

# Asia-Pacific CHANNELS



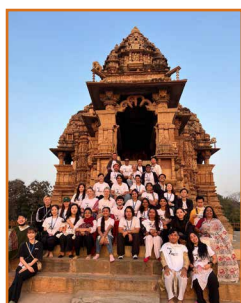


**DanceHub 2023**  
**Workshop III "Soul Free".**  
 Photo provided by Hong  
 Kong Dance Alliance.



**World Dance Alliance**  
**Asia-Pacific**


Channels, No. 1, June 2023  
 Newsletter of the World Dance Alliance Asia  
 Pacific  
 ISSN: 1328-2115  
 Managing Editor: Bilqis Hijjas (contact@  
 mydancealliance.org)  
 Copy Editor: Joelle Jacinto  
 Publisher: World Dance Alliance Asia Pacific



**The WDA contingent at  
 daybreak at the UNESCO  
 World Heritage Site  
 Khajuraho temples,  
 during the Khajuraho  
 Dance Festival 2023,  
 India. Photo: Dance  
 Alliance India**

## Contents

<b>Executive reports</b>	<b>1</b>
President's report	2
Vice President's report	3
Vice President for South Asia's report	4
<b>Network reports</b>	<b>5</b>
Education & Training Network report	6
Research & Documentation Network report	7
Support & Development Network report	8
<b>Chapter reports</b>	<b>10</b>
Australia report	12
Bangladesh report	14
Beijing report	16
Hong Kong report	18
India report	20
Indonesia report	22
Malaysia report	24
Philippines report	26
Singapore report	28
Thailand report	30
Tso's Dance Association (Taiwan) report	32
<b>Partner organisation reports</b>	<b>34</b>
World Alliance for Arts Education report	35
<b>Upcoming events</b>	<b>38</b>
Ocean Dance Festival 2023 & WDAAP Annual General Meeting	38
Dance and the Child International Conference 2024	40
<b>About the World Dance Alliance Asia Pacific</b>	<b>41</b>
<b>World Dance Alliance key contacts</b>	<b>42</b>



**ASK Dance Company of Malaysia in a performance at Laya Pravaha at the Khajuraho Festival, India. Photo: Sumedha Bhattacharyya**

## Executive reports

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





## President's letter

by Urmimala Sarkar Munsi

World Dance Alliance Asia Pacific (WDAAP) emerges from the COVID-related forced hibernation to get into dance-energies of different kinds, activating different network activities to step with empathy and care into the fast-changing world of dance of/for/in the future.

I am proud to say that *Channels*, the WDAAP magazine, continued through the pandemic years. The Journal of Emerging Dance Studies (JEDS) slowed down and missed a year of its publication while delaying the second, but the 2021 volume is ready for us to upload, and the 2022 – 2023 volume is on the way.

The big event for the WDAAP was the invitation to Khajuraho Dance Festival, in Khajurajo, India, by the Alauddin Khan Sangeet Akademi. We participated as an organization with six countries from the region i.e. Singapore, Malaysia, Korea,

Taiwan, India, and a Canadian-Iranian choreographer, Sashar Zarif, with his team of dancers. The all-day programmes of this event, Laya Pravaha, were held in a beautifully constructed blackbox dedicated for the WDAAP activities. A huge amount of work was done by WDAAP Vice President Lubna Marium, NrityaJog President Anisul Islam Hero, WDAAP Bangladesh, Dance Alliance India and Artsforward - India to make this event possible.

We are also planning to participate and meet at the Ocean Dance Festival in Bangladesh in November for our Annual General Meeting, as well as for the WDAAP countries to gather and meet and share their worlds.

All of these details shall be available in particular chapter reports in more detail.

Meanwhile, keep up your spectacular work of keeping dance resilient.



**Certificates for the core organising team of Laya Pravaha, at the 49th Khajuraho Dance Festival.** Photo: Sumedha Bhattacharyya.



## Vice President's report

by Stella Lau

I am delighted to share some exciting updates on the incredible post-pandemic events and activities that have been taking place across the Asia Pacific region. Despite the challenges and uncertainties brought about by the COVID-19 pandemic, the dance community has remained resilient and committed to its passion for dance. From vibrant celebrations of World Dance Day to resuming performances, exhibitions, and arts productions, the dance world has been actively engaging with the post-pandemic world.

The Thai dance *jerng* has been actively engaging with the post-pandemic world through various activities in Thailand and Singapore. In Singapore, the dance scene is on the rise, with many companies, programs, and artists exploring various opportunities to create and share work locally and abroad. Meanwhile, in India, the Khajuraho Dance Festival witnessed the inception of an international platform for dance that focused on 'Changing the Dance, Dancing the Change,' with the participation of several dance alliances. In Indonesia, World Dance Day was celebrated with great enthusiasm, with public venues hosting vibrant festivities that cultivated awareness about the significance of dance within society.

Furthermore, Beijing Normal University and

China Laban Research Center hosted Laban Movement Analysis Introductory Courses, and an experimental theater production was jointly created by the School of Arts and Communication at Beijing Normal University and the Lyon National High Conservatory of Music and Dance in France. Australia delivered its first National Cultural Policy (NCP) in decades, structured around five interconnected pillars, while Taiwan saw the resumption of performances, exhibitions, and arts productions according to their original schedules.

As we reflect on these incredible events and activities, we cannot help but feel inspired by the unwavering passion and commitment of the dance community. Dance has the power to bring people together, transcend cultural and linguistic boundaries, and create positive change in the world. It is a testament to the resilience of the human spirit and the power of the arts to uplift and inspire people in difficult times.

In conclusion, I am optimistic about the future of dance and its positive impact on people's lives, especially in these challenging times. As a dance community in Asia Pacific region, let us continue to support each other, innovate, and push the boundaries of what is possible through the transformative power of dance.



## Vice President for South Asia's report

by Lubna Marium

WDA – South Asia is pleased to share the information that it has initiated two major and, hopefully, yearly platforms for all WDA members to meet, interact and showcase their work. The first is the Khajuraho Dance Festival in which WDAAP was fortunate to participate this year, with the event Laya Pravaha. The second is the Ocean Dance Festival, which WDAAP participated in 2019. Organizers of both festivals are planning to make these into yearly events.

The Khajuraho Dance Festival is an annual cultural event held in Khajuraho, a small town in the state of Madhya Pradesh, India. The festival showcases classical Indian dance forms against the backdrop of the magnificent Khajuraho temples, which are renowned for their exquisite architecture and intricate sculptures. The history of the Khajuraho Dance Festival dates back to 1975 when it was first organized by the Madhya Pradesh Kala Parishad, with the aim of promoting and preserving the rich cultural heritage of India. The festival quickly gained recognition and has since become one of the most prominent dance festivals in India.

On the other hand, the Ocean Dance Festival is a new venture with the stupendously beautiful backdrop of the longest beach in the world, at Cox's Bazaar in southern Bangladesh. Bringing the members of WDAAP together with these two events can have a major impact on dance practices. These festivals are important because they provide diverse representation, choreographic choices, ensure accessibility, provide space for dialogues and workshops, and blend activism and the performing arts.

By consciously addressing corporeal politics through programming, accessibility measures, dialogues, and performances that explore relevant themes, a dance festival

can contribute to a greater understanding of the complex relationship between the body, power, and politics. It can become a platform for transformative conversations and artistic expressions that challenge societal norms and advocate for social justice.

Furthermore, WDAAP is actively looking for opportunities of mobility grants for dance scholars and dance artists to procure funds to attend these events. It is to be hoped that various chapters of WDA will carefully consider participation in both the upcoming Festivals.



Full-page coverage of Ocean Dance Festival 2018 in a leading Bangladeshi newspaper.



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

**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.

## Education & Training Network report

by Sarah Knox, co-chair

After a number of years of seeking co-leadership within my role of Chair of the Education and Training network, it is my immense pleasure to welcome Anna CY Chan into the role of Co-Chair. Anna is currently the Dean of the School of Dance at Hong Kong Academy for Performing Arts.

Anna will be known to many of you, due to her significant contributions to dance and the arts within Hong Kong and beyond. She has previously held a number of arts leadership and advocacy roles, as well as having a long-standing relationship with the World Dance Alliance and connected global arts organisations. I know that Anna's extraordinary wealth of knowledge, as well as her warmth and spark, will have a positive impact on WDA and those who connect with us. I am very much looking forward to building our relationship, after having met Anna at the World Dance Alliance Global Summit in Angers, France, in 2014.

As we continue to move steadily out of the Covid-19 era, this relationship gives us opportunity to consider how we move forward with the network, what our priorities are as a result of our changed dance landscape, and to reimagine the work we do and who we do it with.

In the near future we plan to consider our membership and how to strengthen our communities within organisational chapters and build an online presence so that more people can engage with us and share information. Beyond this, we ask how we might develop longer-term projects that attend to the arising questions, challenges and needs of dance education and training in the Asia Pacific region.

I have been thinking lately about reciprocity, especially in volunteer roles such as these within the WDA.

**JS Wong, President  
of MyDance Alliance,  
Malaysia, delivering  
a workshop at Laya  
Pravaha, during the  
Khajuraho Dance Festival  
2023 in India.**





## Research & Documentation Network report

by A.P. Rajaram, chair

We are glad to inform everyone that the call for articles for the Journal for the Emerging Scholarship (JEDS) 2023 had an overwhelming response and we have selected five articles with the theme, *The Moving Body, Identity, Non-Human Interactions*. The articles are from early research scholars who are working on various nuances of dance scholarship, ranging from classical dance focusing on the various intricacies of artistry to the nuance aspect of the virtuosity of dance such as inter-artistic space, the use of motion sensors, disembodiment, dance spectatorship, semiotic interpretation, Klauss Vianna Technique, among others. The new team of editors are focusing on the early stages of reviewing and expect to upload the articles in the JEDS website before the end of November 2023.

The JEDS articles for the pandemic year 2020, which constitute volume VIII of our journal, have been uploaded to the website, which you may visit through this link: <https://jedsonline.in/global-2020-pandemic-dancing-bodies-and-perceptions-of-body-image-in-performance>



**Watching Maya Deren's *A Study in Choreography Of The Camera* at Ashoka University, India (2020), featured in the article 'Duet with Camera: From Passion to Pedagogical Practice' by Sumedha Bhattacharyya, in JEDS 2020 Vol III. Photo: Sumedha Bhattacharyya.**

Photo: Mamta Kalambe,  
Kolkata Sanved Archive



## Support & Development Network report

by Sohini Chakraborty, chair

In the last report I have stated that I will come up with a framework for the Support and Development network. This unfortunately slowed down due to the pandemic, but I am now very happy to announce that from August 2023 the network will start to work actively as we are ready with our work plan. It was very difficult to define this network since support and development is a very big umbrella, yet a critical part that what we can offer. This network can help to reduce the gap which we are seeing in the dance world and act as a support system for the dancers. I went through many layers of thought and had a detailed conversation with WDAAP president Urmimala Sarkar Munsri regarding this. I also did an informal survey to check what kind of support system will be helpful for the dancer community. The following areas came up from this informal survey, from which I accordingly planned activities for this network:

**Define and develop the framework of the support system:** This network will organize an online workshop with key members of WDAAP to understand the needs of the dance community and develop a clear framework of support and development.

**Mental health support service for dancers:** Mental health is the need of the hour and most of the time we deny this part. This service will include quarterly workshops for dancers for mental health and wellbeing through individual and group sessions. Also, the network will create awareness about mental health and wellbeing among the dance community.

**“There is no power for change greater than a community discovering what it cares about.”**

**— Margaret J Wheatley**

Activity	Timeline	Mode	Remarks
<b>Framework of Support System</b>	July 2023 - Tentatively the last week of July	Virtual	Date and time with zoom link will be announced shortly
<b>Mental Health and Wellbeing Workshop</b>	Rollout 3 workshops: August, October, and December 2023	Virtual	Date and time with zoom link will be announced shortly
<b>Mentorship Programme</b>	Pilot 1 mentorship programme in September	Virtual	Date and time with zoom link will be announced shortly
<b>Safeguarding Policy</b>	This policy we aim to submit in the next WDAAP AGM in November 2023	Virtual	

### **Community Engagement Programme:**

Engage WDAAP members in community outreach programmes and projects or help them to create their own community projects. We will be connecting WDAAP members with different community-based festivals, therapeutic interventions and other community-led interventions using dance where WDA members can join, such as Kolkata Sanved's FEAL - Festival of Empowerment and Art for Life, DMT for Change Summit, Wellbeing Summit etc.

**Mentorship for young dancers:** Most upcoming dancers do not have the knowledge to adequately start an independent career in dance. The Network will create a pool of mentors who can systematically provide mentorship to the young dancers.

**Create a safeguarding policy:** Introducing a SafeGuarding Policy in dance institutions is very critical. Many times, it has been observed that there is sexual harassment happening in dance institutions. Due to the lack of POSH (Prevention of Sexual Harassment) Committees and clear policies in dance institutions, many cases are dismissed and women dancers suffer. This safeguarding policy will include establishing a sexual harassment policy in the workplace, a child protection policy, and a do-no-harm policy.

Please see above the Support and Development Network calendar for the upcoming 6 months: All WDAAP members will be notified of the programmes mentioned above so that they can participate in the activities and avail of the services.

This Network welcomes new thoughts and ideas so that we can provide better service to the dance community. Please reach out to me at [sohinidance@gmail.com](mailto:sohinidance@gmail.com) and [kolkatasanved@gmail.com](mailto:kolkatasanved@gmail.com) for any further suggestions, inputs, questions and support.





Immersive dance  
performance *Mobius* at  
the CHAO Bridge Space,  
Sanlitun, Beijing, on 22  
April 2023. Photo: Fu Xiao





## Chapter reports

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

## Chapters

Aotearoa New Zealand, Australia, Bangladesh, Beijing, Hong Kong, India, Indonesia, Japan, Korea, Malaysia, Nepal, Pakistan, Philippines, Singapore, Taipei and Thailand.

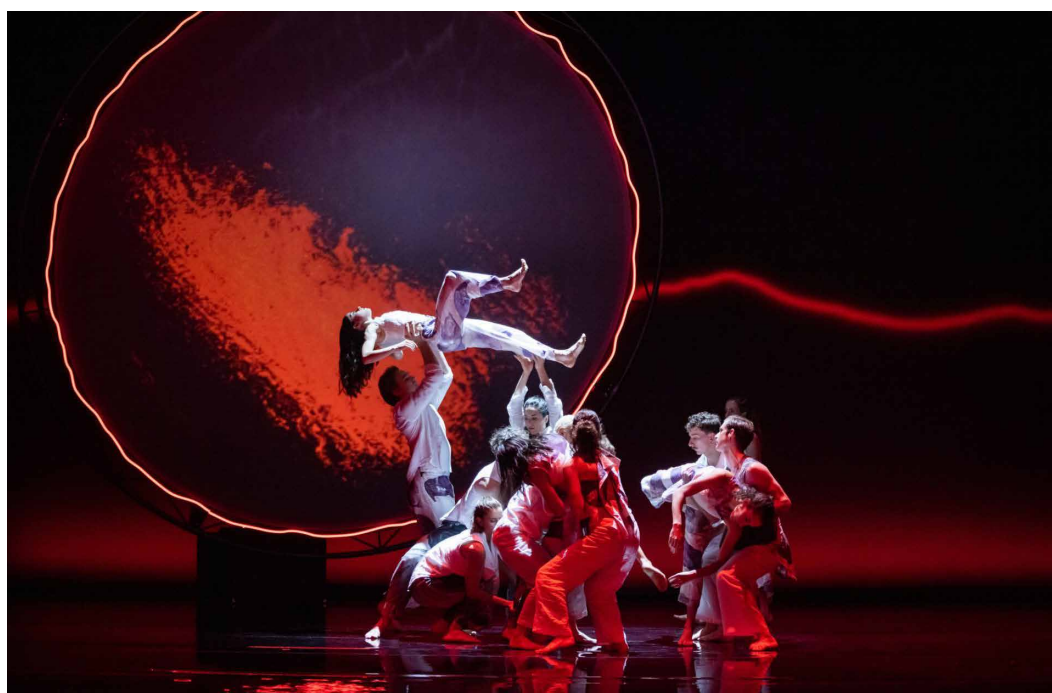
Countries with representatives but no formalised Chapters: Papua New Guinea.



## Australia report

by Julie Dyson

Dancers of Australian Dance Theatre and The Australian Ballet in 'THE HUM'. Photo: Daniel Boud



### Revive – A New National Cultural Policy

The first Australian National Cultural Policy (NCP) in decades was delivered by the Federal Minister for the Arts, Tony Burke, in January.

*Revive* is structured around 5 interconnected pillars which set out the Government's strategic objectives:

- **First Nations First:** Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.
- **A Place for Every Story:** Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.
- **Centrality of the Artist:** Supporting the artist as worker and celebrating artists as creators.
- **Strong Cultural Infrastructure:** Providing support across the spectrum of institutions which sustain our arts, culture and heritage.
- **Engaging the Audience:** Making sure our stories connect with people at home and abroad.

Ausdance welcomed its breadth, with its emphasis on First Nations arts, the centrality of the artist, the identification of arts education and training, and the role of the national cultural institutions in making Australia's cultural life visible and accessible.

However, unless additional funding is allocated to the Actions contained in the

NCP, it will be difficult to see its benefits across the cultural sector.

Here are some responses from Ausdance National:

### First Nations priorities

We fully support the NCP's focus on First Nations artists' self-determination, and the skills development and employment opportunities offered by the policy, as articulated by our long-term partners and collaborators at BlakDance.

- We noted the need for secure funding for a long-term investment plan to build First Nations workforce capacity and capability, enabling more sustainable careers, creative and cultural leadership, products and services.
- We supported the creation of a new First Nations board within the restructured Australia Council (Creative Australia) and are hopeful that recommendations contained in the NCP for self-determination will be realised through appropriate funding.

### Centrality of the Artist

We applauded the NCP's focus on the artist as worker, and support the government's commitment to include artists in the Review of Modern (wages) Awards, and the setting of Award coverage and minimum standards in the arts sector.



We recommended a re-examination of programs such as SCOPE for dancers (Securing Career Opportunities and Professional Employment) initiated by Ausdance National in partnership with the Australian Sports Commission, and later as part of a strategic initiative of the Australia Council.

SCOPE was a program designed to ensure that dance artists proactively participated in and effectively managed their own careers, education and personal development. Each of the artists worked with a professional career counsellor to develop their own career action plans. [See the evaluation Creating SCOPE for artists: Development, management and sustainability in the careers of professional dance artists in Australia.]

### Arts education

As founding members of the National Advocates for Arts Education, we hope that NAAE's recommendations will be fully implemented. Ausdance was encouraged by these NCP Actions to support:

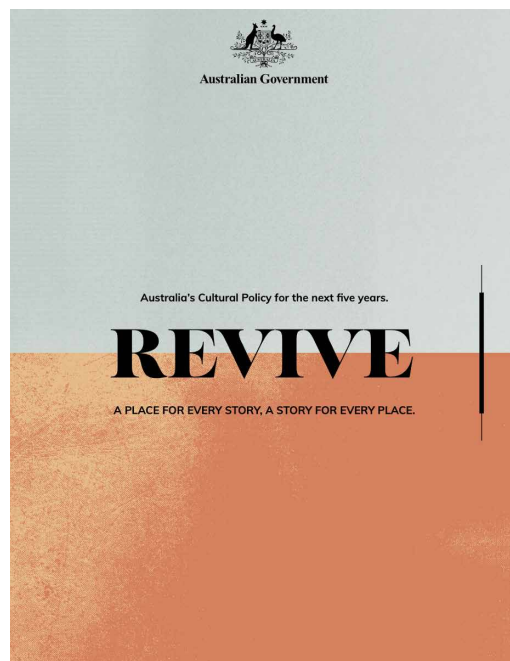
- specialist in-school arts education programs that directly draw from cultural and creative sector expertise, focussing on areas of identified disadvantage; and
- creative practice in the classroom through the delivery of five arts subjects (dance, drama, media arts, music and visual arts) under the Australian Curriculum: The Arts, as well as cross-cutting general capabilities covering intercultural understanding and critical and creative thinking.

Having had a long association with the National Library of Australia through the development of the Australian dance collection, we were particularly encouraged by recognition in the NCP of the national collecting institutions' contribution to the Australian arts curriculum: '*... using the resources of National Collecting Institutions and organisations from across the galleries, libraries, archives and museums sector to bring the Australian Curriculum to life broadens the cultural experience of all Australian students.*'

### Creative Australia

We support the restructuring and restoration of funding to the Australia Council for the Arts (renamed Creative Australia), and a new focus on First Nations artists and independent practice. However, we wish to

see similar emphasis on Dance as a unique art form in the performing arts.



**Revive – Australia's new National Cultural Policy**

### IDENTITY – The Australian Ballet

A special double bill has been running in Sydney and Melbourne during May and June. The first was 'THE HUM,' a new dance-theatre work created by Daniel Riley, Artistic Director of Australian Dance Theatre, uniting artists of Australian Dance Theatre and The Australian Ballet in a first-ever collaboration. 'THE HUM' celebrates "the idea of the individual artist as part of a broader creative ecosystem of shared knowledge, emotion and energy."

The second work, 'Paragon,' by the Australian Ballet's resident choreographer Alice Topp, celebrated the company's diamond anniversary and some of the artists that have shaped ballet in Australia, several of whom came out of retirement to perform. Artistic Director David Hallberg said, "Daniel Riley and Alice Topp are two of Australia's leading choreographic voices. They both explore what identity means to them, whether it be the identity of Australia, the identity of community, or the identity of art. In honour of our 60th anniversary, we look at the sense of identity in today's artists."

The second program in this season was George Balanchine's *Jewels*, a three-part ballet featuring The Australian Ballet's principal artists.

## Bangladesh report

by Zuairiyah  
Mouli

Kathakiya presenting  
a kathak dance recital  
directed by S M Hasan  
Ishtiaque Imran, at  
Chhayanaaut in Dhaka.



International Dance Day is an annual celebration for those who have chosen dance as an identity. It is observed on French ballet master Jean-Georges Noverre's birthday, the 29th of April, as he is lauded for suggesting reforms that contribute to dance's artistry that are still in practice today. First celebrated in 1982 by the Dance Committee of the International Theatre Institute (ITI), UNESCO's main partner for performing arts, International Dance Day always provides the opportunity for people to appreciate the beauty and diversity of dance.

In Bangladesh, International Dance Day helps promote and raise mass awareness about the art of dance. To mark the day, different programs were held across the country featuring processions, seminars, workshops, award ceremonies and dance shows. Bangladesh Nrityashilpi Sangstha in association with Bangladesh Shilpakala Academy organized programs across the country with the slogan "*Amra Choli, Nrityar Chandye-Sampriti Anande* (We walk, in the joy of dance-harmony)."

World Dance Alliance Asia-Pacific and Dance Alliance India organized Laya Pravaha, a contemporary dance choreolab at the Khajuraho Festival 2023. 67 people from seven countries (India, Bangladesh, Canada, Taiwan, Malaysia, Singapore, and Korea) including dancers, scholars, arts managers, philanthropists, enthusiasts, choreographers

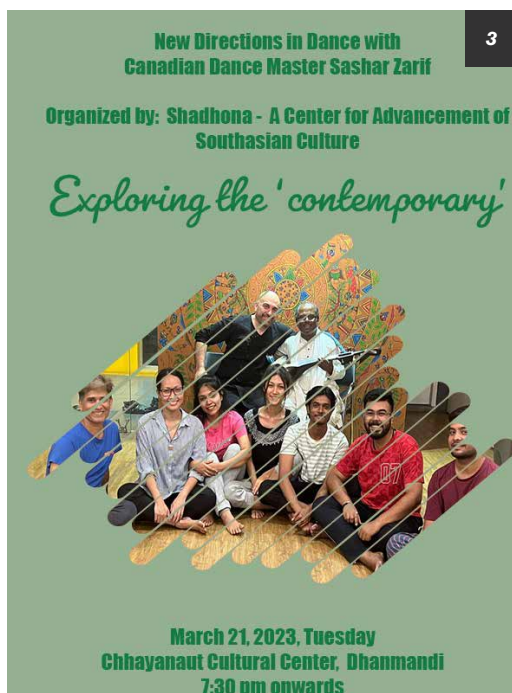
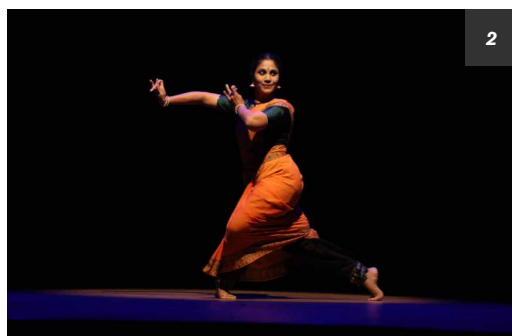
and academics joined the event. From Bangladesh, Anisul Islam Hero and Lubna Marium, respectively the president and general secretary of Nrityajog, the WDAAP Bangladesh chapter, took the initiative. Four dancers from Bangladesh - Anandita Khan, Prantik Deb, Mubashshira Kamal Era and Trina Dhar Mondera - joined this dance choreolab.

To discuss the importance of theoretical education in dance, to understand dance as an art medium and to provide a basis for constructive criticism of dance, a five-day Dance Appreciation Course 2023 was organized by Bangladesh Shilpakala Academy from 29 May to 2 June 2023. The topics discussed in this appreciation course were: Folk Dance of Bangladesh, Importance of Theoretical Education In Dance, Rabindranath Tagore's Influence on Dance of Bengal, Application of Natya Shastra in Dance, Evolution of Manipuri Dance in Bangladesh, *Ahaṛya* of Kathakali and Odissi Dance, The Relationship of Devadasi Tradition and Bharatanatyam, Kathak Dance Genre, and Origin and Development of Gaudiya Dance. Eminent dance artists and researchers of Bangladesh such as Tamanna Rahman, Saju Ahmed, Baby Rosario, Benazir Salam, Afrina Afroz Chowdhury, Dr. Saidur Rahman, Dr. Munjulika Rahman, Amit Chowdhury, Rachel Priyanka Paris and Sweetie Das delivered their lectures throughout the course. Almost

100 participants from all over Bangladesh, including dance directors, dancers, dramaturges, academic journalists and art enthusiasts, joined this appreciation course. The course ended with the certificate-giving ceremony where Liaquat Ali Lucky, the director general of the academy, distributed the certificates among the participants.

Shadhona, a center for the advancement of South Asian Culture, and its sister organization, Kolpotoru, arranged a solo kathak recital and 3 workshops on dance. The kathak recital by Md. Hanif, conducted by Kolkata-based kathak guru Rajib Ghosh, was held at Chhayanaaut on 31 January 2023. The first workshop was by Kirti Ramgopal, an extraordinary bharatanatyam dancer from Bangalore, India, and the presentation was hosted by the Indira Gandhi Center of the High Commission of India in Dhaka on 9 February 2023, also at Chhayanaaut. The second workshop was Exploring New Directions in Dance by Canadian dance master Sashar Zarif, based on the insightful practice of the Dance of Mugham from 14–21 March 2023 and its correlation with the Sahajiya practice of the Bauls and Fakirs. The third was a bharatanatyam workshop for Kolpotoru's Diploma batch, by Kolkata-based dancer Shamrat Dutta. The highlight of Kolpotoru's workshop on 6 May 2023, in the august presence of H.E. Pranay Verma, High Commissioner of India in Bangladesh and Md. Mokammel Hossain, honorable secretary of the Ministry of Civil Aviation and Tourism, was a remarkable presentation of bharatanatyam based on Kazi Nazrul Islam's Bangla song.

Lastly, Nrityajog is planning to arrange Ocean Dance Festival 2023 once again, from 22 to 25 November 2023, in association with the Ministry of Cultural Affairs and the Ministry of Civil Aviation & Tourism. It was last held in November 2019.



1. West Bengal Dance Group Federation Exam Certificates distributed to Kolpotoru students by H Pranay Verma, Indian High Commissioner.
2. A workshop presentation by Kirti Ramgopal at the Indira Gandhi Center of the High Commission of India in Dhaka, 9 February 2023.
3. The poster for the workshop performance with Canadian dance master Sashar Zarif, at Chhayanaut Cultural Centre, 14-21 March 2023.
4. Participants of the Dance Appreciation Course 2023 organized by Bangladesh Shilpakala Academy, 29 May to 2 June 2023. Photo: Bappi.



## Beijing report

by Tang Yi and Wang Miao



Screenshot of students and teachers in the LMA Introductory Courses.

In January 2023, Beijing Normal University (BNU) and China Laban Research Center, a member of WDA Beijing, hosted the Laban Movement Analysis Introductory Courses. As a popular training course of BNU Laban Center, the organization chapter of WDA Beijing, Laban Movement Analysis (LMA) Introductory Pre-required Courses including “Introduction to Anatomy and Kinesiology” and “Basic Concepts of Bartenieff Fundamentals” were held online. These two online courses are very informative and more challenging for students and teachers in comparison to face-to-face, in the studio setting. Our LMA course teaching faculty, Prof. Wang Yunyu led two new CMAs — Tang Yi and Wang Miao — to form a new way to adapt to online teaching. More than thirty dance educators, researchers, dance teachers and LMA fans from all over China were recruited by Beijing Laban Center to be part of the course training.

Immersive dance performance *Mobius* debuted at the CHAO Bridge Space, Sanlitun, Beijing, on the evening of 22 April as part of the 17th edition of Festival Croisements. The experimental theater production was jointly created by the School

of Arts and Communication at Beijing Normal University and the Lyon National High Conservatory of Music and Dance in France.

Consisting of three parts — order, manipulation and celebration — the production aimed to present the human view between reality and the virtual world that inspired the audience to reflect on their relations with artificial entities such as manufacturing, technology and information.

This April, Labanotation and LMA Workshops opened the minds and imaginations of many students. Tang Yi, director of BNU Laban Center, and chief expert Luo Bingyu were invited by Minzu University of China and Beijing Information Science and Technology University to give lectures on Labanotation for dance majors and dance experience workshops for engineering students.

The students who had no dance experience were not used to performing at the beginning of the workshop, but after the class, they gave feedback that the class was very enjoyable, and it was a great experience for all of them.



**Immersive dance  
performance *Mobius*,  
at CHAO Bridge Space,  
Sanlitun, Beijing, on 22  
April 2023. Photo: Fu Xiao**

## Hong Kong report

by Mark Choi

**"PHONATE" by Wayson Poon.** Photo: Eric Hong @ Moon 9 Image, provided by West Kowloon Cultural District.



As the end of the pandemic is in sight, live dance performances have gradually returned to the stage, and major theaters in Hong Kong have reopened one after another as theatre restrictions were fully lifted on 1 March 2023. Flagship companies are able to present their works, such as the world premiere of *Coco Chanel: the Life of a Fashion Icon* by Hong Kong Ballet (HKB), Hong Kong Dance Company's *Twirl of the Heartstrings*, the double-bill performance "Travel of Soul Time AFTER Time" and "Echo in the Mirror" by City Contemporary Dance Company (CCDC), and *Dance en Scene 2023* by TaiKwun. Many independent artists and dance companies have created works as soon as the new chapter unveiled, such as Blue Ka Wing's "re-do re-do," Wayson Poon's "PHONATE," E-Side Dance Company's "An Indulgent Ride," Siu Lung Fung Dance Theatre's "Run," and "Sans voix\*Cent voix" by La P en V Innovative Dance Platform.

The most important occasion of the first half of the year is undeniably the 24th Hong Kong Dance Awards Presentation & Gala Performance, held by the Hong Kong Dance Alliance (HKDA) with the theme 'Still, I Rise.' The awards ceremony took place on 22 April 2023 at the Kwai Tsing Theatre, recognizing outstanding dance productions of the year. Holding the awards ceremony again after three years was refreshing! Several hundred guests attended the awards ceremony,

including many new faces, reflecting the continuous vitality brought to the local dance industry, with the transition from the old to the new.

The spectacular opening and closing performances and the awards ceremony were choreographed by the artistic director Ricky Hu Song-wei, and featured outstanding performances by different dance companies and The Hong Kong Academy for Performing Arts. More than 50 nominations competed for 15 awards, covering all the productions held from January to December 2022. There are new chairs for the Dance Awards this year, including Allen Lam as the co-chair for the production categories, Stella Lau and Angela Hang as the chairs for the education/community category and the online category, respectively, who are also the board members of HKDA. The recipient of the Distinguished Achievement Award is the founder of the Hong Kong Youth Arts Association, Lindsey McAlister OBE, JP, in recognition of her decades of contributions to the development of youth arts and for helping many teenagers enter the arts fields.

For the Awards Booklet, please visit <http://bitly.ws/DnVt> for the complete list of awardees and awardee citations.

Many organizations have held different types of dance festivals and platforms this year, with the most prominent being the 51st Hong Kong Arts Festival (HKAF) and the Freespace Dance 2023 at the West





Kowloon Cultural District. HKAF includes 8 dance programmes by local and overseas dance groups, such as the Ballet of Slovene National Theatre Maribor performing *Radio and Juliet* and *Le Sacre du Printemps*, and Natalia Osipova's *Ballet Superstars' Force of Nature*. Local performances like *First Steps* highlight the application of art technology in dance. The new large-scale dance festival Freespace Dance 2023 at the West Kowloon Cultural District celebrates the boundary-breaking work of women in dance-making, spotlighting new insight on creativity and imagination in dance and movement. The festival also launched the new creation platform FIRST, providing more opportunities for local dance artists to create and exchange ideas with the audiences, and develop new ideas for potential dance projects.

In recent years, the wellness development of arts performers has been a focus of research, workshops, and performances, such as the Jockey Club Dance Well Project,

which targets people living with or without Parkinson's disease of all ages to explore their body and soul in a creative way. Considering this, HKDA also held a series of wellness workshops in June in DanceHub 2023, titled 'Mind Masseur,' hosted by facilitator Dr. Fung Hiu Ying Melody, the Company Wellness Counselor of the HKB. The workshop consisted of three sessions that explored different themes, including "How can I help...?", "Pacing in S P A C E," and "Soul Free," allowing the participants to completely release themselves and help people they care for. The responses were incredibly enthusiastic, and it is expected that there will be more opportunities to hold related workshops or more large-scale events soon.

Lastly, it is with utmost excitement to announce that the New Force in Motion series 2023 will be presented in October this year. It is our great honor to present the production of the emerging choreographers in Hong Kong. After rounds of assessments

and auditions by a jury of expert judges, we are delighted to announce the three up-and-coming local choreographers chosen: Ryan Lee, Kingsan Lo, and Suen Nam. The dance events in the second half of 2023 will be diverse and colorful. Join us and participate in the events to enjoy the feast of dance!



**1. Presenters and awards recipients of 24th Hong Kong Dance Awards.**

Photo: Lee Wai Leung of Worldwide Dancer Project, provided by Hong Kong Dance Alliance.

**2. *First Steps*, performed at the 51st Hong Kong Arts Festival.**

Photo: Luster Angle Limited, provided by Hong Kong Arts Festival.

## India report



### A Stage for our Contemporaries at Khajuraho

by Amrithasruthi Radhakrishnan & Mridupankhi Rajkumari

The 49th edition of the Khajuraho Dance Festival witnessed a new arena for dance performance, dialogue, and immersion with Choreolab Laya Pravaha 2023. World Dance Alliance Asia-Pacific, Dance Alliance India, and Ustad Allaiddin Khan Sangeet & Kala Academy came together in envisioning an international platform with the theme: 'Changing the Dance, Dancing the Change (CDDC) – A Stage for our Contemporaries'.

The festival featured Kirishima Dance Corps from Singapore, MAD Theatre from Taiwan, Nachom Arts Foundation from India, MUTDANCE Company from Korea, Sashar Zarif/Dance Theatre from Canada and ASK Dance Company from Malaysia. WDAAP was represented by Dr. Urmimala Sarkar (India, WDAAP President), Lubna Marium (Bangladesh, WDAAP Vice-President), Dr. Joseph Gonzales (Malaysia/Hong Kong, Past WDAAP Vice-President) and Paramita Saha (India, Dance Alliance India, Vice-President) along with a team of hard-working and enthusiastic university volunteers.

Laya Pravaha had an unusual venue within the festival space: a makeshift yet efficient blackbox, where a carefully-curated intense week-long schedule enabled the exchange of ideas, sharing of movement language and process, built a warm camaraderie, and elevated the audience experience through multiple exchanges. Each day, the choreolab started with sharing techniques by

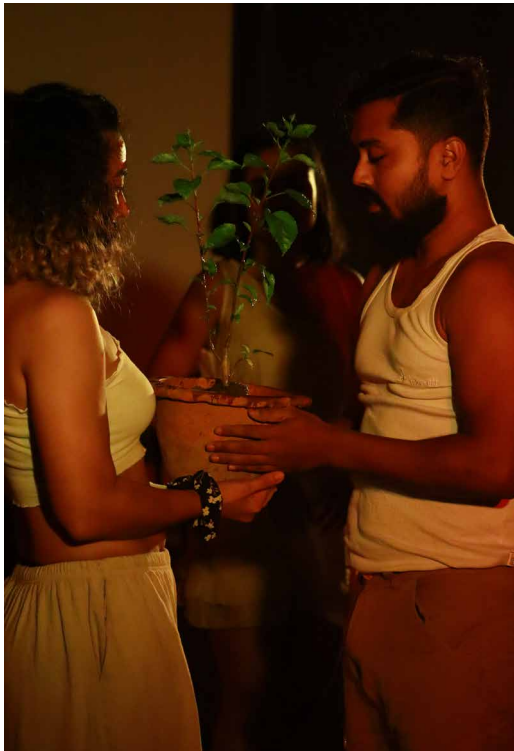
respective choreographers, specific to the context of the country and the practice of the company. Conversations between dancers and choreographers from across genres, forms, experiences, and thought processes followed the morning explorations. This initiated a dialogue among dancers from different practices, including classical dancers sharing their quest of identifying the contemporary in their practice, often as a continuous deliberation with time, politics, ethics and form.

The second half of the day saw respective dance companies sharing their resident dance ecologies, including negotiations around creation, management, fund-raising, strategy and policy, with governments and the local arts scene. A diverse gamut of performances by the guest dance companies closed the day, much to the joy of the ever-proliferating audiences comprising dance aficionados, local people and government officials. The platform also featured an exhibition of cultural artefacts from each country curated by the Bangladesh contingent of artists. The week was further enriched by a workshop on Screendance and a screening of dance films.

1. Kolkata Sanved, in a moment from *Gathi*, choreographed by Surjit Nongmeikapam. Photo: Kolkata Sanved

2. [L-R] Urmimala Sarkar, Paramita Saha and Surjit Nongmeikapam in a discussion at the Dance Day Celebration at Kolkata Centre for Creativity. Photo: Sushmita Das.





### Reimagining our Ecosystems on World Dance Day 2023 by Sangram Mukhopadhyay

Out of the thousand euphemisms used to think about dance and its inextricable everydayness, this Dance Day celebration at Kolkata Centre for Creativity, in collaboration with Dance Alliance India and Artsforward, spoke to practitioners in a way that was deeply plurilateral. Accommodating the need to contextualize its methodologies of embodiment, phenomenology, and performativity, the event was enriched by meaningful dialogue(s) with pertinent historical references. It genuinely mirrored the urgencies of the new dance ecologies that often are shadowed by fragmented, unilateral and one-size-fits-all principles and mechanisms. The need to invest, inculcate and imbibe dynamics and structures that truly make every day a visible and nurturing realm of well-being and solidarity without dismissing colliding realities was the key takeaway from the delightful conversation moderated by Dr. Urmimala Sarkar. The panel comprised of Navtej Singh Johar, Joseph Gonzales, Lek Shue-Qi Maybelle, Masoom Parmar, Diya Naidu, Vikram Iyengar, Paramita Saha, and Surjit Nongmeikapam. The discussion was followed by *To-Gather*, a series of solos by beautiful dancers from the city, many from the Continew

Collective: Srija Kundu, Srijaini Ghosh, Sangram Mukhopadhyay, Pintu Das, Ujjayee Banerjee, Shalini Subedi, Tushnee Chakraborty, Kankana Singh, and Srestha Das Choudhury, crafted into a seamless narrative fostering images of resilience, joy and reciprocity.

### Kolkata Sanved Ebar Unish by Srijaini Ghosh

Kolkata Sanved celebrated the 19th year of their journey this April with a book launch, performance, and movement circle. The publication *Jingle All the Way*, authored by Dr. Arna Seal and illustrated by Proiti Roy, documents Kolkata Sanved's inspiring 14-year journey as one of the first institutions in India working with Dance Movement Therapy, the Dance Movement Therapy Leadership Development Academy (DMTLDA) and its pedagogy based on the Sampoonnata Model. The DMT movement in India has been shaped through the efforts of women leaders like Dr. Sohini Chakraborty, director of Kolkata Sanved. The thought-inducing discussion moderated by Dr. Urmimala Sarkar included speakers Samita Bhattacharya, Jhulan Mondol, Dr. Sohini Chakraborty, Dr. Arna Seal and Proiti Roy.

Over 10 days, practitioners of Sanved collaboratively worked with acclaimed choreographer Surjit Nongmeikapam, also trained as a DMT practitioner from Sanved. Surjit strung together individual expressions of the word 'Gathi' in his inimitable choreographic style. He invited the intentions of the performers into the work, connecting the primal impulses emerging from the performer's own perceptions of their journey, manifesting them in shape-shifting images of a growing forest canopy. This created a personal idiom of reflection beyond set notions of a professional lexicon. The performance deeply impacted the audience, leading them to question set patterns and pre-existing notions of technical movements that often become a formula for dance. As we stand at a time that challenges the hegemonic codes of performance, *Gathi* makes quite a strong argument for deep listening, organic creation, and the synergy between the individual and collective. The evening highlighted the emergence of informed and newer ecologies that focus on taking care of our bodies, identities and journeys while weaving a larger tapestry of shared meaning-making.

A scene from *To-Gather*, at the Dance Day Celebration at Kolkata Centre for Creativity.  
Photo: Sushmita Das.



## Indonesia report

by Anastasia Melati with Sulistiani, Galih Prakasiwi, Denny Wibowo, Tudhy Putri & Gita Kinanthi

Fire Dance by Sanggar Meratus Lestari at the World Dance Day event in South Borneo 2023.  
Photo: Ayiff.



World Dance Day (WDD) is joyously celebrated on the 29th of April. In Indonesia, festivities take place mostly in public venues, allowing the broader community to witness and partake in this vibrant dance extravagance. Such gatherings align with the fundamental aim of WDD: to cultivate awareness regarding the significance of dance within society.

The city of Surakarta, in collaboration with the Indonesia Institute of the Arts (ISI), proudly commemorated the 17th WDD with resplendent festivities. From 29 to 30 April 2023, they organized a 24-hour celebration, establishing themselves as pioneer of WDD in Indonesia. Within public spaces and esteemed institutions, thousands of dancers and artist congregated, bringing life and energy to the momentous occasion. A multitude of dance groups from diverse locations converged upon Surakarta, gracing the celebration with their captivating performances. Noteworthy venues in campus ISI included the Rectorate Building, showcasing 26 groups; Pendapa Ageng Djajakusuma, hosting 36 groups; the enhancing Kapal Theater, featuring 9 groups; and the intimate Small Theatre, boasting 31 groups. The participation of these arts groups predominantly consisted of local dance artists spanning various age groups, from children to adults, representing a rich tapestry of dance genres. Surakarta truly thrived and bustling city during the grand event.

In Yogyakarta, WDD was commemorated with the participation of over 400 dancers from 28-29 April 2023. The festivities

commenced with a remarkable “*Ngomong Joged*” workshop at the Taman Budaya Yogyakarta. Esteemed figures Didik Nini Thowok, Bambang Paningron, and R.M. Pramutomo graced the event as speakers. Together, they imparted wisdom and ignited inspiration within the younger generation of dancers, encouraging them to continually explore their potential, embrace new possibilities, and deepen their research in dance and written expression. This gathering served as a catalyst for growth and innovation in the vibrant world of dance.

Under the guidance of Pulung Jati, the artistic director of Jogja Joged that first took place in 2021, these dedicated artists demonstrated their unwavering solidarity by coming together and performing unpaid, to honor the “feast day” of dance. They initiated this remarkable celebration through a collaborative and cooperative financial arrangement known as *seket rumaket* (fifty sticks), where each participant contributed fifty thousand rupiahs as a token of togetherness. This unique celebration has since spread to various regions, including South Kalimantan, Jakarta and Bali. The majority of these celebrations are organized by enthusiastic dance communities. On 29 April 2023, a memorable WDD event was hosted by NAME (Naluriku Menari) at the City Park in Denpasar. The choice of an open space ensured that people from all walks of life delight in the festivities and experience the joy of dance.

Even a week after the designated celebration date, the spirit of WDD continued to resonate in several cities.

Notably, both Jakarta and Banjarmasin were among those that prolonged their festivities. Jakarta organized a remarkable WDD event titled 'World Dance Friendship with Respect and Excellence' on 5 May 2023, within the historic Kota Tua area. The Nusantara Cultural Committee took charge of orchestrating this memorable occasion. Meanwhile, in Banjarmasin, the Excelsior Dance Project Banua (EDP Banua) community, under the leadership of Gita Kinanti, hosted two WDD celebrations. The first took place on 6 May 2023, at Wetland Square with the theme 'Banua ExtraordinARI,' providing an overview of the South Kalimantan WDD 2023. The festivities continued on 20 May 2023, at Lapang Dr. Murjani Banjarbaru, embracing the theme '9 Hours of Dancetoria.' The dedication and commitment exhibited by these cities in extending the celebration demonstrated their unwavering passion for dance and their desire to keep the WDD spirit alive.

### **Building Friendships from Different Places without Forgetting Locality**

Traditional dance remains the dominant performance, albeit with some modern influences. In Yogyakarta, approximately a hundred angguk dancers, who are recognized by their short pants, were not limited to female performers but also included male dancers. The angguk, recreated by Aprilia Wedaringtyas and Dhandi, was showcased at the Taman Budaya Kulonprogo with synchronized movements, showcasing little distinction between the female and male dancers.

Traditional art performances were also held in Jakarta, featuring tanjidor music, pencak silat, betawi enggrang, lion dance, ondel-ondel, and various other captivating performances. The event in Surakarta city commenced with umbul donga to embrace its rich traditions, culminating with a cultural

oration delivered by Pura Mangkunegaran. SMK N 5 Denpasar showcased their remarkable production titled *Saat ing Tresna*, while SMK N 3 Sukawati presented *Lesur*, both representing the best works of vocational high schools in Bali. Meanwhile, in Kalimantan, alongside the captivating dances rooted in Banjar and Dayak cultures, the event also featured various other dance genres.

Nonetheless, the celebration of WDD creates opportunities for the expression of modern dance, diverse ethnic dances, and even foreign dance forms. Similarly, in South Kalimantan, the event was enriched by the vibrant colors of ballet, traditional creation dance, modern dance, cheerleading dance, K-Pop dance covers, dance sport, and line dance. Yogyakarta witnessed a similar phenomenon. The evening's performances commenced and concluded with jogja gumregah (by Jogja Joged) and angguk, featuring a hundred dancers filling every corner of TBK's open-air stage. On the second day, each district showcased the collaborative work of a young choreographer and dancer who represented the region. Bimo Wiwohatmo, a prominent figure in Yogyakarta's dance scene, mesmerized the audience with his masterpiece titled *Lotus*.

Similarly, in Jakarta, known as a melting pot, a multitude of dance groups gathered to bring life to the event. Participants came from diverse provinces including Maluku, East Kalimantan, South Papua, Southeast Sulawesi, North Sumatra, Aceh, Central Sulawesi, Central Java, Yogyakarta, West Java, Banten, and Jakarta itself. The international dimension of the event was highlighted by the participation of groups from Malaysia, Brunei, China, and Thailand.

The vibrant celebration of WDD in Indonesia aims to encourage governments to allocate a suitable space for dance within all education systems.



**Lotus by Bimo Wiwohatmo in the Jogja Joged 2023 event.**  
Photographer: Icho Arief Setiawan and Tegar Adhi Pamungkas

## Malaysia report

by Bilqis Hijjas

Students of the Faculty of Dance, National Academy of Arts, Culture and Heritage, perform a traditional bharatanatyam pushpanjali, arranged by Ng Xinying, for the Opening Gala of MyDance Festival 2023, at PJ Performing Arts Centre, 3-4 June 2023. Photo: Goh Bong Hiang.



After a lapse of ten years, MyDance Alliance once again presented our flagship project, the MyDance Festival, under the leadership of president Wong Jyh Shyong. With four programs in June 2023, the festival served to reunite the dance community in Malaysia following the disruption of the pandemic. With the theme 'Unity in Diversity', the festival also encouraged stronger collaboration, partnership and growth in the local dance community.

The Festival Opening Gala at Petaling Jaya Performing Arts Centre (PJPAC) highlighted some of Malaysia's accomplished dance companies, featuring Temple of Fine Arts Kuala Lumpur, Dua Space Dance Theatre, ASK Dance Company, and Kenny Shim Dance Collective. It also featured students from the dance departments of local tertiary education institutions National Academy of Arts, Culture and Heritage (ASWARA), Sultan Idris Education University (UPSI) and Universiti Malaya (UM). The audience was impressed with the calibre of the performances, as well as the diversity of works ranging from traditional East Malaysian dance, through classical Indian, Chinese and Malay works, to contemporary dance.

The second week of the festival, produced by MyDance vice president Rithaudin Abdul Kadir, spotlighted site-specific dance, with our long-running series Dancing in Place bringing dance to the lesser-known nooks and crannies of 1 Utama Shopping Centre, and featuring 7 choreographers from newbie

Syamil Norzalahuddin to veteran Alla Azura Abal Abas. Shoppers and fans thronged to the event, with dancers splashing about the kiddie paddling pools, battling giant chess pieces, and taking over the skate park.

In the third week of the festival, MyDance committee member Lau Beh Chin directed Dancing with the Community: Beyond Moving with Artisans, an interactive show in collaboration with theatre artist Ridhwan Saidi and young Malaysian dancers Wong Chi Ying, Winnie Tay and Lee Bee Hui, reflecting the traditions of coffee making in Malaysia through the lens of dance. Dancers from the local Chin refugee community were part of the event that aimed to encourage greater inclusivity in our local dance culture, and took place at creative mall GMBB.

The festival concluded with a discussion forum on the future of Malaysian dance, convened by Dr. Nurulakmal Abdul Wahid, at the recently-opened Incubator Studios of PJPAC. Emerging dance leaders discussed career sustainability, shifts in dance education, and their visions for the future.

MyDance Alliance was pleased to receive a grant from the Ministry of Tourism, Arts and Culture (MoTAC) to support the festival, as well as sponsorship from the various venues. However, although our fundraising began towards the end of 2023, the festival rushed into production within only one month, due to the byzantine processes of the MoTAC funding machinery. MyDance frequently participates in calls to reform government



policy related to the performing arts – usually through ReformARTsi, an informal coalition of Malaysia arts organisations. We also recently joined an appeal launched by PJPAC to ask the Selangor State Government to waive its tax on local performing arts events, in perpetuity. Relatively minor changes can have an enormously encouraging or chilling effect on our arts ecosystem, largely powered by the initiative of dedicated arts practitioners.

We also depend on interns as a valuable labour force for our projects. This year, we will nurture a group of interns who are dance students from UPSI and UM. We are also lucky to have been chosen as a host organisation for the Arts Management Apprenticeship program run by the organisation formerly known as CENDANA, under government-linked entity MyCreative Ventures. This program provides funding for one full-time arts manager for six months, to learn on the job while supporting the host organisation's activities. We recently welcomed Aina Mardhia Mohd Esmadi as our arts manager; she will exercise her leadership skills taking charge of our interns, plus directing her own personal project.

Thanks to the diverse skills and interests of our 10 MyDance committee members, we are able to service the Malaysian dance community from multiple angles. These projects may be small, but our



emphasis is on sustainability. We hope that in the long term, we can engage most of the key movers and shakers in the community, and grow our audience as well. At the end of August, we expect to have our next Annual General Meeting, at which our members will reflect on our recent achievements, discuss project proposals, and vote in new committee members. We hope that we can continue to attract emerging leaders who are keen to volunteer to strengthen our community and drive future change.



1. Students of Faculty of Music & Performing Arts, Universiti Pendidikan Sultan Idris perform in 'Hetki' by Nurulakmal Abdul Wahid, in Dancing in Place at MyDance Festival 2023, in 1Utama Shopping Centre, 10-11 June 2023. Photo: Mohd Nor Azmil.
2. Young dancers from the Chin refugee community in Kuala Lumpur led by Lee Bee Hui, during Dancing with the Community: Beyond Moving with Artisans, directed by Lau Beh Chin, at GMBB, 17-18 June 2023. Photo: Tee Yoon Poh.
3. [L-R] Moderator Bilqis Hijjas with panel members Kimberly Yap, Hafzan Zannie Hamza, Amellia Feroz and Kishore Kumar Krishnan, during the forum 'The Future of Malaysian Dance' in MyDance Festival 2023, at Incubator Studios, PJPAC on 25 June 2023. In the foreground, MyDance vice president Rithaudin Abdul Kadir mans the Facebook Live feed. Photo: Goh Bong Hiang.

## Philippines report

by Nicole  
Primero

UP Dance Company in  
“Gunita ng Kabataan”,  
choreographed by  
Elena Laniog-Alvarez,  
at Contemporary Dance  
Map 2023, Dance Forum  
Space, Quezon City,  
Philippines. Photo: Nicole  
Primero



The global pandemic has undoubtedly posed significant challenges for the Philippine dance industry, forcing it to confront and adapt to a new reality. However, this provided an opportunity to reflect on the shifting norms and to explore creative ways to ensure a more sustainable future for dance. Following these unprecedented circumstances, institutions, organizations, and dance companies, made initiatives to continue artistic pursuits.

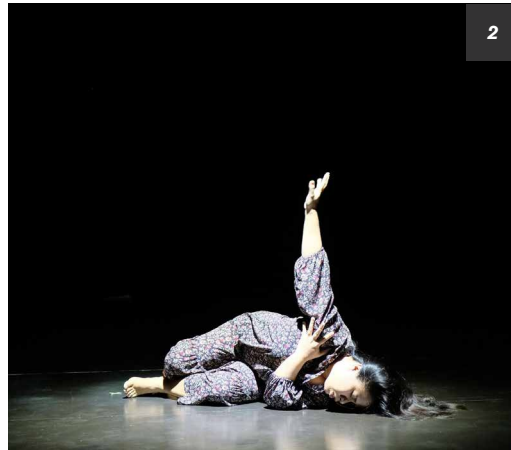
With the ongoing renovations at the Cultural Center of the Philippines (CCP), various Philippine performing art groups sought to mount shows at alternative venues to cater to what feels like an endemic situation. National dance companies embraced a dominant narrative focused on Philippine mythology. In April 2023, Ballet Philippines premiered Carlo Calma’s *Diyosa* at The Theatre at Solaire to close their 53rd season. The full-length ballet adaptation creatively combined design, fashion, electronic music for a contemporary dance reinterpretation of the myth of Filipino gods and goddesses. Meanwhile, the Philippine Ballet Theatre ventured outside the national capital and into the region to present excerpts from *Ibalon*, which drew inspiration from the Bicol region’s epic tales of romance and heroism. Ballet Manila anticipated a production revival of the popular story of the mythical bird Ibong Adarna. This reimagining by resident choreographer Gerardo Francisco Jr. promised to captivate

audiences with the timeless narrative on the company’s return to their newly renovated home of Aliw Theater.

Recently formed dance company Alice Reyes Dance Philippines, Inc. (ARDP), while navigating retrenchment, continued to make an impressionable mark on the Philippine dance scene. ARDP opened their season in April with *Encantada*, choreographed by National Artist for Dance Agnes Locsin, and featuring music by Joey Ayala. Presented by CCP and the Metropolitan Theater, the production aimed to advocate environmental awareness and garnered warm reception from the audience.

The revival of Contemporary Dance Map 2023 evoked a sense of nostalgia and introspection, inviting a contemplation of the past, present, and potential future of independent dance. Produced by Dance Forum Space, Contemporary Dance Network Manila (CDNM), in partnership with the National Commission for Culture and the Arts (NCAA) and in collaboration with LikhaPH, the extended celebration of the International Dance Day was hosted at its foremost and original quarters in Quezon City. The members of CDNM featured in the coming-together event were Myra Beltran’s Dance Forum, the University of the Philippines Dance Company (UPDC), Airdance, and Mia Cabalfin. The network welcomed new members as well, in Galaw. Co Dance Theater, Hiraya Contemporary Dance Company, Malaya Dance Theatre,





and Guang Ming Dance Project. Canada-based artist Louise Michel Jackson had a solo performance, following *Bleu Neon*, a venue-hosted special participation by the Performers Curators Initiative. Simultaneously familiar and unfamiliar, the intelligently curated program presented itself through a more subdued yet confident approach. Despite the departure from extravaganza and the absence of spectacle, the event radiated with quiet energy, capturing attention through its understated yet impactful presence proving that the

independent dance network has remained resilient.

The first quarter of 2023 embodied resourcefulness, professionalism, and trust in artistic prowess to counter tensions brought by the pandemic's seeming tailend. Artists and audience alike were once again fully able to engage with live performances in criticality and casual appreciation. Reflecting the sentiment expressed in Yang Lingpin's International Dance Day message, the performance affirmed that life continues and dance remains ceaseless.



**Performances at Contemporary Dance Map 2023, Dance Forum Space, Quezon City, Philippines.** All photos: Nicole Primero

1. "One Poem and a Song of Becoming", choreographed by Myra Beltran.
2. Airdance in "The Strength of You", choreographed by Nicole & Chantal Primero.
3. Malaya Dance Theatre in "Rat Race", choreographed by Matt Manalaysay.



## Singapore report

by Lauren Blair Smith

**"Veiled", performed by Singapore Chinese Dance Theatre (SCDT), choreographed by Neo Jenny, at the 19th Busan International Dance Festival on 3 June 2023, at Haeundae Beach, Busan, South Korea.**

Photo: 양현철



The Singapore dance scene is rising from the pandemic in full force, with many companies, programs, and artists hungry to create and share work locally and abroad. As the new WDA Singapore Executive Committee steps into their roles and gears up for an exciting year ahead, the little red dot is bustling with dance opportunities. Companies and individuals are venturing into stage, festival, educational, and VR explorations.

The Human Expression (T.H.E) Dance Company celebrated its 15th anniversary by beginning the process of securing Intellectual Property rights for its signature movement methodology, HollowBody. This homegrown methodology is a first for Singaporean contemporary dance companies, and the IP securement heralds an advancement of contemporary dance in Singapore. Come June, T.H.E will also present its 13th edition of cont:act Contemporary Dance Festival, inviting audiences to reconnect with their bodies as the basis for dance, as it is for life, through a smorgasbord of performances, masterclasses and workshops by fifty-two dance artists and collaborators from all over the world.

The Presence Project, started in 2019 by dance choreographer and educator Peter Gn, performs deeply personal yet

experimental choreography. In collaboration with artists in music, film and visual art, The Presence Project dancers have so far performed in London, Melbourne, Hong Kong, Gateway Theatre, Esplanade Library, NAFA Campus 3 Studio Theatre and JCube. *Fluid Entities*, performed in February, marked the first time that The Presence Project held its own interdisciplinary concert at the Gateway Theatre Black Box.

In March and April, LASALLE College of the Arts presented the 2023 Diploma in Dance graduating class in the eclectic performance *iSalúd!*, featuring "Normal Life" by choreographer Liu I-Ling and "Allocentric" by lecturer Fairul Zahid. Zahid won the Masdanza Prize for choreography at the 28th Yokohama Dance Collection (YDC) in December 2022 for his piece "Sopan", performed by students Jocelyn Tay and Natasha Koo. The jury commended the dancers for their maturity, stating that it enhanced the quality of the work.

In May 2023, Singapore Chinese Dance Theatre (SCDT) brought Chinese dance to the community through its annual outreach event, Chinese Dance Fiesta (CDF). With a meticulously curated program including dance performances at community venues and a dance masterclass and talk and demonstration facilitated by Wu Jing from the Yunnan Arts University Affiliated Art

School, China, CDF 2023 reached an estimated number of 15,000 people. The event also gave other local dance groups and primary, secondary and tertiary school dance groups performance opportunities. SCDT is also humbled to have represented Singapore at the 19th Busan International Dance Festival in June in South Korea, where it showcased Artistic Director Neo Jenny's "Veiled" and "Phases Within Our Control."

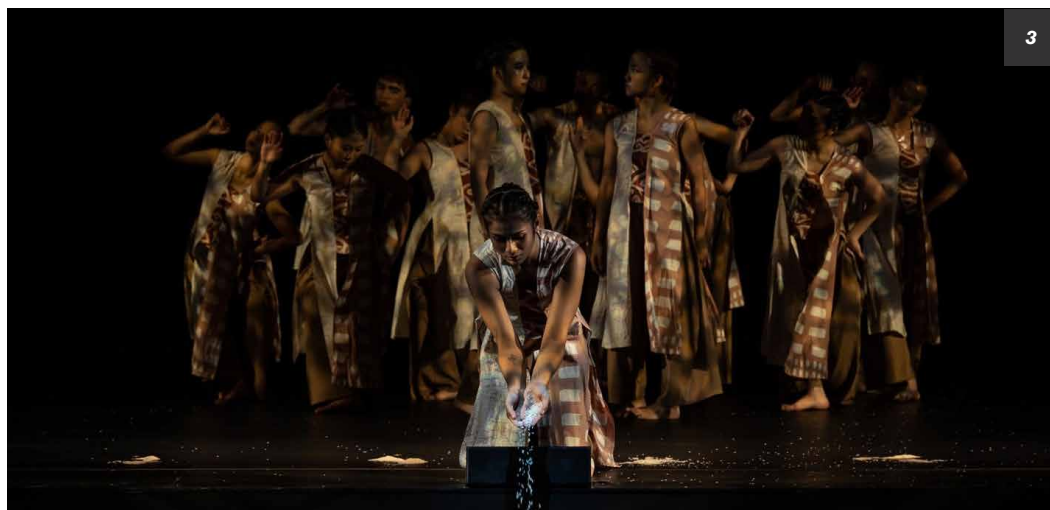
The relatively new BA (Hons) Performance Making (BAPM) course at Nanyang Academy of Fine Arts (NAFA) provides students with opportunities to enhance their performance proficiency in Dance or Theatre. Year 2 students collaborated on *Less Than Half* (January 2023), directed by Adib Kosnan, choreographed by Yarra lleto, and written by Aswani Aswath; this premiered at the M1 Singapore Fringe Festival. NAFA students collaborated in a *Creative Response to Liu Kuo- Sung: Experimentation as Method* at the National Gallery Singapore in April. Year 2 students intervened and filled the space in between dance, theatre and other disciplines in INterSPACE. *KEia:S* saw the pioneer graduating BAPM cohort interrupt discipline-specific performance through the processes of interdisciplinarity in May.

Singapore-based choreographer and director Zoe Jumabhoy graduated from Boston Conservatory in May. She recently premiered "VERDICT," created on five incredible talents, at the renowned Gibney Theater in New York City.

Emerging choreographer Lauren Blair Smith is quickly gaining recognition on the international dance scene. Lauren Blair Smith Dance Company, established in Singapore in 2020, revolutionizes and



destabilizes typical approaches towards the conventional modern dance industry. The company premiered audience favorite "Intruder" at the Palm Desert Choreography Festival in November 2022. The company's pre-professional dancers will premiere "Ablaze" in The Young Choreographer's Festival in New York City in June. "Intruder" will be performed by the company in the 2023 Washington D.C. International Dance Festival & Choreography Award. Singapore Dance Intensive in August will nurture the next generation of local young artists.



1. "Intruder", choreographed by Lauren Blair Smith, performed by Lauren Blair Smith Dance Company Pre-Professional Dancers at Palm Desert Choreography Festival 2022 in November 2022. Photo: Lam Photography
2. *KEia:S*, directed, choreographed and performed by BAPM year 3 students from NAFA, performed 5 to 7 May 2023 at Nafa Studio Theatre.
3. "Kenang", choreographed by Gianti Giadi for *iSalúd!* by LASALLE College of the Arts, performed by the Diploma in Dance students at Singapore Airlines Theatre from 31 March to 1 April. Photo: Bernie Ng

## Thailand report

by Pornrat Damrhung



1

On 5 May 2023 the WHO Director-General declared that COVID-19 was no longer “a public health emergency of international concern (PHEIC).” As elsewhere, Thailand used the official end to the global pandemic as a welcome sign to actively gather and move together with old and new friends, without abandoning modes of digital movement acquired during the pandemic.

One important local performance is a type of martial arts called *jerng*, practiced by Tai ethnolinguistic groups in Lanna or the northern Thai cultural zone. In recent decades it has become a distinct type of

local dance performance and marker of Lanna identity more than a form of fighting, and it is taught, practiced and performed in temples and community schools.

Saran Suwannachote, or *khru Nick*, is a noted *jerng* performer who developed a unique approach to teaching *jerng* dance at the Chiangmai Lanna Wisdom School and his home studio. In 2023 *khru Nick* took part in the annual meeting of *jerng* artists in February, performing with other *jerng* masters. He and his advanced students showed a work-in-progress, featuring a revived form of footwork for group Lanna *jerng*, based on old manuscripts, discussions with old masters, and newly choreographed dance-fighting sequences. The dance demonstration ended with the dancers from different regional masters and lineages showing off their moves, knowledge, and strength in impromptu competitions with one another.

In March 2023, *khru Nick* performed the solo, *Jerng: the Way of Martial Arts*, at the Pichet Klunchun Dance Company's Chang Theatre in Bangkok. It consisted of six interconnected pieces in an hour-long dance of the world and key elements of *jerng* dance. *Khru Nick* sees *jerng* as involving a mode of movement that integrates the flow of the mind, spirit and body in a fluid and graceful incarnation of the *jerng* tradition passed from his line of teachers.

Thai dance also has a transnational dimension. An interview with Sakda Khachonkitkosol focused on Thais in Singapore studying dance for diplomas in contemporary dance at NAFA (Nanyang Academy of Fine Arts), as well as at



2

1. Still from the promotional video for *Intermission* by Thanapol Virulhakul for its SIFA X performance, 2-3 June 2023 in Singapore.
2. Saran Suwannachote, or *khru Nick*, performing at the Lanna Wisdom School, Chiangmai, February 2023.





LASALLE, and SOTA (School of the Arts Singapore). They are interested in the range of courses, especially the Asian Dance module which allows them to explore different kinds of cultural dance forms from India, Korea, Bali, Malaysia and China. Thai dance at NAFA included the basic modernized Thai folk dance ram wong, taught by Naree Sawong, president of the Thai Dance Society and director of Anurak Thai Arts and Culture Pte. Ltd., supported by the Thai embassy in Singapore. Most Thai dance performances under the Thai embassy are often performed by this group. Some Thai cultural dancers are married to Singaporeans and work full-time jobs in other areas, while dancing part time in blessing dances for local Singapore Buddhist ceremonies. Other Thai contemporary dancers in Singapore are full time dance teachers or involved with a company, like Titisa Jeamsakul, who is assistant director of the Miao Dance Collective.

Singapore also showcased two pieces tied to Thai dance in early June 2023. Pichet Klunchun's *No 60 Exhibition* was a virtual reality version tied to his recent *No. 60* work commissioned by Esplanade and performed in late 2022 after a COVID-19-induced delay. The exhibition at Singapore's City Hall Wing opened with Pichet's performance lecture on 3 June. He discussed how linking traditional Thai dance to contemporary digital technology could be a way to extend the reach and to engage new audiences with Thai dance.

Combining classical training with virtual technologies offers new ways to produce and experience Thai dance far from Thailand.

Pichet sees his *No. 60* project as an approach for a dancer to creatively engage the Thai dance tradition through digitally exploring the movements of one's own body. It can serve as a new way to bridge how we organize our body's movement to our imagination and also traditional corporeal arts to contemporary virtual arts. He is currently interested in a virtual reality platform since it allows people to engage in traditional Thai dance via virtual modes that may interest them more.

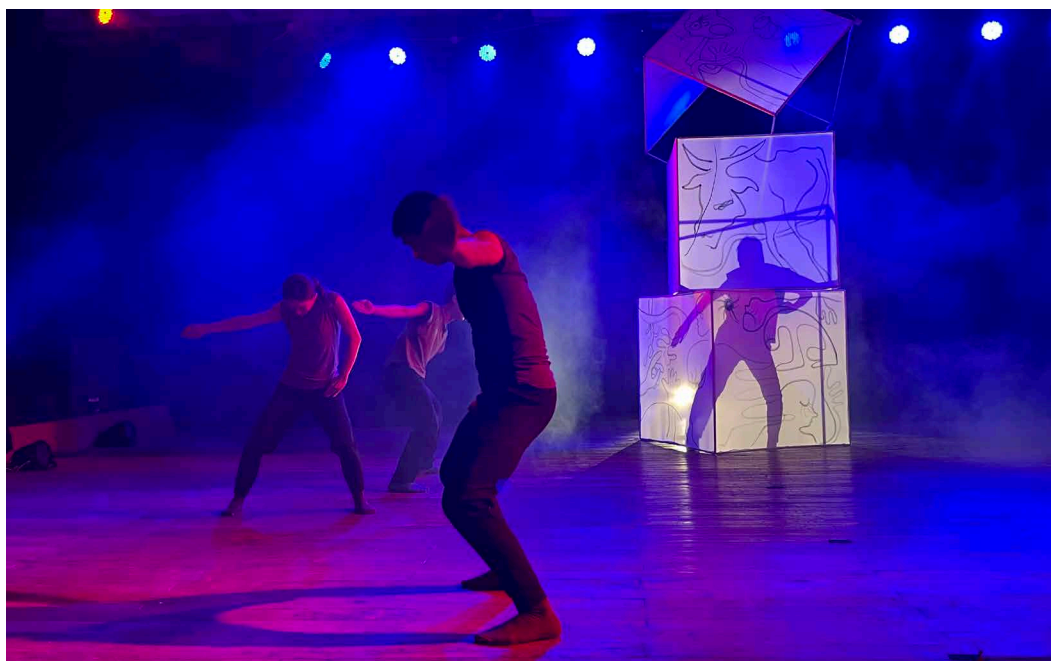
Finally, in June 2023 the Bangkok International Performing Art Market (BIPAM) worked with the Singapore International Festival of Arts (SIFA) and the Penang George Town Festival (GTF) to bring Thai artist Thanapol Virulhakul's piece *Intermission* to perform in Singapore. The piece is a collaborative effort between Thanapol, the noted traditional northern Thai singer Mae Champa Saenprom, and contemporary dancer Vidura Amranand. It explores how a body works as a site of political struggle, and highlights how the sociopolitical power of dance can inform many aspects of Thai citizens' lives, portraying how individuals' bodies relate to political power in a stifling environment. Amranand engages the language of contemporary dance and her movement psychotherapy, while Champa uses traditional singing to invoke *khwan*, the protective guardian spirit of each person's soul. Music and dance blend to assert the potential of dynamic art as a form of resistance against the prevailing, but stagnant, status quo.



1. Saran Suwannachote performing a sword dance as part of *Jerng* at Chang Theatre in Bangkok, March 2023.
2. Pichet Klunchun's *No 60 Exhibition [Performance Lecture]* at the Singapore City Hall Wing, Ngee Ann Kongsi Auditorium Foyer, 3 June 2023 in Singapore.

## Tso's Dance Association (Taiwan) report

by Su-Ling Chou



Since the COVID-19 pandemic started to slow down in the beginning of 2023, many performances, exhibitions, and arts productions gradually came back to the stage. Some of the 2022 performances which had been cancelled or postponed due to COVID-19 squeezed into the 2023 spring season. Therefore, the performance schedules in all theaters were very tight, while the audience found themselves busy going to the theaters each weekend.

The Bureau of Cultural Affairs, Kaohsiung City Government continued hosting Kaohsiung Spring Art Festival in 2023. One of the dance events was the Site-Specific Dance Series held in April. Featured were Solar Site Dance Theatre's "The Disappearing Daily Life," Hsi Dance's "Dust on the Morning Soil," Southern Taiwan Arts Dance's "The Discovery of Fong-yi," and 01 Dance Production's "Three Temperaments." The four groups selected two Kaohsiung heritage sites as performance venues. Solar Site Dance Theatre and Hsi Dance Company performed in the old houses, Farewell, 886, the Cultural Park of Taiwan Military Veteran Village, which were the military officer dependents' dormitories that have been repaired and renamed. The other two groups, Southern Taiwan Arts Dance and 01 Dance Production, presented their creations in the restored Fongyi Academy. The academy was built in the Qing dynasty around the year 1814, and has been restored to its original form in 2013 by the Kaohsiung City Government. It is clear that

the young choreographers featured a unique presence and a new concept against the backdrop of old tradition and Taiwanese history, by way of modern dance and modern media.

Invited by National Sun Yat-sen University, Taiwan Dance Research Society worked with the Department of Theater Arts to host a conference entitled 'Practice as Research from Microscopic to Multidisciplinary Contexts' on 29 April 2023 in Kaohsiung City. There were two seminars with one workshop. The other conference was also hosted by Taiwan Dance Research Society to celebrate the world-renowned Cloud Gate Dance Theater of Taiwan's 50th birthday. Titled 'Dancing in Taiwan for 50 years,' Taiwan Dance Research Society collaborated with Cloud Gate Culture and Arts Foundation and held 2 seminars in the National Taiwan University of Sport in Taichung City.

Choreographer Su-yi Chou was invited by the National Kaohsiung Center for the Arts (Weiwuying) as the artist-in-residence in 2021-2022. After finishing the residency, Chou stayed on at Kaohsiung as a guest artistic counselor. This year, Chou helped to arrange the project *Dance en Scene, From Asia to the World*. The dance film exhibition was held from 10-12 March 2023 in Weiwuying. This project is part of the collaboration program, Dance en Scene-An Initiative of Commissioning New Dance Films in Asia, which started in 2021 and was a cooperation plan by Esplanade -



Theatres on the Bay (Singapore), Tai Kwun - Centre for Heritage and Arts (Hong Kong), National Taichung Theater, and National Kaohsiung Center for Arts (Weiwuying). This project aims to explore body narratives with exclusive Asian characteristics through commissioning image and dance projects. Artists can share the power of dance with the public through dance films.

MAD Theater, a member of WDAAP Taiwan, from the central region of Taiwan, was recommended to join the Khajuraho Dance Festival held in India from 20-26 February 2023. The Khajuraho Dance Festival is one of the oldest and most prestigious dance festivals of India. It is a week-long festival of classical dances held annually against the spectacular backdrop of the thousand year old Khajuraho temples in central India, declared as a UNESCO world heritage site. This year,

6 groups from different countries joined the festival, including MUT Dance (Korea), SasharZarif Dance Theatre (Canada), Nagi Contemporary Dance Company (Singapore), Nachom Arts Foundation (India), ASK Dance Company (Malaysia), and MAD Theater (Taiwan). During the festival, group members offered workshops and lectures to share with each other. They also presented together in the studio showcases and evening performances.

Three groups were selected by the Ministry of Culture, Taiwan, to join Taiwan Season-2023 Edinburgh Fringe and another 3 groups for 2023 Festival d'Avignon OFF. Hung Dance, a member of WDAAP Taiwan, will present at Théâtre La Condition des Soies in Festival d'Avignon OFF from 7-29 July 2023, with Lei Dance Theater and Formosa Circus Art. Meanwhile, another Taiwan member, Anarchy Dance Theater, will be in Edinburgh Fringe in August with Eye Catching Circus and 0471 Acro Physical Theatre. Spring is also the time for dance graduation concerts where universities and high schools present their final presentations. These young dance artists are eager to present their creativity with various styles as well as individual characteristics.

After the limitations of COVID-19 for three years, we are happy to announce that the International Young Choreographer Project has a great chance to restart in 2024. It is our great hope that we can meet together on stage soon.



***Spacious Collage,***  
choreographed by Gee-  
Tze Shih, performed by  
MAD Theater.

1. and opposite page, at  
the Khajuraho Dance  
Festival. Photo: Chuan  
Shih.

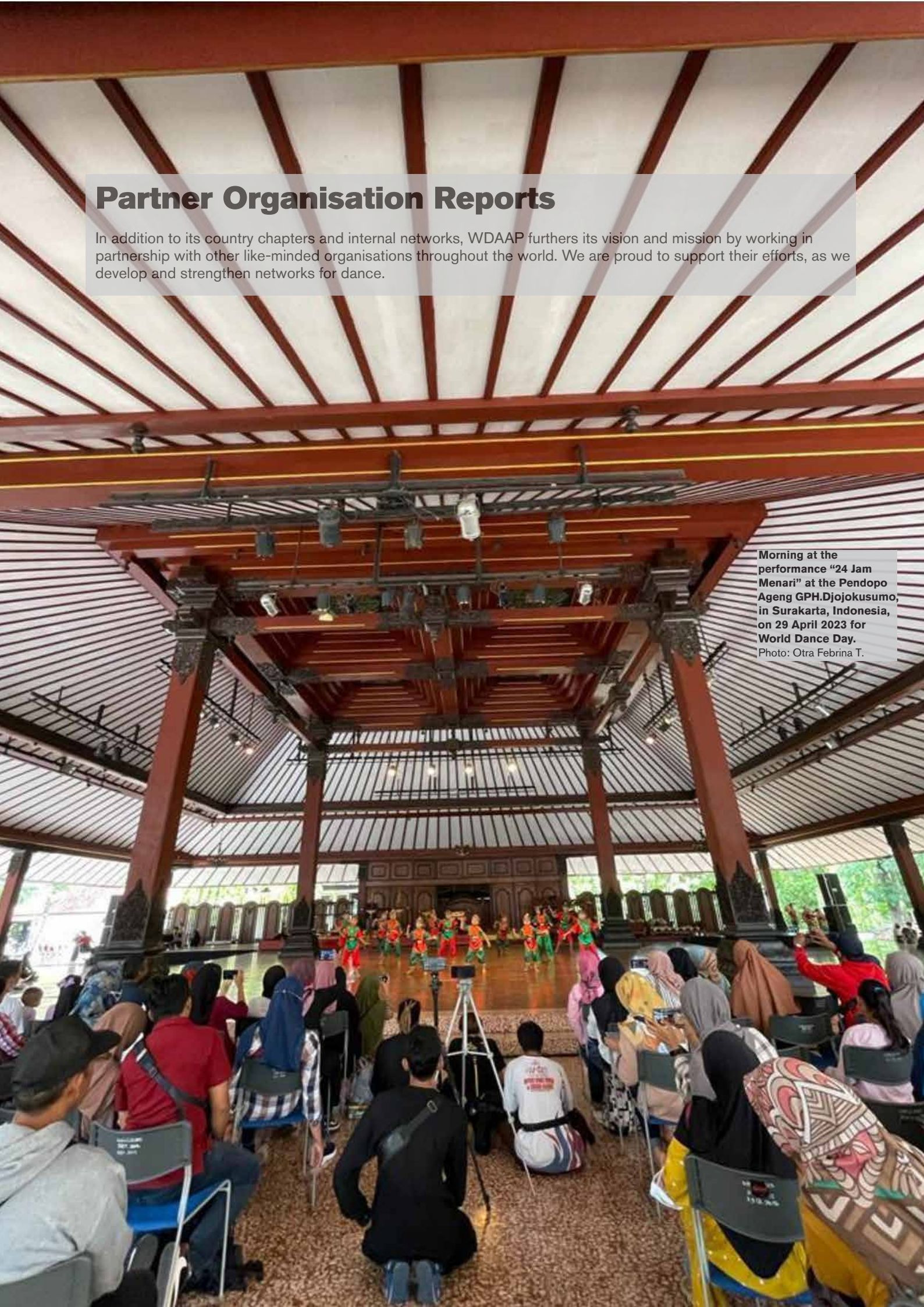
2. Photo: Yu-hua Chen.



## Partner Organisation Reports

In addition to its country chapters and internal networks, WDAAP furthers its vision and mission by working in partnership with other like-minded organisations throughout the world. We are proud to support their efforts, as we develop and strengthen networks for dance.

Morning at the performance "24 Jam Menari" at the Pendopo Ageng GPH.Djojokusumo, in Surakarta, Indonesia, on 29 April 2023 for World Dance Day.  
Photo: Otra Febrina T.





## World Alliance for Arts Education report

World Dance Alliance is one of the four key international arts education organisations that form the World Alliance for Arts Education (WAAE). The WAAE aims to advance research, advocacy and networking for arts education globally.

**by Ralph Buck, WDA elected representative on the WAAE Presidential Council.**

The following report outlines WDA's involvement with the World Alliance for Arts Education (WAAE) in the consultation for the development of the UNESCO Framework for Culture and Arts Education. This report will:

1. Firstly introduce and outline the context of WAAE and UNESCO Framework for Culture and Arts Education.
2. Provide a summary of findings that emerged from a global arts education survey that involved WDA and daCi members.
3. Provide a summary of the dance specific dialogue session that occurred at the WAAE Summit, Funchal, Madeira, 1-3 March 2023.
4. Ralph Buck is representing WDA at the UNESCO Dialogue meeting in Paris, 25-26 May 2023.

### 1. Introduction and Context

1.1 The World Alliance for Arts Education (WAAE), representing approximately 3,000,000 arts educators and arts education practitioners and advocates for an urgent need to reaffirm commitment to arts and culture education in a post-COVID-19 Pandemic context, increased global tensions and uncertainty and environmental and social concerns. WAAE supports the development of the UNESCO Framework for Culture and Arts Education.

1.2 As a global advocate for arts educators, the WAAE hosted a Global Arts Education Conference, Funchal, Madeira 1-3 March 2023 where we sought arts educators input for the future needs and issues informing arts education in our respective communities. We gained grass roots qualitative data that informs the WAAE views

expressed in the following report.

1.3 Further, WAAE worked with UNESCO to create and distribute an online arts education and Culture survey. This survey aimed to seek views of art educators as they identify current and future challenges and needs. WAAE acknowledge that the survey and the views gathered in Madeira do not represent all arts educators.

1.4 The WAAE advocacy notes that the UNESCO Framework for Arts and Culture Education being developed in 2023 builds on both the:

- 2006 UNESCO Road Map for Arts Education
- 2010 UNESCO Seoul Agenda, recognising the results from those initiatives while also acknowledging gaps in their implementation.

1.5 The UNESCO Framework for Arts and Culture Education, also makes reference to:

- Re-imagining our Futures Together: A new social contract for education (UNESCO, 2021) UNESCO Futures of Education - A New Social Contract
- UNESCO Goals for Sustainable Development
- UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022 (28-30 September 2022, Mexico City) Resolution 76\_214.pdf

1.6 WAAE strongly notes that the Framework for Culture and Arts Education will only have sustained meaning if it is implemented, and UNESCO members demonstrate and are held accountable for achieving its recommendations.

1.7 WAAE notes that the educational needs

of UNESCO members vary. The Framework must address widely varying needs, circumstances and capacity to implement arts and culture education. It is essential that the Framework states that :

- Arts education and education through the arts and culture is lifelong.
- It is an inalienable right of all to access and participate in arts and culture.
- Arts education and culture is focused through school curriculum and specific programs in formal education.
- Where there is a specific arts and culture school curriculum and programs there need to be clearly defined expectations and requirements.
- Social engaged arts and cultural education programs should be implemented in diverse community settings and have continuous support by member states and local governments.

1.8 WAAE recognises that the 2023 UNESCO Framework recognises a diverse range of possible forms of arts and cultural education. Arts and cultural education are interwoven. Education is part of culture; culture reflects education.

#### **Arts Education**

- Underpinning this field of human expression and communication, is a broad focus on aesthetic knowing, being, doing, making and understanding.
- Within this broad aesthetic field there are specific forms of making meaning – specific arts forms, listed alphabetically as Dance, Drama, Media Arts, Music and Visual Arts but including many various ways of being realised.
- A UNESCO Framework recognises and builds on existing art forms while supporting innovation and human creativity to develop and evolve them.

#### **Cultural Education**

- Underpinning human societies are behaviours, institutions, and norms reflecting knowledge, beliefs, arts, laws, customs, capabilities, and habits of the individuals in these groups.
- Culture is specific to regions, places,

groups of people and times. Culture reflects diversity, difference and specificity.

- A UNESCO Framework recognises the specific complexity of cultural education located within personal, social and community identities building on what exists yet open to what may develop.

## **2. World Alliance for Arts Education Survey - Summary of Findings**

a. WAAE created and distributed an online arts education and Culture survey. This survey aimed to seek views of art educators as they identified current and future challenges and needs. The survey comprised of 17 questions. The formulation of the survey was informed by WAAE arts educators and distributed online through WAAE networks from 1st March to 13th April 2023. Participation was voluntary and data was anonymous.

b. A total of 1361 respondents completed the survey.

c. The following outlines the key findings from the survey:

- Arts educators strongly endorse the compulsory presence of arts education within quality formal and non formal education.
- Arts and Culture educators strongly advocate for the role arts education plays in creating and maintaining healthy, creative, informed, critical, safe and civic societies. That is, arts and culture education has a large role in achieving the UNESCO 17 SDG's.
- Arts educators identified significant gaps in pre-service teacher education in the arts disciplines.
- Arts educators clearly stated a need for better quality institutional leadership and support for arts and culture education training for early childhood, primary generalist and secondary specialist teachers.
- Arts educators expressed a need for cross-disciplinary/integrated arts and



culture education skill development for generalist educators.

- Arts educators noted need for better inclusion and acknowledgement of local cultures/arts and cultural praxis within arts and culture education contexts.
- Arts educators want more support in developing and implementing arts and cultural education products and process through digital media.
- Arts educators have a strong belief in the efficacy of arts and culture education in developing 21st century competencies.
- Arts educators want high quality systemic support for teacher pre-service and in-service teacher education.
- Arts educators recognise that Government funding has considerable influence on the provision of arts and culture education.
- Arts educators recognise that arts and culture education inform holistic quality of life across the life span of individuals.
- Arts educators noted that where there are specific UNESCO Member States with arts and culture school curriculum, there needs to be ongoing monitoring of the achievement of defined expectations and uptake of those curriculum by those Member States. In short, implementation and monitoring of any future Arts Education and Culture Framework is vital.

### 3. WAAE Summit, Funchal - Summary of Findings

The following points were the main needs and issues identified by teachers during discipline specific dialogue sessions held at the WSAE Summit, Funchal, 1-3 March 2023.

- Arts education refers to all learners across all ages, including formal, non-formal and informal contexts
- Arts and culture are a core component of effective civil society and their role needs to be acknowledged, celebrated and enacted.
- Quality arts education is required for all preservice early childhood, primary school teachers and secondary school specialist teachers.
- Providing quality teacher education (pre service and In service) respects a diversity of learners, pedagogies and teachers' needs. This will require more dedicated time.
- There needs to be better valuing of teaching as a career path. Advocating for better recruitment, retention and respect for teachers will inform arts education provision.
- The arts, education, culture and society are ever evolving and their interface requires ongoing research, critical reflection and understanding.
- Arts education must be accessible to all, respecting local cultures, equity and social justice.
- Arts education in all the arts forms and their transdisciplinary applications must respect and value the processes of making and the products of presenting arts education.
- Doing the arts is essential, that is all teachers and learners have experience developing skills in the distinct arts disciplines. .
- Recognise that arts education serves to critique, mirror and question culture and societies.
- Arts education in formal education contexts must interface with local communities, community institutions, and professional artists
- Teacher education recognise the transdisciplinary role that arts education may have in fostering both the arts and other school disciplines.
- That arts education be better resourced in terms of funding, time, personnel and materials.
- Decolonising the curriculum and the associated pedagogies such that diverse cultures and their practices are respected.
- Educating learners to be ethical and critical digital citizens who can explore and examine the responsible use of digital technologies.
- Strongly advocate for the role arts education and culture may have in advancing achievement of UNESCO's 17 SDG's.

# Upcoming Events

## Ocean Dance Festival 2023

22–24 November 2023  
Cox's Bazaar, Bangladesh

Under the umbrella of the World Dance Alliance–Asia Pacific (WDAAP), the Second Ocean Dance Festival (ODF) is being organised at Cox's Bazaar in Southern Bangladesh by Nrityajog, a conglomeration of 40 dance organisations of Bangladesh, from 22 to 24 November 2023. The organizers hope to make this a yearly event combining exciting tourism with dance. The Ministries of Cultural Affairs and Civil Aviation & Tourism, of Bangladesh, are the co-hosts.

This year's theme is 'My dance, my choice', referring to the artistic freedom to imagine, create and distribute diverse cultural expressions free of censorship, political interference or the pressures of non-state actors.

### Thematic Sub-headings

- Beyond Skills
- Multiple Identities
- Diaspora Connects
- The Past in the Present/The Present in the Past
- The Transformation of Knowledge Systems
- Addressing the Aesthetic
- The Body in Dance
- Theatricality and/beyond Rasa
- Dance and the Digital
- Practice as Research

The second ODF will include the Annual General Meeting of WDAAP, and will host keynote speeches, academic seminars, workshops, performances and lecture demonstrations by participants from all over the Asia Pacific region.

The festival is envisioned as a showcase of Bangladeshi dance, interspersed by performances from South Asia and the Asia Pacific.

More details of the festival program and meetings are available on the [WDA–Asia Pacific website](#) and on the [Ocean Dance Festival website](#).

### Proposals for Performances

- **Performances:** Can be one to 15 performers. Duration of each performance will be 10 mins.
- **Digital Screening:** Can be two or three dimensional, interactive installations, a speaker's corner etc.
- **Twinning Dance Projects:** Performances created by dancers from two or more countries. Can be one to 15 performers. Duration of each performance will be 10 mins.
- **Site-specific performance:** Nrityajog will provide logistical support team, including videography, so that the performance can later be viewed during our Digital Dance Session.

More info: <https://oceandancefestival.com/performance.php>

### Proposals for Scholarly Gathering

- Papers
  - Panel discussions
  - Workshops
  - Lecture demonstration
  - Poster/installations
  - Pecha Kucha
- Following the congress, selected papers and panel discussions will be edited and published in publicly accessible online proceedings.

More info: <https://oceandancefestival.com/scholarly-gatherings.php>

### Choreolab

A 2 week Dance Residency for 25 young dancers from South Asia, under a senior choreographer.

This is scheduled for a month ahead of the WDAAP AGM, in Bangladesh. For out of station dancers, Nrityajog will provide home-stay.

**The closing date for all submissions is 30 July.**

Join us for the  
Ocean Dance Festival 2023,  
November 22 - 25, 2023  
at Cox's Bazaar!!  
Nrityajog,  
World Dance Alliance - BD



[www.oceandancefestivalai.com](http://www.oceandancefestivalai.com)





## Dance and the Child International Conference 2024

7–12 July 2024  
Ljubljana, Slovenia

### The 2024 Theme: I-Body, I-Dance

We aim to bring together a broad international community of scholars, professors, teachers, educators, artists, young dancers, students and other academic citizens to exchange and develop new creative ideas, present scientific and artistic projects, share knowledge about new approaches and innovations in the fields of dance arts and education, and build collaborations.

Because "every child has the right to dance!"

Every three years, daCi organizes an international conference located somewhere in the world.

Academics, dance educators, dance teachers with their children's groups, young people who love to dance, artists, politicians, and many others who are moved by dance, come together to experience dance as researchers, creators, performers, participants and spectators. During this active week, full of lectures, workshops, performances and meetups, international networks and friendships arise and last a dancing life.



We offer a variety of programmes for all:

- The programme for adults will consist of keynote speeches, paper sessions, panels, poster sessions, workshops, twinning showcases and performances.
- The programme for children and young participants will consist of workshops, creative gatherings, twinning showcases and performances.

Wish to join us? Do not miss this year's Important Dates:

- Abstract Submissions - by 4 September 2023
- Young Dancer Submissions - by 8 October 2023
- Notification of acceptance - by 1 December 2023
- Early Bird Registration - by 8 January 2024

For more information:

Email: [info@daci2024.org](mailto:info@daci2024.org)

Website: [www.daci2024.org/index.html](http://www.daci2024.org/index.html)

[www.daci2024.org/index.html](http://www.daci2024.org/index.html)



Photo courtesy of daCi  
Conference Australia, 2018.

# 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 Individual US\$ 20

## To join

Contact your local Chapter Head (contact list on back of this issue) or go to our website <http://www.wda-ap.org/membership/> for details on how to join.

## Visit our websites

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

[www.facebook.com/WorldDanceAlliance/](https://www.facebook.com/WorldDanceAlliance/)

# World Dance Alliance key contacts

## WDA Presidents

### WDA Asia Pacific President

Urmimala Sarkar Munsu  
School of Arts & Aesthetics  
Jawaharlal Nehru University  
New Delhi 110067, India  
urmimala.sarkar@gmail.com

### WDA Americas President

Julie Mulvihill  
dancejulie@yahoo.com  
wda-americas.com

## Asia-Pacific Executive

### President

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

### Immediate Past President

Yunyu Wang (Taiwan)  
yunyuge@gmail.com

### Vice President

Stella Lau (Hong Kong)  
stellau@hkapa.edu

### Secretary

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

### Treasurer

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

### Vice President South East Asia

Bilqis Hijjas (Malaysia)  
bhijjas@gmail.com

### Vice President East Asia

Hong Jo Jun (South Korea)  
jhj57@sungshin.ac.kr

### Vice President Pacific

Sheryl Lowe (New Zealand)  
sheryl@danzt.org.nz

### Vice President South Asia

Lubna Marium (Bangladesh)  
kanchendzonga@gmail.com

## Asia-Pacific Network Chairs

### Education & Training

Sarah Knox (Aotearoa New Zealand)  
sarah.knox@auckland.ac.nz  
Anna C.Y. Chan (Hong Kong)  
annacychan@hkapa.edu

### Research & Documentation

A. P. Rajaram (India)  
raj.knootfm@gmail.com

### Creation & Presentation

Shiu-chin Yu (Taiwan)  
yu-dance@stu.edu.tw  
Joelle Jacinto (Philippines)  
joelle.jacinto@gmail.com

## Asia-Pacific Chapters

### Aotearoa New Zealand

Sheryl Lowe  
Dance Aotearoa New Zealand  
(DANZ)  
PO Box 9885  
Wellington New Zealand  
T +64-4-8019885  
F +64-4-8019883  
sheryl@danzt.org.nz  
www.danz.org.nz

### Australia

Julie Dyson  
Ausdance National  
julie.dyson@home.netspeed.com.au  
www.ausdance.org.au

### Bangladesh

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

## Beijing

Wang Miao  
Laban Center  
Beijing Normal University  
labanchina@163.com

## Hong Kong

Shirley Loong  
Executive Director  
Hong Kong Dance Alliance  
Room E1, 10/F  
Shing Hing Commercial Building  
21-27 Wing Kut Street  
Sheung Wan  
Hong Kong  
T +852 22676663  
shirley@hkdanceall.org

## India

Navtej Singh Johar  
President  
WDA India  
india.wda@gmail.com  
www.facebook.com/danceallin/  
www.instagram.com/  
danceallianceindia/

## Indonesia

Sal Murgiyanto  
WDA Indonesia  
murgiyanto@gmail.com

## Korea

Kim Geung-Soo  
Chung Ang University  
72-1 Nae-Ri, Daeduk-Myun,  
Anseong City, Gyeong-Gi Do  
Republic of Korea  
director@cau.ac.kr

## Malaysia

Wong Jyh Shyong  
MyDance Alliance  
P.O. Box 12409, 50776  
Kuala Lumpur, Malaysia  
T +6012 327 3029  
contact@mydancealliance.org  
www.mydancealliance.org

## Nepal

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

## Papua New Guinea representative

Naomi Faik-Simet  
Institute of Papua New Guinea  
Studies  
Box 1432, Boroko 111, NCD,  
Papua New Guinea  
nfaiksimet.ipngs@gmail.com

## Philippines

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

## Singapore

Xenres Kirishima Jonah Chi Ji-Hong  
World Dance Alliance Singapore  
worldldancealliancesg@gmail.com  
www.wdasg.com

## Taiwan

Su-ling Chou  
Dance Division, Tsoying High School  
#55 Hai-Kung Road  
Tsoying, Kaohsiung, Taiwan 81326  
T/F +886 7 585 3083  
sulingchoudance@gmail.com

## Thailand

Pornrat Damrhung  
dpornrat@gmail.com