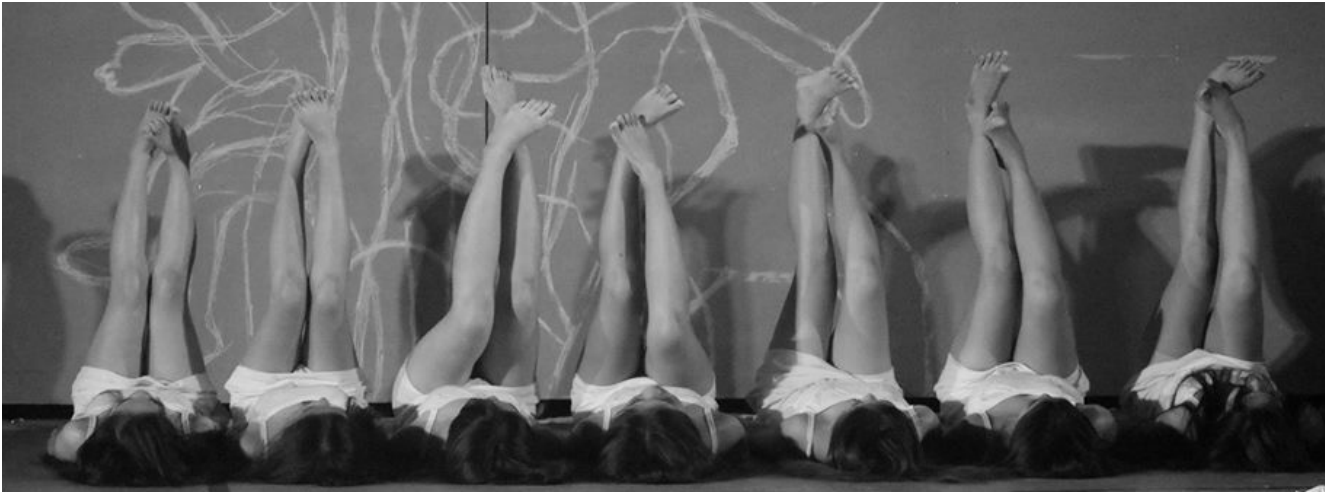


Asia-Pacific CHANNELS





Teatro Ambahanon in Beauty Balaga's '(Ur) Vanidad', Last Quarter Intensives, 8-9 November, SM General Santos Trade Hall, General Santos City, Philippines. Photo: Jhon Mark Rabago

Contents

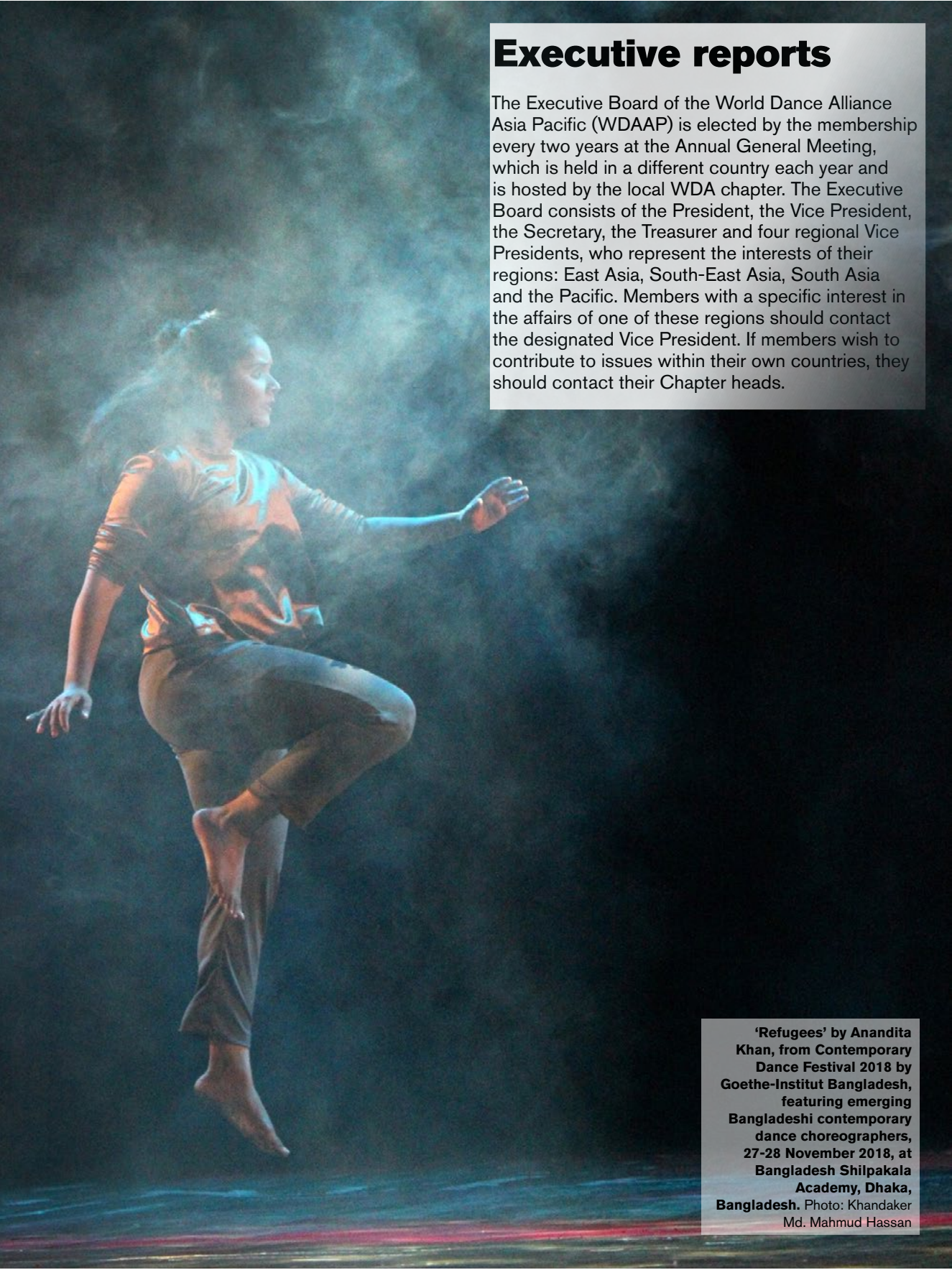
| | |
|--|-----------|
| Executive reports | 1 |
| President's report | 2 |
| Vice President's report | 3 |
| Secretary's report | 4 |
| Pacific report | 5 |
| Southeast Asia report | 7 |
| Network reports | 9 |
| Research & Documentation Network report | 10 |
| Education & Training Network report | 11 |
| Chapter reports | 12 |
| Aotearoa New Zealand report | 13 |
| Australia report | 15 |
| Bangladesh report | 16 |
| Hong Kong report | 18 |
| India report | 19 |
| Indonesia report | 21 |
| Korea report | 23 |
| Malaysia report | 24 |
| Philippines report | 26 |
| Singapore report | 28 |
| Taiwan report | 30 |
| Special reports | |
| Obituary: Tom Brown | 32 |
| Panpapanpalya 2018 2nd Joint Dance Congress report | 34 |

| | |
|--|----|
| Upcoming events | |
| The Ocean Dance Festival 2019 | 36 |
| Call for Paper Submissions: 2019 Journal of Emerging Dance Scholarship | 39 |
| World Alliance for Arts Education conferences | 40 |

| | |
|--|-----------|
| About the World Dance Alliance Asia Pacific | 41 |
|--|-----------|



Dancer Eileen Kramer, who was a special guest at Panpapanpalya 2018 Joint Dance Congress by dance and the Child international and World Dance Alliance, July 2018 in Adelaide, Australia. Photo: Jessica Harrex Opgård www.fluidphotography.no



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.

'Refugees' by Anandita Khan, from Contemporary Dance Festival 2018 by Goethe-Institut Bangladesh, featuring emerging Bangladeshi contemporary dance choreographers, 27-28 November 2018, at Bangladesh Shilpakala Academy, Dhaka, Bangladesh. Photo: Khandaker Md. Mahmud Hassan



President's report

by **Urmimala Sarkar**

Greetings everyone! The highlight of 2018 was the Joint Dance Congress organised by Dance and the Child International (daCi) and the Education & Training Network of World Dance Alliance. From WDA, the two organisers were Dr. Ralph Buck and Dr. Jeff Meiners. This much talked about and spectacular event, Panpapanpalya: The Global Dance Congress, was a big success and we are all still processing the range of experiences around dance that came together in this extraordinary meeting of dancers, dance educators, choreographers, scholars, and enthusiasts from all over the world in Adelaide, 8–13 July 2018. Panpapanpalya became one of the biggest dance-centred events of the year 2018, highlighting the multiple ways to make meaning of moving, across the world. The participants of varied ages from different geographies who had come to participate as individuals or groups created new meanings of movements, motivations and mobilizations. Many new conversations and collaborations started from Panpapanpalya. Amidst the celebrations with the huge number of participants of all ages from all over the world, the city of Adelaide came alive.

The Journal for Emerging Dance Scholarship (JEDS) Volume 6 is now online, with 5 strong papers chosen after double blind peer reviews. It was hard and lonely work without Prof. Linda Caldwell, but also done remembering her smiling face and enthusiasm, every step of the way. In the

WDAAP Annual General meeting there was a proposal to invite Guest Editors for each volume, and that is what JEDS has decided to do. I am very happy to announce that two guest editors, Sarah Knox and Anja Ali-Haapala, shall be taking on the responsibility of co-editing the next volume of JEDS, with me standing on the sideline to provide support.

Lastly, I must report that next year's Annual General Meeting of WDAAP is scheduled to be held in November, in Cox's Bazar, Bangladesh. Do block the dates and we shall meet there in a year. Please find details of the events and the WDAAP Annual General Meeting on the website of the conference: <http://www.oceandancefestival.com>.

As I finish my report, I have just received the news of the demise of Dr. Thomas Townsend Brown, Jr., one of the founder members of the organisation that ultimately became World Dance Alliance Asia Pacific. At the time of his death he was an Executive Committee Member and Chairperson Emeriti of Hong Kong Academy of Performing Arts. He will be remembered for his work on the WDAAP constitution and its registration. Tom was instrumental in my joining WDA and also the first person in WDAAP with whom I corresponded for participating in the 1997 WDAAP event that was held in Hong Kong. We continued our association over the years until recently, over emails and social media. Prayers and fond memories are what we have to remember him. May his soul rest in peace.



Vice President's report

by **Stella Lau**

I would like to extend a warm welcome and congratulations to Anna CY Chan, who has been appointed as the first local Dean of School of Dance at The Hong Kong Academy for Performing Arts with effect from September 2018. Formerly the Head of Dance at the West Kowloon Cultural District Authority, Anna is an experienced arts educator, performer and advocate with extensive knowledge, international exposure and networks.

Anna served WDA for a decade as the Vice-President (East Asia) of WDA Asia Pacific from 2007-2017, and Chairperson of Hong Kong Dance Alliance from 2006-2011. Anna was also appointed by the Academy to lead the Performing Arts Education Centre back in 2007. I am sure her rejoining the Academy will bring positive vibes and lead the School of Dance to achieve greater accomplishment as a leading tertiary arts institution in the Asia Pacific region.

I am also excited to share the news from West Kowloon Cultural District (WKCD). As one of the largest cultural development projects in the Asia Pacific, or even in the world, the WKCD aims to offer more diversified arts venues and public space that

will help the arts landscape and ecology to flourish. The addition of the venues will be conducive to adding to the cultural vibrancy and sophistication of the arts, which has a regional impact within the Asia Pacific.

The grand opening of the long-awaited Xiqu Centre at WKCD will be held on 20 January 2019. Located at the busy hub of the center of Hong Kong, this world-class arts landmark is dedicated to promoting the rich heritage of traditional Chinese theatre. Apart from this, the Freespace at the center of the Art Park of WKCD is scheduled to open in 2019. These new venues will not only groom local and international artists, but also allow the public to explore and encounter new experiences through innovative arts programming across various genres. I am looking forward to all the upcoming defining moments.

Last but not least, I would like to join everyone to express my condolence of losing Dr Thomas Townsend Brown, Jr. on 18 November 2018. He was a dear friend, colleague and mentor in my life journey. Tom was deeply committed to dance in Hong Kong for the past 30 years, highly respected and esteemed by generations of dancers, and his tremendous contributions to WDA and the dance sector in Hong Kong are remarkable. Tom will be missed dearly.



Secretary's report

by Julie Dyson

The Annual General Meeting of the World Dance Alliance Asia-Pacific was held in Adelaide on 11 July 2018. About 35 people from all over the region attended the meeting, chaired by WDAAP President Urmimala Sarkar.

Concern was expressed about countries that were unable to afford the WDA country membership fee of US\$200, and suggestions made about the possibility of associate membership to enable those countries' full participation in WDA events and opportunities.

It was agreed that WDAAP's biannual publication Asia Pacific Channels provided a wonderful record of dance in our region. Thanks were expressed to editor and designer Bilqis Hijias (Malaysia) for her work on producing two issues annually.

There was a question about whether the reports supplied for Asia Pacific Channels by member countries are actually about WDA events. It appeared that some of the reports were about other organisations' events rather than those initiated and organised by the WDA chapter, an important distinction. In some countries where organisations such as Ausdance and MyDance Alliance double in the role of the WDA chapter, reports often reflected those organisations' activities. However, it was agreed that, where possible, countries should focus on WDA's own activities for Channels.

Interim reports were presented from two of

the networks, Research & Documentation and Education & Training, with longer reports given at the four separate network meetings that followed. Full minutes will be available to chapter heads shortly.

The R&D co-chairs (Urmimala Sarkar and Stephanie Burrige) reported that Routledge has recently published a new book called *Dance Access and Inclusion – Perspectives on Dance, Young People & Change*; congratulations were extended to the editors and authors.

Urmimala reported that although English is WDA's communication language, this was excluding many scholars who were not sufficiently proficient in English to be able to submit to publications such as JEDS (Journal of Emerging Dance Scholarship), an issue that will need to be addressed. It was noted that the JEDS website had temporarily disappeared, but had now been restored, thus preserving the 35 peer-reviewed papers that had been posted to the site. The co-chairs noted that Linda Caldwell, who had set up the original JEDS structure, had recently passed away, and she was remembered with great affection and respect.

Education & Training co-chairs (Ralph Buck & Jeff Meiners) reported on the more than two years of work – in partnership with dance and the Child International (daCi) – it had taken to present this week's extensive Panpapanpalya program in Adelaide. Congratulations were extended to all who had prepared and presented the program.

The co-chairs noted that WDA is a member of World Alliance for Arts Education, a global alliance of all arts education organisations connected with UNESCO. WAAE grew out of an arts education UNESCO conference in Lisbon in 2006, and dance (through WDA) joined the organization in Taiwan in 2008. WDA has led the development of WAAE's constitution and governance, and the affiliated organisations have a good relationship, with 3.5 million arts educators employed in formal settings throughout the world.

Next AGM: The President of WDA Bangladesh, Lubna Marium, made a short presentation about hosting the next WDAAP AGM at Cox's Bazar, a seaside town south of Dhaka. The Ministry of Culture and the Ministry of Tourism have agreed to support the meeting there. There was unanimous support for this proposal and thanks to Lubna for her work in securing this funding for this important WDA event.



Pacific

Aotearoa New Zealand

Australia

Papua New Guinea



Pacific report

by Vice President Sheryl Lowe

Talofa lava, bula vinaka, kia orana, kia ora, aloha, malo e lelei, taloha ni, fakaalofa lahi atu, malo te mauri – Pacific greetings!

The stories, culture and history of the Pacific are rich and diverse and a wonderful celebration of cultural identity and community. Auckland, New Zealand, is the most populous Polynesian city in the world. "While many Pacific Islanders have moved beyond their islands, dancing and moving confidently in a new land allows them to grow new roots while still honouring their ancestral homes and communities," wrote Dr Teaiwa in the article 'A New Platform for Pacific Dance' in DANZ Magazine Issue 48.

Some of New Zealand's most talented Pasifika artists were honoured at the 2018

Creative New Zealand Arts Pasifika Awards held in October 2018. Celebrating excellence and innovation in Pacific Arts, the annual awards recognise outstanding Pasifika artists practicing contemporary and heritage art forms in Aotearoa. Iosefa Enari was awarded the Special Recognition Award to acknowledge his work, influence and commitment to raise the standards and reputation of Pacific arts and artists in New Zealand and internationally. Iosefa has been a significant and influential force in the Pacific dance community for three decades. He has been instrumental in developing and piloting opportunities for Pacific choreographers, dancers and teachers through leading and organising fono (forums), choreographic labs and artist residency programmes to engage and strengthen diverse Pacific Island communities, from grassroots and community levels to national platforms and the international stage.

Editors and contributors to *Dance Access and Inclusion – Perspectives on Dance, Young People & Change*.

Back row: Tone Pernille Østern, Liisa Jaakonaho, Cheryl Stock, Stephanie Burrige (co-editor), Gerard M. Samuel, Barbara Snook, Sue Cheesman. Front row: unknown, Jackie Prada; Urmimala Sarkar Munsu, Charlotte Svendler Nielsen (co-editor).

Photo: Julie Dyson



1918 performed by Le Moana, written and directed by Tupe Lualua, choreographed by Andy Faiaoga, in performance at Pukeahu National War Memorial Park, Wellington, New Zealand.

Photo: Mark Tantrum



1918 performed by Le Moana, written and directed by Tupe Lualua, choreographed by Andy Faiaoga, in performance at VASA Critical Pacific Island Studies, City College of San Francisco, USA. Photo: Jean Melesaine



As the founder of Pacific Dance New Zealand and artistic director of the Pacific Dance Festival, Iosefa has led the development of a wide range of programmes and initiatives and nurtured and supported a whole wave of Pasifika artists who are taking bold steps to develop work that challenges accepted views of what it is to be a Pasifika performing artist in Aotearoa. The Artist in Residence programme is one of the most effective platforms for established Pacific dance artists to share their knowledge with young artists in Aotearoa, to enhance their dance practice, to work in a community to deliver dance forms and share their skills with local communities.

One of the rising stars of Pasifika performing arts, Tupe Lualua, was Pacific Dance New Zealand's 2013 Artist in Residence. Tupe founded Le Moana in 2012 as a vessel for cultural enrichment and a platform for the exchange of stories, concepts and ideas through the medium of Pacific dance, theatre and film. Le Moana's show *1918* is a performance response to the devastating Spanish influenza pandemic of that same year which swept across the globe but had its worst effects in the then New Zealand colony of Western Samoa. The disease claimed the lives of almost a third of the total population of Samoa and became a catalyst for Samoa's resistance against the New Zealand colonial government. *1918* premiered to sell-out audiences in 2015 in Wellington and was remounted for performance seasons in Auckland, the National University of Samoa and the San Diego International Fringe Festival in 2016.

To mark the 100 year anniversary since this tragic and pivotal moment in Samoa's history, *1918* was included in Tempo Dance Festival and the Hawkes Bay Arts Festival in

October 2018. Audiences were moved once more by a performance that not only reflected on Samoa's history and journey but also highlighted the power of dance as a vehicle for storytelling, and a means to educate communities on important historical events.

Raewyn Whyte in her review of *1918* for Theatreview in 2015 noted, "Considerable research has gone into the selection of gestures and poses, groupings and patterning of the danced material which animates the human interactions, and it is easy to sense the array of photographs from family albums and newspaper archives, library books and film footage which must have been pored through, along with the memories of many people which underlie the narrative."

1918 is a powerful work of historical reference that offers a unique cross-cultural arts and educational experience. "I found myself experiencing the emotional and cultural aspects of the pandemic in a way that my years of research never allowed," said Dr Ryan McLane. "This piece allows for a glimpse into the cultural underpinnings of a significant population in New Zealand, an unusual event in our increasingly splintered world. It offers a chance for the Samoan population to learn of their history and for non-Samoan audiences to build true empathy, a rare gift. *1918* is an opportunity for genuine, cross-cultural education."

The work of Pasifika artists such as Tupe and Iosefa are inspiring examples of contemporary Pacific dance. They demonstrate the value of the universal language of contemporary performing arts to build strength and harmony through education and appreciation of the diverse cultures that make up the global arts and dance community that we are all a part of.



South East Asia

Malaysia

Philippines

Indonesia

Singapore

Thailand



South East Asia report

by Vice President Bilqis Hijjas

We work hard to keep going, but sometimes we need to know when to stop. The fourth annual Southeast Asian Choreolab took place at Rimbun Dahan, Malaysia, in June 2018, facilitated by German choreographer Isabelle Schad, and supported by Goethe-Institut Malaysia. The Choreolab is the flagship project of the WDAAP Southeast Asia network, and this year it included 12 participants from 8 different countries in Southeast Asia: Nurulakmal Abdul Wahid and Lau Beh Chin from Malaysia, Jereh Leung from Singapore, Josh Marcy, Fitri Anggraini and Sherli Novalinda from Indonesia, Mee Soydala and Noutnapha Soundala from Laos, Vidura Amranand from Thailand, Nguyen Thanh Chung from Vietnam, Gebbvelle Ray 'Dingdong' Selga and Nicole Primero from the Philippines. We also included special guest Eva Wegener from Sri Lanka/Germany, acknowledging the work that Goethe-Institut has done in supporting contemporary dance in Sri Lanka.

As usual, the program consisted of 7 work days with 2 study tours. Each participant presented their own participant session, sharing choreographic methods, repertoire or movement techniques with the rest of the group. Isabelle Schad shared her artistic approaches and ways of looking at dance.

It is gratifying to see how the SEA Choreolab has made a name for itself. In 2018, we had 61 applications in response to the open call: a new record. The event attracts the most exciting emerging choreographers from the region, and competition for participants from Indonesia, Singapore, Malaysia and the Philippines is intense. I am happy to have the assistance of World Dance Alliance Philippines in actively promoting the call for applications and selecting the Filipino participants. But more

work needs to be done (we have yet to have any participants from Myanmar) so that the project responds to the changing needs of emerging choreographers today.

We also need to continue developing the professional networks that are established through the Choreolab. In 2019, I hope to host a larger performance project by Isabelle Schad, presenting a full-length work with some of the Choreolab participants. It is my fondest hope (albeit an expensive one!) that this production can travel through the region, literally embodying Southeast Asian dancers moving together.

I am delighted to announce that the facilitator for the 2019 SEA Choreolab will be Australian choreographer Liesel Zink, whose award-winning work *The Stance* offers a new vision of bodies in protest. Unfortunately, despite our best efforts, Liesel and I have failed to find a sponsor for the Choreolab, but we are determined to forge ahead; Liesel has generously offered her work pro bono, and I will be investing the needed funds for food, local transport, etc.

This situation is far from ideal, but in the shifting arts environment of Southeast Asia, pragmatism and flexibility are required to survive. And sometimes the best thing to do is to stop doing. On this note, I wish to acknowledge the enormous impact of Amrita Performing Arts of Cambodia, which has made the momentous decision to close after 15 years of work. Amrita began as an urgent effort to safeguard the dance knowledge of the few remaining custodians of traditional Khmer dance, following the devastation of the Khmer Rouge. They later shifted towards supporting emerging contemporary artists, providing training and structures for creating new work, and have had great success in producing a new generation of arts leaders.

Amrita Performing Arts has been a stalwart member of WDAAP, and founder Fred Frumberg, executive director Kang Rithisal, and artistic director Chey Chankethya have been frequent participants in our regional events. They have spearheaded and represented the development of contemporary dance in Cambodia, and sent 4 participants to the Southeast Asian Choreolab.

On Sunday 20 January 2019, Amrita gave their final performance, featuring a dance by their ensemble, and surrounded by supportive friends and fans. The artists of Amrita now go their separate ways as independent artists or in other institutions. Dance may be an ephemeral art, but what

Amrita has achieved is truly lasting. “We have mounted around 45 productions,” said Kang Rithisal, in his closing remarks. “We have toured our works and have been part of regional workshops, exchange programs and international tours over 60 times. We have worked in all the 6 continents including producing an on stage performance in a refugee camp in Rwanda, Africa. We have received 5 national and international awards.

We have received thousands of local and international audience members.”
Bravo to Amrita, who set the benchmark for ambition, passion and achievement for dance companies in this region! The company’s spirit lives on. “Today it is not the end,” remarked Chey Chankethya at the closing event, “It is just the beginning of something new and incredible.”



Amrita Performing Arts in *Khmeropédies III*, choreographed by Emmanuele Phuon.
Photo: Yi-Chun Wu, courtesy of The Esplanade



Participants of the Southeast Asian Choreolab 2018 performing in the informal showcase facilitated by Isabelle Schad, on 1 July 2019 at Rimbun Dahan, Malaysia.
Photo: Huneid Tyeb

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*.

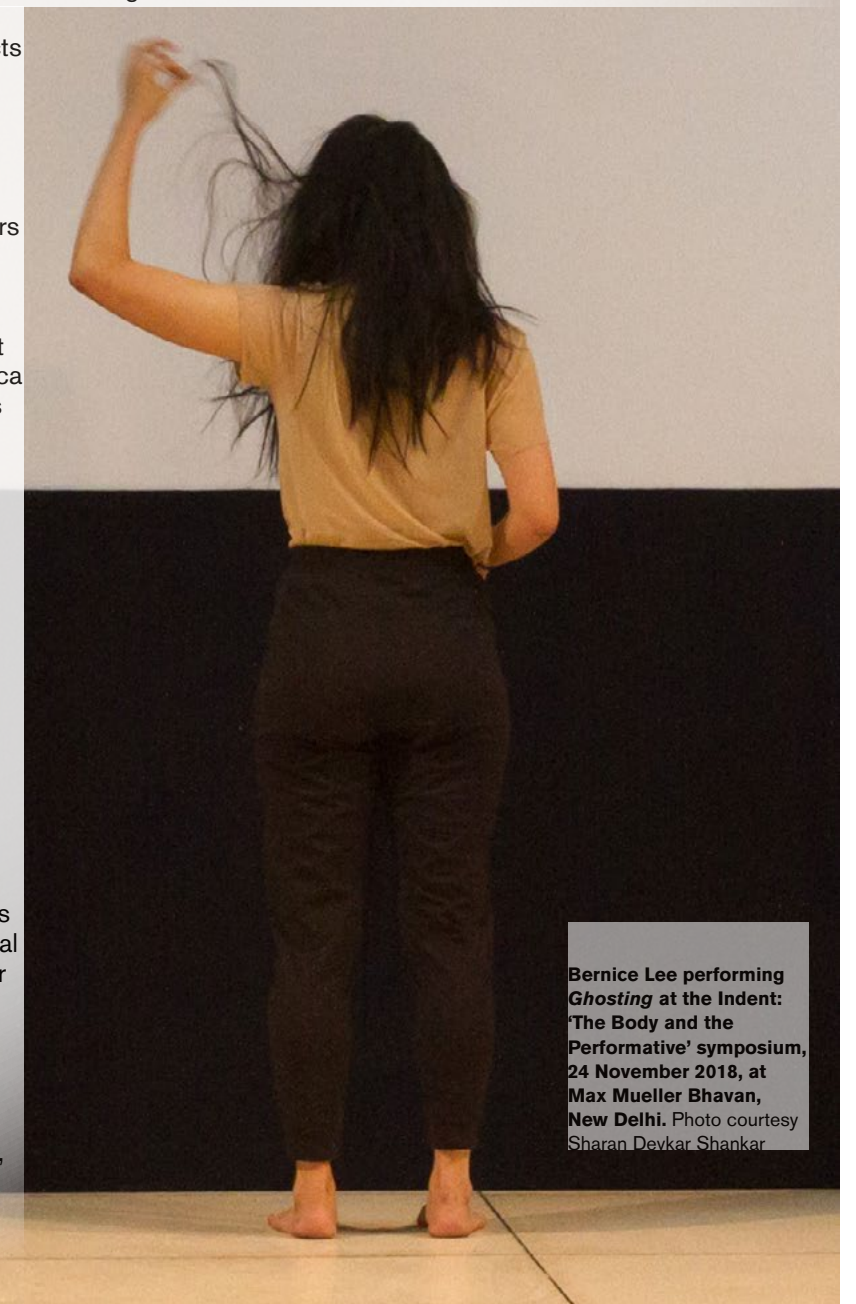
About the networks

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.



Bernice Lee performing *Ghosting* at the Indent: 'The Body and the Performative' symposium, 24 November 2018, at Max Mueller Bhavan, New Delhi. Photo courtesy Sharan Devkar Shankar

Research & Documentation Network report

by **A.P. Rajaram** and
Anja Ali-Haapala, co-chairs

The highlight of the past six months was Panpapanpalya Joint Dance Congress, a collaboration between dance and the Child international (daCi) and the World Dance Alliance Global Education and Training Network. Meeting on Karna Land in Adelaide, Australia, we thoroughly enjoyed participating and listening to all the erudite paper presentations, the Pecha Kucha sessions, lectures and workshops along with creative performances at the Panpapanpalya conference. The participants of the conference from different countries were fascinated by the morning masterclasses where new initiatives in scholarship and research were discussed.

Another highlight was the joint launch by WDA and daCi of the Routledge book *Dance, Access and Inclusion: Perspectives on Dance, Young People and Change* (Editors: Stephanie Burrridge and Charlotte Svendler Nielsen) in the presence of many of the writers from around the world. The third book in the series *Dancing Across Borders: Perspectives on Dance, Young People and Change*, supported by both organisations, was also announced.

Through the R&D Network meetings in Adelaide several initiatives were started. Firstly, an Asia-Pacific Research and Documentation Network Advisory Group was formed as an approach to address

succession planning within the network's leadership. The advisory group consists of A.P. Rajaram (India), Rosemary Bennett (Australia) and Anja Ali-Haapala (Australia). There is a fourth position available to champion R&D's online presence, and we invite interested scholars from across Asia-Pacific to contact Stephanie Burrridge for more information.

The second initiative approved in Adelaide is a guest-edited volume of the Journal of Emerging Dance Scholarship (JEDS). With six volumes under its belt, JEDS has established itself as a journal for constructively supporting early career dance researchers in the peer-review publishing process. Creating opportunities for emerging scholars to also develop skills as guest editors under the mentorship of editor Urmimala Sarkar furthers JEDS' mission. We are pleased to announce that the first Guest Co-Editors will be Sarah Knox (New Zealand) and Anja Ali-Haapala (Australia), who will produce JEDS Volume 7 (2019).

Looking to the future, the initial stage of discussions and plans are being finalized for the next Annual General Meeting of World Dance Alliance Asia-Pacific to be held in the beautiful seaside town of Cox's Bazaar in Bangladesh, from 22-25 November 2019. The event will take place in conjunction with the Ocean Dance Festival, organized by Nrityajog (WDA-Bangladesh). This event will include twinning projects, choreo labs, seminars, workshops and performances. The Research & Documentation Network looks forward to being deeply involved.



The cover of the 2017 edition of the Journal of Emerging Dance Scholarship, featuring a photo of 103-year-old Eileen Kramer's workshop, with Patrick Harding-Irmer as her 'assistant', at Panpapanpalya Joint Dance Congress of WDA and daCi, in Adelaide, July 2018. Photo: Julie Dyson

Creative Gatherings workshop with Molly Flanagan at Panpapanpalya Joint Dance Congress of WDA and daCi, in Adelaide, July 2018..



Education & Training Network report

by **Ralph Buck** and **Jeff Meiners**, co-chairs

Panpapanpalya, the WDA and daCi World Dance Congress, was very successfully hosted in Adelaide, in July 2018.

Congratulations to all those organisers, presenters, performers and teachers from the Asia-Pacific region who helped to make the event a HUGE success. Jeff has written a detailed report and this is found within the later sections of this edition of Channels.

In the previous edition of Channels we spoke about the importance of networks and networking. Since then Ralph has been working with the World Alliance for Arts Education (WAAE), arguably the world's largest network of arts educators (dance, drama, visual arts and music), which is hosting and organising two strategic planning conferences for 2019.

The first conference will be in Luxor, Egypt, from 27-30 March 2019. We are then following up this event with another conference in Frankfurt, Germany, 28 October—1 November 2019.

Our aim is to build a strong awareness of global issues and directions for arts education and make a strategic plan that will support practitioners and policy makers.

We, the Executive Council of the WAAE, accept that holding two conferences may seem 'too much', however we are very excited to engage with arts educators in Egypt, Northern Africa and the Middle East.

We are then also excited by the plans being fostered in Frankfurt to reconnect with UNESCO and youth.

Please see the updates on events later in this edition for details about these conferences.

In preparing for these WAAE conferences we have also been reading the UNESCO 2020-2030 Action Plan for the next decade of Education for Sustainable Development. A UNESCO review of the previous decade of action on Education for Sustainable development saw the identification of 17 Goals for Sustainable Development. This review also found that EDUCATION was the ONE goal that was most effective in achieving the United Nations aims. Within the Education goal, UNESCO identified two main lessons, being:

- Make action-based priorities
- Better co-ordinate networks

And so, we return to the topic of networks.

We in the Asia Pacific region can make a list of dance and arts education related networks. This is an easy and doable task. We can do this. Jeff and I believe that such a list would be a useful resource and support our regional communications.

To get this started, Ralph will be working with one of his postgraduate students and they will be contacting key persons in each WDA Member country. They will provide a form for you to complete. The aim is to make a clear and comprehensive list.

We look forward to making contact with you via email and look forward to seeing you in future gatherings.



Chapters

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

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

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.



Chloe Tan in 'I Am Here', choreographed by Lau Beh Chin, for *Dancing in Place* at *Urbanscapes 2018*, produced by MyDance Alliance, in Chinatown, Kuala Lumpur, Malaysia, 10-11 November 2018. Photo: LH Tang

Aotearoa New Zealand report

by Sheryl Lowe

New Zealand (Aotearoa) was the first self-governing country in the world to give women the right to vote in 1893, making 2018 a celebration of 125 years of women's suffrage. To commemorate this milestone people, groups and organisations across the country arranged a diverse array of events; and dance was in full force.

Through the bodies and the minds of some of our exceptional artists, dance was there to acknowledge and tell the stories of the women who championed New Zealand's international leadership in the suffrage movement; it was there to reflect on the progression of the rights of women in Aotearoa and around the world today.

The Royal New Zealand Ballet (RNZB) presented a stunning programme entitled *Strength & Grace*. The specially-commissioned programme, which also coincided with the company's 65th anniversary, featured pieces from four local and international female choreographers: Sarah Foster Sproull (NZ), Danielle Rowe (Australia), Penny Saunders (USA) and Andrea Schermoly (South Africa). Each work was a unique, contemporary homage to the strength of women: mothers, daughters, wives and the suffragettes. Our DANZ Magazine reviewer, Lyne Pringle, noted: "This dynamically physical evening of dance is exhilarating with dancers freed from the male gaze, to cavort, agitate and speak deeply with their bodies through the lens of female choreographers."

Another important highlight in these celebrations was *Mausina*, a compelling work performed on the grounds of Parliament in Wellington. Female Māori artists of the acclaimed theatre company MAU joined women from Wellington's Pasifika communities for a performance ceremony directed by Lemi Ponifasio. Combining Te Reo and Pasifika languages, the work focused on community, family, nature and the potency of female existence.

In Auckland, Seniors Dance choreographed *Glass Ceilings*, a provoking piece which explored the rich history and impact of the suffrage movement. All of the performers were aged 72 to 80 and most were active in the second wave of the 1970's feminist movement. The work was performed seven times in various venues

around Auckland City, including the libraries.

It's exciting to see dance in Aotearoa being performed in spaces outside of the traditional theatre. There has been an influx of dance installations in libraries, art galleries, museums, parks and town squares. A great example of this innovation was seeing the work of Dunedin-based dance filmmaker Daniel Belton and Good Company Arts being projected larger than life onto the walls of public architecture. This trajectory is an excellent step in not only making dance visible but making it more accessible.

On the note of accessibility, it has been wonderful to watch the inclusive dance scene flourishing. We are lucky to have a number of groups in Aotearoa dedicated to supporting artists with differing physical and intellectual abilities, from Touch Compass Dance Company, GASP! Dance Collective, Just Dance Krazy (JDK), Wellington Integrated Dance and JOLT. Earlier in the year internationally-acclaimed integrated dance artist Rodney Bell, Ngāti Maniapoto, performed an aerial duet at the True Colours Festival in Singapore and at the Commonwealth Games Arts Festival in Australia. He also toured his one man show, Meremere, to various places around the North Island. It was an honour to have dance artists like Rodney, Touch Compass and JDK champion our annual New Zealand Dance Week and our only multi-genre dance festival, TEMPO. Looking ahead to 2019, we can expect more marvellous things in the realm of accessibility.

Finally, New Zealand welcomed new Prime Minister Jacinda Ardern who also holds the Culture and Heritage portfolio – only the second time a Prime Minister has concurrently held the portfolio. DANZ was honoured to feature the Prime Minister on the cover of the DANZ Magazine (Issue 52) and included an in-conversation piece with her. The theme of the issue was leadership in the arts; so we will conclude with a quote from her: "If we have an environment where we no longer question the value of the arts, if we have young people who consider a career in the arts as viable, and we have communities who can easily access the creative sector – then that would be a legacy I would be proud of."



**OneOne and
TIMEDANCE Pulse**, by
Daniel Belton and Good
Company Arts, performed
in Theatre of Light, at the
Auckland Art Gallery, 9
October 2018.
Photo: Bradon McCaughey
(Strawberry Sound Ltd)



**'Despite the Loss
of Small Details'**,
Choreographed by Sarah
Foster Sproull, performed
by the Royal New Zealand
Ballet, in Strength &
Grace, Wellington Opera
House, 17 August 2018.
Photo: Stephen A'Court

Australia report

by Julie Dyson

The 21st Australian Dance Awards were announced in Brisbane on 1 September at a wonderful celebration of some of the best Australian dancers, choreographers, community practitioners, educators and advocates. Presented by Ausdance National, and after a long and rigorous shortlisting process by an national expert panel, winners accepted their awards between some great performances by Queensland-based companies and independent artists. Those shortlisted in each category were also honoured with individual citations in the program.

The Lifetime Achievement Award went to Athol Willoughby OAM, a revered artist who has had a long and distinguished career as one of Australia's leading ballet dancers and teachers, connecting him with significant developments in mid-century Australian ballet. Athol had already received the Medal of the Order of Australia (OAM), so this award was confirmation of his lifetime achievement and formal recognition by his peers.

Among the many other distinguished winners was Hilary Trotter who conducted Australia's original Safe Dance research in 1990 and who invented the term 'Safe Dance', now universally recognised as injury prevention and management practices that have changed the working lives of dancers across the world. Here is the full list of this year's Australian Dance Awards winners.

The next Australian Dance Awards will be held in Darwin on 11 August 2019 in partnership with Tracks Dance, and in conjunction with the 2019 National Dance Forum, both presented by Ausdance National.

Panpapanpalya, an Aboriginal word meaning 'gathering and sharing', was the title

of the second joint congress of daCi (dance and the Child international) and the WDA Global Education and Training Network. It reflected the themes of dance, gathering, generations and learning. Panpapanpalya was held in Adelaide in July this year, hosted by the University of South Australia with venue partner Adelaide College of the Arts.

There were many highlights, including a special welcome by local Indigenous dancers, and the workshop and performances given by the remarkable former Bodenwieser dancer, 103-year-old Eileen Kramer (now 104 and publishing her memoirs). Projects ranged from performances, workshops, international 'twinning' projects, lecture-demonstrations, 'dance flavours', teachers' gatherings and scholarly gatherings. Another highlight was the partnership with the Royal Adelaide Hospital where 10 site-specific performances took place, following a week of 'creative gatherings' at the hospital.

Congratulations to the co-chairs of the WDA Global Education & Training Network, Ralph Buck and Jeff Meiners, and their teams of volunteers and partners, for a wonderful, multi-layered dance event for everyone, from babies to mature age dancers. Scholarly proceedings will be published by Ausdance National in the coming year.

Ausdance National has announced a new CEO, Kathy Baykitch, who has stepped down from the board to take up the position, after a decades-long association with Ausdance. Kathy said: "Ausdance National is an important voice for the Australian dance sector which provides support and advocacy for dance in its many forms. I am thrilled to have the opportunity to continue to lead and drive recent changes in partnership with the Board and the wider sector."

**Eileen Kramer's workshop
with Patrick Harding-
Irmer at Panpapanpalya
in Adelaide, July 2018.**
Photo: Julie Dyson



Bangladesh report

by Lubna Marium

Dear Friends at WDA: Nrityajog, the Bangladesh Chapter of WDAAP, takes greatest pleasure in inviting you all to Cox's Bazar in Bangladesh to participate in WDAAP's AGM and Network Meetings for 2019, scheduled to be held 22-25 November 2019. Please do go through our website <http://www.oceandancefestival.com/> which gives all information on the event. Registration has been activated and all information about accommodation has been uploaded. And please take time to watch a wonderful audio-visual made by one of our dancers, Arthy Ahmed, on the upcoming event.

The key components of the event are the Choreolab and Dance Outreach Program, both scheduled before the main event, and, of course, the Keynote Speeches, Workshops, Seminars and Performances during the 4-day gala. We are happy to announce that Akram Khan will be delivering the inaugural Keynote Speech.



2



From Contemporary Dance Festival 2018 by Goethe-Institut Bangladesh, featuring emerging Bangladeshi contemporary dance choreographers, 27-28 November 2018, at Bangladesh Shilpakala Academy, Dhaka. Photos: Khandaker Md. Mahmud Hassan
1. 'Struggling Identity' by Ariful Islam Arnab.
2. 'Trust' by Mehraj Haque.

The Dance Outreach for Rohingya Refugee Children will be mentored by Sashar Zarif, the fabulous dancer and choreographer from Canada who has spent over 12 years researching and reconstructing the dance of Mugham, the Sufi-shamanic art of spirit that was once practiced across Central and Western Asia, the Middle East and North Africa.

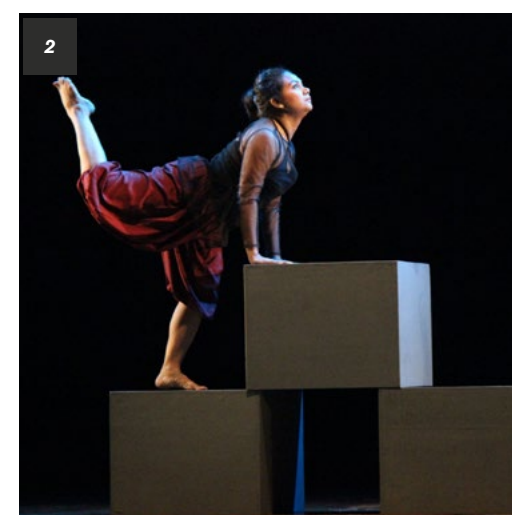
We are specially looking forward to the participation of young South Asian Dancers for the month-long Choreolab, again to be mentored by Sashar Zarif. It is a great opportunity for young dancers to work with this amazingly insightful artist.

The key dates are:

- 25 February 2019: Submissions close
- 25 April 2019: Notification of acceptance
- 25 May 2019: Deadline for submission of revised proposals
- 25 June 2019: Final notification of acceptance by email

Meanwhile, lots of dance has been happening in Dhaka. The Goethe-Institut organized a vibrant residency followed by a three-day Contemporary Dance Festival featuring twelve young choreographers, mentored by German choreographer Tomas Buenger.

Shadhona, meanwhile, has been conducting a four-month long Advanced Contemporary Dance Course and invited Sudarshan Chakravorty (Kolkata, India) to



conduct a workshop, followed by a 15-day workshop by Prasanna Saikia (Kolkata, India). We are now expecting Billy Chang from Taiwan, courtesy of the Chinlin Foundation.

So there has been a lot of connectivity through dance, and we look forward to much, much more this coming year.



1. Participants of the Advanced Contemporary Dance Workshop by Shadhona and Nyeem Khan Dance Company, 2018.
2. 'Imprisoned Freedom' by Parveen Sultana, from Contemporary Dance Festival 2018 by Goethe-Institut Bangladesh, featuring emerging Bangladeshi contemporary dance choreographers, 27-28 November 2018, at Bangladesh Shilpakala Academy, Dhaka. Photo: Khandaker Md. Mahmud Hassan.
3. Participants of the Advanced Contemporary Dance Workshop by Shadhona and Nyeem Khan Dance Company, 2018.

We are saddened to announce that our Executive Committee Member and Chairman Emeritus Dr Thomas Townsend Brown, Jr., passed away on 18 November 2018 at the age of 70. Tom was one of the early members of the Hong Kong Dance Alliance and served in a variety of roles. Tom nurtured generations of dance artists and made immeasurable contributions to the development of dance in Hong Kong. His energy, commitment and charisma will be missed by everyone who knew him.

Hong Kong Dance Happenings:

In anticipation of expanding Hong Kong audiences for dance performances in terms of numbers and sophistication, several dance festivals and competitions have been conducted to promote the excellency of local dance artists and foster international exchange and cross-disciplinary collaboration.

Across a range of dance festivals, West Kowloon Cultural District and Hong Kong Arts Development Council led a 50-person delegation to the internationale tanzmesse nrw 2018 in Germany. It offers dance professionals the opportunity to increase international exposure and engage in creative dialogue.

By transforming the historic Central Police Station compound into a unique performance venue, the newly-restored local heritage centre Tai Kwun has launched their first annual Dance Season. It features several distinctive and innovative local and international dance programs that immerse audiences in its unique mix of heritage and contemporary architecture.

CCDC Jumping Frames Festival 2018 and New Vision Arts Festival 2018 have brought acclaimed international productions to Hong Kong and explored the possibilities of the fusion of dance, video and multi-arts. The Bauhinia Cup Dance Championships 2018 have provided a platform for local students and choreographers to showcase their dance works and celebrated their creativity and diversity.

Activities of Hong Kong Dance Alliance

20th Anniversary of dance journal/hk

Published by the HKDA, dance journal/hk celebrates its 20th Anniversary in 2018. As the only periodical exclusively devoted to dance in Hong Kong, dance journal/hk seeks to encourage a dialogue between audiences

and artists, promotes dance appreciation, reaches out to dance audiences, and records the history of dance in Hong Kong.

Anna CY Chan's New Position at HKAPA

Anna CY Chan took office as Dean of the School of Dance at the Hong Kong Academy for Performing Arts. Chan has contributed immensely to the Hong Kong dance scene. From 2006-2011, she served as Chairperson of HKDA, and as Vice-President of World Dance Alliance Asia Pacific from 2007-2017.

New Force in Motion Series 2018

Nurturing local talents and stimulating their professional growth have always been our missions. For the second year, HKDA served as a producer for 'New Force in Motion Series: Lördagsgodis by Gabbie Chan and Moha by Jennifer Mok', presented by Leisure and Cultural Services Department.

2nd Shanghai Dancestages Festival

HKDA toured the Unmixed production to Shanghai Dancestages Festival in September 2018. The premiere of Unmixed, choreographed by local emerging choreographer KT Yau Ka-hei, was produced by HKDA in 2017. The Festival is one of the largest contemporary dance festivals in China, aiming to bridge art organizations in China with the rest of the world and facilitate international cultural exchange.

Law Seminars for Arts Practitioners

HKDA has organized four law seminars to enrich the legal knowledge of arts administrators and dance practitioners under its DanceHub project, covering the topics of contract law, employment law, corporate law and fundraising liabilities.

Hong Kong report

by Stella Lau

'Moha', choreographed by Jennifer Mok, performed by Pansy Lo, Kaspy Ma, and KT Yau Ka-hei, in 'New Force in Motion' Series, 28-30 September 2018, at Kwai Tsing Theatre, produced by HKDA. Photo: t.jj



India report

by Ranjana Dave

Indent: The Body and the Performative

What does it mean to 'write' (about) dance? November 2018 saw the launch of Indent: The Body and the Performative, an online journal that stems (and takes off) from the Delhi-based Gati Dance Forum's engagement with teaching methodologies, research and performance-making, with the intention of adding to the critical discourse around performance practices in South Asia. I quote from the website text: "Indent draws great inspiration from notions of the archive—a term that tantalisingly suggests the urge to gather, accumulate, assemble, towards the possibility of bearing witness to constellations of questions, provocations, and processes."

An eponymous symposium held in New Delhi marked the launch of the first edition of this annual journal. Besides performances and work-in-progress sharings, the four-day symposium featured talks by practitioners who engage with questions around the body in their work. The symposium also housed the Indent Lab, where 15 selected participants used the provocations offered by the symposium as a springboard to think about ways in which they could write 'dance', leading up to a possible second edition of the journal.

There were five talks during the course of the symposium, each triggering a lively conversation. Ananya Chatterjea spoke of dance as offering a means of engaging with the 'ideal', creating more affirmative spaces to address gender, race and labour in the

process. Padmini Chettur 'reviewed' her practice through the lens of writers who have engaged with her work, explaining how their perspectives directed her attention to new nuances in her work, almost tracing a historiography of her work in the course of her talk. Amitesh Grover spoke of the post-technological body, reflecting on the ways in which the borders between the human and the technological are porous, each seeping into the other, increasingly inconceivable without the other.

Navej Johar, after a sharing of his new work based on Bhagat Singh's writings, intertwining narratives of courage and desire, spoke about how the work of performance studies scholars had informed his understanding of the body, then reflecting on how his engagement with these texts and the questions he developed over decades of practising bharatanatyam led to his understanding of the 'somatics body'. Gee Semmalar spoke of performing gender, and why it was crucial for him to understand and inhabit the gendered body in demonstrative and performative ways, questioning the many unconscious biases that are often rarely accounted for in how we imagine and articulate the body.

Young Singaporean choreographers Bernice Lee and Chloe Chotrani shared their works and engaged in conversation about their motivations, the codified practices that inform their work, and the socio-political underpinnings of their practice. Swiss performer Alessandro Schiattarella

Chloe Chotrani performing Talking Third Circle at the Indent: 'The Body and the Performative' symposium, November 2018, at Max Mueller Bhavan, New Delhi.

Photo: Sharan Devkar Shankar





Bernice Lee performing *Ghosting* at the Indent: 'The Body and the Performative' symposium, 24 November 2018, at Max Mueller Bhavan, New Delhi.

Photo courtesy Sharan Devkar Shankar

showcased his short work 'Altrove', commenting on what it meant to live with an invisible disability that slowly makes its presence felt in his life.

Another set of Swiss artists, Jonathan and Timothy O'Hear and Martin Rautenstrauch, brought the robot DAI (Dancing Artificial Intelligence) into the performance space. DAI only performed for a few minutes, but its short appearance nevertheless triggered a long conversation about artificial intelligence and the mechanics that root the creation

of beings with artificial intelligence in extremely anatomical and perhaps human understandings of what the body signifies. The final day of the symposium brought with it the opportunity to consider the 'body' and the 'performative' in discursive ways as the participants at the Indent Lab joined the Delhi Queer Pride, later returning to a performance of The Lost Wax Project, where choreographer Preethi Athreya situated her inquiry in the possibility of making the body hold space, instead of merely inhabiting it.

Indonesia report by Michael Raditya

'Revealing Ramayana: Sharing Indian and Indonesian Perspectives', a discussion featuring Prof. Dr. Rustom Bharucha and Dr. Sal Murgiyanto, at Senrepita, Yogyakarta, on 12 September 2018.



World Dance Alliance (WDA) Indonesia Chapter is aware of the lack of discussion on dance related to the Indonesian landscape. Many dancers require more perspectives in viewing and interpreting culture referring to the contemporary context. Therefore, WDA Indonesia regularly holds discussions on artworks and performances with local or international performing arts scholars.

On 12 September 2018, WDA Indonesia held a discussion entitled 'Revealing Ramayana: Sharing Indian and Indonesian Perspectives', featuring Prof. Dr. Rustom Bharucha, theatre director, scholar, and dramaturg, and Dr. Sal Murgiyanto, dance scholar and the director of WDA Indonesia. This discussion was held at Senrepita, Yogyakarta, at the residence of Dr. Sal Murgiyanto.

The discussion revealed the practices of Indonesian performing arts based on the Ramayana epics. The Ramayana epics have become an important source in Indonesian performing arts, such as in the Ramayana Ballet at the Prambanan Temple. Ramayana Ballet at Prambanan Temple is a regular performance for tourists initiated by the first president of Indonesia, Ir. Soekarno. The Ramayana has also inspired several choreographers of contemporary dance in Indonesia.

Prof. Dr. Rustom Bharucha discussed his work about Ramayana in India and his view about the Ramayana performance at Prambanan Temple. Dr. Sal Murgiyanto shared his experience as a former dancer of the Prambanan ballet before he became

a dance scholar. At the beginning of 2018, Dr. Murgiyanto published a book *Membaca Jawa (Reading Java)* discussing traditional arts with an updated point of view, such as reading the Rama Shinta relationship in the present condition.

Comparing the Ramayana performance at Prambanan Temple with Ramayana epics in India, Prof. Dr. Rustom Bharucha noted that there are characters in the Ramayana performance at Prambanan Temple which are not of particular attention in Ramayana epics in India. The discussion dealt with the negotiation and contestation of thoughts on the selection of characters, plot, and dramaturgy, as well as the logic of the Indonesian and Indian cultures of the Ramayana.

Dr. Sal Murgiyanto presented a problem at the early stage of the Ramayana Ballet performance in Prambanan Temple. He gave a critical reading of the state of dance arts and cultures in Indonesia. Based on his opinion, the critical awareness of a tradition in Indonesian performing arts has not developed well.

The presentations were followed by a discussion with various views and responses from participants. This included a discussion comparing the Ramayana performance in other places, such as in Bali. The discussion also captured comments on characters and plot from a linguistics perspective, etc. At the end of the discussion, participants gave different views on observing traditional performing arts.

Obituary of R.M. Soedarsono

WDA Indonesia expresses its deepest condolence for the passing of R.M. Soedarsono. WDA Indonesia and Indonesian scholars highly acknowledge his contribution to the realm of dance and performance in Indonesia. R.M. Soedarsono was a professor in arts and culture history of the Faculty of Cultural Science of Universitas Gadjah Mada (UGM). Together with C. Hardjosubroto, he established Akademi Seni Tari Indonesia (ASTI), the Indonesian Dance Academy, where he served as the head of ASTI. He studied ethnomusicology at the University of Hawaii, and dance at the University of California, Los Angeles, before completing his doctoral program at the University of Michigan.

In his educational career, R.M. Soedarsono served as the director of Indonesian Dance Academy, Yogyakarta; the Rector of Art Institute of Indonesia, Yogyakarta; the program head of Performing Arts and Visual

Arts Studies, Graduate School, UGM, and other institutions. R.M. Soedarsono was also known through his writings on performance arts in Indonesia: *Indonesian Performing Arts in the Globalization Era*; *Indonesian Performing Arts and Tourism*; *Research Methodology of Performing Arts and Visual Arts*; *Performing Arts from Political, Social and Economic Perspectives*; *Wayang Wong: State Ritual Dance Drama of Yogyakarta Palace*; *Dance Drama in Indonesia*, and so on. He also translated Claire Holt's *Art in Indonesia: Continuity and Change* published as *Melacak Jejak Perkembangan Seni di Indonesia*, and James R. Brandon's *Theatre in Southeast Asia* published as *Jejak-jejak Seni Pertunjukan di Asia Tenggara*. Before he passed away, Soedarsono was still actively giving lectures, examining, and assisting theses as well as dissertations in the Graduate Program of UGM, ISI Yogyakarta, and other institutions.



Memorial flowers for arts scholar and educator R.M. Soedarsono.

Korea report by Geung Soo Kim

New President of World Dance Alliance Asia Pacific – Korea

Following the footsteps of former president Jun Hong Jo, I have the honor to be the newly appointed president of WDA Korea this year. Along with 25 years of work experience with the Korean National Ballet Company as a principal dancer, ballet master, and artistic director in the past, I now teach at Chung Ang Arts University as a professor and assist Korea Ballet Association as a vice president.

WDA Korea exists to showcase Korea's dance to the world and bring dance of the world into Korea to facilitate consistent growth and interaction through international dance events. Being at the forefront of Korea's initiative to nurture young talents and foster international culture exchange, we are hosting seminars, workshops and symposiums at numerous international conferences.

Plans for the Years Ahead

Starting with the World Congress in Adelaide, Australia, in July 2018, the Asia Pacific regional meetings are to follow in the next three years and it is our desire to host the event in Korea in 2021. A proposal from the Korea chapter is planned to be sent to the board of WDAAP in 2019. The topic of interest in the social and political realm around South Korea is our relationship with North Korea. In 2021's WDAAP event taking place in our home country, we seek to bring the world's attention to our theme of 'Peace and Dance', highlighting the fact that Korea is the only divided nation in the 21st century.

Alleviating the tension between the two countries on the national border, we hope that it will become a stage on which we can perform dance representing peace and harmony. Furthermore, we want this to be an opportunity to make dance a more engaging experience with the audience, allowing the public to partake in bringing peace together. Our objective is for the public to acknowledge the importance of dance in our culture and how it shapes our society, just like how PSY's 'Gangnam Style' had brought the world's attention to a small domestic district of Gangnam in Seoul, Korea. With dance being a performing art that invites the public to participate, it can be a cultural outlet for ideas or a representation of what society is searching for.

The 2nd Annual Tanzolymp Asia Competition

Every December, Korea hosts a dance competition named Tanzolymp Asia in the heart of Seoul, and the 2nd Tanzolymp Asia will be taking place on 7-9 December 2019.

Combining the two words Tanz (dance) + Olymp (Olympia) together, Tanzolymp stands for an Olympics for dance, just as the Olympics is held to pick out the world's best athletes. The final round of this dance Olympics is held in Berlin, Germany, in February of each year, where the selected participants from regional qualification rounds will compete for the title of best of the best.

Currently, there are qualification rounds in Brazil, Italy, Peru, Russia, Argentina, Ukraine, Europe and Asia to select the outstanding dancers from each region to invite the finalists to the main stage in Berlin. Tanzolymp Asia, taking place in Seoul, serves to select Asia's best talents among the junior and senior dancers and equip them with scholarship and employment opportunities for the future. Especially for the seniors in search of future career steps, our employment project in collaboration with many companies and schools abroad will benefit them greatly through networking and educational opportunities.

Participation is limited to classical ballet and modern/contemporary dance at the moment; however, we will be expanding our categories into ethnic and folk dance in the near future. More information can be found at www.tanzolympasia.com

WDAAP – Korea, the Future

Dance students in Korea participate in numerous dance competitions throughout their school years to gain stage experience, which will train them to be well-rounded professional dancers in the future. With Seoul being the most popular of the many Korean cities hosting international dance competitions, Korea is maximizing the opportunities to collaborate and exchange with other countries by expanding its categories to ballet, modern dance, Korean traditional dance, hip-hop, jazz, sports dance, belly dance etc. Korea's continuous effort to expand and grow through these international opportunities certainly is the fuel to push ourselves further in the global market of dance despite its short history.

Malaysia report

by Bilqis Hijjas

'Never have I dealt with anything more difficult than my own soul', choreographed by Fahezul Azri Suhaimi, performed at Dancebox, 2 September 2018, presented by MyDance Alliance in partnership with The Actors Studio. Photo: Huneid Tyeb



When I started Dancing in Place at Rimbun Dahan 10 years ago, I never thought it would continue through so many editions and end up in Chinatown this year, as part of the art and music festival Urbanscapes 2018. MyDance Alliance was delighted to partner with Urbanscapes, a for-profit festival event which is able to stage works on a larger scale and to tackle thornier bureaucratic obstacles which otherwise would have stumped us. MyDance Alliance presented three weekends of new site-specific works open for free to the general public, and almost all of our MyDance committee members were involved, either in choreography, performance, production, helping to coordinate student volunteers, or as supportive fans.

This was our first Dancing in Place in a truly public location, and we were happy to see many new faces in the audience. I was also delighted that the Malaysian dancers had the opportunity to engage with Kuala Lumpur's historic centre, including the confluence of the Klang River, the old godown warehouses on its banks, and its new reality as the low-cost shopping and transport hub of the city. We even had choreographers travel from Pahang and Sabah to take part. The heavens saw fit to bless us with rain for all of the performances, and while this made it a challenge, it also generated a unique and memorable atmosphere, and we hope to be able to continue our relationship with Urbanscapes in future.

Our other long-lived project, the informal performance platform Dancebox, continued its collaboration with the Actors Studio at Kuala Lumpur Performing Arts Centre with another edition in September featuring seven new dance works. Highlights included a solo work in progress choreographed by MyDance vice president JS Wong, performances by students of the dance departments of ASWARA and University of Malaya, and first contemporary works by fledgling choreographers Lim Paik Yin, Matt Tan and Mohd Nuriqram Azhar. Next year is The Actors Studio's thirtieth anniversary, and we are excited to present a whole week of Dancebox events in April 2019, making a mini festival of Malaysian dance!

MyDance committee members also launched their own projects to support the local dance community. JS Wong and Faillul Adam have started Dancing Alone: A Choreographic Platform for Solo Choreography, providing staggered performance opportunities and mentorship for dancers interested in creating solo works. Lau Beh Chin is organizing dance classes for ethnic Chin refugees from Burma, a fairly large community who are unable to access conventional schooling in Malaysia. In September, I hosted a small lunch for Malaysian dance community members to meet Liz Behrens from Asian Cultural Council, to promote their fellowship for artists to visit New York City.

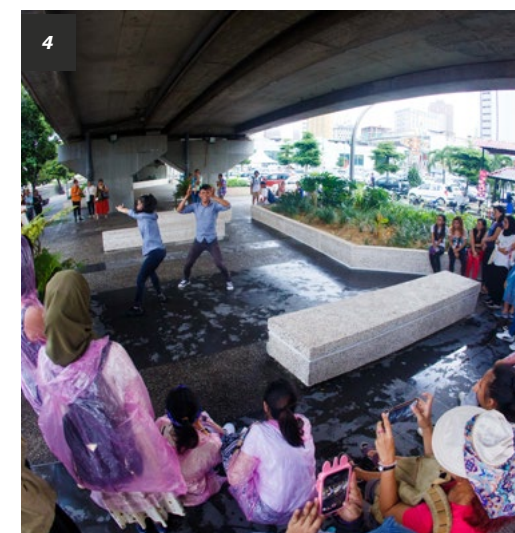
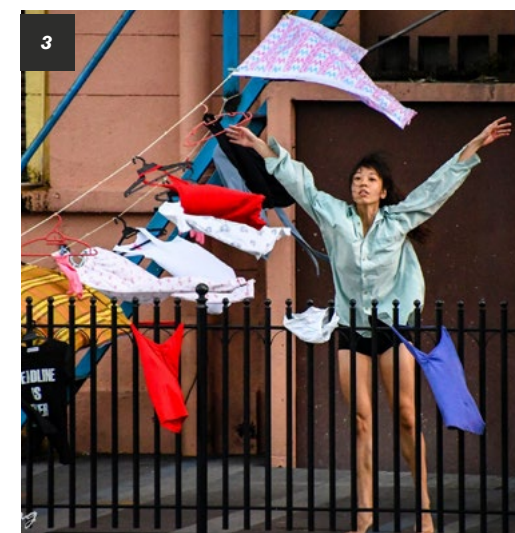
Our Small Grants program continued, with amount up to RM1500 given to Lim Pei Ern

to attend the Pelem Festival in Indonesia, Fahezul Azmi Suhaimi to create a dance film, Lim Shin Hui to carry out a community-based dance education project, and Yeow Lai Chee to support her butoh production *The Dead Bird*. It is both an honour and a pleasure to be able to support Malaysian dance practitioners to continue their practice in diverse realms of dance.

Prof Mohd Anis Md Nor, our National Advisor, organised the 2nd International Conference on Dance Education (ICONDE), which was held in Kuala Lumpur over three days. The conference featured 2 keynote speeches by Dr. Jane Bonbright, Founding Executive Director of the National Dance Education Organization (NDEO), and Dr. Laurelee Zimmerly of Idaho State University, as well as 24 presenters, 4 roundtables and 4 subtopics. Addressing the theme "Spirit of Creativity in Dance Education", the

conference attracted dance scholars from Malaysia and abroad, and guaranteed that Malaysia will continue to be a hub for dance scholarship in the region.

MyDance continues to actively engage as an advocate for dance in Malaysia. Members of the local performing arts community have united to form a new coalition called ReformARTSi, to investigate and lobby for advancements in four areas: enlarging space for arts education, enlarging access for arts funding, and enlarging space for artistic expression. I am happy to be a member of the Steering Committee of ReformARTSi, and hope to continue to amplify the voice of the dance community in discussions with local and federal government, and other stakeholders. ReformARTSi is a wonderful opportunity for all of us to meet and discuss our burning issues face to face, and to unite in calls for change.



1. 'Try - The Dialogue', choreographed by Leng Poh Gee, performed at Dancebox, 2 September 2018, presented by MyDance Alliance in partnership with The Actors Studio. Photo: James Quah

2. 'The Travellers', by Alla Azzura Abal Abas, for Dancing in Place at Urbanscapes 2018, produced by MyDance Alliance, in Chinatown, Kuala Lumpur, 3-4 November 2018. Photo: June Tan

3. Lim Pei Ern in her work 'Brown Girl Everywhere', for Dancing in Place at Urbanscapes 2018, produced by MyDance Alliance, in Chinatown, Kuala Lumpur, 3-4 November 2018. Photo: LH Tang

4. Khairi Mokhtar and Ng Xinying in their work 'Bounceback', for Dancing in Place at Urbanscapes 2018, produced by MyDance Alliance, in Chinatown, Kuala Lumpur, 3-4 November 2018. Photo: All is Amazing

Philippines report

by Joelle Jacinto

Alexa Torte in Myra Beltran's *'Not Mine'* at Neo-Filipino, 6-7 October, Little Theater, Cultural Center of the Philippines.
Photo: Erica Jacinto



The number of dance competitions occurring this season in the Philippines may signify an evolution of sorts, a practical shift to ensure the survival of the art form. Of course, there have always been a plethora of parade and street dance competitions all over the country, plus ballet and choreography competitions, just not all at the same time. Competitions are a business and entail a lot of choreographic and training services. Along the way, dancers are honed to perfection, choreographic gems get discovered, standards are raised: definite wins for the dance community.

The Wifi Body Choreographers Competition (25 August) at the Cultural Center of the Philippines [CCP] introduced new faces from all over the country. The winners were Buboy Raquitico Jr. for his 'Transacting Comfort,' followed by Jovie Ann Domingo's 'Walk Without Pain' and Sasa Cabalquinto's 'Namoka' (a play on the Tagalog word for 'face') in second and third place. Joshua Bajado won the audience choice award for his 'Ang Pinakamagandang Treasurer sa Balat ng Lupa' (tr. The Most Beautiful Treasurer on the Face of the Earth). Previous winners were featured in the gala that evening, with new works by Michael Barry Que, Christopher Chan and Beauty Balaga.

The Wifi Body competition is part of the CCP Choreographers Series, alternating every other year with Koryolab, a platform for

mid-career choreographers, who are mostly graduates of the competition. Neo-Filipino (6-7 October) is presented annually, and this year features an all-Filipina roster of choreographers: Mia Cabalfin, Eisa Jocson, Ea Torrado, Carissa Adea, Lea Roque, and Myra Beltran, who co-organizes Neo-Filipino with its creator, Denisa Reyes.

Two important ballet competitions took place within a month of each other, the Philippine Dance Cup in October and the CCP Ballet Competition in November. Organized by Chelo Borromeo-Gemina and Nina Anonas-de Santos, the Philippine Dance Cup had international judges and substantial prizes, including scholarships to summer intensives in schools in the USA, Japan and Bacolod, Philippines.

Also in October was Sayaw Pinoy (tr. Filipino Dance; Pinoy is shortened slang for Filipino) where ensembles compete in specific categories – folk dance and contemporary, and hip hop and ballroom dance – over two days, at Rizal Park.

If competitions are helping Philippine dance survive, then these platforms should continue, but not replace the regular production of dance in non-competing formats. The larger dance companies have their regular seasons in their resident theaters: Ballet Manila opened their 2018 season with two evenings of contemporary ballets, Philippine Ballet Theatre reworked their full-length *Merry Widow* and *Cinderella*,

and Ballet Philippines presented works that were innovative at their premiere and have become classics decades later. Another work that was groundbreaking during its time that has been restaged again is Basilio Esteban Villaruz's 'Testament,' (5 December) at the Abelardo Hall Auditorium, UP College of Music.

Meanwhile, the independent artists continue to create work in non-conventional spaces, in keeping with the contemporary spirit. Ea Torrado presented her 'Brown Madonna' (26 October) at the Power MAC Center Spotlight in Makati City. Contemporary work is also more regularly presented away from the city center; Airdance held their 17th anniversary concert in the Philippine High School for the Arts in Los Baños, Laguna. In Las Piñas, I organized a collaborative residency with Malaysian choreographer Jack Kek, and we held a showing at TEAM Dance Studio (2 December). In Davao, Biag Gaongen, home from finishing his masters at Ohio State University, choreographed 'Solos: Apak...

Tapak sa Syudad ng Dabaw (tr. Solos: Footstep... Treading on the City of Davao)' with Agnes Locsin as his dramaturg (22-23 September).

In General Santos City, Teatro Ambahanon, under the leadership of Bing Cariño, presented their not-necessarily-a-dance-festival, The Last Quarter Intensives (8-9 November), with an added dance film component, successfully engaging artists of other genres as well. The LQI presented its ten-year-old Director's Prize, yet another competition. One of the things that was remarkable about this competition was its loyal audience: contemporary dance is difficult for many audiences to grasp, but the General Santos youth came in droves, and actually cared about who won (this year Peejay de Guzman, due to clever use of his cellphone flashlight in lieu of stage lights). Perhaps Filipinos just like competitions in general, and if it's what makes them want to see dance, then let's organize a few more.



1. Beauty Balaga in Jovie Ann Domingo's *'Here Comes The Bride'*, in Teatro Ambahanon's Last Quarter Intensives, 8-9 November, SM General Santos Trade Hall, General Santos City. Photo: Jhon Mark Rabago
2. Ea Torrado in her work *Brown Madonna* performed by Daloy Dance Company, 26 October at Power MAC Center Spotlight, Makati City. Photo: Erickson dela Cruz
3. Daloy Dance Company in *Brown Madonna*, choreographed by Ea Torrado, 26 October at Power MAC Center Spotlight, Makati City. Photo: Erickson dela Cruz

Singapore report

by Peter Gn

The Third Space by Nanyang Academy of Fine Arts, 13-14 October, part of Next Generation by da:ns festival, Esplanade.
Photo: Jeff Low



Among the activities of members of World Dance Alliance Singapore, Maya Dance Theatre (MDT) presented *Pancha – Flowers Don't Bloom All the Time*, with concept and artistic direction by Kavitha Krishnan and choreography by Danang Pamungkas (Indonesia) at Centre 42. This was a site-specific dance theatre production highlighting the issue of violence against women and children perpetuated in their own homes. *Pancha* (meaning five in Sanskrit) is MDT's project embarking on productions based on the five elements of nature. Each element is related to social issues that plague our society today and narrated through the experiences of women.

MDT also organised Project: Flowers Don't Bloom, a community initiative to bring awareness to the social issue of violence against women and children. This initiative included a film screening by Oscar-nominated filmmaker Deepa Mehta, a dialogue session with a victim-survivor, preview sessions, and a photography and visual art exhibition.

The Third Space, Nanyang Academy of Fine Arts' (NAFA) annual production for the Esplanade's da:ns festival's Next Generation platform, used Homi Bhabha's theory on hybrid identities to describe Singapore's complex cultural landscape. Drawing on their diverse backgrounds, NAFA choreographers Filomar Tariao (senior dance lecturer from the Philippines), Ming Poon (NAFA artist-in-residence based in Europe), and Kenneth Tan and Chew Shaw En (both globe-trotting NAFA alumni based in Singapore), positioned their work at the 'inter', defined by Bhabha as the cutting edge of translation

and negotiation.

Dancers @ Work is an informal performing and producing platform to showcase future dance artists produced by NAFA's Diploma in Dance, one of the few regional conservatory-style courses with a contemporary outlook. The first installation in NAFA's academic year presented a contemporary Korean dance choreographed by adjunct lecturer Son Ju Young, an award-winning solo by student Denise Dannii Tan, as well as selected works-in-progress by NAFA Dance Creation students.

Dance Dynamics participated in the National Arts Council's Silver Arts 2018 at Kampong Admiralty with classical Chinese dance 'Picturesque Ladies' and ballet 'Drizzle' choreographed by Yu Shu Huai with dancers on pointe with silk umbrellas. This was followed by 'Singapore—My Beloved Homeland' performed for Tan Tock Seng Hospital's Singapore Patient Conference in the Community for the theme of Active Ageing for Life, with senior dancers on pointe. Dance Dynamics also participated in the National Arts Council's Got to Move Islandwide 2018, an open house to reach out to the public and bring the joy of dance to everyone.

From August to October, dance practitioner and choreographer Peter Gn organised three events featuring dance works by professionals and students, with a significant number of contemporary works. The inaugural Phenomenon ONE: Release into (Contemporary) Dance was at the Open Stage, Esplanade Library; Fluid Mortals: A Singapore Contemporary Dance Xtravaganza at Ngee Ann City Civic Plaza

along Orchard Road, and intensify2: The Dance Assembly at the Capitol Singapore Outdoor Plaza. The events opened doors for dancers to mutually share and benchmark their works, and there was much mutual support between the dancers. Showcasing the grace, athleticism, creativity and versatility of dance when it intersects with music and visual art, the events also highlighted the larger ecosystem of youth dance in Singapore: almost 100 dancers of various ages were presented. Fluid Mortals and intensify2 were organised with the support of World Dance Alliance Singapore.

Dr. Chua Soo Pong was invited to adjudicate at the Wonju Dynamic Dancing Carnival, an annual international event in Korea where Wuyue Dance Studio from Singapore won the Silver Award. Dr. Chua also directed a fringe festival performance The Seven Star Sword, presented by Luo He Yu Opera, China. Dr. Chua was also invited to speak at the Dance Education International Conference in Gansu Province,

China, alongside international scholars and experts.

Dr. Siri Rama was invited to present a paper on the theme of Indian classical dance and yoga for the 1st International Yoga Conference at the Indian Consulate in New York. Siri also presented a paper at the International Conference on Dance Education (ICONDE 2018) in Kuala Lumpur. Siri and senior student Vidhya Mani presented a thematic duet in bharatanatyam style at the Fine Arts Society, India. In Singapore, Siri's students performed bharatanatyam recitals at the Dassera festival for Sri Kalliamman Temple, and in Mumbai at the Ganesha festival and Dassera festival at Ahobila Matt Temple. Siri Rama choreographed and performed 'Marmabandha', a unique combination of bharatnatyam technique set to Marathi theatre-based musical compositions, and a duet with kathak artist S. Bhoopali, for the Maharashtra Mandal (Singapore) for their Diwali morning program.



1. Delegates including Dr. Chua Soo Pong at the Dance Education International Conference, Dun Huang, China, 26-29 September.
2. Delegates, including Dr. Siri Rama, of the 1st International Yoga Conference, at the Indian Consulate, New York, 20-21 June.
3. Dance Dynamics in 'Picturesque Ladies', National Arts Council's Silver Arts 2018 at Kampong Admiralty on 9 September.

Taiwan report

by Su-Ling Chou



As usual, the second half of the year is an active time for dance in Taiwan. There are plenty of dance activities, especially performances, throughout the island.

First of all, National Kaohsiung Center for the Arts (NKCA)/Weiwuying in Kaohsiung opened to the public on 13 October. An opening outdoor performance, *Arts for the People: The Grand Opening*, presented a collaboration between acclaimed European creative art group phase7 and Taiwanese performance groups, and debuted in the enormous outdoor theatre. One of the dance groups located in southern Taiwan, Tjimur Dance Theatre from Sandimen, Pingtung, presented their program integrating traditional indigenous folk songs with rap. Kaohsiung native Po-chen Benson Tsai, after receiving countless choreography awards

across Europe, led B. DANCE company in presenting performances that mix modern dance, street dance, and beatbox. Following the opening, Sydney Dance Company presented two classic performances: *Lux Tenebris* by Rafael Bonachela, artistic director of Sydney Dance Company, and *Full Moon*, choreographed by Cloud Gate 2's artistic director Cheng Tsung-Lung.

In November, Taiwan Dance Platform, aiming to create a space for cross-border exchange, announced a new production with the bold statement *Made in Asia?!*. It shone a spotlight on the clash and merging of East and West. Other performances, workshops, film screenings, and talks took place in the various brand new performing arts venues of NKCA/Weiwuying.

The series closed with the 45th

Anniversary Gala Performance by Cloud Gate Dance Theatre in the Opera House. A retrospective of Lin Hwai-min's works, it featured highlights of Cloud Gate classics that have mesmerized audiences worldwide, including *Portrait of the Families*, *Moon Water*, *Cursive* and *Pine Smoke*. This performance celebrated Mr. Lin's final year before his retirement in 2019.



All photos in this report: 'The Fool' by Scarecrow Contemporary Dance Company, choreographed by Hsin-yu Kao, in their 2018 Annual Dance Production. Photo: Ren-haur Liu

Besides these events at NKCA/Weiwuying, dance programs from universities and high schools and other dance companies presented concerts around Taiwan during the final three months of 2018.

In 2019, the International Young Choreographer Project (IYCP) hosted by WDAAP-Taiwan will be held 1-21 July. There will be eight choreographers (one from WDA Americas, one from WDA Europe, three from WDAAP and three from Taiwan) selected and gathered in Kaohsiung. This event provides young and talented choreographers with an opportunity to work with each other; it will include local dancers to produce a final performance at the end of the three-week residency. With a limited budget, WDA-AP Taiwan has kept trying our best to support and organize the event.

Taiwan Dance Research Society (TDRS)

WDA-AP Taiwan Members Activities, July—December 2018

Tso's Dance Association

- 2018 Dance Concert of Tsoying Senior High Schools' Dance Divisions, 3-8 December, at Tsoying Dance Theater, 16 December at Gueiren Performing Arts Center, 19 December at Hsinchu Performing Arts Center, 22-23 December at Kaohsiung City Da Dong Art Center
- *Radiance*, 4 July at Hopgood Theater, Australia
- Twinning Projects, 13 July at Adelaide College of the Arts, Australia
- Panpapanpalya 2018 2nd Joint Dance Congress of daCi and WDA Global Education and Training Network, 9-10 July at Adelaide College of the Arts, Australia

Chang Dance Theater

- *Bon 4 Bon*, 3-26 August at Dance Base, Edinburgh, United Kingdom, 27 October at Keelung Island Experimental Theater

SunShier Dance Theatre

- Sun-Shier Salon Dance Exhibition, 7-8, 14-15, 28 July at SunShier Dance Theatre, Taipei City
- *The Damn Crossroad*, 12-14 October at U-May Theater, Taipei City

Somatic Theater Company

- *Stay With You*, 16-18 November at Kaohsiung Main Public Library Theater
- Panpapanpalya 2018 2nd joint dance congress of daCi and WDA Global Education and Training Network, 9-10 July at University of South Australia and Adelaide College of the Arts, Australia

T.T.C. Dance

- *Déjà vu*, 30 November-2 December at Experimental Theater of National Theater & a 8-9 July at Concert Hall, Taipei City, 7-17 July at Les Hivernales, CDCN d'Avignon, France
- Persistence of Memory, 22 September at Brown Foundation Performing Arts Theater of Asia Society Texas Center, USA, 26 September at Edison Theater of Washington University in St. Louis, USA

held its annual conference in December at Taipei National University of the Arts (TNUA), New Taipei City. TDRS has around 300 members from the existing six dance programs at university level, dance teachers and administrators from public schools, and practitioners from dance studios in Taiwan. The board members of TDRS and co-sponsors Dance Studies Association (DSA) are working hard to organise the conference at TNUA again in 2019, 7-9 December. This will be back-to-back with the WDA Global Summit towards the end of June 2020 at Hong Kong Academy of Performing Arts.

WDA-AP Taiwan continues its expansion with members mainly consisting of university and graduate dance students, dance instructors, and professional dancers. It is expected that dance in Taiwan will continue growing through all of these dance events.

Assembly Dance Theatre

- *Passing By*, 27-28 October at Xinzhuang Cultural Arts Center, New Taipei City

Hung Dance

- *Boundless*, 17-18 October at Circulo de Bellas Artes, Madrid, Spain, 28-29 December at Jhihshan Hall of Bureau of Cultural Affairs Kaohsiung City Government
- *Birdy*, 29 September at Goyang Saerasae Digital Theater of Gayang Aram Nuri Arts Center, Korea
- *Miss & Miss*, 13-14 October at Akita Nigiwai Koryukan AU Multipurpose Hall, Japan

B. Dance

- *Floating Flowers*, 3-4 November at Treasure Hill Artist Village, Taiwan, 24-25 November at Session House, Tokyo, Japan
- *SPLIT*, 9 November at National Kaohsiung Center for the Arts Weiwuying
- *Blah Blah Blah*, 20-21 October at Dance Theatre of Taipei National University of the Arts, Taipei City

Horse

- *Clash of Motions*, 16-17 November at Conference Hall of Hsinchu City Cultural Bureau's Performing Arts Hall
- *I Am My Body*, 18 November at Conference Hall of Hsinchu City Cultural Bureau's Performing Arts Hall

Scarecrow Contemporary Dance Company

- *The Fool*, 26-28 October at Native Theater of International Hall of Tainan Municipal Cultural Center, 10-11 November at Taichung Tun District Art Center Auditorium, 23-25 November at Umay Theater, Taipei City

Kaohsiung City Ballet

- *Dance to Kid's Dreams*, 3-4 November at Jhihshan Hall of Bureau of Cultural Affairs Kaohsiung City Government

Obituary: Tom Brown

(1948 - 2018)

Born and raised in Pennsylvania, Brown studied dance from the age of three. Upon his graduation from Temple University, he started his dance career in Philadelphia, before moving to New York. In the USA, he performed in works by such leading choreographers as José Limón, Anna Sokolow, Rudy Perez, Daniel Lewis and Doris Humphrey, and from 1979 to 1985 was artistic director of Dance Junction. He reconstructed historic works from notated scores, winning praise from the likes of the New York Times and New York Post. He had choreographed for concert stage, opera, drama, and musical theatre; notated Humphrey, Kei Takei, and Bronislava Nijinska; and published in journals, anthologies, and conference proceedings

In 1985, Brown moved to Hong Kong to join the newly-created Hong Kong Academy for Performing Arts (HKAPA), where he taught for 30 years. Starting as Principal Teacher of Modern Dance, he rose to become Head of Modern Dance, Associate Dean of Dance, and the first Dean of Graduate Education, before he retired in 2015. As educator, teacher, and mentor, Brown nurtured generations of local artists, training, supporting and inspiring many of Hong Kong's finest dancers and choreographers. During his tenure as Dean of Graduate Education, Brown led the development of the Master of Fine Arts degree programs in Cinema Production, Dance, Drama, and Theatre and Entertainment Arts, as well as the Master of Music degree.

As a leader of the dance community, Brown was one of the early members of the Hong Kong Dance Alliance in 1994. He served the Alliance as an Executive Committee member until his death and was an Emeritus Chairman. Two projects initiated by Brown have just celebrated their 20th anniversaries: the Hong Kong Dance Awards, where he received the Distinguished Achievement Award in 2015; and *dance journal/hk*, which he served as an editor from its establishment until his final days. Apart from his work for the Alliance, he served in numerous local bodies, including Leisure and Cultural Services Department and as examiner and art advisor in Hong Kong Arts Development Council. In 2007 he was awarded the Home Affairs Bureau Certificate of Commendation for outstanding contribution to the development of arts and cultural activities in Hong Kong.

As a scholar, Brown was a Fellow of the International Council of Kinetography Laban, and a member of the International Editorial Board of Research in Dance Education. He was a Schönberg Scholar, held an MFA from Sarah Lawrence College, and in 2017 received a Doctorate in Dance Honoris Causa from the HKAPA. Brown was a passionate and intelligent dance artist, a supportive and inspiring educator, a wise leader and a distinguished scholar. With inexhaustible enthusiasm, he dedicated his life to dance and played a key role in the growth of dance in Hong Kong. His immense contribution deserves the utmost respect from the dance community. His untimely passing is a huge loss, but his legacy will live on through all those he worked with, taught, and inspired.





Panpapanpalya 2018 2nd Joint Dance Congress report

by Jeff Meiners

Gathering in Adelaide, Australia, from 8-13 July 2018, over 900 participants across generations from 26 countries met to dance and learn at Panpapanpalya 2018. Following the success of the previous Taiwan 2012 joint congress, the two organisations dance and the Child international (daCi) and the World Dance Alliance (WDA-AP) collaborated again. The aims of the 2018 congress were to maximize connections for dance educators from both organisations and strengthen networks. This time, WDA's Education and Training Network worked with daCi to create a week-long congress with a focus on dance learning across the lifespan.

As a dance educator, my work focuses on schools, curriculum, pedagogy and associated research, thus the event was hosted by my employer, the University of South Australia, with generous support from the School of Education within the Division of Education, Arts and Social Sciences. Delegates came from as far as Barbados, Jamaica, South Africa, Uganda, Portugal, Norway, Finland, Denmark and Germany along with Asia-Pacific members from New Zealand, China, Taiwan, Japan, Korea, Malaysia, India, Bangladesh and Nepal.

Honouring Australia's rich Aboriginal and Torres Strait Islander dance practices, the Kurna language Aboriginal word 'panpapanpalya' was the name given to the congress by the elders of the native peoples on whose land the congress was held.

Opening event

The opening event was curated by Kurruru Arts and Culture Hub and began outdoors with delegates meeting old friends and making new ones by gathering under a winter sunset first in Victoria Square/ Tarntanyangga with a taste of locally-sourced traditional food and music. A traditional Welcome to Kurna Country smoking ceremony followed, led by Aboriginal Elders. Next, delegates were warmly welcomed to South Australia and the

City of Adelaide at the Adelaide Town Hall by the Governor Hieu Van Le and Deputy Mayor Cllr. Sandy Vershoor. Responses from the international collaborating organisations were made by President of World Dance Alliance Asia-Pacific (WDAAP) Urmimala Sarker (India) and Chair of dance and the Child international (daCi) Maria Speth (Netherlands). Garry Stewart, Artistic Director of both Australian Dance Theatre and the concurrent inaugural Adelaide Dance Festival, also welcomed guests as Panpapanpalya 2018 coincided with the new festival. Congress delegates were granted discounts to selected events, including performances of *The Spinners* (Lina Limosani Projects), the Australian Ballet and Australian Dance Theatre.

Delegates learned about the diversity of Aboriginal and Torres Strait Islander cultures in Australia with a multi-media projection incorporating the Aboriginal map, animated images, music and a narrated storyline with examples from across Australia. Over sixty First Nations performers from South Australian and interstate companies presented traditional and contemporary Aboriginal and Torres Strait Islander dances. The Town Hall opening culminated with a memorable mass interactive finale led by Artistic Director Deon Hastie and performers inviting all audience members to dance with specially commissioned music by the local Indigenous band Electric Fields. Panpapanpalya was committed to respecting Indigenous knowledges and welcomed First Nations people from Canada, Taiwan, Aotearoa New Zealand, the Pacific Islands and Africa.

The program

Dance enthusiasts of all ages came together at certain points but were also able to follow interests and themes in the rich and expansive congress program over 6 days and evenings from the beginnings of dance in the early years through the different stages of school and further education, and beyond through life to the joys and challenges of dancing in later years with wisdom and changing bodies. The congress highlighted the transformative educational potential of dance to nurture learning through intercultural and cross-generational gatherings.

Congress themes

Panpapanpalya 2018 core themes were dance, gathering, generations, and learning with related sub-themes of community, sustainability, diversity and inclusion.

Each day the congress program began with Dance Flavours workshops offering tastes of dance embracing approaches across cultures and ages. Many contributed to the 80 cross-generational snapshot performances showcased on the first two evenings with other chances to perform in Pop-Ups and the Ausdance-led BigDance during the day.

The Scholarly Gatherings strand focused on more academic dance study and included over 40 workshop opportunities for delegates to gather to move along with presentations of over 100 papers, panel discussions, project dialogues, dance research workshops, lecture demonstrations, posters/installations and Pecha Kucha presentations. An initiative titled Teachers' Gatherings enabled dance educators to network, share and debate ideas and practices. In addition, the congress accommodated a range of forum activity for early career researchers, youth dance practitioners and arts policy makers concerned with dance.

Keynote presentations

Keynote speakers framed the week by providing their unique perspectives on dance and provoking delegates' thinking about how dance is located in their own lives, and more broadly how dance is positioned within the diverse global cultures we live in:

David McAllister, Artistic Director of the Australian Ballet, began the week's program by introducing delegates to the social and geographical context of dance in Australia in 'A great dancing nation: Australia's best kept secret'.

Associate Professor Katie Dawson from the University of Texas at Austin invited the congress to actively 'Make your move', provoking all generations to consider how bodies create change.

Australian cultural icon Robyn Archer, in a shared keynote with the Adelaide Festival of Ideas, stimulated us with her interrogation of 'freedom' and 'democracy' as ideas intrinsic to cultural, social and political democracy across the world, followed in a forum with her reflections on how dance might contribute to personal mental wealth.

In a concluding keynote, international

artistic director Sally Chance provided a thought-provoking keynote highlighting how the engagement of babies and very young children in live dance performance showcases their competence as cultural participants.

The Adelaide Declaration

The Young People's Gatherings strand connected with UNESCO's goals for sustainability and arts education to consider how working in dance might address pressing global environmental, societal and cultural concerns. daCi's new young Springboard congress members from Canada, New Zealand and Australia were mentored by Katie Dawson to expertly lead workshops that created a plan to stimulate future social action across the world with specific goals articulated in 'The Adelaide Declaration'. This document was presented as a united position by both organisations and signed at the Adelaide Town Hall by WDA Global Education and Training Network Chair Ralph Buck and new daCi Chair Susan Koff during a special Lord Mayor's reception for key daCi and WDA leaders to meet local dignitaries.

Twinning projects

The Twinning concept initiated earlier by daCi also made a leap in this congress, with 10 dynamic projects presented that united dance enthusiasts from diverse cultures and generations including Africa, America, Asia, Canada, New Zealand and Australia. Meeting mostly in-person for the first time in Adelaide, delegates shared their Twinning journeys of discovery and creation on the final morning.

Creative Gatherings

Directed by Portuguese choreographer Madalena Victorino and Italian dramaturg Giacomo Scalisi, over 250 delegates prepared across the week with 10 Australian dance artist leaders in the Creative Gatherings strand, to perform in a site-specific 'Dance Epidemic' at the Royal Adelaide Hospital and SA Health and Medical Research Institute (SAHMRI). Australian dancer Eileen Kramer who, born in 1914 (now aged 104), was no doubt the oldest delegate, led a workshop and performed in the Creative Gatherings project on the last afternoon. This project with the hospital's Centre for Creative Health exemplifies the many partnerships facilitated

by the congress. An associated UniSA-funded research project also explored 'resilience' for mental health through creative learning in dance with delegates across the lifespan. Research partners include Queensland University of Technology, the University of Auckland and Royal Academy of Dance.

Closing event

Local Cirkidz youth company director Joshua Hoare curated an exciting interactive closing event 'Flying without Wings' at Australia's oldest mainland theatre, the Queen's, with an Aussie 'sausage sizzle' and performances by Cirkidz, Australian Dance Theatre's Youth Ensemble, a roving camera projecting images onto a big screen plus a handover presentation by daCi Canada for the next 2021 daCi congress in Toronto. The next WDA congresses were also announced by WDAAP president Urmimala Sarker – along with much celebratory dancing by the delegates.

Meetings

World Dance Alliance held a series of meetings—the WDA Asia Pacific, WDA global network meetings, and a well-attended Global Assembly. The Global Executive also met several times to confirm policies and procedures, and to start making plans for the next Global Assembly in 2020. daCi also held its international meetings during the week.

Thanks!

The joint congress was an important one-off event for South Australia and we have

received resounding positive feedback from delegates. The estimated value to the local economy of \$1 million generated by interstate and international visitors is now being analysed and such impact is an important consideration when making bids for such future events.

As convenor, I am delighted and thankful to the many who travelled from across the globe for a first visit to Australia. I am profoundly grateful for the generous support given by international committee colleagues Ralph Buck and Susan Koff, along with congress mentor Ann Kipling Brown plus local congress coordinator Julie Orchard, numerous members of the Australian organising committee, staff and students from the University of South Australia and venue partner Adelaide College of the Arts. The congress was made possible by generous funding from the Adelaide City Council and the South Australian government via Arts SA, as well as support from partners Adelaide Convention Bureau, Ausdance, The Royal Academy of Dance, Cirkidz and Kurruru Arts and Culture Hub.

Panpapanpalya was one of the world's largest gatherings to generate new thoughts and ideas for dance learning and teaching in the 21st century. The congress challenged a widely-held preconception that dance is a soft option for learning or study. The profit made will support both organisations to produce congress proceedings hosted by Ausdance National that will disseminate the best of the academic presentations. Watch out for an announcement soon via the Panpapanpalya website and Facebook!



Traditional Welcome to Kaurna Country smoking ceremony led by Aboriginal Elders, at Victoria Square/ Tarntanyangga, Adelaide.
Photo courtesy of Deb Alexander



The next Annual General Meeting of World Dance Alliance Asia-Pacific will be held in the beautiful seaside town of Cox's Bazar in Bangladesh, from 22-25 November 2019. The event will take place in conjunction with the Ocean Dance Festival, organized by Nrityajog (WDA-Bangladesh), who put their heart and soul into the effort to make this a magical and memorable event for all of us.

The event will include twinning projects, a choreolab, seminars, workshops and performances.

Currently, the event invites proposals for scholarly gatherings of papers, panel discussions, dance research workshops, lecture demonstrations, workshops, posters/installations and Pecha Kucha that address the WDAAP AGM core theme of 'Bridging the Gap' through dance.

We are delighted that the world renowned British Bangladeshi dancer Akram Khan will be the inaugural key-note speaker, and we hope to invite other eminent dancers/choreographers to speak on the other three days. Here are the key dates:

- 25 February 2019: Submissions close
- 25 April 2019: Notification of acceptance
- 25 May 2019: Deadline for submission of revised proposals
- 25 June 2019: Final notification

of acceptance by email

Venue: Inani Beach and Laboni Beach, Cox's Bazar, Chittagong, Bangladesh

Transportation: Accessible by air or land transport

Hotels and Restaurants: A large array of choices from high-end to budget accommodation

Full registration from 2 May 2019

For more information, check out the event website:

www.oceandancefestival.com

About Cox's Bazar

A resort town in the south of Bangladesh, an hour's flight from the capital city of Dhaka, Cox's Bazar is considered to have the longest unbroken sea beach in the world, a total of 121 kilometers long. Visitors can enjoy the relaxing breeze from the Bay of Bengal during a gentle stroll along the beach, as well as water sport activities like scuba diving, surfing and boat rides. Close to the beach are many small souvenir shops selling locally-made cigars, sandalwood-based beauty products, handmade clothes, bedsheets, and beach accessories.

Other wonderful sites around Cox's Bazar are the beautiful Himchari waterfall, amid refreshing green hills, and Moheshkhali Island, with its brilliant green mangrove forest which can be visited by speedboat.

Call for Paper Submissions: 2019 Journal of Emerging Dance Scholarship

Submission deadline: extended to 31 March 2019

Publication date: 15 October 2019

The World Dance Alliance (WDA) announces a call for original scholarly articles and performance reviews for Volume 7 of the Journal of Emerging Dance Scholarship (JEDS), from emerging scholars, in the discipline of dance. Authors must be currently pursuing a graduate degree (M.A., M.F.A., Ph.D., or equivalent) or be within five years of having graduated (the degree does not need to be in dance, but the article must be focused on dance as an evolving discipline).

Manuscripts should contribute innovative scholarship into contemporary or historical dance, research methodologies, critical choreographic analysis, ethnographic studies, pedagogical practices, or other topics opening insights into the field of dance studies.

Articles and performance reviews are submitted to a double blind peer review.

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

If you have questions, or would like to make a submission please email the guest editors: Anja Ali-Haapala (Co-Chair: Early Career Researchers' Community, Independent Researcher, Australia) and Sarah Knox (Co-Chair: Early Career Researchers' Community, Lecturer in Dance Studies, University of Auckland, New Zealand): JEDSsubmissions2019@gmail.com

World Alliance for Arts Education conferences

World Alliance for Arts Education (WAAE) has discussed important Arts Education issues in annual international summits since 2006. In March 2019 the WAAE will meet in Egypt and initiate future planning, followed by a conference in Frankfurt, where WAAE will review UNESCO Arts Education policies and chart a plan for the next five years of action. We invite all experts and their associations from World Dance Alliance to the following two events:

Luxor, Egypt, 27-30 March 2019

International Conference and Strategic Planning Summit

The 8th World Alliance for Arts Education International Conference

For all arts educators from across the arts disciplines of music, visual arts, architecture, dance, literature, drama, film, heritage and multimedia.

1. Directions and innovations for arts education and lifelong learning.
2. Reviving cultural traditions: Challenges and opportunities for the environment, culture and arts education
3. The increasing interplay between technology, multimedia, interactive media and social media within arts education

4. Creative industries and arts education and sustainable development (urbanism, economy, climate, environmental, cultural, wellbeing, education)

5. The future of the arts in shaping and responding to cultural and political trends

6. The role of arts education and arts in confronting discrimination, extremism and violence

7. Arts education and wellbeing across the generations

8. The role of museums and historical sites/events/items in sustaining arts education

9. Preserving and transforming heritage: intersections between art, architecture and archaeology.

Conference's website: www.egyptfuturefoundation.com

Frankfurt, Germany, 28 Oct—1 Nov 2019

9th World Alliance for Arts Education International Conference

Arts Education for everybody?
Every student? Everywhere?

- What's happened since Lisbon
- Road Map 2006 and Seoul Agenda
- 2010? - Evaluation and planning a way forward

For more information, see our website: <http://waae.edcp.educ.ubc.ca/>

About the World Dance Alliance Asia Pacific

Our Mission

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

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

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

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

Our Goals

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

Our Founder

Carl Wolz

Our Background

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

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



Membership

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

Membership benefits

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

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

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

To join

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

Visit our websites

www.worlddancealliance.org

www.wda-ap.org

www.facebook.com/WorldDanceAlliance/

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