, economic and spiritual lives and institutions of all peoples throughout the world.

The Frankfurt Declaration celebrates the unprecedented arts performances linked to climate change movements led by children and young people throughout the world. It asserts arts education as a right for all towards the nurturing of a paradigm of solidarity, cooperation and good living,

4. UNESCO to continue and strengthen the advocacy and support for the implementation of the Seoul Agenda at local, national and international forums.
5. UNESCO to evaluate the progress of Arts Education according to Seoul Agenda in all their member states.

WAAE challenges UNESCO - to respond directly to this call - to focus on the contribution that arts and arts education make to the achievement of the UN Sustainable Development Goals - to urgently bring together decision-makers, teachers, artists and all who advocate for arts education in a 3rd World Congress on Arts Education to face the challenges of the world today!



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.

Chapters

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

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



An open dance class with participants and audience of the Ocean Dance Festival, on stage at Cox's Carnival, Cox's Bazar, Bangladesh, before the final evening performance on 25 November 2019. Photo: Ridwan Adid Rupon

Aotearoa New Zealand report

by Sheryl Lowe

Back of the Bus
choreographed by Sacha
Copland for Java Dance
Theatre.



New Zealand and Asia Dance Connections

As an active contributor to the broader Asia Pacific regional community, New Zealand's economic, social, educational and cultural connections with the dynamically diverse countries of Asia continue to expand rapidly across all sectors. Likewise within the dance sector, practitioners have drawn on experiential and other opportunities to deepen artistic and professional connections with their Asian counterparts. This has helped New Zealand dance artists to forge new cross cultural pathways; to create work that reflects and resonates with an increasingly multicultural New Zealand that incorporates more Asian New Zealanders; and to share New Zealand art and perspectives with overseas Asian audiences.

New Zealand artists and companies that have presented work in Asia recently include; Black Grace, Java Dance Theatre, Atamira Dance Company, The New Zealand Dance Company, Footnote New Zealand Dance and Royal New Zealand Ballet. We profile a few of these below.

Xavier Breed, a 23-year-old dance artist from Auckland (Tamaki Makaurau) directs MANU Collective, which brings together Māori and Pasifika dance students from across New Zealand. Breed founded the group in 2017 as a place for collaboration and networking, allowing its members to navigate their cultural identity through contemporary choreography. He wants to help Kiwi dancers perform on overseas stages, especially in Asia.

In both 2018 and 2019, Breed travelled to Macau with Māori and Pasifika dance students to take part in the Macau International Youth Dance Festival. MANU joined approximately 600 dancers from more than 15 countries. For three-quarters of the group, it was their first time in Asia. For some, their first time outside of New Zealand. In 2018, MANU presented *Le Vā*, choreographed by Breed, and *Teufatu*, choreographed by Toa Paranihi and Connor Masseurs. In 2019, MANU performed works choreographed by Māori contemporary dance artists, Bianca Hyslop and Eddie Elliott.

Breed says *Le Vā* "was based on the significance of the Pacific Ocean and its use for cultural exchange, discovery and journey for Pacific ancestors." This work attracted considerable audience interest. "It was something very new ... for a lot of them it was their first exposure to Pacific culture and Pacific energy...there were a lot of people who came up to the group after and congratulated them and wanted to collaborate or look into New Zealand dance."

"Dance and the arts, in general, can be a great connector of people", Breed says. It provides platforms for collaboration, healing, cultural understanding and understanding of ones' own identity. It doesn't matter what language you speak, it transcends that communication barrier."

In 2018, Breed returned to Taiwan to undertake his Masters fieldwork. Here he facilitated dance workshops and researched how creative processes may empower



Elliptical Fictions
choreographed by Zahra
Killeen-Chance for
Footnote New Zealand
Dance Company.

cultural understanding and international diplomacy. During this fieldwork, he had the opportunity to take part in the Harvest Festival with the Amis Tribe in Taitung, the most important festival for Taiwan's indigenous tribes.

"It's like their Matariki (Māori New Year) equivalent." This gave him the opportunity to learn from their cultural dances first hand. It enabled Breed to find the similarities between indigenous Taiwan and the Pacific - a special moment for Breed who learned of the ancestral link the Pacific has to indigenous Taiwanese.

In October, Breed was awarded the '25 to watch' by Asia NZ Foundation for his contribution to Asia-NZ relations through the arts and a young leader to watch in the ever-growing partnership and relationship between Asia and Aotearoa.

Footnote New Zealand Dance recently presented *Hemispheres*, an international collaboration with Guangdong Modern Dance Company. This work featured *Mass Solitude*, choreographed by Sarah Foster-Sproull.

For Foster-Sproull, having opportunities to make and tour work in Asia has expanded her perceptions of what is possible within her choreographic practice. "Without doubt, making work in China has been one of my biggest practical learning experiences. I was told before I started that the language barrier would be challenging, but I didn't find that to be true. What was challenging was the scale of making choreography in that environment; the theatres in China are at least twice the size of many of ours."

"Another curiosity was how dance audiences in China seemed much less beholden to treating the theatre as a 'precious' space. I think there is much to be learnt from this. Often people were on their phones, talking to each other, or eating dinner while the performance progressed. Funnily enough, people using phones during the performance had become such an issue in Guangzhou that ushers had laser lights to pinpoint 'offenders' during the show. One performance I attended was awash with red laser lines carving through the auditorium, it became a performative element equal to the live action occurring on stage."

In February 2020, Foster-Sproull is heading to Beijing, Xi'an, Yangon, and Singapore with the University of Auckland Dance Studies students for a performance and teaching tour. She is looking forward to learning more about dance making, pedagogy, and life in Asia.

Dancer and choreographer Zahra Killeen-Chance spent three months on an Asia New Zealand Foundation residency at Taipei Artist Village where she collaborated with local artists and developed her solo project *Elliptical Fiction*.

Among the local influences Killeen-Chance absorbed and integrated into her work, was the Tai Chi Chen sessions she regularly attended. The movements of this ancient Chinese martial art helped her to break further from the conventions of her contemporary dance and ballet training. She was interested in how one could embody opposing ideas at the same time in performance. This martial art form is an

embodiment of these ideas. "Tai Chi Chen is a movement technique and philosophy that incorporates the idea of yin and yang, and explores the interplay of opposing ideas."

Upon Killeen-Chance's return to New Zealand she was commissioned to choreograph for Footnote New Zealand Dance. She expanded her solo to create *Elliptical Fictions*. Footnote toured this work in China as part of their collaboration with the Guangdong Modern Dance Company. Her work was performed alongside works by Sarah Foster-Sproull and *The Spring Tide*, choreographed by Taiwanese artist Wu Chien-Wei.

Sacha Copland from Java Dance Theatre has travelled to Korea and China multiple times. Her company is now mildly famous in China because their show *Back of the Bus* received prime time coverage on their biggest TV station.

"Before we left for China we heard many comments about how Chinese audiences would be less responsive and stiffer than other audiences. These comments were way off the mark. Our Chinese audience for *Back of the Bus* at the Xintiandi festival this year was the most empathetic audience I have ever experienced in my life. They looked at us with an openness I have never

experienced before in a show. In *Back of the Bus* we are only a few centimetres away from our audience. We can look into their eyes and they can look into ours. It was like we were staring directly into each other's souls. We all felt it. We have never felt so connected to an audience as we did to this Chinese audience and it was a surprise. Strangely we felt like they understood us and the characters more profoundly than anyone had before. The interaction took on new resonance as the locals followed our dancers and musician through the streets of Shanghai. It felt like rebellion and freedom and the most collective form of joy."

"This experience has not only transformed my understanding of audiences, it has given me an insight into Chinese culture and completely smashed through my preconceptions about people. This is what art is for and it works both ways."

Through all of these exchanges deep connections have been made and these New Zealand choreographers are continuing their collaborations further as they expand their networks in Asia. With the reciprocal sharing of their dance practices, important cross cultural links have been established which feed into the professionalism of dance in the Asia Pacific region.



Mass Solitude
Choreographed by
Sarah Foster-Sproull
for Footnote NZ and
Guangdong Modern
Dance Company, China.

Photo: Eden Mulholland

Ausdance members vote to maintain Ausdance National, Australia's dance advocacy organisation

Following the announcement by the National Council of the Australian Dance Council – Ausdance Incorporated (Ausdance National) that the organisation would be wound up, an alternative option to maintain the organisation was proposed to the board by members of the Association. The motion was accepted by the membership at a Special General Meeting on 4 December 2019.

The membership agreed that the incoming Board would:

- Maintain the Association as a legal entity, and its Register of Cultural Organisations status.
- Establish a permanent and culturally diverse Executive and Board at the next Annual General Meeting, and provide ongoing board mentoring.
- Establish a viable future for the Association with the support and cooperation of the Ausdance network, supporting but outsourcing core projects such as the Australian Dance Awards and the National Dance Forum.
- Ensure the financial security of the Association in support of its limited activities and identify any future opportunities for financial support.
- Build on Ausdance National's advocacy role and its networking capabilities in collaboration with the Ausdance network, and with professional artists, companies, education and research communities.
- Maintain the Association's unique website as an information, publishing and research platform.
- Continue to administer the Keith Bain and Peggy van Praagh bequests.

The interim board thanks the outgoing board for its endeavours in this difficult environment of arts funding and support, and notes its considerable achievements. We thank the Ausdance network and its members for allowing us this opportunity to renew Ausdance National as an organisation that has supported dance for over four decades. Ausdance WA's Gabrielle Sullivan said: "There's strength in the network that will support Ausdance National and continue the long history of collegiality that has existed since 1977."

We acknowledge that the current health of the Australian dance ecology is in crisis and needs attention, and we will seek to identify and implement new and improved ways of realising our mission to 'educate, inspire and support the dance community in reaching its potential as a dynamic force within local, national and international communities'.

The following interim board members were elected:

President: Paul Summers (Vic)
Vice President: Julie Dyson (ACT)
Vice President: Lizzie Vilmanis (Qld)
Treasurer: Tamara McKee (ACT)
Director: Cathy Adamek (SA)
Director: Sebastien Ananian-Cooper (SA)

Paul is an Honorary Life Member of the Association with decades of experience as an arts administrator and as a former office bearer for national and state Ausdances. He is especially well known in the small to medium and independent dance sector, and is looking forward to once again serving the Australian dance community in his capacity as interim National President.

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Australia report

by Julie Dyson

Bangladesh report

by Anisul Islam Hero



Starting from August 2018, just after the 2018 WDA event in Adelaide, Nrityajog, the Bangladesh Chapter of WDA-AP, has been fully occupied with preparations for hosting the WDAAP yearly event in Cox's Bazar, a scenic resort on the Bay of Bengal. One of the first tasks was the formation of a 40-member National Committee of Bangladeshi dancers to undertake the task. Next, younger members of Nrityajog took the initiative to prepare and launch a promotional audio-visual presentation to urge WDA members to register for the upcoming event. Subsequently, Nrityajog decided to inaugurate the Ocean Dance Festival (ODF), Bangladesh, at the same time as the WDAAP event. ODF Bangladesh is planned as a bi-yearly event. Following this, Nrityajog launched the official website of the Ocean Dance Festival in September 2019. Later, the website of Nrityajog too was launched.

It gives us much pleasure to inform members of WDA that we were able to achieve almost all our goals. A total of 77 participants from 17 countries registered for the event, with the largest numbers from India. 100 dancers from Bangladesh registered for the event and around 20 guests registered to participate. Additionally, 450 Bangladeshi dancers participated in the Ocean Dance Festival. Furthermore, 19 participants from India, Bangladesh and Hong Kong participated in a 15-day choreolab, or choreography

residency, in Cox's Bazar, mentored by Sashar Zarif, a Canadian-Iranian dancer.

Proposals were accepted for performances and scholarly presentations. Urmimala Sarkar, Yunyu Wang and Joseph Victor Gonzales kindly reviewed the proposals and confirmed each selection. A.P. Rajaram (WDA-India), with the support of Anandita Khan (WDA-BD), helped to prepare the schedule of the events.

On each of the four days, 22–25 November 2019, the conference took place from 9 am to 4:30 pm. This was followed by evening performances, first under the banner of WDA-AP, and then as part of the inaugural Ocean Dance Festival from 5:30 pm to 10:30 pm.

The heart-warming inaugural program beside the beach included the inaugural speech by Urmimala Sarkar, President of WDA-AP, followed by a welcome speech by Anisul Islam Hero, President of Nrityajog, concluding with a festive performance by Bangladeshi drummers and dancers. The conference hosted four keynote presentations which included an audio-visual presentation by eminent British-Bangladeshi dancer Akram Khan, a thoughtful presentation by Urmimala Sarkar, a unique presentation by Bangladeshi folk dancer Sherebul Islam, concluding with Bangladeshi dancer Lubna Marium's keynote which gave a glimpse of dance practice in Bangladesh through the years. 24 papers were presented at the conference, including a session in Bangla by the Department of Theatre of the University of Chittagong, and two Pecha Kucha presentations. There were three lecture-demonstrations, two film screenings, seven dance workshops, and six site-specific performances. A total of two twinning projects were presented. In total, 49 dance pieces were performed,

concluding with the mega-production *Bandi Bandar Golpo*, based on the Arabian Nights tale of Ali Baba. Open dance classes were conducted on three evenings for the daily audience of 2000, which were very well received, enjoyed and participated by all.

The evening performances were inaugurated by the Honorable State Minister of the Ministry of Cultural Affairs of the Government of Bangladesh. Special guests were the Director General of Bangladesh Shilpakala Academy and the District Commissioner of Cox's Bazar. The Choreolab participants made a presentation on the inaugural day of the Festival.

Most importantly, the WDAAP AGM and network meetings were conducted on 23 November 2019. Unfortunately, two very important absences were that of Julie Dyson (Secretary) and Stella Lau (Vice-President). Another disappointment was the absence of representation from WDA-Nepal.

The entire event was funded partially by the Ministry of Cultural Affairs and Bangladesh Tourism Board, and by various corporate bodies. Furthermore, the event was implemented by Maatra, a leading event management company of Bangladesh.

WDA-BD provided gratis facilities to all registered participants, which included transportation from their hotels to the conference venue, transportation to the venue of evening performances and airport pick up/drop off, a light breakfast each day, and a gala dinner on the concluding

day. Also, members of the WDAAP Executive Board were all provided gratis accommodation during the conference.

All Bangladeshi participants were registered gratis, provided free local hospitality and gratis transportation from Dhaka to Cox's Bazar and back. All registered participants were also provided a tote-bag with an ODF T-Shirt, lanyard, note-book, pen and printed program flow. In recognition of the enormous efforts of Nrityajog, WDAAP Executive Board kindly exempted WDA-BD from payment of the yearly membership fees for 2019.

As a fun component of ODF, there was yoga on the beach for early-morning enthusiasts, besides a galore of impromptu dance photography on the beach which truly lightened the heart. We are seriously contemplating an ODF Dance Photography competition! Very importantly, young dancers from various places connected with each other. We do hope these bonds become stronger.

All events were recorded for archiving. Finally, WDAAP plans a publication of all the papers and keynote presentations presented at the conference, to be edited by Urmimala Sarkar and Lubna Marium.

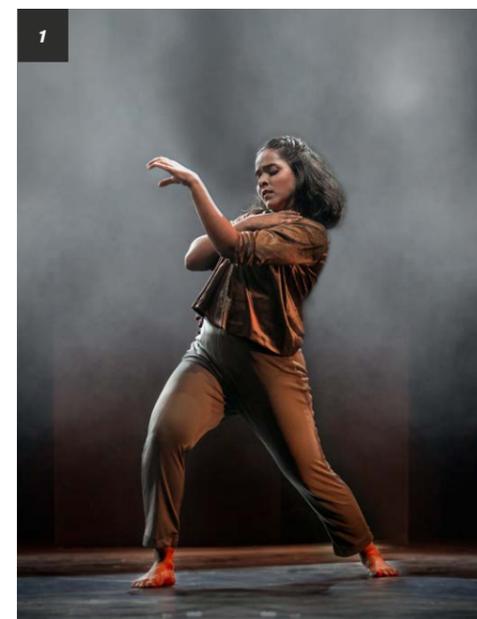


A demonstration by Sherebul Islam, a folk performer from Kushtia, Bangladesh, of the genre Padma'r Naachon, at Ocean Dance Festival on 24 November 2019.

1. Outdoor performance for the inaugural opening of the Ocean Dance Festival. Photo: Khan Md Nazrul Islam.
2. Nrityajog president Anisul Islam Hero delivering a welcome speech to assembled guests at dinner, the night before the formal opening of the Ocean Dance Festival, at Mermaid Beach Resort, Cox's Bazar, on 21 November 2019. Photo: Ridwan Aidid Rupon



1. Anandita Khan performing her work 'Refugees', Ocean Dance Festival, 22 November 2019, at Cox's Carnival, Cox's Bazar, Bangladesh. Photo: Asif Muhammad Musaddeque
2. Beach photoshoot with Ocean Dance Festival participants at Mermaid Beach Resort, Cox's Bazar, Bangladesh. Photo: Hasan Ishtiaque Imran.
3. Tomas Bünger teaching morning contemporary dance masterclass at Ocean Dance Festival, Mermaid Beach Resort, Cox's Bazar, Bangladesh. Photo: Ridwan Adid Rupon



Ocean Dance Festival Choreolab report

by Srabasti Ghosh



Dancing a different reality: Reflections on the choreolab

The recent Ocean Dance Festival and World Dance Alliance Asia Pacific Annual General Meeting 2019 began with an international choreolab that had nineteen selected dancers from Bangladesh, India and other parts of the Asia Pacific. The participants were Sreemoyee Chatterjee, Sneha Anandan, Tanushree Chatterjee, Sukanya Das, Arunima Dutta, Pritha De, Durga Madhar, Jhuma Das, Sandhya Karmakar, Sumedha Bhattacharyya, Srabasti Ghosh, Brishti Bepari, Kanika Baidya, Maria Fatema Upama, Shovan Das, Farhad Ahmed Shameem, Eashin Arafat, Hasan Ishteaque Imran and Wei Ming Pak.

From 6 to 21 November 2019, the Choreolab took place at Cox's Bazar, Bangladesh, facilitated by Sashar Zarif. Sashar started the choreolab with a question around how we see ourselves and our dance. The next fifteen days were filled with hard work, laughter and a process of finding and re-negotiating our individual and group identities. We stayed, ate, chatted, but principally danced/worked ten hours per day.

On the seashore in Cox's Bazar, the nineteen of us started a journey together to find a new methodology of performance making and understanding of the self and the surroundings.

As I think back - my experience

as a choreolab participant was a journey through a process of self-exploration and introspection. It was time and space through which we have also initiated understanding the joy of creating dance together as a group, as we grew accustomed to belonging to the time and space together, slowly and painfully. It is also a personal journey of identifying the self-absorption that is often a result of dancing and training as a solo dancer. Thus, choreolab was also a therapeutic journey, not bound by just dance or movement techniques. This process focused on releasing emotions, and channelizing that release through the body.

Our mentor, Sashar Zarif, is an internationally known choreographer from Canada, of Iranian origin. His choreographic works and writings reflect his own journey as a person in exile, and an understanding of displacement and celebration of the multiple realities of his experience through the shifting sands of socio-political conditions, identities and creating dance through it. His repeated reminder to us was that the performers' body is a real space, and that dance needs to be real as well, in real time and space. For many of us, dancing with and in elements such as the sandy beach, the sea, the wind blowing through our hair, and the sun, was overwhelming in its newness - creating an experience that we shall go back to time and again through our lives in different parts of the world.

We worked on the concept of the lullaby, as an immediate affective tool, through which memory became instantly available and accessible in different shapes, forms and perceptions to each of the dancers.

The singing of a lullaby, by oneself, together through the use of humming, gave us all a very different experience, of working with music organically, in a fluid manner.

Yes, we also had technique: exercises and structured movements interspersed with improvisation. During the choreolab, we identified personal memories and created work through it. Sashar's idea about memory is that it is not the 'past', it is actually the 'present' and the key for potential transformation. This residency taught us to review our body, mind and emotional memory and gather material from it. We experienced the process of accessing the past and let that reflect on our present movement practices. We were reminded time and again that although the final choreographic output (the product) is something that becomes important to all dancers - as they find recognition of their work comes from that product - it is important to also acknowledge moving, dance making and choreography as process.

We did not start with any particular script or dramaturgy for the performance piece; it was devised in an organic process. But the process developed a safe space, a space of trust became the basic element of performance making. The space created a community feeling within us, which became the base of our performance.

At the end of the choreolab we performed 'Chaand... The Reflection of a Wish.' With Sashar facilitating the journey with his philosophical and critical inputs and mentoring, we, together, devised the intention and shape of our performance. 'Chaand...' is a collective inquiry into the body, emotions and mind, through movements, sounds and stories. As



Sashar Zarif supervising technique exercises with the choreolab participants, on the beach at Cox's Bazar. Photo: Lubna Mariam

structured improvisation, 'Chaand...' is intended to provide a ritualistic platform for dancers to search within and without, while staying accessible to the witnessing souls around them.

According to Sashar, "Dance is a destiny and hence, one has a choice of changing the direction. As a performer, one must be aware of his/ her own intention and reason for dancing. This is the way in which one can create his/ her own destiny in choreography." Through the choreolab with Sashar Zarif, we have been facilitated to find our own intention, to introspect together and within ourselves for creation of ideas and movements. The journey of this choreolab has initiated a process of engaging deeply with mind as well as body, within the nineteen of us, that we shall hopefully explore through our next works, and the choices of life we are going to take. The memory, we are going to cherish forever. The memory, which will work as a key of the transformations we look for.

1. Participants of the Ocean Dance Festival choreolab, on the beach at Cox's Bazar. Photo: Sashar Zarif
2. Choreolab facilitator Sashar Zarif, in front of the festival banner.



'Chaand... The Reflection of a Wish,' the culminating performance by the choreolab participants, on 22 November 2019, at Cox's Carnival, Cox's Bazar, Bangladesh. Photo: Ridwan Adid Rupon

Hong Kong report

by Sophie Lau

New Force in Motion 2019 series: *Infiltrated* by Tsang Wing Fai, performed 13-15 September at the Black Box Theatre of Kwai Tsing Theatre.

Photo: Carmen So



Despite the challenges arising from the social instability starting from June this year, the dance scene in Hong Kong remained vibrant and thriving in the second half of 2019.

Both Hong Kong Ballet (HKB) and City Contemporary Dance Company (CCDC) celebrated their 40th anniversary this year, creating a feast of music and dance, and fostering cross-disciplinary collaborations. HKB joined with local fashion designers to hold the site-specific Fashion x Ballet performance campaign *WearDance* that inspired each other to greater heights. For the first time, CCDC's Jumping Frames International Dance Video Festival 2019 presented VR dance videos and installation works for viewers. In November, the City Contemporary Dance Festival 2019 biennale was part of the Freespace residency program in the West Kowloon Cultural District. The Festival not only presented outstanding local and international works to the local community, but also introduced emerging local and Asian dance artists to the industry from around the globe.

In addition, there were many festivals and art programs hosted by different art organizations to promote local dance artists and cultivate international exchange. This fall came the second edition of the Tai Kwun Dance Season. Tai Kwun-Centre for

Heritage and Art has received the Award of Excellence in 2019 UNESCO Asia-Pacific Awards for Cultural Heritage Conservation. Y-Space's i-Dance Festival continued to provide platforms for improvisation dance. The World Cultures Festival-The Nordics, organized by the Leisure and Cultural Services Department, celebrated its eighth edition featuring artists from Finland, Iceland, Sweden, Norway, and Denmark. Dance was also a key component during the 3rd edition of Jockey Club *New Arts Power*. It showcased Daniel Yeung's *Contempo Lion Dance* and Lai Tak-wai's *So Low*.

Hong Kong Dance Alliance (HKDA) continued to take the lead in nurturing young talents. In September, HKDA produced the triple bill New Force in Motion 2019 series: *Drifting* by Joseph Lee, *Mo Ngaan Tai* by Terry Tsang and *Infiltrated* by Tsang Wing Fai. Emerging choreographers Pak Wei Ming, Ho Man Yan and local dance artists attended the Ocean Dance Festival (ODF) in Bangladesh in November. The Hong Kong team performed *Toilet Pump* by Pak Wei Ming and *Mammalistic: What Make us Human?* by Ho Man Yan. Prior to the Festival, Pak was selected to partake in the Dance Residency Choreolab with artists from South Asia. The ODF was an excellent opportunity for young artists to engage in exchange and garner experience abroad.



Toilet Pump by Pak Wei Ming (Hong Kong), performed on 25 November 2019 at Ocean Dance Festival, Cox's Bazar, Bangladesh.

Photo: Ridwan Adid Rupon

India report

by Priyanka Basu

'Have We Met Before', a twinning project between Lithuania & India by Kristina Dolinina & Shivani Varma, at Cox's Carnival for the Ocean Dance Festival, Cox's Bazar, Bangladesh. Photo: Ridwan Adid Rupon.



WDA India was delighted to bring a large contingent of participants to the Ocean Dance Festival 2019 in Cox's Bazaar, Bangladesh, between 22 and 25 November. Headed by the WDAAP President, Prof. Urmimala Sarkar, the Indian contingent participated in many of the events at the festival including the scholarly gatherings, dance conversations, keynotes and round-table discussions which took place during the day, as well as the performances at Cox's Carnival in the evenings.

One of the highlights of the Festival was a 15-day Choreolab with 20 participants working with Canada-based Iranian dancer/choreographer, Sashar Zarif. The Choreolab ran prior to the festival and showcased a choreographed piece—*Chand*—that emerged out of the collaboration between the participants and Sashar, on the first evening of the festival. Indian participants included Masters students from Presidency University, Kolkata, and Srabasti Ghosh, who is training in dance therapy and movement at Kolkata Sanved.

Day 1 of the scholarly gatherings included paper presentations by Priyanka Basu, Bipasha Guptaroy and AP Rajaram who spoke on 'Dance and the Promotion of Arts in Britain during the Second World War', 'Search for Cultural Identity of a Migrant Bengali Community', and 'Moadi Yeduthu: the Lost Dance Drama of the Sadir Tradition of Viralimalai' respectively. The session was

chaired by Urmimala Sarkar. Among the evening performances was a collaboration between Shivani Varma (India) and Kristina Dolinina (Lithuania) entitled 'Have We Met Before', presenting choreography based on the north Indian classical dance style of kathak.

Prof. Urmimala Sarkar was the keynote speaker on Day 2. She spoke on the need for writing on dance, and how practice and research could be brought together. Meghna Bharadwaj, one of the researchers from New Delhi, spoke on 'Mediating Aspiration and Conditions of Marginal Existence in 21st Century India: The Growing 'Hip-Hop Scene' Among the Youth of Indian Slums' in the morning session on the second day, while Arshiya Sethi presented 'Bridging the Gap(s): Analysing 'Shaataranga' by the Ananya Dance Theatre'. The afternoon scholarly gathering on Day 2 had two papers from Indian participants: 'Classical Dance vis-a-vis Free Thinking' by Utpal Banerjee and 'Between the Interstices of Dance and Theatre: Discourses on the Performing Arts in India' by Sharmistha Saha. The scholarly gathering was followed by a dance conversation with Sashar Zarif, conducted by Priyanka Basu and with input from choreolab participant Srabasti Ghosh. Zarif spoke about his body of work, his experiences in exile and the process he followed during the 15-day choreolab in Cox's Bazar with the participants.



A dance conversation with Sashar Zarif, conducted by Priyanka Basu and with input from choreolab participant Srabasti Ghosh, on 26 Nov 2019 at the Ocean Dance Festival, Cox's Bazar, Bangladesh. Photo: Urmimala Sarkar.

The keynote session on Day 3 included a conversation and demonstration featuring Sherebul Islam, a folk performer from Kushtia, Bangladesh. The conversation was led by Priyanka Basu (British Library, London), Munjulika Rahman (Williams College, USA), and Shamim Hassan (University of Chittagong, Bangladesh). The session saw Sherebul demonstrating the genre of Padma'r Naachon (dance of the river Padma) through 3 short performances encompassing the elements of dance, music and enactment. During the Day 3 morning sessions, Deepshikha Ghosh from JNU, New Delhi presented her research paper on 'Dance Connects: Expressive/ Pedagogic Dance Experiments of/in Santiniketan' while Gourab Ghosh (JNU) presented on the issues of dance in Bengali Jatra in a parallel session. The afternoon session included a film screening by Piali Ray on the 'Abundant Art's Project on the Heritage of Uday Shankar and Anna Pavlova'. Sarabasti Ghosh opened the evening performances at Cox's Carnival with her choreographed piece, 'Unshared Desires'.



On the final day, Sohini Chakraborty of Kolkata Sanved spoke on the initiatives of her organisation and offered a glimpse of the process by engaging the audience in a movement-related exercise. Her presentation was coupled with Sabiha Vasi's presentation on the 'Relevance of the Therapeutic Use of Dance Movement and Visual Art Among the Elderly'. Day 4 also included a dance conversation with Prof. Urmimala Sarkar, Dr. Lubna Marium and Dr. Ananya Chatterjea. The last day of the evening performances included the performance of the dance work 'Touch the Sound' by Sumedha Bhattacharya from India. The festival ended with a dinner reception with the participants at the Mermaid Beach Resort.



Participants from WDA India in the scholarly gatherings at Ocean Dance Festival, Cox's Bazar, Bangladesh. All photos by Ridwan Adid Rupon.

1. Arshiya Sethi speaking on Ananya Dance Theatre.
2. Sohini Chakraborty of Kolkata Sanved speaking on using dance movement therapy for psychosocial rehabilitation.
3. Bipasha Guptaroy, flanked by Urmimala Sarkar and AP Rajaram, speaking on the search for cultural identity of the migrant Bengali community.

Indonesia report

by Michael HB Raditya

A showing of a work by Sabri Gusmail, for discussion during 'Bincang Sore', on 8 September 2019.



WDA of Indonesia held a regular meeting to discuss dance in Indonesia. The meeting entitled "Bincang Sore" [Evening Discussion] was held in the residence of the chairman of WDA of Indonesia, Sal Murgiyanto. Not only reading phenomena and strengthening knowledge, Bincang Sore also discussed a dance work which was presented to the event. On 8 September 2019, one of the members of WDA Indonesia presented his artworks in front of the other members. Sabri Gusmail, a choreographer from Binjai, has completed his study at ISI Padangpanjang, Indonesia. Sabri is now teaching at Institut Seni Budaya Indonesia (ISBI) Aceh. Recently, Sabri created some dance works, including "Filter" in collaboration with Miyoshi Masato, and "Voice Inside", a work that was presented in Surakarta a few months ago.

This work was inspired by a recent event occurring around the choreographer, which was the rejection by the Aceh community of a new gold mine in the district of Nagan Raya, Aceh Province. The protest has not been resolved. In the beginning of April 2019, a demonstration of Acehese students at the Governor's Office forced the cancellation of gold mining activities. The loud protest was done because of the negative effect of mining activities that cause ecological disasters, such as creating enormous holes from the mining activities, erosion and toxic waste dumping which affects the sources of living of local people. The rejecting voices are forms of expression of the locals' anxiety about the occurrence of ecological disasters as a result of mining

activities, such as has occurred in other places in Indonesia.

In his work, Sabri interpreted these forms of rejection into a movement medium. Sabri showed three male dancers representing individuals loudly expressing their opinions. As the way of expression, Sabri used the traditional dance of Sudati from Aceh as the focus of his observation. The movement focused on the sound of the hand tapping on the chest and lower abdomen or hip, the jerk of a leg on the ground, as well as finger flicking. Those characteristics became the source of ideas to create this contemporary dance work. The movement was meant to express the critical and brave character, the determined attitude as well as the firm action which is required in overcoming a problem like this. Not only the mouth, but the body also resounds to tell the truth.

The post-performance discussion was also interesting, about the relationship between body and tradition, body and current events, tradition and current events, and so on. In the discussion, the participants also gave critical questions and input for Sabri's consideration to improve the work. The discussion after the presentation of a dance work is important. It is because the discussion participants gave various point of views in reading the case study, both contextual, such as in terms of the ecological disaster and Aceh's position as a majority Muslim city, and textual, such as the choice of body movement, the selection of traditional dance movement, structure, and dramaturgy. This process helps choreographers and dancers in strengthening certain points

of view discussed through dance. Thus, the function of discussion after viewing the work is to stimulate choreographers and dancers to have stronger critical powers.

Dance Researchers Speak

WDA of Indonesia also works with Performing Arts and Visual Arts Studies, at the Graduate School, Universitas Gadjah Mada, in inviting dance and performance scholars to discuss arts events. On 18 October 2019, Professor Pornrat Damrhung from Chulalongkorn University and Khalid Midam from Burapha University were invited to give a discussion on the performing arts. Dr. Sal Murgiyanto (the representative of WDA of Indonesia), Dr. Lono Simatupang (the representative of UGM), and students of UGM as well as graduates of ISI Yogyakarta also attended the discussion.

In the discussion, Professor Pornrat discussed the relationship between performance research and new theatre ecologies. Meanwhile, Khalid Midam discussed how acting performers are related to certain cross-cultures. The presenters gave case studies from their works, to focus the discussion. Dr. Sal Murgiyanto also related the study that he has done on Saman dance from Gayo. Dr. Lono Simatupang also gave an interesting discussion on arts-based research, practice-led research, and other relations about research, artistic practice, contextuality, and the selfhood of the artist. This interesting matter is important in the viewing position and the artworks of contemporary performance.

The discussion was closed with



Dr. Sal Murgiyanto leading the discussion after viewing the work of Sabri Gusmail, during 'Bincang Sore', on 8 September 2019.

question and answer time with the students. In the closing, Dr. Sal Murgiyanto stated that this discussion is important to open the discussion with scholars from other countries in order to obtain knowledge of other arts disciplines, from neighbouring regions such as Thailand. Not only that, this kind of discussion is able to articulate the position, dimension, and knowledge of performance in Southeast Asia.

Book Publishing

Senrepita and WDA of Indonesia plan to publish the dissertation of Dr. Sal Murgiyanto as a book. The dissertation is entitled "Moving Between Unity and Diversity: Four Indonesian Choreographers" from the Faculty of the Department of Performance Studies, New York University, in 1991. The English version of the dissertation discusses four senior Indonesian choreographers: Bagong Kussudiardja, Retno Maruti, Huriyah Adam, and Sardono W. Kusumo. The book that is being translated into Bahasa Indonesia will enrich the literature of dance in Indonesia. Not only that, this book will also be an important narration of the history of dance in Indonesia.



Professor Pornrat Damrhung from Chulalongkorn University, Khalid Midam from Burapha University, Dr. Sal Murgiyanto, and Dr. Lono Simatupang with students of Gadjah Mada University and ISI Yogyakarta, at a dance researchers' sharing session on 18 October 2019 at Gadjah Mada University.

Korea report

by Geung Soo Kim

Members of the WDA and ITI. L-R: Tatjana Azman, Hong Jo Jun, Chen Zhongwen and her daughter, Tobias Biancone, Krima Masour, Mohamed Saif Al-Afkham, Tom Johnson, Alberto Garcia, Sujin Kang, and Geung Soo Kim, at Shilla Hotel, Seoul, 29 April 2019.
Photo: Tanzolymp Asia



International Dance Day 2019

WDA Korea (President: Geung Soo Kim) hosted the 2019 International Dance Day Festival in Seoul. Many world-renowned VIP guests attended the festival including Mohamed Saif Al-Afkham (President of ITI UNESCO), Tobias Biancone (Director General, ITI Worldwide) and Chen Zhongwen (Deputy Director-General, ITI Worldwide), Alberto Garcia (President of International Dance Council), Yunyu Wang (WDA Global Board Member), Liu Qingyi (Head of Dance Research Centre at Shanghai Theatre Academy), and Tatjana Azman (ITI Executive Council Member), joined by many other artists from across the globe. Krima Masour (the Founder of MAAT for Contemporary Art) declared open the event alongside Sujin Kang (the Artistic Director of Korea National Ballet) who shared her message as a representative of Korea.

A day prior to the Opening Ceremony, A Festival of Line Dance took place (hosted by The Modern Dance Promotion of Korea) in the heart of downtown Seoul in Gwanghwamoon Square, shortly followed by a world-class staging of The Sleeping Beauty performed by Korea National Ballet at Seoul Arts Center. In the evening, the Museum of Face hosted Korean Folk Opera performances as part of their exhibition of various faces of humanity around the world.

On 29 April, the day of the festival, the group visited the DMZ area and the Third

Underground Hole to see and experience the division between the two nations that persists to this day. Shortly after, Bo-Kyul Choi performed a piece named 'Spirit of Peace'. A discussion forum took place with the theme of 'Peace & Unity, Dance for Social Change', led by Yunyu Wang, Krima Mansour, Alberto Garcia, Liu Qingyi, Tatjana Azman, YoungSook Baik (Artistic Director of Imjingang Arts Company), and Bogyoul Choi (Director of Choi Bo Gyeol Chum Center). All participants contributed to the discussion of dance's impact on society and its growth projections in the future. Some of them shared their personal testimonies and experiences, for which many have applauded.

Later that evening, on the outdoor stage of Shilla Hotel in Seoul, the National Gukak Center performed 'SSang Chun-Aeng Jeon (Korean Traditional Royal Dance)', Dong Ha Lee performed 'Guernica Again', Luda Lee performed 'Duality' and the special guest company, Focus Dance Company from Taiwan, performed 'Freedom', as celebratory performances. After the performances, the group moved to Yeong Bin Gwan (a place where foreign guests were officially greeted during the Chosun Dynasty) to continue with the Declaration of Opening and Special Awards Ceremony. The recipients of special awards were Wan-Soon Yook (Modern Dance) and Mae-Ja Kim (Korean Traditional Dance) who had contributed greatly to the advancement of dance in Korea.

Tanzolymp Asia International Dance Competition

From 27 to 29 July, the 3rd Tanzolymp Asia International Dance Competition (Director: Geung Soo Kim) took place at Chung Ang University Arts Centre in Seoul. Many talented dance students gathered from countries across Asia including Japan, Taiwan, Russia, Mongolia and Korea, showing off their talents on stage and in class, building relationships and networking with foreign students. This year's competition was special as many groups participated and performed impressive choreographies for which the juries showed exceptional interest. One of them particularly stood out as the dancers showcased an interesting mix of 'All That Jazz' choreography incorporating Korean traditional instruments as props.

As the jury team of this year's competition, we had Oleksi Bessmertni (Founder and Director of Tanzolymp Berlin), Nina Ananiashvili (former Prima Ballerina of the Bolshoi Ballet and Artistic Director of the State Ballet of Georgia), Professor Ou Lu (Head of Ballet at Hong Kong School of Performing Arts), Ami Sakachi (Director of Mes Amis Ballet School in Japan), Professor Chia Hui Chen (Professor of Dance at Taiwan International Sports), Professor Misook Jeon (Professor of Modern Dance at Korea National University of Arts), Professor Jong-Im Park (Professor of Performance Art at SongWon University), and Young-Ae Lee (Former Artistic Director of Gwangju City Dance Company).

The upcoming final round of Tanzolymp takes place in Berlin, Germany, from 14 to 18 February 2020, at the Russian House of Science and Culture.

Jeju Summer Ballet Intensive Program

From 5 to 8 August, the 1st Jeju Summer Ballet Intensive Program (Director: Geung-Soo Kim) took place in Jeju Island amidst the breathtaking beauty of nature. This was a great opportunity for all participating students to enjoy their summer break and



'Janggu Festival', a group performance at Tanzolymp Asia, Chung-Ang University – Art Center, 28 July 2019.
Photo: Tanzolymp Asia

also work on their ballet techniques through special master-classes. It offered a unique and fun learning experience to not only the participating students but also their parents.

Oleksi Bessmertni (CEO of Tanzolymp Berlin), Nina Ananiashvili (Artistic director of the State Ballet of Georgia), and Aeri Kim (Dancer at Berlin State Ballet) joined as the special guest instructors for ballet classes throughout the program. Many other workshops such as injury prevention and rehabilitation classes led by Professor Kyung-Tae Kim, stage make-up classes led by Eun-Hee Kim, Self Natural Posture Exercises (SNPE) classes instructed by Euhn-Mee Choi, as well as recreational activities planned by the staff which were all new and fun for all students.

Many executive officials of Jeju Provincial government attended the final day's performance and expressed their deep appreciation for the performance by giving many rounds of applause.

Master Class by Nina Ananiashvili, a 'Bolshoi Star' and the artistic director of the State Ballet of Georgia, at Tanzolymp Asia, Chung-Ang University Art Center, 28 July 2019.
Photo: Tanzolymp Asia



Malaysia report

by Bilqis Hijjas

'Coherence' by Chan Kar Kah, performed by Megat Amir and Ker Yee Teng, in Dancebox on 7 July 2019 at Kuala Lumpur Performing Arts Centre.

Photo: James Quah



While other regions of the world have been suffering arts funding cuts, Malaysia's public support for the arts is creeping upwards. Much of this is thanks to CENDANA, the national Cultural Economy Development Agency. While CENDANA is premised upon the economic growth of the creative industries, it has succeeded in providing carefully targeted grants to support key projects and organisations in the local performing arts ecosystem.

MyDance Alliance is delighted to announce that we are a recipient of the first round of CENDANA's Arts Organisation Funding Programme, designed to help expand and develop arts organisations with strong track records within the Klang Valley. The grant of RM90,000 (about USD 21,600) will support a range of new projects next year, including a Dancing in Duets mentorship project, and a project to investigate how to support working artists who are also parents of young children. The grant will also support our ongoing projects, like Dancebox, the MyDance newsletter and Dancing in Place.

Part of the money will be used to pay our committee members -- who have been operating on a pro bono basis all this while -- for their labour in spearheading these projects. It will also help to pay other arts workers, including dancers and choreographers, who are often the last to be paid in any production.

CENDANA's focus for this grant is to help recipient organisations improve their sustainability. MyDance Alliance already has impressive sustainability, with a track record dating back to before 2001, when the organisation was formally registered. Our continued capacity to achieve projects for the local dance community is couched upon the willingness of our committee and other members to volunteer their time and effort. Public funding comes and goes, but our investment into strengthening our dance community as a network, where we all provide and depend upon each other's assistance, is what really helps us stand the test of time.

Examples can be seen in recent MyDance projects. Our member Silver Yee is organising a public sharing session with a few other active young dancers, to talk about their recent experiences at overseas dance events and how other Malaysian dancers might tap into these opportunities. Silver proposed this meeting herself, and the MyDance committee are helping to spread it to their networks. Five Arts Centre, a local arts collective, is providing venue support.

Our ongoing Dancebox project in partnership with The Actors Studio also continues to engage new members of the dance community and wider audiences. The July 2019 edition was helmed by first-time producer Chai Vivan, a member of our committee. She put together a beautiful

evening of six new works featuring 25 dancers. Some of the works, like January Low's 'reclaim_identity', are work-in-progress showings destined for future development (January is performing her full-length version of this work this December). Others were opportunities for young dancers to perform on a professional stage.

Another edition of Dancebox takes to the stage this December, with eight short works including the wheelchair dancers of Beautiful Gate Performing Arts Troupe, who appeared in our Dancebox Festival earlier this year.

We are also delighted to announce another edition of Langkah, our online contemporary dance magazine, with six articles about process and creation by Malaysian practitioners. This is an ongoing project by former committee member David Lim, assisted by Leng Poh Gee, and with renewed funding from the National Department for Arts and Culture. Check out langkah.mydancealliance.org

Two other significant events in the Malaysian dance world took place recently. The first was the return of the TARI Festival from 15 to 19 October organised by ASWARA, the National Academy for Arts and Heritage. Headlined by university dance institutions from Malaysia and the surrounding region, the festival also showcased new works by independent Malaysian choreographers, as well as a series of keynotes, seminars and workshops. With the theme of 'Renewal - Dance in the

21st Century', the festival's free admission ensured that everyone was welcome to engage with the enthusiastic dance energy unleashed. MyDance committee member Faillul Adam was deeply involved in producing the festival, and many other MyDance committee and members performed.

The second notable event was the performance of Inner Space Dance from Temple of Fine Arts at Sadler's Wells in November, as part of the Darbar Festival of Indian classical music and dance in London. Accompanied by female musicians, the all-male bharatanatyam ensemble, most of them Malaysians, performed choreography by Mavin Khoo. The production received rave reviews for the athleticism, precision and skill of the ensemble.

A review in Pulse observed, "Given the virtuosity of these dancers, and the difference they make to redefining our perceptions of and expectations from bharatanatyam it seems incredible that this was their first performance in the U.K."

TFA Inner Space Dance is conceptualized as the performing wing of The Temple of Fine Arts, an international arts organization founded by Swami Shantanand Saraswathi where art is not so much viewed merely as a job, but more as something that is an integral part of life. Those reviews are a testament to the dancers' skill, but also to their resilience, ambition and perseverance, in this most challenging of occupations."



Inner Space Temple of Fine Arts dancers performing in a work by Mavin Khoo, at Sadler's Wells, London, as part of the Darbar Festival, 25 November 2019. Photo: Bala Murali.

Philippines report

by Joelle Jacinto,
Angel Baguilat &
Nicole Primero

'Delight/Delirium'
by Nicole Primero,
performed by Ian Nick
Tiba and Anjelique
Baccay of Airdance, at
the Chiang Mai Fringe
Festival, 21-27 Oct 2019,
in Thailand.

Photo: Roxanne Oddie



In August 2019, Philippine President Rodrigo Duterte signed a law that provides funding for five National Performing Arts Companies for five years, allocating a significant amount to a national ballet/contemporary dance company, theater company, orchestra, chorale, and an indigenous performing ensemble, and a much smaller amount to a host of runners up. There will be a selection process on an open call of applicants. Perhaps, it is good that the Philippine government sees fit to allocate funds for the development of theatrical art, but also unfortunate that many will be excluded according to how they are unable to justify their "National"-ness, given the wealth of talent that the Philippines has thriving throughout the country.

And they are thriving. Ballet Philippines joins the Cultural Center of the Philippines' year-long celebration of 50 years, while Philippine Ballet Theatre triumphantly presented the 50-year-old *Mir-i-Nisa* in August, the first Philippine ballet staged at the CCP. Sadly, Ballet Manila's theaters were razed in a fire that started in the adjacent amusement park, and had to cancel their Christmas performances, but are slowly getting back their bearings and exploring new spaces.

The CCP Choreographers Series continued this year with *Koryolab*, featuring Sarah Maria Samaniego, Dingdong Selga, Buboy Raquitico, Michael Que and Christopher Chan on 24-25 August, and *Neo-Filipino*, featuring sensitive and powerful experimentations by JM Cabling,

Biag Gaongen, Georgette Sanchez-Vargas, Ava Maureen Villanueva-Ong, and a rework of an old goodie by co-directors Denisa Reyes and Myra Beltran.

Away from the CCP, independent groups Airdance, UP Dance Company and Daloy Dance Company are still creating work and producing shows. Fortunately this year, they had the means to perform abroad, widening their performative space. Airdance performed in Thailand in August, and competed in South Korea in December. UPDC participated in their 4th TARI Festival at ASWARA in Kuala Lumpur; TEAM Dance Studio also brought their young ballerinas to perform in MyDance Alliance's Dancebox in Malaysia on 16 December. Short reports by Angel Baguilat and Nicole Primero on their respective experiences are found below.

The CMAP International Choreographers Festival was held in Davao City this year, featuring works by Composition and Movement Analysis Program graduates Jose Mikhael Alva, Ethel Cablao, Richard James Galang, Francis Jaena Jr., Gerald Jamili, Melvin Martinez, Monica Villarica, Akira Lydia Abao, Dylzaree Recentes, and Joey Toledo. Gener Caringal, Paul Morales, and Alden Luginasin were given CMAP National Awards for Choreography, while Eli Jacinto and Bing Locsin were given CMAP National Awards for mentorship.

Teatro Ambahanon ran a successful 3-day *Last Quarter Intensives* festival over multiple spaces in General Santos City from 14 to 16 November, featuring exciting new works by Beauty Balaga, JMac Acol,

Jodel Cimagala, Ralph Malaque, Peejay de Guzman, Tracy Domingo, and a multimedia collaboration between Jeruz Alcazarin and Milky Perez. They also reprised their *Liki 4.5*, which they presented in the CCP Blackbox last August.

On 24 November, the Philippine High School for the Arts Alumni Association paid tribute to two of its notable teachers, Mercy Drilon and Corazon Generoso Inigo, with testimonials and performances. Notable were a pas de trois by Pia Dames, Pearl Dames, and Ruben de Dios, all PHSA graduates who are now principal dancers of Ballet Manila, and the UP Filipiniana Alumni Dance Group surprising Prof. Inigo with a restaging of her "The Filipino, His Dances and His Songs."

UPDC at TARI 2019

The University of the Philippines Dance Company was privileged to be the Philippine delegate to TARI 2019 at ASWARA in Kuala Lumpur, Malaysia. Organized by ASWARA's Faculty of Dance, TARI 2019 was held on 15 to 19 October. UPDC performed Ma. Elena

Laniog-Alvarez's 'On Cracked Ground', her take on the Filipino's resilience to calamities and tragedies. The piece was well received by the festival, earning very encouraging words from scholars, choreographers and critics. Already their fourth TARI, the festival is a joyful reunion of old and new friends.

Airdance in Chiang Mai

Airdance joined the first Chiang Mai Fringe Festival, last 21 to 27 October, hosted by the Gate Theater and the Exit Theater, presenting works by Nicole Primero, Christopher Chan and Joshua Bajado. Despite the birthing pains of the first Chiang Mai Fringe Festival, Airdance's shows received warm and heartfelt receptions especially from the Filipino community. The tour was a successful experience for the company, given its long wait since its last international venture. Airdance is quietly rebuilding and reestablishing itself as one of the Philippines' pioneering independent dance companies.



1. 'On Cracked Ground', by Ma. Elena Laniog-Alvarez, performed by UP Dance Company, at TARI '19, ASWARA, Kuala Lumpur, Malaysia, on 15-16 October 2019. Photo: Christian Branzuela

2. 'Breaking Bad', by JMac Acol, performed by Beauty Balaga and dancers of Teatro Ambahanon, on 16 November 2019 at SM Trade Hall, General Santos City, as part of *Last Quarter Intensives*. Photo: Sheila Tomaquin

3. 'Ang Pinakamagandang Treasurer sa Balat ng Lupa (The Most Beautiful Treasurer on the Face of the Earth)' by Joshua Bajado of Airdance, at the Chiang Mai Fringe Festival, 21-27 Oct 2019, in Thailand. Photo: Roxanne Oddie.

Taiwan report

by Su-Ling Chou

Participants of the International Young Choreographers' Project in Kaohsiung, Taiwan, in July 2019. Photo: Zen-hau Liu.



Taiwan remains active with many performances especially by the members of WDAAP-Taiwan; the dance performances in the second half year of 2019 are very plentiful.

First of all, we marked the first anniversary of the National Kaohsiung Center for the Arts(NKCA)/Weiwuying sited in Fung-shan, Kaohsiung, which opened to the public on 13 October 2018, and has since presented 270 programs and 409 performances. The renewed Cloud Gate Dance Theatre of Taiwan and TAO Dance Theater had a collaboration performance in the program. In the same site in November, Taiwan International Contemporary Circus Platform is in the main series of showings.

At the same time, National Taichung Theater (NTT) sited in Taichung City, in the middle of Taiwan, which opened in September 2016, has scheduled a series of programs from September to December with the theme of "2019 NTT Fall for Great Souls". Dance Force by Dance Forum Company and XENOS by Akram Khan Company are dance programs in this series. The collaboration between Cloud Gate and TAO is also included.

Besides these performances in the two theaters, dance programs from schools from universities to high schools present their annual dance concerts around the island in this season. Dance companies also present their achievements for the public to enjoy plentiful and various dance performances everywhere in Taiwan. In addition, "Connection, Communication and Creativity in the Interdisciplinary Transformation and Practice Inquiry of Dance: 2019 International Conference" hosted by Taiwan Dance

Research Society and University of Taipei will be held on 7-8 December in the campus of the University of Taipei.

The 2019 International Young Choreographer Project (IYCP) hosted by WDAAP-Taiwan was held from 30 June to 21 July. This project received more talented young applicants from the WDA regions and local dancers than ever. There were two successful performances on 20 and 21 July at Tsoying Dance Theater with a productive after-show forum opening the conversation between the choreographers and audience after the performance on the 21st. The programs with the diversity of both styles and cultures illuminated how local dancers and international choreographers worked together and mutually affected one another during the three-week rehearsals. Four out of the eight choreographers were Taiwanese (Zong-Lin Li, Pei-shan Hsieh, Yung-chen Yeh and Chun-yu Lin) while the other three were from countries in the Asia-Pacific area: Visaka Saeui of Thailand; Emma Fishwick of Australia; and Lau Beh Chin of Malaysia. J'Sun Howard was selected from America representing WDA-America, while this year we missed out on a representative from WDA-Europe. There were 38 local dancers plus four dancers from Thailand in the programs which presented various styles displaying with rich culture backgrounds.

The 2019 WDAAP Ocean Dance Festival was held on 22-25 November in Bangladesh. Two Taiwanese dance groups presented their work. Shiu-chin Yu took her 7 dancers from Somatic Theater Company and Shu-Te University to perform her own choreographies, "Not Alone" and "Blossom". The other group, Lei Dance

Theater, performed "Love of Muller's Barbet" which was choreographed by Lin-lin Yang and danced by two dancers. Besides these performances, Yu-chin Wang, the director of Lei Dance Theater, presented her mother's contribution to dance education in Taiwan in a paper titled, "Gone with the Wind: A Life Journey of a Dance Educator — Yu-Ying Wang". Yi-ling Liu and Yu-ting Huang,

graduate students at TNUA, presented "A dance promoter from abroad in Taiwan — Father Giancarlo Michelini as an Example" and "Approaching Odissi dance through the somatic method."

WDA-AP Taiwan continues its expansion and is expected that the dance in Taiwan will continue growing into a new era through all of these dance events.



Lei Dance Theatre performing 'Love of Muller's Barbet', choreographed by Lin-lin Yang, at Ocean Dance Festival, Cox's Bazar, Bangladesh, on 23 November 2019. Photo: Ridwan Adid Rupon

WDA-AP Taiwan Members Activities, July - December 2019

Tso's Dance Association

- 2019 Dance Concerts of Tsoying Senior High School, 02-08 December, at Tsoying Dance Theater, 11 December at Chiayi Performing Arts Center, 14 December at Taichung City Tun District Art Center, 20-21 December at Kaohsiung City Da Dong Art Center

Chang Dance Theater

- *bout*, 26-27 October at Umay Theater, Taipei

SunShier Dance Theatre

- *Rolling Eyes*, 2 November at Taoyuan Public Performance Hall, 8 November at Chiayi Performing Arts Center, 15-17 November at Wellspring Theater Taipei

T.T.C. Dance

- 2019TTCDance - Taipei x Penang, 6-8 September at Experimental Theater of National Theater, Taipei
- *Persistence of Memory*, 5-6 October at NTUA Performing Arts Center, Taipei

Hung Dance

- *Boundless*, 31 August at Performance Hall of New Taipei City Arts Center

- *Stray Birds Dance Platform*, 14-15 December at Experimental Theatre of Taiwan Traditional Theater Center, Taipei

B. Dance

- *Innermost*, 13-14 December at Taipei City Stage

Horse

- *Thank You So Much for Your Time*, 28-29 December at NTUA Performing Arts Center Taipei City
- *Free Steps-Nini*, 20-21 July at Chiayi Performing Arts Center, 12-13 October at Tainan Municipal Cultural Center, 16-23 November at National Palace Museum, Taipei City

Scarecrow Contemporary Dance Company

- *Dancing in the Park*, 18-20 October at Tainan Park, Tainan City
- *Milky*, 23-24 November at Ten Drum Rentou Creative Park, Tainan City

Kaohsiung City Ballet

- *Dance to Kid's Dreams*, 9 November at Jhihshan Hall of Bureau of Cultural Affairs Kaohsiung City

'Common Ground' by Emma Fishwick (AUS). Photo: Zen-hau Liu



International Young Choreographers' Project

July 2019, 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, and the Americas came 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.

Emma Fishwick, Australia

I found the experience of working in a foreign country, on dancers with different training and cultural background, to be immensely informative, exciting and important for my creative growth.

The support from the Tso's Dance Association was fantastic once I arrived in Kaohsiung and the accommodation was perfect as it gave each choreographer their own space but also allowed for us to easily socialize.

I truly am grateful for the experience, your hospitality and for making my first visit to Taiwan so enjoyable! I will be back!

'Chew On', by Lau Beh Chin (MSIA). Photo: Zen-hau Liu



Lau Beh Chin, Malaysia

Three weeks, three hours a day! Whether it is re-editing or a new creation, each director can be completely open to his or her own creation. From the confusion, the dancers slowly search for ways that are not interpreted by their own bodies, aware of the existence of their bodies and spaces, of their own breathing, and of their relationships with people and the environment. At the same time, the dance association's help and support in terms of clothing, technology, and administration allowed us to focus on creation in a new way!

This is a very good learning platform. From watching the other choreographers' choreography style and creative techniques, I can re-examine myself, what parts need to be strengthened, and also observe my own style and characteristics. I hoped that there could be more room for communication and dialogue between the choreographers!

Finally, thanks for the accommodation arrangement, which let us have the opportunity to live in a house in village and experience a deeper level of local culture!

Zong-lin Li, Taiwan

What is the core goal of this project? I think it is to let young dancers experience the ecology of life in the dance industry, and break away from the framework has been constructed in school over many years.

For these dancers, their partners is not a familiar classmate, but a stranger. The choreographer will not help you to move,



'Schrödinger's Cat' by Zong-Lin Li (TWN). Photo: Zen-hau Liu

or teach you how to take the initiative and work on yourself to find the answer. The choreographer may be working with other dancers; how do you keep your body in an optimally prepared state? If the choreographer's work style is very strange, how do you accept it with an open heart?

This is where I think Taiwanese dance education is most lacking, but this project makes up for this defect. Because I am still a performer myself, it makes me particularly sensitive to such problems. So while I was working with the dancers, I was thinking about how to bring something useful to everyone involved. I tried to let the dancers interpret the combination the way they wanted, to use this opportunity to find their own sensibility and know themselves.

Dancers are not pigments, not inanimate



'Paradise' by Chun-yu Lin (TWN). Photo: Zen-hau Liu

'Whisper' by Visaka Saeui (THAI). Photo: Zen-hau Liu



media, but living people. I feel that dance is not an aesthetic standard of action; it's how you use it, perform it, allow it to infect your actions from inside out. Enjoy yourself every second on stage, find the most natural and sensible side of the dancer. Excavate it.

Chun-yu Lin, Taiwan

On the first day of the rehearsal, we sat around and talked, about our lives, obsessions and fears. I wanted to know more about the dancers. I brought in a concept, starting with the action of running in place, combining it into a dance. The whole rehearsal process was full of sweat

and laughter. I hoped the dancers could open up all the senses of the body, not only to complete the movements, but also to make these movements tangible within their lives.

For the last section, I told them, "Let's run the marathon of life." Eight girls lined up. In the beginning, it was difficult to finish; they needed to calculate the number and size of the steps. They had to take care of each other to merge with the other group. We practiced many times and failed many times... but they actively discovered these problems and learned how to solve them together.

'Horizon 00:01' by Yung-chen Yeh (TWN). Photo: Zen-hau Liu



'Impermanent Ceremony #2: Stepping on Snails' by J'son Howard (USA). Photo: Zen-hau Liu

Visaka Saeui, Thailand

Taiwanese dancers are amazing. They have discipline, punctuality, are fast learning and their highly-trained bodies are flexible and strong.

In the work I made, I told a story about sounds in the brain. I wanted to experiment with dancers of another culture, using the four principles of Thai traditional dance: lightness, smoothness, strength and flow, and always moving with gravity. I trained the dancers with Thai classical dance exercises, which was challenging, but we learned from each other, and it was very good.

dancers are quite young, opening up the horizons and thoughts.

The education, belief and rigorous regulations that Tsoying High School provided to the students surprised me. There was no need to remind the dancers of discipline. However, in this tight rehearsal schedule, choreographers need to take care of all aspects of the dancers, including the state of mind and body to avoid danger and injury from excessive fatigue. I think during this project everyone went through a journey together.

'The Sleeper' by Pei-shan Hsieh (TWN). Photo: Zen-hau Liu

Yung-chen Yeh, Taiwan

This is my first creative project after graduating from university. In the work I made, the action is based on the principle of necessity: nothing unnecessary, fancy or decorative; using minimalism as a tool for inspection. The most difficult thing was to let new dancers enter this world. I hoped to bring them to a completely different bodily concept, especially since the



2020 WDA Events

Call for Paper Submissions 2020 Journal of Emerging Dance Scholarship

An international publication of the World Dance Alliance. (www.jedsonline.net)

SUBMISSION DEADLINE: 5 February 2020

PUBLICATION DATE: October 2020

The World Dance Alliance (WDA) announces a call for original scholarly articles and performance reviews for Volume 8 of the Journal of Emerging Dance Scholarship (JEDS), from emerging scholars in the discipline of dance. Authors must be currently pursuing a graduate degree (M.A., M.F.A., Ph.D., or equivalent) or be within five years of having graduated (the degree does not need to be in dance, but the article must be focused on dance as an evolving discipline).

Manuscripts should contribute innovative scholarship into contemporary or historical dance, research methodologies, critical choreographic analysis, ethnographic studies, pedagogical practices, or other topics opening insights into the field of dance studies. Research should be original and supported by outside resources. Research engaging participants must show compliance with Institutional Human Participants Review procedures.

Articles

All submissions are double blind peer reviewed. A maximum of eight articles will be selected for the publication. Articles are selected based on originality of research and the contributions each makes to the future of dance praxis (theory and practice).

Performance Reviews

All submissions are double blind peer reviewed. A maximum of six reviews shall be selected for each of the volumes. Performance reviews are included to encourage emerging scholars from diverse backgrounds of dance practice and research to contribute original reviews of dance/ dance-theatre/ site specific performance/ community performance and other different genres. Performance reviews shall be selected on the basis of the photograph (at least 1 and at the most 3) and the quality of the critical performance analysis presented by the author.

JEDS is published online (<https://www.jedsonline.net>) as an open access resource and linked through the World Dance Alliance Websites (<http://www.wda-americas.net>, <http://www.wda-ap.org/> and <http://www.worlddancealliance.net/>). Articles and performance reviews are selected to ensure a diverse representation of global dance scholarship is included in each publication.

Each submitting author must show proof of membership in World Dance Alliance before the article can be reviewed and edited. Please go to <http://www.wda-americas.net/> and click on "Members" in the top menu for information.

If you have questions, or would like to make a submission please email the guest editors (TBA): JEDSsubmissions2020@gmail.com

Guide for Contributors to Journal of Emerging Dance Scholarship (JEDS)

All manuscripts are checked with software programs to detect plagiarism.

Submissions must comply with the following procedures:

Clearly state JEDS SUBMISSION – ARTICLE or PERFORMANCE REVIEW in the subject line of your email.

File 1: SURNAME: TITLE OF MANUSCRIPT

- Title page with your name and manuscript title
- Status and name of institutional affiliation (current graduate student institutional status or number of years since graduation with current institutional employment or name of institution granting degree)
- Current contact information (email address, home address, phone).
- Create a separate page for Abstract (100 – 150 words) and biographical information (not more than 100 words). Include current evidence of expertise in the topic of the article and graduate school affiliation.
- Include 4-5 keywords
- For performance reviews include:
 - Name of the performance reviewed
 - Name of Organisation / Individuals (Choreographer/performers)
 - Date and location of performance

File 2: TITLE OF MANUSCRIPT

- Make a separate file for your article or performance review. Do not put your name on it. Please embed all photos with title and credit in the body of the text.
- Include the 100-150 word abstract
- Include 4-5 key words
- For performance reviews include:
 - Name of the performance reviewed
 - Name of Organisation / Individual (Choreographer/performers)
 - Date and location of performance
- Include your manuscript
- Ensure you include page numbers

File 3: SURNAME: AFFIRMATION STATEMENT FORM

- Complete the Affirmation Statement Form assuring that the submission has not been published, submitted, or accepted

for publication elsewhere along with a statement that you are a WDA member, and of what region. Submit a scanned copy.

File 4: SURNAME: PROOF OF WDA MEMBERSHIP

- Submit a scanned receipt of the WDA membership payment with your submission.

Articles

Manuscripts should be typewritten in 12-point Arial Font, double-spaced with one-inch margins, and only left margin justification. Manuscripts should have a minimum of 5,000 words and a maximum of 7,000 words (not including references). Please use APA (6th) referencing style. All manuscripts must be submitted in English at this time.

For APA guidelines, see: <http://owl.english.purdue.edu/owl/resource/560/01/> or <http://owl.english.purdue.edu/owl/resource/717/02/> for specifics

Performance Reviews

The written review should be typewritten in 12-point Arial Font, double-spaced with one-inch margins, and only left margin justification. Review manuscripts should have a minimum of 1200 word and maximum of 2000 words. The review should contain between 1-3 relevant, high definition photographs, titled and credited clearly. Please use APA (6th) referencing style if necessary. All manuscripts must be submitted in English at this time.

Visual materials

All visual materials for articles and performance reviews must be submitted in digital form: 1200 dpi for line art and 300 dpi for photographs; TIFF or JPEG are the preferred formats. All visuals must be embedded within the text. Authors must obtain permission to publish illustrative materials if by individuals other than themselves and include this information under each visual.

The World Dance Alliance copyrights each issue of the journal as a collective work; individual authors retain rights to their individual works. Authors have the right to republish their work, but must give credit to the JEDS original publication.

2020 WDA Events

2020 WDAAP/TDRS Conference and AGM

8-9 August 2020, Kaohsiung, Taiwan

“Navigating Location, Negotiating Identity”

At this conference, we explore dance and its relations to identity with its many ramifications, focusing on the currents and flows involved in navigating location in and outside of relation to the nation and to the global. We investigate how “dance” provocatively (re)interrogates and (re)conceptualizes fundamental questions about region, nation, and location, as well as their representations. This includes the rich dynamics between intraregional and international studies of dance practices and theorization. The dialectic potential between “inner” and “outer” as well as “intra” and “inter” points to the need in dance studies to reexamine the issues of identity and geopolitics across lands and waters as well as across the global and regional; it celebrates and interrogates the connecting, mediating and negotiating power of dance, as well as the shifting relationships and pedagogies in the development of diverse dance histories.

Presentations may address, but are not limited to, the following topics:

- Identities and identifications through dance and movement analysis.
- Dance histories related to identity formations through gender, race, ethnicity, socio-economic class, sexuality, (dis)ability, (non)religiosity, nation, and region.
- Role of dance in formation of imagined / symbolic / contested / socially defined communities.

Proposed presentations may take the form of scholarly papers, Pecha Kucha presentations for emerging scholars, panels, lecture-demonstrations; master class, and showcase performance.

Please note: Papers that are pre-grouped into panels are encouraged and have higher likelihood of acceptance. Individual papers will be grouped into panels by the program committee.

Proposals are invited clearly indicating the category of presentation under “Scholarly Paper” or “Showcase” or “Master Class” in the title of email subject in sending as well as on the title of the attachments.

The application will be from 10 January, 2020 and the last date to submit your proposals is on or before 10 March 2020 to the following email address. Please use the correct application form in the category for which you choose to apply:

1. For Scholarly Paper including Pecha Kucha, Panel and Lecture Demonstration: (download application form for Scholarly Paper) please send to: wdaap.taiwan2020@gmail.com
2. For Master Class: (download application form for Master Class), please send to: WDA2020masterclass@gmail.com
3. For Showcase, please fill out our online application form.

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

www.wda-ap.org

www.facebook.com/WorldDanceAlliance/

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