

# Asia-Pacific CHANNELS





Groups from the local dance scene performing at the 17th Hong Kong Dance Awards. Photo: Mark Lam

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Asia-Pacific

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Site-specific performances  
for International Dance  
Day celebrations in South  
Korea, at the Museum  
Festival, 2 May 2015.

## Executive reports

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







## President's report

by Yunyu Wang

It is my pleasure to share with you several projects currently in progress, and to urge you to read Channels and communicate with the board members so we can make this first half-year fruitful and bring the beauty of dance to the Asia Pacific.

The International Young Choreographer Project, sponsored by WDAAP-Taiwan with the support from Chinlin Foundation for Arts and Culture and under supervision from Suling Chou, has completed its 12th year. This year, young artists from Cambodia, Korea, Australia, and the Philippines were selected to work together in July. All of the applications received were strong and competitive, making it difficult to decide. Chinlin Foundation has also sponsored the South East Asia Artists Exchange Project, now in its fifth year. In the past four years, ten artists from Taiwan were sent to learn about the culture of other countries and to share their own experiences of their homeland. The countries who hosted these artists included those with WDAAP country chapters such as Thailand, Fiji, Singapore, Cambodia, Nepal, Bangladesh and India. Beginning this year, the donor is looking to hold exchanges with those countries and is willing to provide additional support to bring artists from outside Taiwan to visit Taiwan. You are all encouraged to communicate with me regarding the exchange program.

I was invited to join the International Dance Day (IDD) Festival in Seoul, Korea, at the end of April. Prof. Hong Jo Jun of Korea arranged for me to meet and share some thoughts with the members of WDAAP-Korea. I am grateful for Anna Chan's visit prior to mine and also to Julie Dyson and Cheryl Stock for collecting information for this talk. Hong Jo stepped forward in ITI (International Theater Institute) meetings in the fall of 2014, and is now one of

the dance committee members in ITI – IDC (International Dance Committee). I believe she will be a strong voice for dance in ITI – IDC with her position as the country head of WDAAP-Korea.

We are waiting to see if Bangladesh will be able to hold the AGM in 2016. In the meantime, I am approaching Hong Jo to see about the possibility of Korea holding a WDAAP event next year, either with their annual IDD Festival in April or at a different time in 2016. Please communicate with me if any of you would like to propose an event for the year 2016. Together with the Vice President of WDAAP, Urmimala Sarkar, I am proposing a student scholarship, starting from our Singapore event this year. An amount of US\$300-\$500 will be given by the Chinlin Foundation during the first year (2015) or for two years. We would offer the scholarship to one selected student scholar or student choreographer, to support their travel to the conference site. And with approval from the WDAAP board in October this year in Singapore, the organization of this program could be taken over by the WDAAP office after 2016, as an opportunity that will be reviewed every three years. A detailed proposal with guidelines will be posted on our website, [www.wda-ap.org](http://www.wda-ap.org), once the board members have approved it.

Many of our network chairs, board members and general members have worked very hard to embrace dance in the Asian Pacific region. Please keep the dialogue moving, communicate with all of us, and continue to read Channels, which has news from many different countries. WDAAP is bringing all of us together to successfully bridge multiple dance projects.

I miss you all since we departed from Angers last July and I hope to see you in Singapore.

**1. WDAAP President Yunyu Wang and Hong Jo Jun in Hong Jo's Korea office.**

**2. WDAAP President Yunyu Wang and Hong Jo Jun with the banner for International Dance Day.**



1



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## Vice President's report

by Urmimala Sarkar Munsri

### A dialogue in/on motion

Dear members and friends of WDAAP, this report is compiled after a dialogue initiated by me by between the dedicated group of WDAAP members and functionaries. I am quoting some of the important issues that were discussed by these people in conversation. I acknowledge the inputs by Prof. Yunyu Wang (President), Prof. Mohd. Anis Md Nor (Past President), Prof. Basillio Esteban Villaruz (Past President), Prof. Cheryl Stock (Secretary General, WDA), Dr. Joseph Gonzales (Vice President, Southeast Asia), Dr. Stephanie Burridge (Network Co-chair, Research and Documentation), Anna Chan (member), and Bilqis Hijjas (Editor of *Channels*, and Network Co-chair, Support & Documentation).

We are all set to be in Singapore soon for our AGM this year. It is lovely to come back to Singapore for yet another wonderfully organised event. Many of us have been discussing the need for increasing connectivity and dialogue within the WDAAP between the President, Vice President, regional Vice Presidents, Secretary, our past presidents as advisors, and the core organising committee, for us to keep being connected and updated regarding all our activities. There were certain concerns it seemed essential to address, and bring out on the discussion table.

Some of the key questions and concerns that emerged out of the excellently interactive and fruitful conversation are:

- Some of the very active past members have worked selflessly over the last two decades or more. What are the ways in which WDAAP could keep those worthy connections alive? (It could be by constructing a category of patrons or advisors, or by giving a life-time achievement award.)
- We have been concentrating on big and visible issues a lot, and doing a great job of it. But it is essential that we keep our local presences going and meaningful for our own commitment to the dance community. Otherwise, we shall lose much of the focus so beautifully developed so far.
- Attracting dance scholars to our events is as important as having eminent scholars as members of WDAAP. The scholars are the people who have funding to travel to distant and expensive places, and they make it possible for the student community to participate. As is felt by many, WDAAP seems strongest within the regional network of tertiary institutions involved in dance. However, there are now research organisations worldwide which specialize in conferences and symposia specifically focussed on performance (Theatre, Performance, Music and Dance Research) which have been attracting huge participation and have ties with publishers like Cambridge or Sage for their publications. This area needs attention for future growth as well as for keeping the specificity of Asia Pacific alive and going.
- Are the regional chapters within Asia and the Pacific really alive? Do the regions work within themselves? Is there a conversation going? One of the major concerns has been about the results of country-based projects and national chapters that have been initiated in the past—small projects that have made our presence in Bangladesh, Cambodia, Indonesia, India, Nepal, Taiwan, and Thailand so significant. India (especially the state of West Bengal), Bangladesh and Cambodia are among some of the countries which actually acknowledge their interactions with WDAAP as a major point of shift, whereby a lot of ideas seeped into their world of dance to change their scenario in significant ways.
- Another concern has been the unequal economic status of the member countries. One must acknowledge that some national chapters have taken off, while others have not. One principal concern expressed has been about the amount of money the individuals or institutions have to pay to belong to the organization. This issue has been brought up by several of our esteemed members. Presently, many artists get opportunities to travel abroad (one of the main benchmarks for their success), and often supported free-of-charge by their own government ministries. So their question is why would they want to pay to attend WDAAP events? The concern that has surfaced time and again is about the need to realize “that artists, communities and companies are very well connected through the internet and through global agencies like British Council, Goethe-Institut or the Japan Foundation.” Do other countries (especially countries like Myanmar, Laos, and Brunei) need a WDA? Right now, they are a part of the Asia Dance Committee and are happy to be a part of that because the chances of funding are better.
- The important concern, then, is to keep membership interest alive within the national chapters, where the visible benefits of belonging to WDAAP are not enough and therefore the national chapters are finding it very hard to generate membership. Hence it

was brought to our notice that some people are having to manage national chapters single-handed, sometimes paying for the country membership in WDA with difficulty.

- The region of the Pacific has almost no presence currently within WDA Asia Pacific. There may be a necessity of reviewing the state of connections of WDAAP in Fiji, Papua New Guinea, Tonga and Hawaii—which have had lively and strong presences in WDAAP before. This needs attention and strategic planning, especially involving members from countries which are close neighbours.
- Some of our experienced members have said that the usual activities of WDAAP are now also duplicated in many configurations around the region through choreolabs, young artist showcases and much more. So what makes WDA important? We need to look closely at gaps we can fill.
- Some friends disagree with my initial observation that we have stopped doing small regional projects. Some others suggest that new models are needed to include the idea of WDA ‘ambassadors’ – many in many countries, for instance, who can report on activities and link us together through online portals, find fundraising strategies, etc.

All of us feel that it is time to take stock of where we are and where we are going. Otherwise we risk being boxed in and superseded. Some are sad and regret not being informed about and included in recent activities any more. There are no easy solutions, as we can all see... but it may be worth strategizing about creating tiered membership fees like those of the International Federation for Theatre Research (for differential membership rates for category ‘1’ or ‘2’ countries, students, etc.), as suggested by some members from less affluent countries. Maybe we need to take finances and funding much more seriously. No longer does voluntary work seem viable for the dance community. One beautiful thought in this dark cloudy horizon is Prof. Yunyu Wang’s promise of, “a student grant to support travel to join the WDAAP AGM, starting from our Singapore event this year. US\$300 to \$500 will be given by Chinlin Foundation during the first year, 2015, and with approval from the WDAAP board. Hopefully, it could be taken over by the WDAAP office after 2016, to be reviewed every three years. This was originally initiated by our VP, Urmimala.”



*I in Mine*, choreographed by Davy Yon, performed by Davy Yon and Chantha Yon, and presented as work-in-progress at the Contemporary Dance Platform of Amrita Performing Arts in May 2015. (See Cambodia report). Photo: Anders Jiras





## Secretary General's report

by Cheryl Stock

It is sad but fitting that much of this edition of *Channels* comprises a tribute to Maggi Phillips, containing many moving and wonderful messages honouring her memory. These messages speak for themselves about her extraordinary qualities and her far-reaching positive influence in so many ways and in many countries across the world.

Maggi's passing, tragically far too soon, gives pause for thought about World Dance Alliance and what it stands for. Maggi was the embodiment of WDA's mission and more importantly how it carries out that mission. It may be a cliché but in a service organisation the motto invariably is: 'Ask not what the organisation can do for you, but what you can do for the organisation.' Maggi epitomises this generosity of giving not just to the organisation, which is a somewhat abstract notion, but more importantly to the people that belong to it and participate in its activities. Many people may not know the depth and extent of Maggi's commitment to WDA over the last 20 plus years as she worked quietly, efficiently and unassumingly (all with good humour and an easy laugh at the ready) on many sub-committees, publications and through mentoring young artists and scholars. I personally have never heard Maggi say she was too busy or could not attend to a request with regards to contributing to WDA despite her heavy workload and responsibility as Coordinator of Research and Creative Practice at the Western Australian Academy of Performing Arts. Maggi did not seek to serve on the executive, merely to serve; and with her skills, knowledge and sensitivity she was incredibly effective and a true leader. We owe her a great deal and we will miss her so much at future events. A heartfelt thank you, Maggi.

It is almost a year since the exhilarating WDA Global Summit in Angers and 2015 is no less exciting. I know many of you are attending at least one if not two of our events this year. We wish WDA-Americas a fabulous regional meeting in Honolulu from 26 to 31 July with its apt theme Places and Spaces exploring dance and site <[www.wda-americas.net/conference-festivals/2015-conference](http://www.wda-americas.net/conference-festivals/2015-conference)>. We also wish WDA-Singapore great success with the WDA Asia Pacific regional meetings and events entitled Asia-Pacific Dance Bridge 2015: Connectivity through Dance, 16–19 October, in what is a significant anniversary for Singapore as a nation <[wdas2015.com](http://wdas2015.com)>.

Whilst we are rightly proud of our regional centres which are the engine rooms of WDA, we are becoming increasingly connected as a global organisation with many cross-regional

and intraregional projects taking place both face to face and online. Our WDA Facebook page is very active on a daily basis with links on events being posted by our members as well as interested dance practitioners and organisations. WDAAP has just launched a very user-friendly new website thanks to Bilqis and a sub-committee chaired by Julie Dyson with Jeff Hsieh and Yunyu Wang, while WDA-Americas has an impressive interactive website worth checking out. And of course our international partner daCi is holding its 13th global congress Twist & Twin: dancing identities in Copenhagen, July 5–10 <[www.daci2015.dk/](http://www.daci2015.dk/)> at which the joint new Routledge/WDA publication will be launched.

What has struck me over the last few years is how new connections are growing and old ones being maintained or reconfigured. I recently spent a month at Taipei University of the Arts and in the same corridor in our on-campus accommodation, also teaching there, were Ann Kipling Brown, the daCi convenor with WDAAP President Yunyu Wang for the 2012 WDA Global Summit in Taipei and who is now serving on the WDA-Americas Board; and Lucas Viallefond from CNDC whom we met and saw dance at the Global Summit in Angers and who plans to come to the WDA event in Singapore. We also have some wonderful new artists and scholars contributing to our networks and helping with masterclasses and proceedings (WDAGS Proceedings to be published at the end of this year) for both regional events. I am also pleased to report that in London on 15 July there will be the second meeting of the WDA Europe Working Group formed in Angers.

I hope to see you at one of our events in 2015 and if that is not possible please keep in contact with our activities and contribute via the WDA Facebook page as well as through *Channels* and check out news on our websites.

And above all keep dancing!



## South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam



## South East Asia report

by Vice President Joseph Gonzales

2014 ended with a flurry of activity in Malaysia with two large festivals being held in Kuala Lumpur—Tari '14, that was hosted by ASWARA, and subsequently the inaugural Malaysia International Performing Arts Festival (MIPAF) 2014, organized by the Department for Culture and Arts, Ministry of Tourism and Culture. Dance from the member countries of the region was very well represented at both these festivals with added participation from companies and institutions from Japan, USA, Taiwan, Hong Kong, Germany, Australia, Sri Lanka, South Korea and India. There were several occasions during both these events where the heads of delegations, dance artists as well as participants of the workshops etc., were able to interact and further cement friendships and links in a less formal way.

Getting batteries restarted, and funding in place, the first half of the year has naturally been fairly quiet. Most nations of Southeast Asia are working within their own borders for their respective needs. In April 2015, Singapore was able to gather artists/educators through their annual Singapore Youth Festival program, where many international colleagues were invited to adjudicate in the various co-curricular presentations. This was and is a great way to connect, courtesy of the Ministry of Education Singapore. Once again, the passion with which the youth of Singapore engage in dance, music and other artistic endeavours is truly heart-warming. In Malaysia, International Dance Day was celebrated with a regional touch, and a Balinese Dance workshop was conducted by Koming Hood, with many other genres on offer. This day was also celebrated in a big way in Penang, with their Penang Dance Day.

It is great to report that WDA Indonesia is kicking-starting their chapter based at ISI Jogjakarta, spearheaded by Bambang Pujaswara and Anastasia Melati. This has been made possible with support and encouragement from Sal Murgianto, Heni Winahyanungsih and Hendro Martono, faculty of dance at the institution. We wish them well

and look forward to hearing more news about their plans.

The major official regional WDA Southeast Asian project is the 2nd SEA Choreolab that will take place in Rimbun Dahan, Kuala Lumpur from 30 May-6 June 2015, organized and supported by MyDance Alliance. The laboratory has received further assistance from the Goethe-Institut Kuala Lumpur who is funding choreographer Arco Renz as facilitator of the workshops. The process of selection was intense, with a panel comprising several Malaysian artists/producers. This is an indicator of the desperate need among younger artists to have a platform for their work, to empower collaborative dance-learning and making, and creating valuable networks or connections. One or two dance artists were selected from each of the member nations and I am certain that they will find their time in Kuala Lumpur extremely beneficial. MyDance President and dance programmer for Rimbun Dahan Bilqis Hijias is hard at work with this project.

The next big thing, for which I am certain WDA Singapore is burning the candle at both ends, is the general meeting and conference in Singapore with the theme "Connectivity through Dance" from 16 to 18 October 2015. This promises to be a great event with many components that will address the issue of giving agency to the artists, aside from only privileging scholars. Besides regular features, there will be performative presentations and pecha kucha, as well as a small companies and independent artists showcase. During this time, too, there will be the da:ns Festival at the Espanade in Singapore from 9 to 18 October 2015. The gathering in Singapore will give everyone a great opportunity to brainstorm and perhaps put forward proposals of how to move the organization forward.

The Ministry of Culture in Malaysia is still on the lookout for more names, numbers, addresses and email addresses for national experts in dance. I am certain that there are many experts in traditional material in every country, so kindly forward their information to me at [senitari@gmail.com](mailto:senitari@gmail.com). Thank you!





East Asia

Hong Kong

Japan

Korea

Taiwan



## East Asia report

by Vice President Anna CY Chan

I joined the West Kowloon Cultural District Authority <[www.westkowloon.hk/en](http://www.westkowloon.hk/en)> as Head of Artistic Development (Dance) a year ago and since then I've been travelling to many dance festivals, performing arts meetings and conferences, meeting artists, presenters, producers, policy makers and venue directors, and have had the opportunity to engage in very exciting discussion and dialogues. One of the key outcomes of these meetings and discussions is how collectively we can contribute to the development of artistic works and to the growth of the next generation of artists and cultural workers. In other words, what do the artists need NOW? And what should we do DIFFERENTLY?

In the next five years, particularly in the East Asia region (Taiwan, Mainland China, Hong Kong, Japan and Korea), very soon we will see the opening of a number of large scale art centers and cultural districts that can and will potentially augment the artistic enterprise, the relationships of audiences new and old to the arts, the sustainability of these new cultural and arts infrastructure, and the

pace to look at relevant content creation and audience development. While we have often acknowledged and accepted that many of these cultural projects began with a strong political agenda, we also need to embrace this welcome opportunity to REIMAGINE the institutional processes, the training of future artists, the models of facilitating art making, producing, presenting, and audience development and engagement.

Perhaps, it is with this timely opportunity that we would like to throw this challenge into the ring and let our wild imagination push us beyond our comfort zones and our usual way of thinking, to envision a tomorrow that will excite us into feverish action, to acknowledge that the challenges we often cite have already been part of the burgeoning arts and cultural landscape of this region.

East Asia is going through an exciting moment, and I urge our East Asia chapters to engage in meaningful dialogues and explore creative ways of new collaboration, so that Dance will be positioned strongly in this new landscape.

## Network reports

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

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

## About the networks

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

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

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

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



# Creation & Presentation Network report

by Nanette Hassall & Jin-Wen Yu,  
committee co-chairs for 2014 Global Summit

In 2014, the Creation & Presentation network continued the tradition in WDA of opportunities to develop choreography and choreographers through an international Choreolab at the WDA Global Summit in Angers, France.

The International Choreolab included two internationally-known master choreographers: Robert Swinston (CNDC Artistic Director) and Germaine Acogny (Artistic Director of L'École des Sables, International Centre for Traditional and Contemporary African Dances in Sénégal). They were mentors for four mid-career or emerging choreographers: Andrea Beckham (USA), Chai Vivan (Malaysia), Yun Ying Foo (Singapore/Australia), and Linnea Lindh (Sweden), and 38 dancers from 11 countries.

The 38 dancers included 13 from the Asia-Pacific region, 18 from Europe and seven from the Americas. Separate selection criteria were designed for choreographers and dancers. Choreographic criteria included: relationship of form and content; structural considerations; evidence of imagination; clarity and relevance of biographic and artistic statements. It was particularly interesting to note the large number of applications from the Asia-Pacific region in both the choreography and dancer categories, and how strong the applicants were from the region.

The individual choreographers worked with their group of dancers intensively over five days, from 7–11 July 2014. The schedule included a 90-minute technique class each day followed by five to seven hours of rehearsals. In the daily classes, Robert Swinston taught modern dance technique in the Merce Cunningham style while Germaine Acogny taught West African dance. In the evening of the last day, there was a choreolab work-in-progress performance before an audience of around 700. The venue for this occasion was the main theatre in the Choreographic Centre in Angers, an amazing opportunity for the choreographers.

The work-in-progress presentation included four works, each created by one of the choreographers. Andrea Beckham's work

titled *Faith in Unknowing*, was inspired by the epic poem Gilgamesh. Yun Yin Foo's work titled *I am who I am together with who you are* was a collection of ideas explored through the choreolab process. These ideas focused on flowing with the group's energy, exploring the individual within a group, and how each individual experiences who they are (and are not) while still being at one with those around them. This work also explored sharing feelings with each other and experiencing sensations together.

Linnea Lindh's piece titled *How to be a Revolutionary* explored what it is to join forces together, and experience turmoil as a state of disturbance, confusion or uncertainty; discovering the tipping point when pushing people closer together. Chai Vivan's work titled *Lust* (using the songs *Meboli* by Balkan Beat Box and Vlada Tomova, and *We all scream for ice cream* by L'Hijaz'Car) revealed the dynamic physicality of movement with the sensual quality of yearning.

Feedback from participant dancers was overall very positive. In a short yet intensive period, all the dancers worked together regardless of different language barriers, ethnic backgrounds and learning environments, making friends and creating networks among themselves. It was striking that, even though they spoke different languages off-stage, their striving for excellence in sharing a common goal to accomplish their choreographic ideas dispelled the language barrier. The participants expressed a desire to have more time to get to know one another, especially since they were split into two groups and working in two different buildings. As educators and co-chairs of the program, it was satisfying and touching to witness all the choreographers and dancers working together towards a common purpose.

Two other choreolabs will be hosted this year by WDA Americas (July) and WDA Singapore (October).

**1] Germaine Acogny**  
working with Choreolab  
choreographers and  
dancers at the WDA  
Global Summit in  
Angers, France, July  
2014. Photo: Clare Dyson  
**2] Jin-Wen Yu, Past**  
President of WDA  
Americas, with Nanette  
Hassall, Creation &  
Presentation Network  
chair of WDAAP.  
Photo: Julie Dyson  
**3] Robert Swinston**  
working with Choreolab  
choreographers and  
dancers at the WDA  
Global Summit in  
Angers, France, July  
2014. Photo: Jin-Wen Yu



# Research & Documentation Network report

by Stephanie BurrIDGE and Urmimala Sarkar, co-chairs,  
and Sarah Knox, secretariat for World Dance Alliance  
Asia-Pacific Symposium, Singapore 2015

For this issue we are delighted to include a report from Sarah Knox who is Secretariat for the forthcoming WDAAP symposium in Singapore. While the entire conference includes performance showcases, master classes and a choreolab (see feature and information in other parts of *Channels*) the symposium includes presentations of scholarly and performative papers and a PechaKucha session for emerging scholars. The assessment has included a rigorous double-blind review process and the number of eminent scholars and artists that has been involved in this has been most appreciated. Letters of notification have gone out and the abstracts and biographies of presenters will be published in the conference proceedings. Sarah's report below outlines her personal experiences of liaising with the authors and the conference team.

– Stephanie BurrIDGE

## Collating, curating and connecting

Seeing almost 70 abstracts from all over the Asia Pacific region and beyond fly into my inbox over the past few months has been riveting. The World Dance Alliance Asia Pacific Dance Bridges Symposium theme is 'Connectivity through Dance'. Overseeing this huge number of abstracts and biographies has been wonderful for observing the interconnected nature of what we do together. Although scattered across the globe, our dance lives interweave through cultural contexts, publications and performances, education and histories, and envisioned futures. The research topics we are engaged in are meaningful and vitally important to the ongoing international development of dance within our ever-globalizing world.

Collating, formatting, checking and double checking (and often triple or quadruple checking) has been a slightly daunting but extremely stimulating process. The line-up of presentations for the Symposium reveals an exciting few days for us to gather together and share ideas about dance. Scholarly paper presentations will feature topics as diverse as diaspora, e-learning, and dance and aging, to recent developments in dance education. There are also PechaKuchas and performative presentations to engage, explain and inspire as people investigate and reimagine ways of creating, considering and performing dance.

Emerging from discussions last year at the WDA Global Summit in Angers, the Dance Bridges Symposium will feature a exciting new 'moment' for early career and emerging scholars; to meet and exchange ideas about the challenges, questions and revelations we face as we

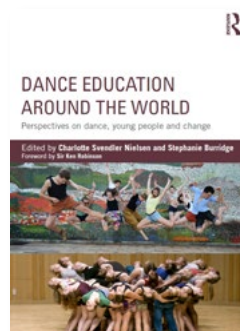
immerse ourselves in new worlds of research, writing, publishing and teaching. I myself am often curious to know where the other people like me reside, and question how we might connect and share our experiences, so that we can develop together, learn from our predecessors and grow our academic contexts. We welcome all emerging scholars to this special lunch and meeting scheduled for the first day of the conference, Friday 16 October.

– Sarah Knox

JEDS (Journal for Emerging Dance Scholarship) No. 3 is already almost finalised under the expert editing skills of Prof. Linda Caldwell and is getting ready to go online. It will carry six vibrant papers by young scholars from the Asia Pacific presented at the Global Summit at Angers in July last year and selected by blind review.

We in the Research and Documentation Network of WDAAP have strived for academic excellence, carefully acknowledging but also strongly addressing issues of bias. The work goes on. Soon the double-blind reviewed scholarly papers from the Angers conference will be published in an edited volume of conference proceedings, and this effort is being spearheaded by Cheryl Stock, our Secretary-General.

– Urmimala Sarkar



**R** Finally I am excited about completing the editing process for the education book project that resulted from the 2012 combined WDA Global Summit and Dance and the Child International conference in Taiwan. It has been a privilege to work with associate professor Charlotte Svendler Nielsen, University of Copenhagen, on the manuscript that includes chapters and

narrative from scholars around the world reporting on their projects, research and contributing illuminating insights to the field. The book is now out and available for order and the official launch will be at the daCi conference, Copenhagen, 6 July 2015. The book can also be ordered online: *Dance Education Around the World: Perspectives on dance, young people and change* Eds. Charlotte Svendler Nielsen & Stephanie BurrIDGE, Foreword by Sir Ken Robinson.

<[www.routledge.com/books/details/9780415743600](http://www.routledge.com/books/details/9780415743600)>

# Support & Development Network report

by Bilqis Hijjas, co-chair

This is a time of continuity for a number of existing projects in Support & Development. As this article goes to print, the Southeast Asian Choreolab is taking place for the second time at Rimbun Dahan, with 15 emerging contemporary dance choreographers from across the region assembling for ten days of training and networking under German choreographer Arco Renz, and supported by Goethe-Institut Kuala Lumpur.

For this Choreolab, I have invited a series of people to speak to the choreographers about particular topics of interest outside the arts, to help spur the choreographers to engage with real-world issues. So far, I have lined up a friend who is a salsa dancer and hardcore yoga enthusiast who also works at a government think tank, to talk about terrorism and regional security. One of the leaders of local contemporary gamelan group Rhythm in Bronze who is an expert on sea-grass ecosystems, will talk about the threat of sea-level rise caused by climate change. And I'm hoping to also engage a young woman who is launching a social enterprise in the regional town of Ipoh to help students consider career choices in the performing arts—she just happens to be a finance writer for one of our major business newspapers! It's inspiring to see how many people have arts deeply embedded in their lives, although they may earn their bread in other ways. This is surely worth supporting and developing!

Another ongoing project is assisting Singapore-based dance physiotherapist Tessa Forbes to connect with more communities of dancers in the region. Last year she taught several workshops in dance injury prevention and management in Kuala Lumpur. Earlier this year she travelled to Cambodia, hosted by Amrita Performing Arts, where she conducted workshops for Amrita's dancers; you can read more about this in the Cambodia country chapter report. Tessa also hopes to roam further afield, starting with the Philippines, and perhaps Vietnam, Bangladesh and India. If you are interested to host Tessa in your own dance community, please get in touch.

Tessa is very interested in assembling data about injuries among dancers in this region, as little research about this topic exists. She is currently designing an online form to help assess the prevalence and type of dance injuries, and also knowledge about injury treatment, among dancer communities. I hope that in the next six months we will be able to share this survey with you, and I hope that you will be able to share it with as many others as possible, to help advance knowledge in this vital area of support.

I'm also happy to announce that WDAAP has a new

website! The old website was designed by Jeff Hsieh, back in the day when websites were laboriously hand-coded in HTML, and though it has served us well, it was time for a change. The website has been moved to the Wordpress platform, which provides a multitude of ready-made design themes and useful widgets (like providing a live feed from our Facebook page on every webpage), and is also easy for laypeople to update. I hope this added accessibility will make the website more responsive, useful and frequently updated. The address has not changed, so you can see the new design at [www.wda-ap.org](http://www.wda-ap.org). If you have any suggestions, you can send them to me at [bhijjas@gmail.com](mailto:bhijjas@gmail.com). Many thanks to Chinlin Foundation for providing continuing support for the website server hosting and domain name, and to Jeff Hsieh for handling the management of the website with the server host.

Finally, I would like to welcome my new co-chair of the Support & Development Network: Joelle Jacinto from WDA-Philippines. For the last year, Joelle has been living here in Kuala Lumpur, working in the Dance Department of the University of Malaya. With her background as a ballerina in Philippine Ballet Theatre, as well as a dancer and teacher at her family's TEAM Dance Studio, project director of WDA-Philippines, and dance writer and editor for the (now online) publication *Runthru*, Joelle is a familiar stalwart of the Filipino contemporary and ballet communities. Aside from her responsibilities teaching ballet and choreography at UM, Joelle is currently assisting with the editing of the *Encyclopedia of Philippine Art*. In her position as co-chair of S&D, she is interested in mapping regional funding resources for dance, to enable WDAAP and other dance organisations to have greater engagement with our dancing neighbours.

I think Joelle will be a great asset to this network. I look forward to developing this network further, and to advancing WDAAP's mission in the region, which I expect will be a hot topic of discussion at the next AGM event in Singapore in October. See you there!

# Education & Training Network report

by Ralph Buck, co-chair

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. *WDA Asia Pacific Channels* in June 2007 articulated the Networks objectives, and in subsequent editions we noted key strategies. This report, June 2015, re-looks at our aims, objectives, strategies, outcomes and challenges. I have outlined these below. At the WDAAP annual meeting to be held in Singapore, 16-18 October 2015, we look forward to your input and contributions.

The WDAAP Education and Training network aims to foster the development of dance education practices, research and community.

## Our objectives include:

- Organizing forums, conferences, and events that enable dance educators to share ideas and develop skills.
- Developing opportunities to profile and publish dance education research and practice.
- Liaising and partnering with like-minded organisations in order to advocate for dance education practice and research.
- Creating opportunities for WDA members to be involved in projects, communicate ideas, and be active in the network.
- Building the profile of dance education as a core aspect of WDA business.

## Our strategies include:

- Encouraging members to attend WDAAP conferences.
- Ensuring governance of network is clear in respect to chairing, reporting, and facilitating Education and Training Network meetings.
- Organizing conferences.
- Publishing books and articles.
- Partnering with other arts organisations and sharing resources.
- Representing WDAAP at a range of global policy and research development forums.
- Representing WDAAP at WDA Global events.

## Our outputs include:

- Bi-annual Education and Training Network reports in WDAAP channels since June 2007.
- Successful leadership in and development of partnerships with Dance and the Child International and Taipei National University of the Arts in organizing the 2012 WDA/daCi Global dance conference.

- Successful planning for and development of a dance education book, just published: Charlotte Svendler Nielsen and Stephanie Burridge eds. (2015) *Dance Education Around the World: Perspectives on dance, young people and change*. Routledge. This idea was proposed at WDA Education and Training Network Global Assembly 2008.
- Partnering with Dance and the Child International in an ongoing international research project investigating dance curricula.
- Clear facilitation of Education and Training Network meetings.
- Leadership in the development of the World Alliance for Arts Education (WAAE), and with other arts discipline organisations.
- Leadership in the development of the International Network for Research in Arts Education (INRAE).
- Leadership in developing UNESCO policy and activity such as the UNESCO International Arts Education Week and the Seoul Agenda: UNESCO Goals for the Development of Arts Education.
- Forming strong organizational relationships between daCi and WDA.

## Our challenges include:

- Fostering more activity at local levels.
- Fostering more engagement in the network.
- Maintaining ongoing global partnerships at the current level.
- Gathering information about activity, practices, and research from WDA country chapters.
- Building networks of effective communication.
- Having a place on the WDA website to profile activity.
- Having persons who can do more tasks.

## How can you help?

- Join our email list so you may receive information. Send your email to Livia-Kate Pearce, lpea038@aucklanduni.ac.nz. Livia-Kate is a co-opted postgrad student, serving as the WDA Education & Training Network Communications Coordinator.
- Form and/or participate in network meetings in your country.
- Share your ideas, issues and needs by contacting your country chapter head or Ralph Buck and Jeff Meiners.



## Report on the World Alliance for Arts Education conference

### 'Transform: From Inception to Innovation in Arts Education'

This is a brief report on the World Alliance for Arts Education (WAAE) of which WDA is a member. WAAE completed a successful Arts Education Summit in Partnership with Griffith University, Brisbane, Australia, from 26 to 28 November 2014. Approximately 75 persons presented papers and several keynotes were presented, the main one being presented by Emeritus Prof. Tom Barone.

The conference was fantastic! The programme was interesting and included performances from Birrmba Dancers, Nudgee Junior College Handbell Ensemble, Aurora Guitar Ensemble, The Hooha band, and Griffith Pasifika Association dance group. Every day had a range of key notes and panel presentations. The usual WAAE strategic planning workshops were carried out during two days of the conference.

The WAAE Strategic Planning included discussion on the following 5 projects:

- Project 1: A project on WAAE governance that focuses on WAAE financial sustainability and management.
- Project 2: A project on Education for Sustainable Development and Arts Education that links with UNESCO Education for Sustainable Development priority projects, and to the UNESCO Education for Sustainable Development Summit in Nagoya, 10-12 November 2014.
- Project 3: A project that investigates international collaborations by completing a database of existing arts educators and arts education organisations. This will include current policy, projects, programmes etc. to be available on WAAE website.
- Project 4: A project that establishes an online WAAE international journal for arts education researchers and practitioners.
- Project 5: A project that explores new pedagogy (teaching, learning, and curriculum) in formal and community contexts, particularly in developing countries within the Pacific, Africa, Asia and South America. This will aim to examine and share diverse approaches to arts education.

The outcomes of the discussions will be on the WAAE website soon. One key outcome, however, was a resolution that we write to Australia's Minister of Education advocating for the Australian Arts Curriculum. This was done. As a peak international arts education organisation the WAAE speaks on behalf of approximately 5 million arts educators. We hope our voice will be heard in Canberra, Australia.

The next WAAE Summit will be held in Suva, Fiji, in partnership with University of the South Pacific, from 11 to 13 November 2015.

I would like to take this opportunity to thank the organisers of the Brisbane Summit, Dr Georgina Barton, Assoc. Prof. Margaret Baguley, Dr Kay Hartwig, Dr Madonna Stinson and Dr Janet Wyvill. They did a great job.

# 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, Cambodia, Fiji, Hong Kong, India, Japan, Korea, Malaysia, Nepal, Philippines, Singapore, Taiwan and Thailand.

## Countries with representatives but no formalised Chapters

East Timor, Indonesia and Papua New Guinea.

*I Carry Your Heart* with Nirmala Seshadri, centre, and Neewin Hershall, right, at the National University Hospital Heart Centre in February 2015 (see Singapore report).



## Aotearoa New Zealand report

by Tania Kopytko

**Footnote New Zealand  
Dance in *Bbeal's*,  
choreographed by  
Eric Languet. Photo:  
Elias Rodriguez**

Kia ora, warmest greetings to you all across WDA Asia Pacific!

It is wonderful to see New Zealand dance companies celebrate milestones this year and also create dance works that delve into New Zealand dance history or ask us to think about the society we live in. This is very pertinent in the current geopolitical environment.

New Zealand dance companies have been successfully collaborating and touring overseas or in New Zealand. Wellington-based dance company Footnote New Zealand Dance <[www.footnote.org.nz/the-company](http://www.footnote.org.nz/the-company)> turned 30 this year and for their latest work embarked on a collaboration with Eric Languet and his company Danses en l'R on Reunion Island, east of Madagascar. Eric, who was born in France but shifted to Reunion at 8 years old, has had a prestigious dance career including with the Royal New Zealand Ballet. The work for Footnote and dancers from Danses en l'R is *Bbeal's*—a dance theatre work that centres on a fictional fun club for the actor

Jennifer Beals, the star in the iconic 1980s film *Flashdance*. And while it has elements of fun and craziness, its underlying themes are serious: concerning power taking, sharing or giving and the individual or group response or responsibility.

Eric was also guest at Footnote's 2015 Choreolab. This is an annual event which over the years has done much to sustain the development of choreography in New Zealand and gather the sector together. Eric worked with 36 young dancers at Choreolab and enjoyed working with NZ dancers and their no-nonsense approach. He sees them as “really physical, and keen to go anywhere you want to take them” and willing to “try ideas out rather than talking about them.”

Auckland-based Black Grace Dance Company <[www.blackgrace.co.nz](http://www.blackgrace.co.nz)> celebrates 20 years this year. Currently their artistic director and choreographer Neil Leremia is creating *Passchendaele* for the Royal New Zealand Ballet as part of their *Salute* season <[www.rnzb.org.nz](http://www.rnzb.org.nz)>. *Salute* commemorates and remembers World War One through four dance works which include two premieres. The WW1 theme has been very prevalent these past two years as New Zealand and Australia remember the sacrifice of the ANZAC troops. Special works have been produced by The New Zealand Dance Company's *Rotunda* <[www.nzdc.org.nz](http://www.nzdc.org.nz)> which has toured the Netherlands and is currently touring New Zealand and Australia, and also new community-based works from Crows Feet Dance Collective with *The Armed Man* and Ake Ake Theatre's *Sisters in Arms*. The inspiration behind these works will feature in an article in the June DANZ magazine and also be published on the DANZ website [www.danz.org.nz](http://www.danz.org.nz).

DANZ welcomes Marianne Schultz to its Auckland-based team in the position of Dance Advisor. Marianne has been involved in dance for many years as a dancer, teacher, choreographer, rehearsal director, reviewer and historian. She has developed an expansive knowledge of dance through her varied dance work with young dance pupils, tertiary-level students, professional dancers/dance companies and the community. She brings to DANZ strong links to both the professional and educational sectors of dance, as well as to music and theatre practitioners, which will assist in building on the great work achieved by Susan Jordan during her time in the DANZ Auckland office.





## Australia report

by Roslyn Dundas

The National Dance Forum held in March 2015 brought together contemporary dance artists, academics, students, choreographers, producers and advocates to discuss the inherent concerns and realities affecting current professional practice in Australia. Coordinated by Ausdance National and the Australia Council for the Arts, the dialogue was defined by three distinct lines of focus:

- Transforming the form: changing structures and their effects
- The subtleties and nuances of innovation
- Discourse: How is dance written about, spoken about and communicated?

The Forum was facilitated by improvisation artist Andrew Morrish, who wrote in the lead-up to Forum:

"I believe that a feeling of being part of the community of dance is an under-utilised resource for surviving as a dance artist. When things go well for us in our career, it is easy to imagine that somehow it is our individual qualities which have resulted in our success(es), or if perhaps, you are more modest, you believe that it is luck! Perhaps this is necessary to develop a career, but I would say that 362 days a year is enough time to take care of this in 2015, and for these three days we should give ourselves permission to think differently."

The Forum took place alongside Dance Massive—a festival of contemporary dance at Melbourne's DanceHouse, ArtsHouse and Malthouse theatres. Dance Massive really was massive, with over 40 curated dance shows, events and activities over 13 days, including a number of bold new Australian works, workshops, networking opportunities and other special events.

Engaging across three days, NDF participants listened to keynote speakers Lemi Ponifasio from MAU in New Zealand and Jerril Rechter, CEO of VicHealth, the state health department in Victoria. Discussions touched on the academic artist, dance in different spaces, and international and regional collaboration. Some of Australia's leading dance practitioners,

who work in dance and physical performance with or alongside artists with disability, discussed process, performance, access, aesthetics and disability politics. Ausdance has been able to make available sound recordings and other documentation from the Forum on our website. Visit [www.ausdance.org.au](http://www.ausdance.org.au) for more information.

As mentioned elsewhere in this edition of *Channels*, Ausdance was saddened by the loss of Dr Maggi Phillips earlier this year. Maggi was an extraordinary contributor to dance in Australia, as a teacher, researcher and dance scholar. In 2010, Maggi received an Australian Dance Award for her Services to Dance Education, and in 2013 took on the role of Editor of *Brolga*, an Australian journal about dance, overseeing editions about education and dialogues. Her dedication to dance practice and scholarship is well known and our heartfelt sympathy goes out to her family, colleagues and students.



**National Dance Forum 2015, 1] Co-producer Cristy Ayres and Facilitator Andrew Morrish. 2] Dance Massive artists panel. 3] Open space sessions.**  
Photos: Will Taylor, Australia Council for the Arts

## Cambodia report

by Rithisal Kang

Founded in late 2013, the Contemporary Dance Platform (CDP) is a new phase for Amrita Performing Arts in nurturing and furthering Cambodian artists' choreographic development. Following on the momentum of years of artistic collaborations with international choreographers and directors, Cambodian choreographers are tapping into their new-found skills as well as their classical training in the creation of new works, as they continue to develop their own Cambodian contemporary dance vocabulary.

The fourth edition of Amrita's program met with tremendous success, both in terms of artistic creation and of audience outreach, as demonstrated at the premiere on 2 May at the Department for Performing Arts. Three Amrita choreographers – Khon Chansithyka (Mo), Yon Davy and Chumvan Sodhachiv (Belle) – were given six weeks under the theme of 'Life' to develop their own creative process into three brand new pieces of Cambodian contemporary dance. Their respective performances 'Journey', 'I in Mine' and 'Rank 21', reflect their various personal interpretations of the same topic through three pieces of fantastic work. They chose to intertwine various aspects of contemporary arts to encourage the audience to wonder about and question their own interpretation of life.

In addition to the post-show Q and A with the audience, Amrita collaborated with Java Café and Gallery to organize an artist talk, 'A Conversation with Artists of Amrita Performing Arts', at the café. Moderated by artistic director Chankethya Chey, the artists had a chance to talk and exchange questions and comments with the audience about their works-in-progress and beyond.

Amrita was thrilled to welcome back choreographer Emmanuèle Phuon, (choreographer of *Khmeropédies I, II and III*) for the next stage of development for Brodal Serei (boxing project) in January-February 2015. In this collaboration with Amrita artists, Emmanuèle was inspired by the lifestyle and movements of Cambodian

traditional boxing. Three Amrita artists: Nget Rady, Noun Sovitou (Tou) and Khon Chansithyka (Mo), with rehearsal assistance from Phon Sopheap, spent four weeks in 2014, shadowing professional boxer Hem Sarann and observing the movements, rituals and lifestyle of a boxer. Moreover, Emmanuèle was assisted by dramaturg Lim How Ngean in her creative process of this new work. The result: a spectacular and unique performance combining dance, drama and storytelling that captures the uniquely intimate, glamorous and challenging life of a Cambodian boxer. We hope to premiere this production in Phnom Penh in late 2015.

With generous support from the Asian Cultural Council (ACC), two artists from Elizabeth Streb's Streb Extreme Action Company came to Cambodia to participate in two weeks of cross-cultural exchange with performing arts organizations. Amrita artists were thrilled to have three full days of workshops collaborating with senior artist Cassandre Joseph and associate artistic director Fabio Tavares, immersing themselves in the dynamic vision and high-impact, flight-inspired movements of Streb.

In March, under support from the ACC, Amrita hosted award-winning choreographer and ASWARA faculty member Umesh Shetty. Umesh ran a three-day choreographic workshop with the Amrita artists, discussing choreographic theory and demonstrating new ways to create sequences of movement.

Recommended by MyDance Alliance, Tessa Forbes, physiotherapist at Resorts World in Singapore, Cambodia give a one-day Dancers' Health workshop. This was extremely useful for Amrita artists who learnt about safety, injury prevention and injury management relating to dance.

Amrita was honored to have award-winning contemporary Cambodian American composer Chinary Ung come and spend some time with Amrita artists to share knowledge about musical choice and composition in relation to dance in February this year. We hope this collaboration can be continued in some way in the future.

Apart from Amrita, Sophiline Arts Ensemble presented *The Lives of Giants* on 12–5 March at Phnom Penh's Chaktomuk Hall, as well as *Pamina Devi*, an interpretation of Mozart's *Magic Flute* in Cambodian contemporary classical dance.

**Rank 21**, choreographed and performed by Sodhachiv Chumvan (Belle), and presented as work-in-progress at the Contemporary Dance Platform of Amrita Performing Arts in May 2015. Photo: Anders Jiras.



# Hong Kong report

by Michelle Yeung

## 2015 Hong Kong Dance Awards

The Hong Kong Dance Alliance presented the 17th annual Hong Kong Dance Awards and gala performance on 17 April 2015 at Kwai Tsing Theatre. Artistic Director David Liu put together a scintillating evening which showcased the depth and diversity of talent in the local dance scene in Hong Kong.

The prestigious Distinguished Achievement Award was presented to Tom Brown. He came to Hong Kong in 1985 following a successful career as dancer, dance director, and choreographer in his native USA. For the past 30 years, Tom has inspired and supported young Hong Kong dancers and choreographers as teacher and mentor. He has played a key role in the growth of contemporary dance in Hong Kong and his wisdom, passion, and commitment have helped to further dance of all kinds. Tom is Chair Emeritus of the Hong Kong Dance Alliance. During his tenure as Chairman (1997-2006), Tom inaugurated The Hong Kong Dance Awards and *dance journal/hk*. Tom is retired Dean and Chair of Graduate Education and former Associate Dean of Dance and Head of Modern Dance at HKAPA.

The full list of the Awards is as below:

- Outstanding Achievement in Production—Hong Kong Dance Company for *Storm Clouds*
- Outstanding Achievement in Choreography—Anh Ngoc Nguyen for *Sense from In Between* (City Contemporary Dance Company)

- Outstanding Achievement in Independent Production—Unlock Dancing Plaza for *Dance x Multimedia Series: Wanderer* (LCSD)
- Outstanding Performance by a Male Dancer—Sun Gong-wei as Bo Ging-wan in *Storm Clouds* (Hong Kong Dance Company)
- Outstanding Performance by a Female Dancer—Tina Hua Chi-yu as Lady Meng Jiang in *The Butterfly Lovers* (Hong Kong Dance Company)
- Outstanding Ensemble Performance—The Hong Kong Ballet for *Don Quixote*
- Outstanding Achievement in Music for Dance—Charlotte Chiu for the original score for *New Force in Motion Series: Circle II* by Chen Kai (LCSD), and Lee Che-yi & Choi Sai-ho for the original score for *Storm Clouds* (Hong Kong Dance Company)
- Outstanding Achievement in Stage Design for Dance—Ho Ying Fung & Jan Wong for *The Island Whispers...* (DanceArt)
- Outstanding Achievement in Youth and Community Dance—The Hong Kong Ballet Group for *The Sleeping Princess*
- Outstanding Achievement in Video and Photography for Dance—Maurice Lai
- Distinguished Achievement Award—Tom Brown

1] Poster for the 17th Hong Kong Dance Awards. Photo: Yuen Hon-wai

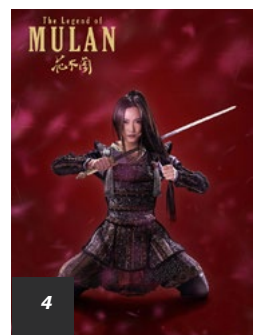
2] *Fleeing By Night 2* by choreographer Wayson Poon at the 43rd Hong Kong Arts Festival. Photo: Keith Hiro

3] Distinguished Achievement Award recipient Tom Brown shared his thoughts at the 17th Hong Kong Dance Awards. Photo: Mark Lam

4] Promotional image for *The Legend of Mulan* by Hong Kong Dance Company. Photo: Work House

5] Awards recipients with artistic director David Liu and Stella Lau, chairperson of Hong Kong Dance Alliance, at the 17th Hong Kong Dance Awards. Photo: Mark Lam

6] *From the Top*, choreographed by Victor Fung, at the 43rd Hong Kong Arts Festival. Photo: Keith Hiro





*The Legend of Mulan* at the David H. Koch Theater, Lincoln Center for the Performing Arts, on 5–8 March 2015. *The Legend of Mulan* was held in Hong Kong on 12–14 June 2015 at Hong Kong Cultural Centre Grand Theatre and will be held in Sydney in September 2015.

## Opportunities for Young Choreographers in Hong Kong

### ***The 43rd Hong Kong Arts Festival—The Hong Kong Jockey Club Contemporary Dance Series***

Hong Kong Arts Festival (HKAF) has presented new contemporary dance by local artists for the fourth year in a row. In 2015, the series showcased three programmes—two of mid-length works around 30 minutes each and a third of seven 10-minute short works. The mid-length programmes ranged from contemporary ballet to dance theatre and include works by Justyne Li and Wong Tan-ki, Wayson Poon, and Victor Fung. The programme of short works featured choreographers working with contemporary dance, Chinese dance, and mime including those that HKAF has staged before—Allen Yuan and Li De—and newcomers Tracy Wong, Wong Pik-kei, and Ivy Tsui. Dancer Cho Tak-po, who just turned to choreography, and Ata Wong, who is more known on the drama stage, also presented works.

### ***New Dance Series presented by the Leisure and Cultural Services Department (LCSD)***

The “New Force in Motion Series” was first introduced by the LCSD in 2009. Over the years, many young choreographers such as Cody Choi, Chloe Wong, Cyrus Hui, Flora Hon, Kelvin Lam, Justyne Li, Wong Tan-ki, Wayson Poon, Rebecca Wong Mei-yuk, Elaine Kwok, Ivanhoe Lam, Chen Kei, Hugh Cho, Rainbow Lam Ka-wing, Cherry Leung, Ivy Tsui and Jo Leung have presented their full-length work under the Series. In 2015, LCSD is presenting a new dance series for these young choreographers in Hong Kong to present their new works in order to nurture them for further and sustainable development.

### ***The Hong Kong Arts Development Council (HKADC) Delegation will be sent to the Performing Arts Market in Seoul (PAMS) 2015***

The HKADC will participate in the PAMS from 5 to 10 October 2015. The HKADC has invited performing arts practitioners and administrators in Hong Kong to visit PAMS 2015 with an aim to establish network with overseas counterparts and to assist performing arts groups in Hong Kong to explore performing opportunities overseas. Productions by Hong Kong independent choreographers may have the chance to be presented in different platforms at the PAMS.

### ***New Chair of School of Dance of the Hong Kong Academy for Performing Arts (HKAPA)***

Mr. Billbob Brown has taken up the position of the Chair of School of Dance of HKAPA from 19 January 2015 onwards. Mr. Brown comes to HKAPA from the Dance Program of the University of Massachusetts Amherst, part of the Five College Dance Department in the U.S.A., one of the largest dance departments in the U.S. He was the chair for many years of the Massachusetts Dance Festival, and served on the board of directors of the American College Dance Conference, which oversees 13 major dance conferences across the U.S. in past years. Mr. Brown received his BFA in Dance from Arizona State University, and MA in Dance History and Criticism from the University of New Mexico.

His teaching specialty areas include dance history (present era and Renaissance dance history), a variety of contemporary and jazz dance technique styles, improvisation, choreography, creative thinking skills, video and design, performance skills, writing skills, and children’s dance.



**7] *The Troublemaker's Concerto* by choreographers Justyne Li, Wong Tan-ki, at the 43rd Hong Kong Arts Festival. Photo: Keith Hiro**  
**8] Performance by different performing groups from local dance scene at the 17th Hong Kong Dance Awards. Photo: Mark Lam**

## India report

by Sohini  
Chakraborty and  
Vanessa Mirza



### Something to Reflect On: Dance for Revolution

On 18 December 2014, to mark Nirbhaya (the day of the heinous Delhi Rape Case), Kolkata Sanved in collaboration with American Centre, St. Xavier's College, Tabla Maestro Pandit Tanmoy Bose, and other nonprofit organisations teamed up with Eve Ensler, the renowned American playwright, performer, feminist and activist best known for her play *The Vagina Monologues*, as well as the anti-violence against women campaign, One Billion Rising. For the past two years, One Billion Rising and its founder Eve Ensler have mobilized individuals around the world to campaign against gender-based violence, using the power of art and dance to take a stand.

One aspect of the campaign is 'Dance for Revolution', a global movement to rise against violence and discrimination, to advocate against violence and help individuals find freedom through movement. It is an annual event showing the power of movement to change lives and take a stand against gender-based violence. This annual campaign sparks debate and discussion spanning many disciplines including gender and dance activism. In Kolkata, we staged 'Dance for Revolution', an inspirational unchoreographed performance showcasing the power of dance and movement, to amplify the voices of anti-gender based violence activists in India.

Our aim was to address the youth of the city of Kolkata about standing up against violence

against women and to make the event a public forum, inspiring the next generation to take a stand for justice and gender equality. Young people and other supporters rose together in an un-choreographed dance of freedom, making an internationally-recognized statement against violence against women. This event was particularly poignant as Eve Ensler visited Kolkata for the very first time to engage with this campaign in our city.

On 18 December 2014, the programme was held at three spots in the city from morning to night. Together we were drumming, dancing and rising against violence and discrimination. The day also involved discussions with Eve Ensler, with 130 young girls at Swabhumi in the morning, 500 young people at Xavier's College in the afternoon, and in the evening at the Park Hotel.

One Billion Rising also showcased our work and involvement on their blog: <[www.onebillionrising.org/13316/dance-revolution-kolkata-sanved-one-billion-rising-kolkata-india-sohini-chakraborty](http://www.onebillionrising.org/13316/dance-revolution-kolkata-sanved-one-billion-rising-kolkata-india-sohini-chakraborty)>

We are also launched a film, 'Dance for Revolution', which is available online to showcase internationally and increase the awareness. Watch the film online at <[www.youtube.com/watch?v=oAS22udccUQ](http://www.youtube.com/watch?v=oAS22udccUQ)>

### Something to Look Forward To: The Dance Bridges Festival, Kolkata 2015

The West Bengal Chapter of Dance Alliance India is hosting an international dance festival, to be held in Kolkata from 6 to 10 August 2015.





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The Dance Bridges Festival Kolkata 2015, 'Talking Points in Choreography: Dialogues Across Cultures', is a special dance event which will serve as a platform for Indian and international dance artistes, choreographers, musicians, performers, teachers, students, researchers and dance enthusiasts to exchange ideas and share practices on relevant issues concerning dance creation, collaboration and presentation across cultures.

The concept for such a festival was borne out of interactions with artists at the World Dance Alliance Global Summit (WDAGS) in Angers, France, last year in July 2014. Several choreographers expressed an interest to visit India, experience the culture and explore the dance scene, connect with local artists, showcase performances as well as to engage in creative/teaching workshops with young dancers. Kolkata seemed the ideal place to have such an event, and since August 2014, dialogues for a festival began with a number of international artists and WDA committee members in West Bengal.

We are grateful to our many sponsors and supporters who will provide space and funding for the Festival. This year's Festival is being co-sponsored by the Ashok Hall Group of Schools and Goethe-Institut Max Mueller Bhavan and is supported by the Austrian Cultural Forum New Delhi, The Swedish Arts Grants Committee (Konstnärsnämnden) and Patton International Ltd. among others.

The international artists for this year's Festival are Van Huynh Company (UK), Sydney

Skov (USA), Janet Reed (USA), Moderna Dansstudion (Sweden), Tomas Daniells (Austria), Anarchy Dance Theatre (Taiwan), I-Fen Tung (Taiwan), Paula Rechtman Bulajich (Mexico) and dance films from Norway, Germany and the Netherlands. There will also be a number of performances by Indian artists and companies including Meghna Bhardwaj (New Delhi), Prasanna Saikia, Rhythmosaic Dance Company (Kolkata) and Bouyant Performing Arts (Kolkata).

The Festival performances are on 7-9 August 2015 and will be presented at Kala Mandir auditorium. The conference and film screening sessions will be at Goethe-Institut (Max Mueller Bhavan) on 8 and 10 August 2015. There will be a series of dance and music workshops based on Western and Eastern-style techniques including a choreographic residency with artists of Van Huynh Company from 15 July 2015.

Performances, conference sessions and film screenings are free and do not require prior registration. If you are able to join us in Kolkata this summer, we welcome you to be a part of this exciting dance event. For more information, please email [dancebridgesfestival@gmail.com](mailto:dancebridgesfestival@gmail.com).

*[Sohini Chakraborty is the director of Kolkata Sanved, and Vanessa Maria Mirza is the festival director for Dance Bridges Festival.]*

**1] 'Dance for Revolution' on 18 December 2014, in Kolkata, organised by Kolkata Sanved, part of the global One Billion Rising campaign. 2] Sohini Chakraborty, director of Kolkata Sanved, and Eve Ensler, founder of One Billion Rising, leading the 'Dance for Revolution.'**  
Photos: Kolkata Sanved



## Korea report

by Hong Jo Jun & Yunyu Wang

The WDA-Korea chapter held a four-day celebration for International Dance Day this year. It started at the Grand Seoul Hyatt Hotel on 29 April, with over 80 invited guests from the performing arts community, including theatre, music and dance.

On 30 April, the Global Choreographer Project, with five young Korean choreographers and a group from Henan, China, performed at the Dahak-ro Arts Theater. The small theatre presented monodrama and dance collaborations. The following two days were spent in the Museum Dance Festival, where WDAAP President Yunyu Wang and Teresa Pee, former president of WDA Singapore, presented their talk about WDAAP.

WDA-Korea is also pleased to report that young Korean choreographer Jung Yun Lee is one of four selected choreographers from the Asia-Pacific region who will take part in the International Young Choreographer's Project in Kaohsiung, Taiwan, this year. And WDA-Korea is also happy to have proposed to host a WDAAP event in Korea in 2016.

—Hong Jo Jun

I was invited to be the keynote speaker for the International Dance Day (IDD) Festival in Korea from 29 April to 3 May 2015. The IDD event was sponsored by ITI-Korea, and managed by Hong Jo Jun, the new country head of WDAAP-Korea. The opening night was held in the Namsan Room of the Grand Hyatt Hotel with an authentic dinner setting and celebration. The event was designed as a special tribute for the pioneer of modern dance, Wansoon Yook, and the pioneer of contemporary theater, Jeong-Ok Kim. Most of the guests were members of ITI-Korea, and this was the first time that recognition of senior artists had been given at the IDD celebration since its establishment in Korea.

As the keynote speaker representing WDAAP, I gave congratulated Hong Jo on her new roles as the dance board member in the ITI-International Dance Council, and as the new President of WDAAP-Korea. After my speech, I was congratulated by Jeong-Ok Kim who is the Honorable President of ITI (Paris, UNESCO); and Il-Soo Shin, currently Executive Council Member of ITI. They expressed their support for having WDAAP as a strong partner with ITI-Korea in sponsoring the IDD event this year and in future years. The event ended with a group picture taken on the small main stage. Those who attended applauded Hong Jo Jun who had sponsored this beautiful tribute.

The three-day IDD Festival presented several outstanding dance performances

**1] Site-specific performances for International Dance Day celebrations in South Korea, at the Museum Festival, 2 May 2015.**  
**2] WDAAP President Yunyu Wang and Il Soo Shin, Executive Council member of ITI (Paris), at the Museum Festival, 2 May 2015.**



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in Seoul as well as in two museums on the outskirts of Seoul. Prof. Hong Jo Jun took us to each place and introduced us to more than two dozen Korean dancers and theatre artists. In the one-hour session of introducing WDAAP, I recruited several choreographers who later sent their application to WDAAP-Singapore and hope to join us this coming October.

Thanks for the successful result of my trip goes to Ann Kipling Brown whom is currently teaching in Taipei National University of Arts in Taiwan this semester. Ann assisted me in writing and editing my Korea speech. My appreciation also goes to Teresa Pee whom accompanied me to Korea, assisted in the Korean application to the Singapore event; and joined me in the session introducing WDAAP. We are looking forward to welcoming the full return of WDAAP-Korea, as Anis and Cheryl agreed, having received my brief report with many great photos of my visit to Korea.

—Yunyu Wang

## Malaysia report

by Bilqis Hijjas

Shahrin Johry and Phittaya Phaefuang of Maya Dance Theatre, Singapore, in *Same Space* at Dancing in Place, 31 January 2015, Rimbun Dahan, Malaysia.

Photo: Huneid Tyeb



MyDance Alliance got an early start this year with *Dancing in Place*, a weekend of thirteen site-specific dance works at private arts centre Rimbun Dahan in January. Most of the MyDance committee—including some new members who joined us at the annual general meeting in December—and some WDA friends from Singapore and the Philippines, participated as performers and choreographers. *Dancing in Place* is a special event: free for the general public, in Rimbun Dahan's fourteen acres of indigenous garden, interacting with the sculptures, wildlife, and, of course, the weather! When it started to rain, our veteran performers continued to dance; the downpour only added to the magic of the atmosphere.

Another highlight of the new year was *Langkah*, an online publication for and by the Malaysian contemporary dance community, helmed by committee member David Lim. Remarkably, for a volunteer publication, all twelve articles of the first edition of *Langkah* are available in English, Malay and Mandarin, thanks to a dedicated team of volunteers. *Langkah* is a tremendous example of what can be done by people committing their time and energy pro bono, achieving a splendid document of the state of contemporary dance in Malaysia. David is currently working on the second edition, so *Channels* may soon have a biannual brother! You can read *Langkah* and see its beautiful images here: <[langkah.mydancealliance.org](http://langkah.mydancealliance.org)>. The indefatigable David Lim, who has stepped

into the position of our Publications/Media Officer, has also been at work on the MyDance website, which is completely redesigned and launched on the Wordpress platform: <[mydancealliance.org](http://mydancealliance.org)>.

This year, I have encouraged both MyDance committee members and non-committee general members to organise activities, small or large, on behalf of the organisation and the community. One person who has grabbed the ball and run with it is Lau Beh Chin, a Malaysian dancer-choreographer recently returned from several years in Europe. In March, Beh Chin coordinated an open session where six Malaysian dancers shared their experiences of training and performing overseas. These international opportunities are vital for Malaysian dancers to maintain their global engagement, enthusiasm and skill. Sharing how we got there, what we learned, and how it changed our perspective on dance is an easy but incredibly helpful contribution to our community.

Committee member Lim Siew Ling also organised a research trip for herself and fellow Sultan Idris Education University lecturer Nurulakmal Abdul Wahid, to Semporna, East Malaysia, accompanying our National Advisor, Prof. Mohd Anis Mohd Nor. The purpose of the trip was to document the Bajau music and dance performed by local group Warisan Bajau. As fledgling researchers, Siew Ling and Nurul acted as observers and helpers, under Prof. Anis' guidance. Siew Ling hopes to be able to organise more trips on behalf of members of





MyDance Alliance, to increase the knowledge and capacity of Malaysia's dance scholars.

We look forward to more projects this year organised by committee members, including a slew of workshops by international artists. In June, Wong Jyh Shyong, a new committee member who is also artistic director of Damansara Performing Arts Centre, will host a workshop by Adriane Fang, visiting from the dance department of the University of Maryland. In May, Rimbun Dahan hosted a workshop by West African dancer and musician Olivier Tarpaga, with the help of local music group HANDS Percussion.

It's been two years since our last MyDance Festival, so this year we should have another, but funding has been hard to find. However, we have been offered a partnership and generous support by Ramli Ibrahim's Sutra Foundation, to organise a mixed bill dance program as part of Sutra's planned Kuala Lumpur International Performing Arts Festival in September 2015. Twelve short works will be performed in this program, dubbed *Tepak Tari* ('Dance Box'), so it will be a mini-festival, complementing the mini-festival of *Dancing in Place* at the beginning of the year. And some of the works from *Dancing in Place* have enjoyed a second outing, at the Ministry of Youth & Sports' Youth Festival in the administrative capital of Putrajaya towards the end of May. It's an entirely different atmosphere from Rimbun Dahan, but a great chance for more Malaysians to enjoy watching dance.

**1–2] Recording and documenting traditional Bajau music and dance performed by Warisan Bajau in Semporna, East Malaysia, during a research trip by MyDance National Advisor Prof Mohd. Anis Mohd. Nor, February 2015.**

**3] MyDance members Nurulakmal Abdul Wahid and Lim Siew Ling (back row) with Hamid Chan of Sultan Idris University of Education and members of the Bajau community in Semporna, East Malaysia, during a research trip by MyDance National Advisor Prof Mohd. Anis Mohd. Nor, February 2015.**

**4] Leow Hui Min, Arson Ong and MyDance committee member David Lim in Lee Ren Xin's *Asing-Asing* at *Dancing in Place*, 31 January 2015, Rimbun Dahan, Malaysia.**

Photo: Huneid Tyeb

**5] Gan Chih Pei, Judimar Hernandez and James Kan caught in the rain during their work *Existence*, at *Dancing in Place*, 31 January 2015, Rimbun Dahan, Malaysia.**

Photo: Huneid Tyeb



# Papua New Guinea report

by Naomi Faik-Simet

**International Dance Day Celebration, 29th April 2015, Institute of Papua New Guinea Studies. Waisoma Performing Group dancers performing Ora Sangeo traditional dance. Choreographed by Markham Galut.**  
Photo: Naomi Faik-Simet



Papua New Guinea began the 2015 year with preparations for upcoming international and local festivals and events. The country will be host to two international events: the Pacific Games and the Pacific Islands Forum. The events will be held in July and September respectively and will involve a large number of traditional and contemporary Papua New Guinea dances and performances from Port Moresby and the twenty-two provinces. Local dance artists/choreographers will have the opportunity to work with international theatre and dance artists in the opening and closing ceremonies of the Pacific Games—an exciting opportunity indeed for the local dancers!

On 29 April, the Institute of Papua New Guinea Studies hosted a one-day celebration of International Dance Day which addressed the theme “Ensuring the Continuity of the Dance Legacy of Papua New Guinea”. It was well attended by dance and arts educators, students, government representatives, researchers and dance artists. My public lecture titled “Safeguarding dance through research and documentation” was part of the celebration and emphasized the need to connect performance to research. The presentation discussed the importance of dance archival materials as mediums of preserving cultural knowledge needed for present dance research and documentation. This was accompanied by various showcases of dances by Danis and Waisoma performers.

Ending the Dance Day celebration was a forum to discuss the creation of a National Dance Committee. The committee will consist of representatives from the National Museum

& Art Gallery, National Cultural Commission, Tourism Promotion Authority, Office of Tourism, Arts & Culture, Education Department, Theatre Arts Section, University of Papua New Guinea, the Creative Arts and Communication Division, University of Goroka, and selected dance artists.

Collaborative work has begun amongst these organizations in sharing work information to advance the goals of the committee. Some of the goals are to organize and facilitate future dance activities leading to the possible creation of a dance curriculum in Papua New Guinea. Such activities can be staged during International Dance Day celebrations or the UNESCO International Arts Education week. Activities planned for the year include a dance workshop for early childhood education and a dance festival for aspiring young dancers/choreographers to interact and showcase their creative dance pieces.

More dance activities will be the highlight of this year's independence celebrations taking place in September. As Papua New Guinea prepares to celebrate forty years of independence, much of the excitement is centered on the dynamics of the country's cultural diversity and its sovereignty as a nation built on strong cultural values. Such occasion features traditional dances as the main attractions of cultural diversity which promote national identity.

The next *Channels* will bring exciting developments of the events mentioned. Wishing all my WDAAP family another GREAT year for Dance!

## Philippines report

by Joelle Jacinto



The first half of 2015 saw much activity from Contemporary Dance Network Manila (CDNM), especially with the celebration of National Arts Month in February and International Dance Day in April. Operating as WDA-Ph's Choreographers Network, CDNM continued with Contemporary Dance Map in April, with events surrounding the International Dance Day gala, scheduled as usual at Myra Beltran's Dance Forum space on 29 April 2015. Beltran collaborated with Sarah Maria Samaniego and Al Bernard Garcia to kick off the Map at Dance Forum space on 23 April, followed by a restaging of Michael Barry Que and Gebbville Rey Selga's *Pavilion IV*, presented by the UP Dance Company at the Marikina Riverbanks on 25 April. Post-IDD were performances by Airdance and Chameleon Dance Theater in their respective studios. The Map was the precursor of the now-retired Wifi Body Festival, and continues to be the most active project of the network.

That said, each company under the

network was quite productive in February, during National Arts Month and actually even earlier, as Beltran and UP Dance Company participated in a Philippine staging of Meredith Monk's *Celebration Service*, instigated by the University of the Philippines College of Music. I wrote about this productivity as a reaction to the retirement of the Wifi Body Festival in Goethe-Institut's *Tanzconnexions* <[www.goethe.de/ins/id/lp/prj/tco/fea/en14215680.htm](http://www.goethe.de/ins/id/lp/prj/tco/fea/en14215680.htm)>, but it is indeed heartwarming to see such initiative from the individual independent companies.

Another heartwarming initiative can be seen from Ballet Manila, as they organised a massive International Dance Day celebration, involving as many dance schools as they could accommodate in an all-day festival at their Aliw Theatre. Spearheaded by artistic director Lisa Macula-Elizalde and new executive director Christopher Mohnani, and supported by the National Committee on Culture and the Arts, the festival was reminiscent of the Cultural

Centre of the Philippines' Balletfests in the early 1990s, and reflected the same sense of camaraderie, perhaps because of the novelty of the event.

This festival also reflects why the WDA-Ph Education network has become rather redundant; given the competitive nature of dance schools in the Philippines, it is a challenge to organise several schools to work on projects together, and this only works when the school directors are on the best of terms. So far, this works well for the Association of Ballet Academies in the Philippines, which produces ballet competitions and similar mini-festivals. Although ABAP is independent of WDA-Ph, we are looking into brainstorming how we may collaborate on projects, and hopefully will kickstart new Education projects.

A major WDA-Ph project under the Choreographers/Creation and Presentation umbrella is the Composition and Movement Analysis Program, spearheaded by WDA-Ph projects committee member Dwight Rodrigazo. The first set of workshops was held last year in Bacolod City, Visayas, in March, and Quezon City in June. The participating choreographers were invited back to the next workshop levels that were held a few months ago, during the second week of March, and are now busy creating work for the CMAP Choreographers Festival, to be held from 13 to 15 August 2015 at the University of Saint La Salle Coliseum in Bacolod City.

Also on the festival's agenda are four international groups, whose presence will contribute much to the growing choreographic practice of the CMAP participants. Rodrigazo has worked with either the directors or choreographers of each of these groups in the past; for example, Malaysian choreographer Rathimalar Govindarajoo toured with Rodrigazo in an ASEAN project led by Denisa Reyes and Ramli Ibrahim in the 1990s; her latest work, 'Sync', will be performed by University of Malaya's UMa Dance Company at this festival.

WDA-Ph's Research and Development network was deliberately not productive at all this year, as all committee members are involved in the extensive updating of the Cultural Center of the Philippines' *Encyclopedia of Philippine Art*, led by our chapter head, Dance volume editor Basilio Esteban Villaruz. The updated encyclopedia sees publication in 2016, and as such, members are unable to coordinate other projects until then.

Finally, networking between chapters has been an important function of WDA-Ph, and several Filipino artists are making



1] Mark Robles and Japhet Mari Cabling in Michael Barry Que and Gebbelle Rey Selga's *Pavilion IV* at the Marikina Riverbanks Center Studio, 25 April 2015. Photo: JM Macapagal  
2] Choreographer Faith Javellana working with her dancer, Akira Lydia Arrieta Abao, at the CMAP Level 4-5 workshops, 1-8 March 2015 at the Negros Museum, Bacolod City. Photo: Dwight Rodrigazo

their way around the region to further their dance practice. Rhosam. Mia, the collective of choreographic duo Rhosam Prudenciado and Mia Cabalfin, who were in Singapore for the M1 Contact Festival at the end of 2014, skipped over to Malaysia in January to perform in MyDance Alliance and Rimbun Dahan's *Dancing in Place*. They performed an excerpt of their *Housewarming* inside the residency's Penang House. Shortly after, CDNMM arranged a fundraising to help Xiao Mitchao attend the 2015 Yokohama Dance Collection Ex in Yokohama, Japan, from 5 to 8 February 2015, where she was honoured with a special encouragement prize for her work *La Elle s'en Va*. Three Filipino choreographers—Al Bernard Garcia, Japhet Mari Cabling and Lygie Carillo—were selected to attend the South East Asian Choreolab at Rimbun Dahan from 30 May to 7 June were under the guidance of German choreographer Arco Renz and facilitator Bilqis Hijjas. Meanwhile, Jed Amihan looks forward to attending the 2015 International Young Choreographer Project in Kaohsiung, Taiwan in July.



## Singapore report

by Siri Rama

Singapore chapter members have been exceedingly busy with their own artistic journeys, and also been actively participating in the nationwide celebrations of Singapore's fiftieth year. Meanwhile, the WDAS committee completed the groundwork for the upcoming Asia Pacific Dance Bridge 2015 to be hosted by our chapter. WDAS looks forward to WDA members participating in the forthcoming conference in October. We look forward to welcoming and meeting everyone in person in Singapore. Please refer to our website: [www.wdas2015.com](http://www.wdas2015.com)

We would like to highlight a path-breaking event in the history of Indian dance in Singapore: 'The First International Conference on the Emergence, Development and Future Directions of Bharatanatyam in Singapore and Malaysia' (6-7 December 2014), funded by the National Arts Council (NAC) and supported by Nrityalaya Aesthetics Society and NUS Centre for the Arts, at the Stephen Riady Centre, National University of Singapore. In her welcome address, N Dance & Yoga artistic director and conference curator Nirmala Seshadri asked for critical dialogue of the roots and the increasing socio-cultural situatedness of the form. The event was inaugurated by Kathy Lai, Chief Executive Officer of the NAC, and brought together internationally renowned Indian classical dance scholars, practitioners and researchers from Malaysia, UK, India, USA, Canada, Japan and Singapore. Keynote lectures were presented by Santha Bhaskar (Cultural Medallion recipient and pioneering force in the field of bharatanatyam in Singapore) and Urmimala Sarkar (social anthropologist and Dance Studies scholar at the Jawaharlal Nehru University, India). Internationally renowned scholars like Daves Soneji, Hari Krishnan and Ann David presented new and valuable research papers on bharatanatyam and its development in the Singapore and Malaysian region.

Local Singaporean scholars like Gauri Krishnan, Caren Carino (Head of Dance at the Nanyang Academy of Fine Arts), Siri Rama and Nidya Shanthini Manokara highlighted the importance of bharatanatyam in Singapore's cultural heritage and as an important component of dance education. Aparna Nambiar, Lavanya Ramesh, Wong Chee Meng and Yama Boon Fong discussed different aspects of dance education with respect to bharatanatyam in Singapore. Joseph Gonzales (Dean of Dance at ASWARA, Malaysia) and Premalatha Thiagarajan (Head of Dance at University of Malaya) traced the role of bharatanatyam in the growth of the

Indian dance in Malaysia, while visiting scholars Sadanand Menon and Yoshiaki Takemura also highlighted the role of Singapore in the development of bharatanatyam.

Nirmala Seshadri discussed the dialogic construction of identity through cross cultural collaborations. Kavitha Krishnan and Aravinth Kumarasamy's video presentation delineated the process and challenges encountered in shifting the solo form into group choreography. Ampili Pradeep spoke on choreography in Singapore from a musical standpoint while Kiran Kumar led the discussion into the emergent field of dance and new media.

Among our many member activities, Nirmala Seshadri and Neewin Hershall presented an interdisciplinary and cross-cultural performance work, *I Carry Your Heart*, at the National University Hospital Heart Centre (Singapore) in February. The work also featured Syv Bruzeau (butoh), Samuel Wong (pipa), Johnny Chia (guzheng) and Vishnu Veluri (flute).

Our valued member Som Said has been busy with her Sri Warisan Performing Arts. Some of their important events were *Onak Samudera*, The Untold Dance Journey, and Sri Warisan masterclasses in London, Jogjakarta, Bandung and Jakarta. They are also part of a collaborative work with NAFA Theatre Department for the community project for the late Lee Kuan Yew, first Prime Minister of Singapore. Som Said also collaborated with Dr Siri Rama in a production called *Silk Roots*, an Indian dance production at the Esplanade Theatre Studio on 6 March. It was a collaborative effort with Jyoti Unni in choreographing and performing in the odissi style, with a guest appearance by independent artist Yang Ce. The production narrated stories of silk throughout India, referencing the pan-Asian feature of silk textiles. Dr Siri Rama also performed a solo bharatanatyam recital *Sakala Kalavaani*, an ode to Saraswati, goddess of knowledge, at the SIFAS classical music and dance festival on 9 April at the SIFAS Auditorium. Jyoti Unni's students performed odissi for the programme 'Holi – Colours of Spring' at the Esplanade Outdoor Theatre on 7 March.

Under the Ministry of Education's Arts Education Branch, our member Peter Gn initiated the Dance Connect Series 2015, "Beyond the Dancing: Dialogues on Choreography, Dance Approaches, and Holistic Dance Education through CCAs". The first session of this series was held on 11 February at the Dance Studio, Ministry of Education, attended by 80 schoolteachers. The next

sessions will be held in May and August. The series targets teachers in charge of dance as a co-curricular activity, and includes presentations, lecture demonstrations, discussion sessions and the sharing of effective practices, conducted by

John Mead, Peter Gn and Christina Chan. The series connects Singaporean schools with ideas about dance, the local dance industry and dance-related issues.

With the introduction of the International Bacclaireate Career-Related Programme (IBCP) in the School of the Arts (SOTA), students selected for their potential to pursue a career in the arts are given increased hours dedicated to honing their craft. In addition, they are exposed to a myriad of schools and companies locally and abroad, to maximise their opportunities. IBCP students were attached to T.H.E. Dance Company in November 2014, sharing the studio with visiting artists for the annual M1 Contact Contemporary Dance Festival. They also performed alongside students from various leading local and international arts institutions in *Continuum*, a platform at the Contact Festival, which unites and showcases the next generation of dancers.

SOTA's Year 4 to 6 students recently performed in Rapport 2015, an affirmation of the uniting power of dance through the diversity of movement, bodies and personalities, with guest artists such as Lee Mun Wai and Xia Haiying creating a mixed bill of new commissions and restaged pieces. SOTA Dance students also have the privilege of learning from renowned local dance practitioners, gaining exposure to unfamiliar dance forms as part of the Dance Writing and Analysis module. In January 2015, Cultural Medallion recipients Santha Bhaskar and Som Said came to impart their knowledge to the Year 4 students, engaging them in the fascinating worlds of Indian and Malay Dance.

Crossings (24 & 25 April 2015, Lee Foundation Theatre) highlighted NAFA Dance Program's commitment to produce dance artists for the world stage, showcasing both Western and Asian-inspired dance works. Rosalind Newman and Mercedes Pablos from SUNY Purchase presented two new works, *Still Life* and *Inside Out*, choreographed on the Dance students during a three-week residency

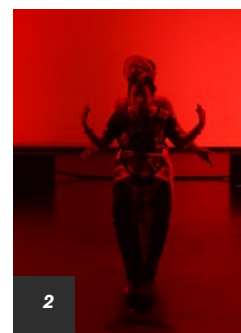


in January. The programme also featured a contemporary Asian dance work by Nirmala Seshadri entitled *The Vanishing Point*, based on her work with the students in butoh and bharatanatyam. Two student works were also showcased: "On the Pond" by Joanne Ong and "A Disguise" by Samantha Lun, selected from works mentored in the final year Composition module. The performance displayed the genre-crossing versatility of NAFA student dancers.

Kavitha Krishnan's Maya Dance Theatre (MDT) performed in New York City at 92Y Harkness Centre in October last year with Janis Brenner and Dancers (USA), and at Kaatsbaan International Dance Centre at Tivoli, New York State, in November 2014 with Dr. Sun Ock Lee (S. Korea/ USA) and Janis Brenner and Dancers.

MDT performed at the Jogja International Performing Arts Festival 2014 in November at the Auditorium P4TK Seni dan Budaya Yogyakarta (PPP GKesenian) in Yogyakarta, Indonesia. The festival also featured artists from Indonesia, Europe, Japan and South Korea. MDT debuted its latest production, *Random Chapters*, at the International Dance Festival on 30 Nov 2014 at Bangkok Arts & Culture Centre, Thailand. The work features choreographies by Shahrin Johry, Bernice Lee, Star Guo, and Kenneth Tan (Singapore), and international collaborators Janis Brenner, Danang Pamungkas (Solo, Indonesia) & Phittaya Phaefuang-Sun (Norway/ Thailand).

MDT's former principal dancer Sheriden Newman collaborated with three female dancers for DiverCity, presented in conjunction with M1 Contact 2014. Maya Dance Theatre's first performance for 2015 was part of Rimbun Dahan's outdoor festival *Dancing in Place*, featuring Shahrin Johry and Phittaya Phaefuang-Sun. Back for the fourth year running, MDT's *Release 4.0* premiered with contemporary choreographies by emerging choreographers from Singapore, Israel, India, Malaysia, Indonesia, Germany/ Malaysia and South Korea/USA, supported by MDT and other Singaporean dancers.



**1] Jyoti Unni's students performing odissi for the programme 'Holi—Colours of Spring' at the Esplanade Outdoor Theatre on 7 March 2015.**

**2] *Silk Roots*, produced by Siri Rama and Som Said, choreographed by Jyoti Unni, at the Esplanade Theatre Studio, 6 March 2015.**

**3] Audience, organisers and participants at The First International Conference on the Emergence, Development and Future Directions of Bharatanatyam in Singapore and Malaysia, at the Stephen Riady Centre, National University of Singapore, December 2014.**

## Taiwan report

by Su-Ling Chou



Every year in spring, the members of WDAAP, especially the dance programs in universities, present their annual achievements. In Taiwan, there is a tendency for universities to present dances choreographed by their own faculty members and invited local or international guest teachers, but they also promote their own graduate students. In addition, the dance programs from high schools enjoy presenting their students' creations before their graduation in June. Spring is the period when the graduates from universities and high schools present their achievements after three or four years' training. These young choreographers challenge themselves in presenting dance concerts with various styles as well as individual characteristics that are different from their teachers.

With one year's absence, because of the 2014 WDA Global Dance Summit in France, the International Young Choreography Project (IYCP) is back in 2015. This year, we have received more talented young applicants from the WDA regions than ever, and the competition was especially high. Eight choreographers (one from WDA-Americas, four from WDAAP and three from Taiwan) were selected and will join together in Kaohsiung, Taiwan, in July. They will work with local dancers from 6 to 24 July and the final performances will be on 25 and 26 July. With a limited budget, WDAAP Taiwan does its best to support and organize the event.

It is an honor that Tso's Dance Association, one of major organizational members of

WDAAP-Taiwan, was invited by the Bureau of Cultural Affairs, Kaohsiung City Government, to produce a full-evening production in the 2015 Kaohsiung Spring Arts Festival (KSAF). This production was to recreate *Peter and Wolf* and *Carnival of Animals*. The main focus is to bring the young generation together to learn from one another. Dancers from dance programs of elementary, junior high and senior high schools have worked together to dance to the music played by Kaohsiung Youth Symphony Orchestra. This was the first trial to prepare the young dancers for the professional stage. Aiming at cultivating such artistic seeds in this city, Kaohsiung City Government makes efforts to promote the arts education from K to 12 and help those dance talents to challenge themselves in building up their future professional dance careers.

Many independent choreographers' pieces were selected by the WDA-Americas conference & Festival Assembly this year. They are going to perform in Honolulu, Hawaii, from 26 to 31 July. Hosted by the Asia Pacific Dance Festival and the University of Hawaii, the festival attracted many WDAAP-Taiwan members to present their creation. It will be a great joy to see these talented young dance artists developing their good works through this international platform..





1] *The Lion King* in Tso's Dance Association's *Carnival of the Animals*, 19–21 June at Jhihde Hall of Kaohsiung City Arts Center, for the Kaohsiung Spring Arts Festival.  
2] Tso's Dance Association's *Peter & The Wolf*, 19–21 June at Jhihde Hall of Kaohsiung City Arts Center, for the Kaohsiung Spring Arts Festival.

#### WDAAP-Taiwan Member Activities, January–June 2015

##### Performances

###### Kaohsiung City Ballet

- *Dance Shoe*, 17 January at Jhihshan Hall of Kaohsiung City Arts Center, 1 February at Native Theater of International Hall of Tainan Municipal Cultural Center

###### Scarecrow Contemporary Dance Company

- *New Creative Voices of Dance—To My Absurd Life*, 15–17 May at Native Theater of International Hall of Tainan Municipal Cultural Center
- *Wind Scar*, 26–28 June at Experimental Theater of National Theater & Concert Hall

###### Tso's Dance Association

- *Carnival of the Animals & Peter and the Wolf*, 19–21 June at Jhihde Hall of Kaohsiung City Arts Center, for KSAF

###### Sun-Shier Dance Theatre

- *Take Off*, 27–29 March at Experimental Theatre, National Theater, for Taiwan International Festival of Arts (TIFA) 2015
- *Cheng Shiu University Gentle Activity Overview—Dance Runway*, 4 April at Cheng Shiu University

###### Fang Shiang Dance Theatre

- *Dancing into the future*, children's dance contest, 29 January – 3 February at Shenzhen Citizen's Art Gallery, Shenzhen, China
- *Presidential holiday activities performances*, 11 April at Office of the President Republic of China, Taiwan
- *National Palace Saturday Night arts performances*, 27 June at The National Palace Museum

###### Shiu-Chin Yu/ Shu-Te University, Taiwan

- *"An An" in the Magic and Surreal Theatre*, 20–21 March at Ta-Tong Arts Center of Kaohsiung City

###### Body Expression Dance Theater

- *Asian Male Voices II*, 23–28 March at Multi-Purpose Hall of Aliwal Arts Centre, Singapore

###### Century Contemporary Dance Company

- *Les Noces, Corrente II, Wild Butterflies*, 3–4 April at National Theater, for TIFA 2015

# Tributes to Maggi Phillips

1944–2015



Maggi Phillips was one of the brightest, most knowledgeable, and wittiest people I've ever met. Talking with her could've been like being in a meteor storm of ideas—should've been overwhelming! But not with Maggi; she was also one of the most down-to-earth, unassuming, open people I've ever known. She reached out to you with her ideas, just like she did with her friendship. She had zero pretence. And was 100% generous. And could be so funny. Once on a tea break during a conference in Germany she'd made a joke about a particularly obtuse jargon-laden (and leaden) presentation that was so laugh-out-loud funny, neither of us could stop tittering throughout the rest of the afternoon. And dared not look at each other, else we'd burst out laughing again. And only Maggi had the chops to skewer those things we all wish we could. I wish we had more time with Maggi, I wish I had more time with her.

— **Tom Brown, Emeritus Chair of Hong Kong Dance Alliance**

Maggi was a dear friend over so many years, from the early days when we both had fledgling community-based dance companies (Brown's Mart and Canberra Dance Theatre) and shared choreographers. We were among the pioneers of dance people with PhDs in Australia and went on to work on many projects through the World Dance Alliance. We forged a strong bond with our various health issues (me with MS) and contemplated many

flights of stairs together and other obstacles to surmount—I loved her sense of humour, intelligence, companionship. I will miss a drink and a laugh with her at the end of a hard day. Her spirit and inspiration will always remain with me and her passion and commitment to dance education is a legacy we will continue in her loving memory.

— **Stephanie BurrIDGE, Co-Chair, Research & Documentation Network, World Dance Alliance Asia-Pacific**

I'm shocked to hear about this sad news. I was on the same panel with Maggi last July at the WDA Global Summit in Angers. She was as warm and supportive as ever to all her fellow presenters. I will always remember her as a thoughtful friend and inspiring colleague in dance. May she rest in peace.

— **Ya-Ping Chen, TNUA**

We will always cherish her memory.

— **Alexandra Kolb**

Maggi for me was fun, frail and full of mischief. I appreciated her candid outlook and sharp mind. Maggi helped make our dance community.

— **Ralph Buck, Co-Chair, Education & Training Network, World Dance Alliance**

Maggi's passing is a loss to us all as well as the wider dance community, in this case a worldwide community. I first met Maggi some time in the late seventies. She spent a week at Rusden because she was so interested in the new dance degree and wanted to learn about it. At that time she was directing the company in Darwin that prepared so many talented people for wider contributions to the dance profession.

— **Prof. Shirley McKechnie**

What sad news! Maggi will be missed by all of us, her students, colleagues and international friends. She is a role model for all of us. I remember our last conversation at Angers: she told me about some of her plans despite her falling apart body. And she laughed, as we can all imagine. What a quiet fighter!

— **Anna Chan, World Dance Alliance, Hong Kong**

Maggi was such a live wire and such good value. Seventy is far too early for our great thinkers to go. With warmest wishes.

— **Janet Karin, Australian Ballet School, President IADMS**

I am so sad to hear the news, but will fondly remember times with Maggi at various WDA events, especially in Taipei and Angers. Thank you, Cheryl, for sharing the beautiful tribute to her. She has truly been such a backbone of dance advocacy and an inspiration to so many. She will be deeply missed!

— **Vanessa Mirza**

This is very sad news. Maggi was always easy and a delight to be around, understanding and insightful. She will be much missed.

— **Jeff Meiners, Co-Chair, Education & Training Network, World Dance Alliance**

What a great contribution she made, so unassumingly, to dance in this country!

— **Alan Brissenden, dance critic and writer**

I met Maggi Phillips for the only time in Angers, and I was deeply impressed by her presentation (both philosophical and sensitive), the discussion we had after mine, and different talks during the few days of this meeting.



1] Maggi with Cheryl Stock and Kim Vincs in Delhi, 2009.



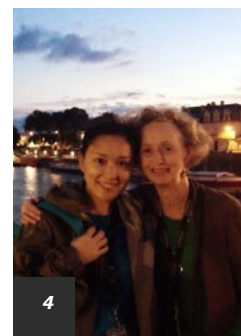
2] Maggi with student volunteers Priyanka Basu and Anirban Ghosh in Delhi, 2009.

3] In Kuala Lumpur, 2005.

4] Min Zhu with Maggi  
5] Carl Wolz, Miki Wakamatsu, Urmimala Sarkar Muni and Maggi in Singapore, 2001.

6] With Jenny Kinder, Angers, 2014.

7] Cheryl Stock, Maggi, Stephanie Burridge and Julie Dyson in Taiwan, 2004.





An elegant, smiling and profound person!

— **Michael Briand**

I am sorry to hear this sad news. I offer my condolences to her bereaved family members and friends. Maggi is a special person in WDAAP. To those who knew her, this is an understatement. To those who have not known her, she is what WDA aspires to: "Do not ask what WDA can do for you, ask what you can do for WDA." She did everything she could for her love of dance and for this organisation. She inspired many young scholars and dance makers, and she continued to give her best in spite of the 'obstacles' and 'challenges' she would often face. I will remember her as a mentor, colleague, and an inspiring individual, humble and just. Maggi Phillips, may you rest in peace.

— **Professor Mohd Anis Md Nor, Malaysia**

I am extremely sad hearing this news. There are some people you take for granted. I realise that I have always thought of Maggi as someone always there for an email consultation. Over the years in WDAAP since the 1997 Hong Kong event, when I met her and we spent quite some time talking, Maggi and I have kept in touch in many ways, not only in WDA events but also in IFTR, where her contribution in the Choreography and Corporeality Research group was greatly appreciated. Maggi's scholarship was extremely interesting with deeply critical and analytical engagement. May you rest in peace Maggi, you will be missed.

— **Urmimala Sarkar, Vice-President, World Dance Alliance Asia Pacific**

Maggi was a wonderful person, someone who accepted her hardships with dignity and courage. No matter what, she was always smiling and ever optimistic. We have a lot to learn from her patience and humility. At the WDA conference in Hong Kong one year, we had to walk across long overhead bridges to reach HKAPA, the conference site. Some would complain, but Maggie in her cheerful manner didn't think much of it at all. She always wore a smile on her face. Nothing was too difficult or inconvenient for her. I remember her as someone who was ever so positive and generous and kind. She will be deeply missed by all whose lives she touched.

— **Teresa Pee, Singapore**



Though I did not know her well, I was always pleased to see her at all the WDA events in the last two decades. Indeed, a loss for WDA!

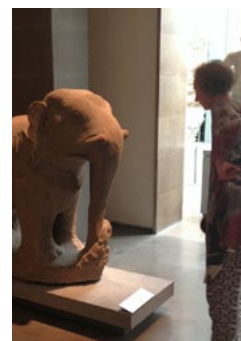
— **Jin-Wen, World Dance Alliance Americas**

Maggi was such an integral part of the WDAAP leadership team, with her humour, scholarly approach and wonderful support for each and every student. Such a loss!

— **Julie Dyson, Secretary, World Dance Alliance**

Here in Western Australia Maggi's passing is being deeply deeply mourned. In fact, we are reeling. We have been extremely fortunate to have her intellect, humanity and uniquely calibrated sensibilities here in WA for many years. Her practice has touched countless lives in many forums. Our Ausdance WA publication *Dancewest* will not be the same without her regular contributions, the most recent being last December. Her writing has always been simultaneously exquisite and robust. For me, Maggi's academia always only thinly veiled her dancer-self and the fusion of both rendered a poet who spoke my language; articulate, sensitive, curious and powerful. Maggi, how fortunate we are that we will continue to hear your voice in your rich legacy of writings! Vale Maggi, you will be profoundly missed.

— **Felicity Bott**



**Maggi Phillips—teacher, researcher and dance scholar. Photos: Min Zhu**

Oh my goodness...I am so saddened by this news. My dear dear dear Maggi Phillips... words cannot express the depth of my respect and love for you. I looked forward to every visit, and every conference that I knew you might be at, took every opportunity to sit with you and have a good chat. You taught me so much. You were so kind to all my students who adored you too. "Miss Maggi", they would say. You never let any of your physical problems hinder you, and never did you burden anyone with your stories of your struggles with the surgeries etc. Instead you always shared love, laughter, stories of your daughter and her acting, your love for elephants, and the list goes on... I cannot imagine not meeting you in person again. God bless you and rest your soul...your body freed from all pain once and for all.

— **Joseph Gonzales, Vice President, Southeast Asia, World Dance Alliance Asia-Pacific**

What a sad loss to dance in Australia and beyond. Thank you, Maggi, for your warmth and generosity in welcoming me to WAAPA on so many of my visits from the UK to Perth. I so valued our conversations, your insights and the opportunity to engage with your research culture. It was a privilege to meet and be with you.

— **Jennifer Jackson, University of Surrey & Royal Ballet School**

### **Responses from the tribute event to Maggi at Taipei National University of the Arts**

I often found Maggi with us in WDA events. She was quiet, warm and sweet. She seemed to always be there smiling and supporting us, and we will remember her there forever.

— **Yunyu Wang, President, WDAAP**



My memory of Maggi will always be a gentle and supportive colleague and friend, small but strong.

— **Yaping Chen**

I met Maggi Phillips at many international conferences and enjoyed her sense of humour and joy for all her many activities in dance. She was always so generous with her time and expertise, an inspiration to her dance colleagues and a devoted scholar. She will be remembered fondly.

— **Ann Kipling Brown (Canada) in Taipei**

A true friend, a generous supportive colleague and an inspiration to us all for her enquiring mind, insight, wit and gentle compassionate spirit. Maggi, you are forever in our hearts.

— **Cheryl Stock (Australia) in Taipei**

**A small tribute party in honour of Maggi Phillips, at Taipei National University of the Arts. From left: Yatin Lin, Yaping Chen, Ann Kipling Brown, Yunyu Wang, Cheryl Stock, Chifang Chao. Also present: Teresa Pee (not pictured).**

## Report on the 34th International Theatre Institute Congress in Yerevan

by Hong Jo Jun

I attended the 34th ITI Congress in Yerevan from 15 to 21 November 2014. Yerevan is a small city and full of history. It has a beautiful artistic atmosphere with 15 small and large theaters. Over 60 countries attended the congress, exchanging information about the performing arts and international events. I was really impressed that the senior ITI members came together to share country-to-country situations.

During the ITI meeting, we were informed that the ITI Headquarters had been housed in UNESCO Paris for over 60 years, but for the past five years, due to financial problems, the Shanghai City Hall has supported ITI, and in April 2015 the organisation moved to the Shanghai Theater Academy. I also learned that the ITI is comprised of twelve committees, including the International Dance Committee (IDC). During the ITI Congress, I attended the IDC meeting, and two senior members, one from Korea and one from Lebanon, recommended me as a Board member in ITI-IDC. Unfortunately, I found that ITI-IDC is not a strong organisation at this moment but ITI

headquarters is considering this situation and they have plans to rebuild it.

I became President of WDA-Korea chapter on 1 June 2014 and I now hold the responsibility to host the activities of International Dance Day in Korea. WDA-Korea has held this responsibility since 2009, when ITI-IDC announced that the World Dance Alliance would be the official organization for collaboration in this event. However, in 2012 there was some dispute between CID-Korea and WDA-Korea as to which organisation should sponsor the IDD Festival in Korea, and despite negotiations the problem remained in 2013. This was the reason I went to Yerevan: to attend the ITI Congress to make a request to the IDC, with the support from the ITI-Korea office. Fortunately WDA-Korea, ITI-Korea and the Korea Dance Association successfully made a decision to work together for future International Dance Day events. Therefore, this year we conducted our four-day event from 29 April to 2 May 2015, without the involvement of CID-Korea.



WDA-Korea president Hong Jo Jun (second from right) with ITI country representatives at the 34th ITI Congress in Yerevan, Armenia, November 2014.



# 2015 WDA events

## Asia Pacific Dance Bridge: Connectivity Through Dance

**16–18 October, Singapore**  
**Presented by WDA-Singapore**

*Asia-Pacific Dance Bridge 2015: Connectivity Through Dance* will consist of several events: a symposium, choreolab, community showcase, small company and independent artists' showcase, Singapore tertiary dance showcase and workshops. It aims to cultivate connections within Singapore's dance community and between dance performers, academics, educators and administrators throughout the Asia-Pacific region and beyond.

The three-day conference, organised by WDA-Singapore and hosted by Nanyang Academy of Fine Arts (NAFA), will coincide with the annual da:ns festival presented by the Esplanade, Singapore. These events will be presented in partnership with Singapore's arts industry organisations located in Singapore's arts and culture district including Esplanade Theatres on the Bay, NAFA, Lasalle College of the Arts, National Library Building and School of the Arts. The World Dance Alliance Asia-Pacific Annual General Meeting, network meetings, young scholars meeting, and the World Dance Alliance Global Executive meeting, will also be hosted at NAFA.

For more conference information and registration details, visit [wdas2015.com](http://wdas2015.com)

## World Dance Alliance Asia-Pacific

### Notice of 2015 Annual General Meeting

The World Dance Alliance Asia-Pacific hereby notifies all members that the 2015 Annual General Meeting will be held in Singapore on Sunday 18 October 2015 from 9.00–10.30 am in the conference room at the Nanyang Academy of Fine Arts (NAFA), 80 Bencoolen Street, Singapore, 189655.

The agenda for the AGM will be circulated in advance to all members via the WDA chapter in your country. A summary of minutes of the 2014 AGM can be found in the December 2014 edition of *Asia Pacific Channels*.

The following WDA network meeting will also be held on Sunday 18 October at NAFA between 13.00 and 17.45. Agendas for the network meetings will be developed by the network chairs and circulated in advance.

- Research & Documentation
- Education & Training
- Creation & Presentation
- Support & Development

We strongly encourage everyone who is able to attend the Singapore event to come to the network meetings. They are your opportunity to have a say in the future of the World Dance Alliance in the Asia-Pacific region.

—Julie Dyson  
WDAAP Secretary

# 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 <[www.wdaamericas.org](http://www.wdaamericas.org)>.

## Membership

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

### Membership benefits

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

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

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

### To join

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

### Visit our websites

[www.worlddancealliance.org](http://www.worlddancealliance.org)  
[www.wda-ap.org](http://www.wda-ap.org)



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