

Asia-Pacific CHANNELS





'Coefficient of Friction',
choreographed by **Alisya Razman**, at **Dancebox** on
28 June 2026, at **Kuala Lumpur Performing Arts Centre, Malaysia**. Photo:
Goh Bong Hiang



Knot House, choreographed
by **Wen-jinn Luo**, performed
by **Scarecrow Contemporary Dance Company**, at **InART Space, Tainan**, in **May 2026**.
Photo: **Ren-haur Liu**



World Dance Alliance
Asia-Pacific

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Cover:
'Umpak' by Fitria Trisna Murti, performed in **Tidak Sekedar Tari (Not Just Dance)**, at the **Central Java Cultural Park, Surakarta, Indonesia**, on **19 August 2020**. Photo:
Inashifa

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Executive reports

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



President's report

by Anna CY Chan

This six-month edition of the World Dance Alliance Asia-Pacific Channels reflects the ongoing dynamism and transformation of dance across our region. The Asia-Pacific community stands as a powerful testament to artistic resilience, intellectual depth, and creative imagination. Across cultures and contexts, we are witnessing a remarkable convergence of tradition and innovation—an evolving dance ecology that is locally grounded yet globally engaged. This shared momentum affirms dance's enduring relevance as both cultural heritage and a contemporary force.

A significant milestone in 2026 is the International Dance Conference & Festival at Taiwan, held from 23-27 June 2026 at the Department of Dance, National Taiwan University of Sport (NTUS), in Taichung City, Taiwan. Co-organised by the World Dance Alliance Asia-Pacific (WDAAP) and the NTUS Department of Dance, in collaboration with the Taiwan Dance Research Society (TDRS), this distinguished gathering will bring together artists, scholars, educators, and emerging voices from across the globe. Under the theme “Dance Symbiosis and Sustainable Futures: Flowing Bodies, Nature, and Creativity,” the conference invites critical and creative reflection on the interconnected relationships between bodies, environments, and artistic practice. Through academic paper presentations, lecture-demonstrations, showcase performances, and Young Artist Work-in-Progress platforms, the event will foster rigorous dialogue and meaningful exchange. It represents not only a convening of expertise but also a reaffirmation of our collective responsibility to shape sustainable futures for dance.

Looking ahead to 2027, we are honoured to announce that the World Dance Alliance Global Summit and Annual General Meeting (AGM) will be held in Beijing in October 2027, hosted by the Beijing Dance Academy (BDA). This global assembly will be a significant moment of reflection, strategic planning, and international collaboration for our worldwide network. Further details will be announced in due course, and we anticipate that this gathering will strengthen cross-regional partnerships and reaffirm WDA's global leadership in advancing dance research, education, and artistic excellence.

To support emerging leadership, the WDAAP Executive Board has established the Young Artists and Scholars Bursary, a strategic initiative to nurture the next generation of dance practitioners and researchers in the Asia-Pacific region. The bursary offers grants of up to USD 700 per recipient to support participation in WDAAP signature events, thereby facilitating international mobility and exchange. Open to individual and affiliated individual members (with organisational endorsement where applicable), the award recognises one to two exceptional young artists or scholars each year. By investing in emerging talent, WDAAP affirms its long-term commitment to cultivating artistic excellence, scholarly inquiry, and intercultural dialogue.

Across the region, we continue to witness significant advances in artistic production, academic research, education, and community engagement. Interdisciplinary collaboration is expanding; traditional practices are being reimagined through contemporary lenses; and new digital and physical platforms are enhancing visibility and connectivity. The Asia-Pacific remains

a vital site of innovation—where diverse cultural identities contribute substantively to global conversations on embodiment, creativity, and cultural sustainability.

We are also living through a profound technological shift that is reshaping the conditions of artistic creation. Artificial Intelligence is no longer theoretical—it is already entering our studios, choreographic processes, and compositional systems, and even appearing in robotic performance. I observe these developments with both curiosity and caution. On the one hand, AI opens new territories for experimentation and challenges us to rethink authorship, collaboration, and even the definition of creativity itself. On the other hand, it compels us to ask deeper questions: What does embodiment mean in an age of algorithms? How do we preserve the sovereignty of the human body and the integrity of lived experience? Where do ethics, agency, and cultural memory reside when machines can simulate movement and generate form?

For me, this moment is not about resistance but about awareness and intention. If AI stands for Artificial Intelligence, perhaps it also invites us to reaffirm **Artistic Intelligence**—the human capacity for intuition, empathy, imagination, and relational presence. Dance has always been more than movement; it transmits humanity across generations and cultures. As we move forward, I hope we will not simply adopt new technologies but actively shape how they serve our values. The challenge before us is to ensure that innovation amplifies our humanity rather than diminishes it, and that the dancing body continues to speak with authenticity, vulnerability, and depth in an increasingly digital world.

As we move ahead, World Dance Alliance Asia-Pacific remains steadfast in its commitment to fostering dialogue, strengthening networks, and advancing sustainable futures for dance. Through shared purpose and collective leadership, we continue to build bridges across cultures and generations. We look forward to convening in Taiwan, gathering in Beijing, and engaging with our regional and global initiatives as we shape the next chapter of dance together.

Network reports

The World Dance Alliance works through four Networks, based on specific areas of interest and embracing the mandate of the organisation. Each network has a chairperson and co-chair who coordinate activities to advance the issues raised by these special interest groups. Network Chairs initiate and drive the work of special interest groups within the WDAAP and provide two reports annually on their activities for *Asia–Pacific Channels*.

About the networks

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

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

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

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

Research & Documentation Network report

by **A. P. Rajaram, co-chair**

The team of editors of JEDS, the *Journal of Emerging Dance Scholarship*, have uploaded a new call for papers with the theme of “Co-Evolve · Co-Habit · Collaborate, Relational Aesthetics and Shared Practices in Dance” for the next edition which is scheduled to be published in January 2027. The theme explores concepts on dance that unfold through relationships. The focus is on bodies that move with other bodies, with spaces, with histories, and with environments. The papers could include ideas on these encounters that shape how movement emerges, how knowledge circulates, and how communities form around dance practice.

The Guest Editors for this edition of JEDS are:

- Akhila Vimal C., Fulbright-Nehru Postdoctoral Fellow, UCLA
- A.P. Rajaram, Assistant Professor, IIT-Bombay, Mumbai, India
- Debanjali Biswas, Bodleian Libraries, University of Oxford (C&RD), U.K.

Emerging scholars in the discipline of dance are invited to submit scholarly essays or reviews of books or performances for this edition of JEDS. The due date for submissions is 30 September 2026.

For further information, please visit the JEDS website through this link: <https://jedsonline.in/2026-Call%20for%20Submissions,%20Jeds%20issue%20no%20XII>.

Previous editions of JEDS can also be accessed on this website: <https://jedsonline.in/>

Team Angshi performing at an International Dance Day event in Bangladesh, April 2026. Photo: Asif Muhammad Musaddque

An Indigenous dance performance during celebrations for International Dance Day in Bangladesh. Photo: Md. Bappi Mia



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, South Korea, Malaysia, Pakistan, Philippines, Singapore, Southern China, Taipei and Thailand.

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





Trans-Tasman Dance Collaboration Shines

Trans-Tasman collaborations between New Zealand and Australian dance companies have gained considerable momentum in recent years. Unrelenting economic challenges and the demanding logistics of mounting large-scale art have inspired dance companies on both sides of the Tasman Sea to increasingly look to each other as vital creative partners. Cross border collaborative projects can help to expand production and creative possibilities, generate cost and resource efficiencies, strengthen artistic exchange and innovation, stimulate audience growth and much more. They also provide impetus for the development of richer, more diverse dance works with broader geographical reach.

Two landmark co-productions have launched this year with dual New Zealand and Australian seasons: *Macbeth*, a contemporary Royal New Zealand Ballet (RNZB) and Western Australian Ballet (WAB) joint production, and *Gloria – A Triple Bill*, a collaboration between The New Zealand Dance Company and Co3 Contemporary Dance. Both productions had their world premieres feature as part of the Aotearoa New Zealand Festival of the Arts in February-March.

Macbeth

This modern technologically-advanced rendition of Shakespeare's 1606 tragedy perfectly illustrates how co-productions can stretch artistic horizons. Trans-Tasman synergy has amplified creative output and innovation across many aspects of

the production. The choreography blends traditional classical technique with extremes of contemporary movement vocabulary as part of choreographer Alice Topp's intent to "physicalise" the 400-year-old text in depicting modern day parallels for themes of passion, greed, ambition, power, corruption and domination in politics and society.

Watch excerpts of the production and interview with Alice Topp describing the choreographic journey [here](#).

A new-age score performed by the New Zealand Symphony Orchestra (West Australian Symphony Orchestra for Australian audiences) creates a sonic landscape incorporating heavy rock opera and industrial percussion to reinforce storylines. The cutting-edge set design features a bisecting two-level stage providing dramatic effect and flexibility for layered storytelling. The combined forces and resources of these two leading companies have enabled the levels of artistry, production quality, scale and audience reach to be boosted well beyond what might have been achieved by either company individually.

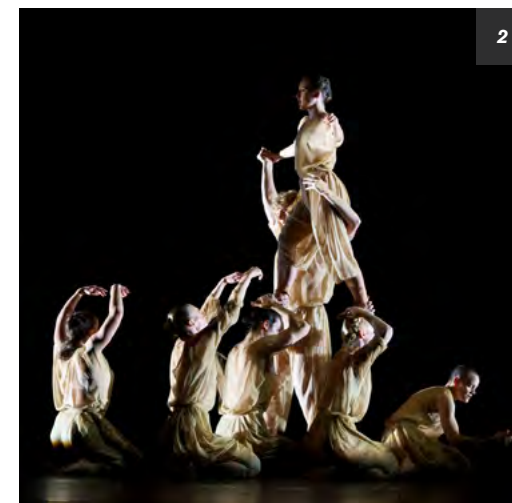
The acute relevance of Shakespeare's story, told through dance, in our own times of political volatility and instability influenced by power brokers, factions and social media worship has resonated strongly with New Zealand audiences. While the New Zealand seasons have concluded, West Australia Ballet's performance season in September is highly anticipated. A review of the New Zealand premiere with photo gallery is available [here](#).

Royal New Zealand Ballet and Western Australian Ballet's co-production of *Macbeth*, choreographed by Alice Topp, premiering with RNZB's Brandon Reiners in the title role.
Photo: Stephen A'Court.



Gloria – A Triple Bill

The heart of this joint production is an historic restaging of the late, legendary Kiwi choreographer Douglas Wright's 1990 seminal work *Gloria*, featuring the merged talent of The New Zealand Dance Company (NZDC) and Western Australia contemporary dance company Co3 Contemporary Dance led by New Zealand-born Artistic Director Raewyn Hill. Set to Antonio Vivaldi's ebullient sacred score—brought to life by the New Zealand Symphony Orchestra and Voices New Zealand for the New Zealand season and West Australian Symphony Orchestra and St George's Cathedral Consort for the Australian one—the production features an integrated ensemble of NZDC and Co3 dancers moving seamlessly as one collective. The physical demands of Wright's choreography are notoriously punishing, filled with flying leaps, twisting airborne arcs and propelled bodies that are all a joy to witness.



Supporting Wright's masterpiece are two complementary works making up the tripartite trans-Tasman presentation. Raewyn Hill's 'A Moving Portrait' is a tender study of ageing and fragility set to Arvo Pärt. Māori choreographer and NZDC Artistic Director Moss Patterson's 'Lament' is a powerful work honouring memory and endurance, set to the music of Kiwi legend Shane P. Carter. Together, these works create a deeply satisfying cross-border celebration of life, human resilience and artistic legacy. Read a review of the New Zealand premiere [here](#).

Kiwi Choreography for FIFA World Cup Stage

The 2026 FIFA World Cup opening ceremony at the iconic Estadio Azteca in Mexico City was seen by an estimated global audience of over one billion people. Kiwi choreographer Kiel Tutin, known for his work with record-breaking artists such as BLACKPINK, Jennifer Lopez, Katy Perry, Lorde, ITZY and TWICE, was creative mastermind behind the explosive choreography to a high-energy medley of the hits of Colombian reggaeton superstars J Balvin and Ryan Castro.

Recognised for his precision, musicality, and ability to incorporate artists' identities into movement, Tutin's choreography for the event balanced scale with intimacy—large ensemble sequences with sharp, intricate details keeping the performance grounded in Balvin's and Castro's unmistakable style. Drawing on street dance foundations and Latin club movement, the choreography celebrated Mexico's vibrant spirit while honouring the singers' Colombian roots. Watch video of the performance [here](#).

1. *FIFA World Cup 2026 Opening Ceremony* in Mexico City. J Balvin & Ryan Castro perform a medley of hits, featuring choreography by Kiel Tutin.
2. *Gloria* by Douglas Wright, performed by dancers of NZDC & Co3.
Photo: John McDermott

Australia report

by Julie Dyson



Australian Dance Week celebrations commenced on International Dance Day (IDD) with this year's [message](#) by Canadian choreographer Crystal Pite delivered online and in person at events around the country.

In Canberra the IDD message was read at the launch of Dance Week by Elizabeth Cameron Dalman AM, followed by a series of special performances by Liz Lea and the Chameleon Collective and GOLD dancers atop Mount Ainslie, overlooking the city.

A major highlight of the 2026 program was the return of acclaimed dancer and educator Floeur Alder, the daughter of international ballerina Lucette Aldous AC and her husband Alan Alder, formerly principal artist of The Australian Ballet, who was born in Canberra.

Floeur's story 'speaks to the healing power of dance to transcend physical limits. *Pointe* reflects on survival, inherited strength, and the transformative force of art, touching on universal themes of family, trauma, violence against women, and the healing potential of creativity.'

The full Canberra Dance Week program can be found [here](#) — an inclusive program featuring film, performances, workshops and a special morning tea for local dance artists.

In Western Australia Crystal Pite's IDD message was widely distributed by [Ausdance WA](#). On Tuesday 28 April, the eve of International Dance Day, some of the city's major landmarks, including the Matagarup Bridge, Sky Ribbon and Joondalup Drive Bridge, were illuminated in red and white (Ausdance network colours). The bridges were lit just after sunset, remaining illuminated until midnight.

Ausdance WA invited several prominent dance people in the State to respond

to Crystal Pite's IDD Message. They're published here on [Ausdance WA's Facebook page](#).

In Queensland International Dance Day was celebrated with the launch of its landmark program [Safedance for Kids](#), a new online education program designed specifically for individuals (18+) working or volunteering with children in dance environments. It embeds the *10 Child Safe Standards* and the *Universal Principle for Cultural Safety* within dance education and practice.

As Ausdance Qld's Executive Director, Teagan Lowe said, 'Today is not just a launch. It is a line in the sand...From 1 April 2026, the Queensland dance sector is required to embed the 10 Child Safe Standards into everyday practice. These



1. Launch of Australian Dance Week on Canberra's Mt Ainslie on 29 April 2026. Photo: Jarryd Rowley
2. Floeur Alder performing *Rare Earth* with her parents Lucette Aldous and Alan Alder. Photo: Jon Green



standards are not aspirational. They are not optional. They are our baseline...because when this work is done well, the outcomes are profound..."

[Ausdance South Australia](#) marked International Dance Day and Australian Dance Week with a major event called 'Connecting for the Future: Beyond the Studio' on Sunday 3 May.

The event brought together dance teachers and students, studios and schools, and independent artists to help build connections, explore practical ways of working together, inspire dance students, and spend some time beyond the day-to-day of working in one's own environment.

The afternoon included short performances and presentations from schools, studios and artists, along with sessions designed to help people actually meet and talk — not just stand in a room and try to work it out.

The following two new Ausdance SA awards were presented:

- Dance Teacher of the Year: Emma Stokes
- Dance Student of the Year: Ilya De-Groot louguina

[Ausdance Victoria](#) recently presented a Regional Dance Summit that connected dancers, professionals and educators with leading artists from across Victoria.



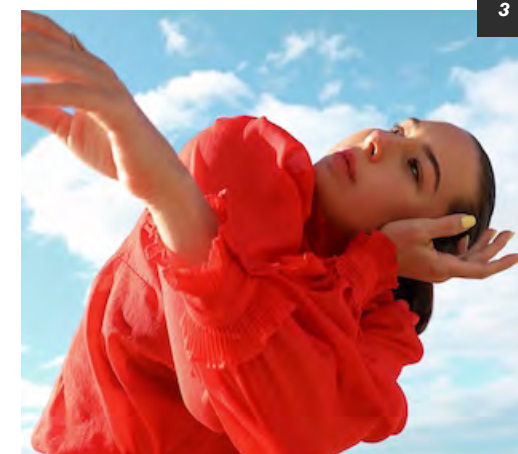
Presented by Ausdance VIC and Movement Zone, in partnership with the Castlemaine State Festival, there was a full day of dance, connection and creativity.

The Summit welcomed dancers of all ages and

stages, from young dancers to teachers in tailored programs designed for everyone. Held at Movement Zone Studios in Castlemaine, the Summit offered a full day of workshops, classes and conversations designed to inspire movement, learning and connection across the regional dance community.

It was hoped that the International Young Choreographer Program (IYCP) — initiated by WDA-Taiwan and funded by the Chin Lin Foundation — would this year include Sydney choreographer Tegan Jeffrey-Rushton, the artist chosen from 16 Australian applicants. Although she was selected as one of only eight to participate from the Asia-Pacific region, Tegan was sadly unable to raise the necessary funding in Australia for this prestigious program.

As [Australia's National Cultural Policy](#) is about to be reviewed, Ausdance had a chance to help shape what comes next. Ausdance National has prepared a federal submission for the next policy (*Revive 2.0*), and members' input has been essential. Dance was underrepresented in the last version of *Revive*, so it's been crucial for the dance sector to come together to advocate for a stronger, bolder voice. A national survey of the sector was conducted with results embedded in the final submission.



1. Perth bridges lit up for International Dance Day.
2. Ausdance Queensland's Executive Director Teagan Lowe launching the Safedance for Kids program on International Dance Day.
3. Tegan Jeffrey-Rushton, selected for the International Young Choreographer Program. Photo supplied.

Bangladesh report

by Zuairiyah Mouli



Performers in the dance festival organized by Chhayanaut in February 2026.

The dance sector in Bangladesh witnessed remarkable growth and transformation during the first four months of 2026. From large-scale festivals and institutional initiatives to experimental workshops and youth participation, the country's dance landscape reflected a vibrant blend of tradition, innovation, and cultural engagement. Various organisations, cultural institutions and independent groups contributed significantly to strengthening dance practice, artistic collaboration and public participation.

The acclaimed dance-theatre production *Dilnawaz*, directed by Lubna Marium and organized by Shadhona, Center for Advancement of South Asian Culture, was staged for special performances in January 2026 at Bangladesh Shilpakala Academy. *Dilnawaz* beautifully combined Sufi philosophy, classical movement vocabulary, music, poetry and contemporary theatrical elements. The production explored themes of spirituality, devotion, and human connection through expressive choreography and visual storytelling. The success of the production also highlighted the growing audience interest in intellectually rich and aesthetically layered performances.

Classical dance continued to flourish in Bangladesh through festivals, specialised performances, and institutional training initiatives. In February 2026, Chhayanaut organized a classical dance festival featuring performances of Bharatanatyam, Kathak, Manipuri, Mohiniyattam, Odissi, and Kathakali. The festival brought together renowned performers and young dancers. It

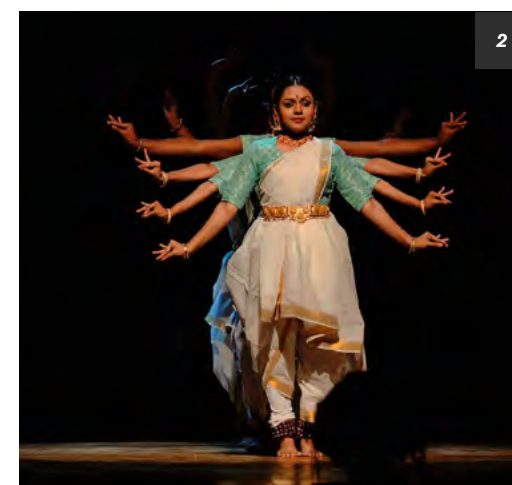
highlighted the increasing interest in South Asian classical dance traditions among Bangladeshi audiences and practitioners. The event also reflected the continuity of rigorous classical training and discipline among the younger generation of dancers. Such initiatives strengthened appreciation for traditional aesthetics while encouraging young dancers to pursue professional training and performance opportunities. The enthusiastic audience response demonstrated that classical dance continues to hold a respected and influential position within Bangladesh's cultural sphere.

Dance performances during this period also became increasingly connected with folk traditions and national cultural celebrations. During the Bengali New Year celebrations in April 2026, Bangladesh Shilpakala Academy organized a five-day cultural festival featuring folk dance, ethnic performances, music and theatre. Dance presentations from different regions of Bangladesh showcased the richness of rural traditions and indigenous cultural expressions. Folk dances inspired by harvest celebrations, river life, and seasonal rituals created a festive and inclusive atmosphere. The festival emphasized the importance of preserving folk dance traditions in an era of rapid urbanisation and globalization. It also highlighted the contribution of indigenous and ethnic communities to the cultural identity of Bangladesh. By including performers from diverse backgrounds, the event promoted cultural inclusivity and national unity through artistic expression.



Another landmark event was the celebration of International Dance Day 2026. Bangladesh Shilpakala Academy organized a major two-day dance festival on 28-29 April, bringing together nearly 600 performers from around 50 dance troupes across the country. The festival featured colorful processions, large ensemble performances, classical and folk dance presentations, and participation from leading dance institutions. The scale of the event reflected the growing visibility and popularity of dance in Bangladesh.

Bangladesh Nrittoshipi Songsha and Bangladesh Nrittoshipi Foundation also organized separate dance festivals and performances to celebrate International Dance Day. These events created a joyful and inspiring environment for dancers, students, and audiences. Speeches and cultural discussions during the celebrations



emphasized the role of dance in building a healthy, creative, and enlightened society.

A particularly innovative initiative during this period was the launch of Embodied Concepts of Prokriti, a long-term workshop exploring storytelling through dance and movement theatre. Organized by Shadhona at Bangladesh Shilpakala Academy in April, the workshop brought together artists from multiple disciplines, including dance, theatre, gender studies, and environmental research, to experiment with body movement, performance narratives, and socially-engaged artistic practices. Supported by the British Council under the initiative WOW – Women of the World, the workshop was conducted in four phases, to foster creativity, collaboration, and artistic exchange among emerging and established performers. Sohini Das from India, alongside Naila Azad Nupur and Samina Lutfa from Bangladesh, served as mentors for the program. Their guidance inspired participants to explore feminist perspectives, environmental consciousness, and interdisciplinary creativity.

The workshop marked an important step toward research-based artistic practices in Bangladesh's dance sector. It demonstrated how dance can function beyond entertainment and become a medium for critical thinking, social reflection, and community engagement. The growing interest in dance theatre, experimental choreography, and interdisciplinary collaboration indicated a significant evolution within the country's contemporary dance movement.

1. Lubna Marium addressing the participants of the Embodied Concepts of Prokriti workshop, organized by Shadhona at Bangladesh Shilpakala Academy in April 2026.
2. Team Nrityalpona in performance during one of many celebrations of International Dance Day in Bangladesh in April 2026. Photo: Asif Muhammad Musaddque

Hong Kong report

by Sara Ip



On 20 April, we successfully held our annual Hong Kong Dance Awards ceremony, exploring a new venue and free flow format, reflecting our openness to innovative ways of celebrating our dance community. On this very special night, we were once again reunited with the Hong Kong dance industry for the long-awaited celebration of emerging and established talents. The ceremony took place at the roof garden of a local hotel in a fun, informal atmosphere, with around 130 guests gathered to celebrate the local dance sector's achievements. A total of 16 awards were presented during the evening.

Among the highlights, Yang Yuntao, Artistic Director of Hong Kong Dance Company, was honoured with the Distinguished Achievement Award in recognition of his long-standing contributions to the Hong

Kong dance scene, which have played a key role in shaping the current dance landscape in the city. To expand the diversity of voices involved in the awards, this year we introduced the Peer Award. Launched on a trial basis, this new award is open to voting by all members of the HKDA excluding those serving on the Awards Jury.

We are also pleased to share that our Hong Kong representative, Wayson Poon, was selected as one of the choreographers for the 2026 International Young Choreographer Project (IYCP), to be held in Kaohsiung, Taiwan this July. The IYCP brings together eight choreographers from across the Asia-Pacific region to create new work with local Taiwanese dancers, culminating in public performances on 18-19 July.

Until the summer of 2026, we will

continue to organise DanceHub wellness workshops and classes to promote dance and health. In early 2026, we explored themes such as caregivers' stress and the topic of flow. For the remainder of the year, we plan to work more closely with our venue partner and provide specialised workshops tailored



1. Guests, organizers and award winners at the Hong Kong Dance Awards ceremony on 20 April 2026. Photo: HKDA
2. Yang Yuntao, recipient of the Distinguished Achievement Award, at the Hong Kong Dance Awards 2026. Photo: HKDA



to corporate clients, bringing dance and wellness closer to everyday realities. We are proud to continue engaging the public through experiencing the many possibilities and practicalities of dance in daily life.

As for developments in the wider arts landscape in Hong Kong, the 2026-27 Budget announced by the HKSAR Government in February reaffirmed its commitment to enhancing the development of the arts, culture and creative industries. To support industrial transformation, a cumulative total of over HK\$9 billion (nearly US\$1.2 billion) has been injected into the "CreateSmart Initiative" and the "Film Development Fund." The Culture,

Sports and Tourism Bureau (CSTB) has emphasized its dedication to promoting the industrialization of the performing arts. A key priority is supporting the Hong Kong Arts Development Council (HKADC) in hosting the second Hong Kong Performing Arts Expo (HKPAX) this October. This five-day event is expected to attract approximately 2,000 global industry professionals and 40,000 visitors. Furthermore, the Cultural and Creative Industries Development Agency (CCIDA) will continue to prioritize an industry-oriented approach, actively encouraging cross-sectoral and cross-disciplinary collaborative projects.

In terms of infrastructure development, the East Kowloon Cultural Centre (EKCC) in Ngau Tau Kok officially opened on 3 November 2025, providing a brand-new creative platform for local dance artists. As the first performance

landmark under the Leisure and Cultural Services Department (LCSD) to integrate and focus on "Arts and Technology," the Centre concluded its inaugural programme, the "EKCC Opening Season," in February 2026. This series showcased several dance productions incorporating Art Tech elements, marking a significant milestone in the digital transformation and immersive experience of Hong Kong's performing arts scene.

As we look ahead to the latter part of this year (especially November), we are excited about what lies ahead and cannot wait to share further developments through our channels in the next newsletter issue.

1. DanceHub wellness workshops and classes to promote dance and health. Photo: HKDA
2. East Kowloon Cultural Centre, officially opened on 3 November 2025. Photo: Leisure and Cultural Services Department



India report

by Urmimala
Sarkar



I have just returned from the World Dance Alliance conference in Taichung and it was a mind-boggling event, bringing together fabulous glimpses of performances happening in Asia and the Pacific region. There was also a wonderful seminar curated and put together by the organizers. It was worthy of every moment spent, and I was spellbound by the new kind of research that is coming to be a part of the spectrum of dance research. Some scholars from India and Bangladesh had difficulty in getting visas, despite their inclusion in the conference, therefore some of the participants were forced to drop out at the last moment, but there was still good attendance at the WDA Annual General Meeting.

I listened to the participants carefully, and their research focuses show that there are three main focus areas:

1) a growing anxiety about identity and its assertions within governmental rules, laws, regulations and beyond, in the everyday survival strategies

2) an anxiety, mixed with enthusiasm, followed closely by queries and possibilities, about Artificial Intelligence or AI

3) an anxiety about climate change and our environment, especially among dancers/ researchers who exist in the world between practice and research.

The experimental work projects shared were excellent from across the world, from as far as Brazil, Phillipines and New Zealand, among others.

As I saw people showcasing their performances in the festival and conference, I felt sad that due to economic disparities and prohibitive costs of traveling and participating in such international events, the unbelievable amount of performce work and research that is happening in the world of Indian dance remains without recognition in the Asia Pacific region.

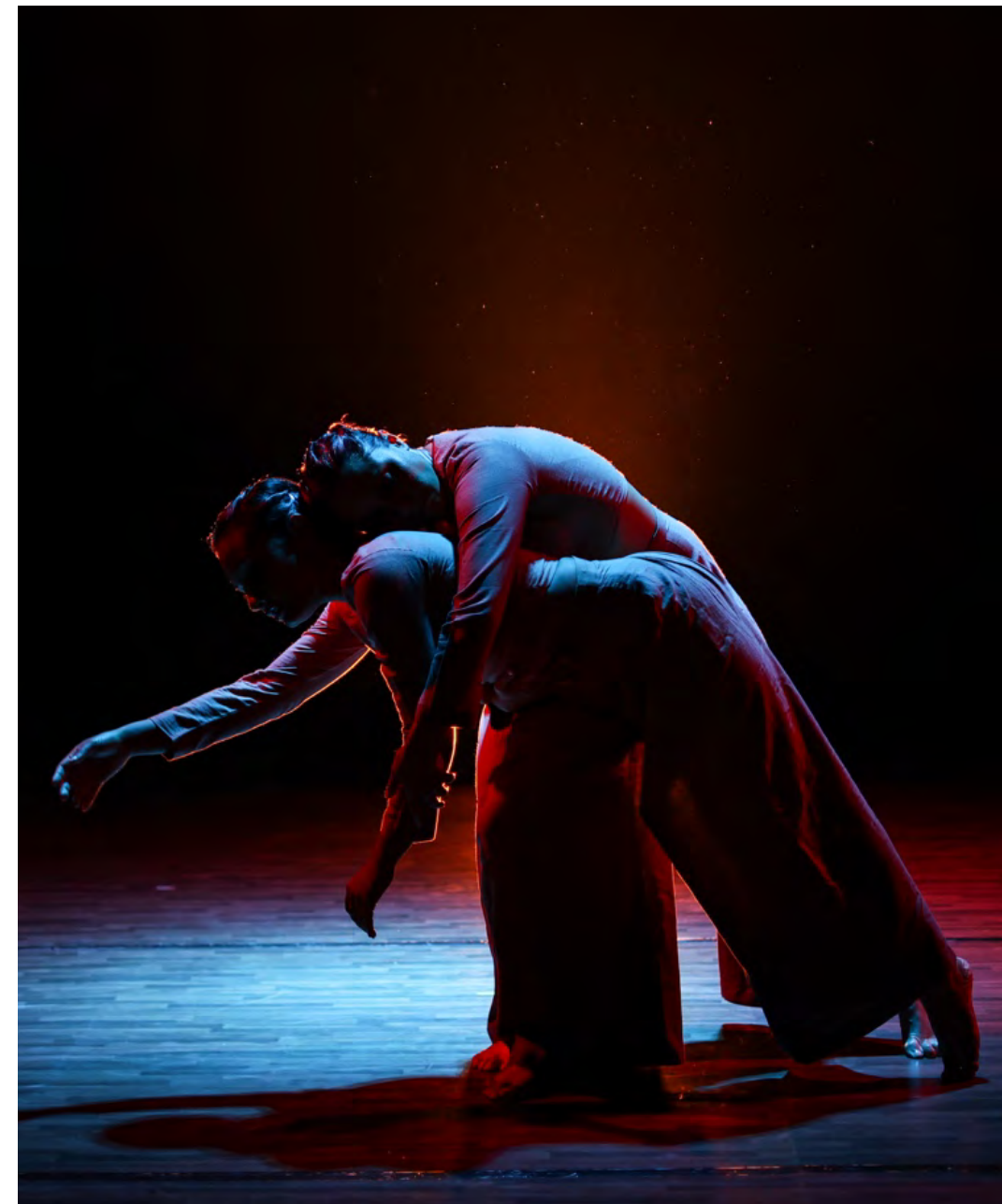
And yet, there are ways in which WDA has continued to facilitate experimental work projects by young choreographers from around the world. This year Shruti Maria Datar is one of the young choreographers selected for the 2026 International Young Choreographers' Project, in Kaohsiung, Taiwan. The project began on 28 June and will continue till 28 July. The performances are on 18 and 19 July 2026.

Shruti is a contemporary dance choreographer whose practice is grounded in embodied research, gender inquiry, and socio-cultural reflection. Her choreographic work explores themes of touch, consent, memory, and the politics of the body, drawing from somatic practices, lived experience, and interdisciplinary approaches. Her full-length choreographic

work *C.Tactile* (2024) represents a key focus of her current practice. Developed as an intimate contemporary dance duet, the work investigates how touch is learned, negotiated, and remembered within the body. Supported by the G5A Performance Grant, *C.Tactile* premiered in January 2025 and has since toured across India, engaging

diverse audiences in theatres, galleries, and alternative spaces. The work has been noted for its physical precision, emotional depth, and capacity to initiate dialogue around bodily autonomy and consent.

We congratulate Shruti and hope she has a fantastic experience.



All photos in this report:
C.Tactile, choreographed
by Shruti Datar.
Photos: Aryan Bayari

Indonesia report

by Ferry C. Nugroho



A Growing Lighthouse: A New Map of Indonesia's Contemporary Dance Ecosystem

For more than two decades, the landscape of Indonesian contemporary dance has been marked by a single orientation: Jakarta. Since the founding of the Indonesian Dance Festival (IDF) in the early 1990s, it has served as a major beacon for choreographers and dancers from across the region. The IDF serves not only as a showcase for works, but also as a symbol of artistic legitimacy—a gateway to national and international recognition. In the early 2000s, Helatari Salihara emerged, strengthening the ecosystem of contemporary dance presentations and discourse in the capital. These two institutions form a crucial axis for the development of Indonesian dance, while also demonstrating the centralization of arts infrastructure.

However, entering the 2010s, particularly since around 2015, this landscape began to shift. The emergence of various community-based and regional initiatives marked a new phase: the decentralization of lighthouses. New centers no longer relied solely on Jakarta's legitimacy, but instead grew organically from local needs, networks between practitioners, and a passion for building sustainable ecosystems.

In West Java, Bandung has become a key hub through the presence of Sasikirana

KoreoLAB & Dance Camp, a platform that combines a creative laboratory, residency, and choreography education. Yogyakarta, often referred to as the “province of a thousand festivals,” exhibits a more complex dynamic. In Central Java, Surakarta (Solo) is developing its ecosystem through Tidak Sekedar Tari (Not Just Dance) at the Central Java Cultural Park, On Stage, initiated by Studio Plesungan—Melati Suryodarmo's studio—and the Rain Festival at Sanggar Mugi Dance. East Java also demonstrates a similar dynamic through the Regional Dance Works Festival and the Sawung Dance Festival in Surabaya, which open up space for young choreographers and dialogue between traditional and contemporary practices. Outside Java, the Lanjong Art Festival in Tenggarong, East Kalimantan, serves as an important example of how non-metropolitan regions are building their own stages and connecting performing arts with local socio-cultural contexts.

This development has strategic significance. The network of local lighthouses opens up opportunities for more diverse regional exchange, no longer focused on a single major city, but on a variety of rich local contexts. This enables a more equitable artistic dialogue, strengthens cultural diplomacy, and broadens Indonesia's representation on the international stage.

The development of “lighthouses” is not only evident in the festival format,



but also in the decentralized patterns of artist incubation and development. One concrete effort is being undertaken by Sasikirana KoreoLAB & Dance Camp through the Kemah Tari (Dance Camp: Incubation Space for the Development of the Dance Body) initiative, designed to be replicated in various regions as a model for strengthening the capacity of dancers and choreographers. This program will take place in three cities—Pekanbaru, Pontianak, and Palu—from June to September 2026, with the full support of the Ministry of Culture of the Republic of Indonesia as part of the

Lab's National Talent Management (MTN) program. Its implementation involves active collaboration with various local collectives such as Wandance Studio, lin Ainar Dance, and the Central Kalimantan Choreographer Meeting. This initiative confirms that the growth of new lighthouses is also occurring in the realm of process—namely through the creation of incubation spaces that strengthen networks between artists, expand the distribution of body knowledge, and build a more sustainable and interconnected dance ecosystem across regions.

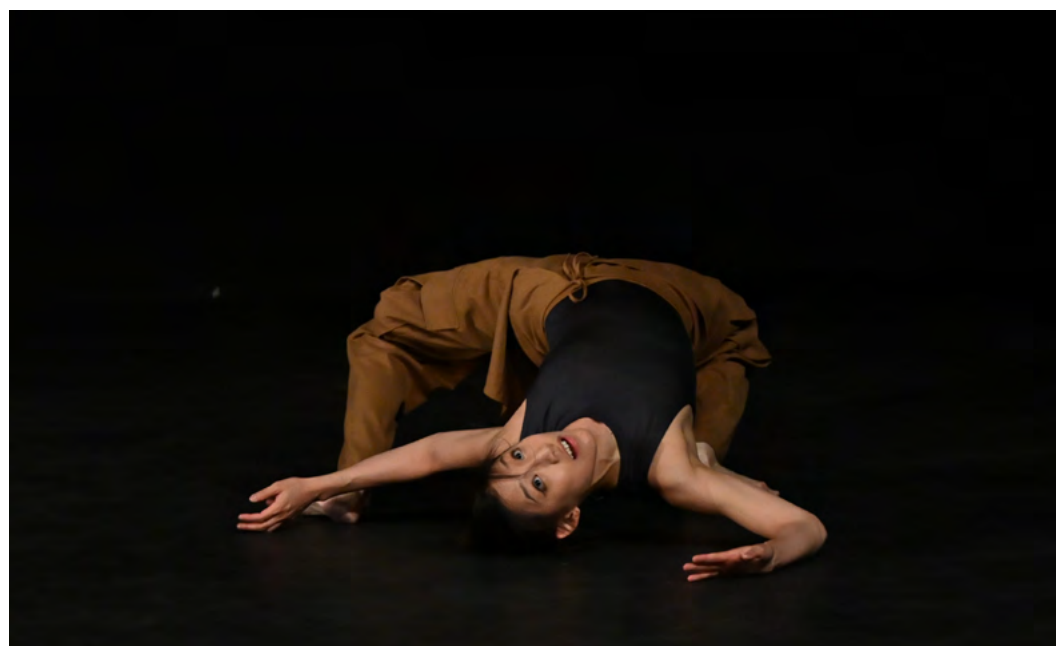


'Transendental' by Eka Lutfi in World Dance Day, Surakarta. Photo:

All photos this page: 'Akar Emas Hijau' choreographed by Ela Mutiara. Photo: Inas.

Malaysia report

by Bilqis Hijjas



MyDance Alliance was formally registered as a society in 2001, making it 25 years old this year! The Malaysian Registrar of Societies conducted an audit of the society earlier this year, to ensure all our documentation is in place. After a brief meeting, the RoS was pleased with our submission, and approved our continued functioning, with some minor recommendations. This proved a good opportunity to review our internal processes to ensure that we remain compliant with local governance requirements.

Our regular annual projects continue this year, with a number of members supported to travel overseas to enrich their dance training and performance experiences: committee member and choreographer Zhafir Muzani to attend the International Young Choreographers' Project in Kaohsiung, Taiwan, in June, choreographer and frequent collaborator Iqram Azhar to attend the World Dance Alliance event in Taichung, Taiwan, with his work 'Tark'ov', and new member Christabel Chen Sze Qing to attend the T.H.E. Mid-year Intensive in Singapore. This partial support was vital this year, as travel costs continued to rise due to the wars in West Asia. Our thanks to former president J.S. Wong for continuing to coordinate the selections for the T.H.E. Mid-year Intensive.

Cindy Ng in her solo work, at Dancebox on 28 June 2026, at Kuala Lumpur Performing Arts Centre. Photo: Connie Chan

In May, committee member Chai Vivan helped to organise a dance workshop by visiting dancer Christie Dossou, from Benin, whose visit was hosted by local music group HANDS Percussion. Christie

taught an energetic workshop in African contemporary dance, for a group of 14 eager participants in the dance studio of Kwang Tung Dance Company. It was a credit to MyDance's community outreach that it managed to attract participants from tertiary institutions, suburban dance studios, independent dancer-choreographers and Kwang Tung Dance Company itself. We look forward to Christie's mentor Olivier Tarpaga, from Burkina Faso/USA, returning to Malaysia within the next year to continue his collaboration with HANDS Percussion.

Our regular Dancebox performance platform took to the stage again in June 2026, produced by committee member Kenny Shim. Once again the mixed bill presented new works by a range of local choreographers selected via open call, with established names like Steve Goh, mid-career dancer-choreographers like Kishore Kumar Krishnan and Alisya Razman, Malaysian dancer Cindy Ng visiting from her international career in Europe, as well as emerging recent dance graduates like Angel Cheng, Arahmy Rasyid, Mohd Nazrul and Jamaluddin Darvis.

May was a particularly busy month in the Klang Valley, with the inaugural KL Festival, produced by Think City and Kuala Lumpur City Council, with artistic direction by June Tan. The month-long festival featured over 80 different events encompassing visual arts, performing arts, food, the history of the city and the natural environment.

Dance was strongly represented by local



productions like the solo *Pending* by Odissi performer and contemporary choreographer January Low, the participatory walking activity *Dance the Walk* by ASK Dance Company, and Ronggeng Kuala Lumpur, with performances and an exhibition on this heritage social dance and music tradition curated by Nusantara Performing Arts Centre (NusPARC). There were also international productions like Thai choreographer Pichet Klunchun's solo *Chapter 2*, examining the heritage of his aging dancing body using the frame of ChatGPT. An audience favourite was the Jogeton, a 90-minute marathon of the Malay social dance joget, attracting hundreds of participants to the iconic location outside Bangunan Sultan Abdul Samad in the heart of Kuala Lumpur.

Following an announcement by MP Hannah Yeoh, the Minister of Federal Territories, the KL Festival will become an annual event in the Kuala Lumpur's arts calendar, which is an exciting development in a city that has struggled to maintain regular large-scale arts programming.



We would like to take this opportunity to report some transitions among our committee and community. Former MyDance Vice President Dr. Leng Poh Gee stepped down from his position as Head of the Performing Arts Department, in the Faculty of Music & Performing Arts at Sultan Idris Education University, to be replaced by current MyDance committee member Dr. Nurulakmal Abdul Wahid.

Congratulations to Prof. Mohd Anis Md. Nor, head of NusPARC, bestowed with the Lifetime Achievement Award at the BOH Cameronian Arts Awards 2026. Prof. Anis's work on zapin represents the founding standard of ethnochoreology in Malaysia. As the President of World Dance Alliance Asia Pacific, he was also one of the driving forces behind the establishment of MyDance Alliance, the long-term leader of the Research & Documentation network, and a tireless instigator of pioneering projects, like the Asia Pacific International Dance Conference. The MyDance Alliance committee is proud to walk in the path that Prof Anis has blazed for us.



1. Christie Dossou teaching a workshop at Kwang Tung Dance Company's studio in Kuala Lumpur on 23 May 2026. Photo: Bilqis Hijjas
2. Christabel Chen Sze Qing (in black, on the right) participating in the T.H.E. Mid-year Intensive in Singapore in June 2026.
3. Prof Mohd. Anis Md. Nor receiving the BOH Cameronian Lifetime Achievement Award at the 21st BOH Cameronian Arts Awards at Petaling Jaya Performing Arts Centre on 3 May 2026, flanked by Low Ngai Yuen, President of Kakiseni, and Caroline Russell, Executive Chairman of BOH Plantations. Photo: Kakiseni

Philippines report

by Angela Lawenko-Baguilat and Joelle Jacinto



The first six months of 2026 saw rhythm and movement from university campuses to world-class theaters, starting with the yearly Pasinaya Arts Festival of the Cultural Center of the Philippines, bringing together artists and groups from different parts of the country in February.

University groups sustained their programs in the second half of their academic year. The project UP Dance Ensemble: Encore & Inquiry united the UP Dance Company, UP Filipiniana, UP Streetdance Club and the UP Dance Sport Society in a week-long series of workshops and dialogues from 23-27 February 2026 at the University of the Philippines, Diliman. This was a much needed revival of the collective that was halted during the COVID lockdown, but now hopes to form stronger and more sustainable collaborations.

The Far Eastern University Dance Company culminated their year with *Tagni*, a showcase of Philippine folk and

contemporary dance where history is retold and reimagined through contemporary movement. Staged at the Far Eastern University Auditorium on 5 May 2026, the performance was directed by Michael Barry Que with guest choreographers JM Cabling and Al Bernard Garcia. The La Salle Dance Company-Contemporary, under the artistic directorship of Peter Alcedo, celebrated 45 years with *Inscape: 45 Years in Motion*, revisiting landmark choreographies and company milestones. Held at the Teresa Yuchengco Auditorium on 13 May 2026, the gathering served as a homecoming of its alumni and a celebration of its current members.

If the second half of 2025 saw national and international competitions that highlighted ballet and contemporary competitions, notably Youth Grand Prix, ABAP International Dance Competition, Philippine Dance Cup and the MNL Dance Prix, this first half of 2026 highlighted hip



hop and street dance competitions with World of Dance Philippines that featured urban crews from all over the country. Held on 28 March 2026 at the Newport Performing Arts Theater, the champions for four age divisions have each earned an invitation to participate in the World of Dance Summit in Los Angeles, USA. Meanwhile, on 3 May 2026, the UAAP Season 88 Streetdance Competition took over the Ateneo Blue Eagle Gym. The UP Streetdance Club defended their title for the college category and Adamson University Dance Company- Street for the high school category. The Streetdance competition is no longer a side event of the university sports competition, but has earned its right to be a major draw in the collegiate games.

Major companies completed their seasons in the first half of the year, with Alice Reyes Dance Philippines' highly controversial restaging of Reyes's *Tales of the Manuvu* at the UP Theater on 27-28 February 2026 and at the newly opened Procenium Theater in Makati City on 28-29 March 2026. Originally staged in 1977, current photos of *Tales of the Manuvu* became a hot topic among the Monuvu ethnolinguistic groups in Mindanao and the Manila dance community, raising concerns of misrepresentation and

appropriation.

Ballet Manila had two major shows at the Aliw Theater: *The Dawn of Ballet*, a fun collaboration with Filipino rock band The Dawn on 20-21 February 2026 and a grand classical production of the ballet *Sleeping Beauty* on 13-15 March 2026. Ballet Philippines showcased an original full-length Filipino ballet *Paglalakbay: The Journey of the Sea People* at the Theater Solaire on 10-12 April 2026, based on myths of the Ivatan peoples of Batanes.

The Philippines helped celebrate the 50th anniversary of one of Broadway's greatest musicals, *A Chorus Line*, with a local production with a full Filipino cast and artistic and production crew, held from 12-29 March 2026 at the Samsung Performing Arts Theater.

Also at Samsung was the celebration of the International Dance Day (IDD) Festival from 22-26 April 2026. The festival is designed as a five-evening series of performances by genre kicked off with an opening Gala, featuring the ABT Studio Company. Several dance groups participated in the festival, representing folk dance, street dance, ballet and contemporary dance. This sets the tone for more shows and dance projects for the second half of 2026.

In the meantime, a special project for an anthology of critical essays is in its initial stages, with the support of the National Commission on Culture and the Arts and the West Visayas State University. Editors Patrick Alcedo and Ricardo Trimillos have already met with fourteen authors to cover the breadth and depth of Philippine dance studies for this exciting and much needed publication, which, as Alcedo shares, is a festschrift for Basilio Esteban "Steve" Villaruz to honor his incredible scholarship in and contributions to Philippine dance.



This page: La Salle Dance Company in *Inscape: 45 Years in Motion*, on 13 May 2026 at Teresa Yuchengco Auditorium, De La Salle University, Manila. Photos: Erica Jacinto



This page: Nicole Primero's 'Syntropy' at the Contemporary Dance Gala of the International Dance Day Festival, on 26 April 2026 at the Samsung Performing Arts Theater, Circuit, Makati. Photos: CADM

South China report
by Liu Yan and
Huang Dongyun



Let Lingnan Dance Be Seen by the World

In November 2025, Professor Wang Haiying, a distinguished professor and doctoral supervisor at the School of Music of South China Normal University, was invited to appear on CCTV's *Insights (Jian Jie)* program. Centered on the theme "Let Lingnan Dance Be Seen by the World," she was interviewed by renowned host Zhu Xun, sharing the university's explorations and experiences in the preservation and dissemination of Lingnan dance.

Lingnan dance is an important component of China's regional dance culture. It has been nurtured within a distinctive geographical environment and cultural context, characterized by openness and inclusiveness, and embodying the unique customs and spirit of the Lingnan region. In 2005, the concept of "Lingnan Dance" was first proposed by the renowned dancer Chen Qiao, and has since become a key focus of teaching, research, and artistic creation in universities across the region. Its forms are rich and diverse, with prop-based dances as a defining feature, including Lion Dance, Yingge Dance, Qianggu Dance, and the Long Drum Dance of the Yao Minority, alongside a wide

range of everyday and ritual dances. As a leading figure in this field, Wang Haiying has long conducted fieldwork in Lingnan communities, advancing systematic research while continuously exploring its contemporary expression and discourse construction. Since 2006, South China Normal University has taken the lead in introducing Lingnan dance into higher education. Over nearly two decades, it has gradually developed a systematic body of achievements, including extensive academic publications, nearly one hundred original works, and a relatively comprehensive teaching system and talent cultivation framework. In 2019, the university was designated by the Ministry of Education as a "Lingnan Traditional Dance Inheritance Base for Excellent Traditional Chinese Culture," making it one of the few dance institutions nationwide to receive this recognition. In practice, the team has focused on advancing foundational initiatives, among which the establishment of the "Lingnan Dance Gene Bank" is particularly significant. Through the systematic collection and digital documentation of traditional forms such as



1. Wang Haiying of the School of Music, South China Normal University, appearing on CCTV's *Insights (Jian Jie)* program in November 2025.
2. Yingge Dance.



Yingge Dance, the Long Drum Dance of the Yao Minority, and Lion Dance, previously scattered folk practices have been preserved and reconstructed. These have been transformed into teachable and shareable course resources, promoting the integration of traditional knowledge into modern academic frameworks. Related courses have also been recognized as national first-class undergraduate courses. Building on this foundation, Wang Haiying's team has further focused on constructing a discourse system for Lingnan dance. By examining its cultural logic and value, they have gradually clarified its

cultural identity and evaluative framework, enabling broader audiences to understand and appreciate Lingnan dance, and to tell its stories more effectively. This work goes beyond the transmission of technique, emphasizing instead the systematic articulation of its cultural roots and its revitalization in contemporary contexts. At the institutional level, the university provides comprehensive support. In terms of policy, cultural heritage preservation has been incorporated into academic evaluation and performance systems; in terms of resources, dedicated funding is ensured, alongside interdisciplinary team development and the upgrading of performance and resource platforms; and in terms of platforms, Lingnan dance has been integrated into general education for pre-service teachers, extended to primary and secondary education through the Greater Bay Area aesthetic education alliance, and promoted internationally through global exchange platforms. From fieldwork to the construction of a gene bank, from classroom teaching to the gradual refinement of a discourse system, Wang Haiying and her team have, through nearly two decades of sustained dedication, guided Lingnan dance from being "seen" to being "remembered," and further toward being inherited and shared. As she puts it, "Let the body move, and let the body remember"—for it embodies the deepest spiritual essence of this land.



1. The Long Drum Dance of the Yao Minority.
2. Qianqu Dance.

Tso's Dance Association report

by Su-Ling Chou



The spring is the period when the members of WDAAP are eager to present their achievements after half-year working on their dance. These young choreographers challenge themselves to stage several dance concerts of various styles in formal theaters throughout the island. Dancers from universities and high schools also proudly presented their own creative works, displaying the years' training.

It is with great honor that Tso's Dance Association, the chapter of WDAAP - Taiwan, was invited by Pingtung County Government to join the opening ceremony of the 2026 Pingtung Lantern Festival, *Pingtung Wave*, on 24 January 2026 in Pingtung County Citizen Park. There were a total of five local performing groups and three well-known singers joining the musical. About an accomplished singer coming back to his hometown after several years, the performance brought together a variety of traditional culture perspectives through eight sections connecting the memory of the earth and the voices of the local cultures.

This spring, the Bureau of Cultural Affairs, Kaohsiung City Government continued to host the Kaohsiung Spring Art Festival (KSAF). The Site- Specific Dance Series was held in April, featuring Blooming Grass

Cooperative's "Back to Hongmaogang," Shine Zone Theatre's "Ledger of Flowing Time," Solar Site Dance Theatre's "A Dialogue Between Body and Space," Hsi Dance's "A Landscape of Neiwei," and Southern Taiwan Arts and Dance Troupe's "The Children Raised in the Mountains." The Blooming Grass Cooperative and Southern Taiwan Arts and Dance Troupe selected distant culture parks as their performance venues, Qishan Living Culture Park and Hongmaogang Cultural Park. The Solar Site Dance Theatre performed in Neiwei Arts Center, while the Hsi Dance Company chose Waterfront Waterway in Neiwei Misty Forest next to Neiwei Arts Center. Shine Zone Theatre was the only one that selected one of the Kaohsiung heritage sites as the performance venue, the Former Sanhe Bank, which now is renovated to be the Hamasen1921 Café.

One of WDAAP Taiwan members, Scarecrow Contemporary Dance Company presents the 2026 revival of the immersive dance theatre, *Knot House* at InART Space, a nearly century-old historic building nestled in Tainan's old district. By transforming the first and second-floor galleries into a mysterious world saturated with the imagery of "knots," the dancers' bodies and

movements interweave with the architecture to construct layers of unspeakable internal states. Choreographed by Wen-jinn Luo, the performance invites the audience to dive into the chambers of another's heart, experiencing the tension and accumulation of emotions through a fluid, shifting perspective.

Commissioned by the Ministry of Culture as part of Rebuilding Taiwan Art History 2.0, National Kaohsiung Center for the Arts (Weiweyung) will work on the Mapping Taiwan Dance Memories Project for the next four years, which, according to their website, "seeks to rebuild and reconnect Taiwan's fragmented dance history... gather(ing) oral histories, conduct(ing) thematic research, curat(ing) exhibitions and performance-based explorations, and foster(ing) dialogue across generations of practitioners... it aims to illuminate overlooked narratives, restore missing links, and reveal a more complete, living map of Taiwan's dance heritage. The project will also grow into education, outreach and professional development programs, inviting dancers, scholars, students, and the broader public to engage with the knowledge uncovered."

We are pleased to announce the 2026

International Dance Conference Festival (IDCF) in Taiwan, held from 23-27 June 2026 at the Taiwan University of Sport, Dance Department. The official website can be accessed through <https://sites.google.com/gm.ntus.edu.tw/2026idcf-wda-taiwan/home>. It was a great opportunity to see all dance scholars, artists, and dancers get together to present their ideas and creations on the international platform.

With one year's absence, the International Young Choreography Project (IYCP) is back in 2026 at Kaohsiung, Taiwan. This year, we have received more talented young applicants from the WDA regions, and the competition was especially high. Therefore, we only kept two choreographers from Taiwan, and selected six choreographers from WDAAP regions, specifically from Hong Kong, Malaysia, India, Korea, Bangladesh, and Australia. They will work with local dancers from 29 June to 17 July 2026, with the final performances on 18-19 July 2026. Despite a limited budget, WDAAP Taiwan has been working hard to support and organize the event as it will be a great joy to see these talented young dance artists developing through this international stage.

All photos in this report: *Knot House* choreographed by Wen-jinn Luo, performed by Scarecrow Contemporary Dance Company, at InART Space, Tainan, in May 2026. Photo: Ren-haur Liu

About the World Dance Alliance Asia Pacific

Our Mission

WDA serves as a primary voice for dance and dancers throughout the world, and encourages the exchange of ideas and the awareness of dance in all its forms. World Dance Alliance operates via its regional centres with an overarching Global Executive Committee, and a Secretary General, bringing the regions together in matters of policy and global projects. The current regional centres are

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

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

Our Goals

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

Our Founder

Carl Wolz

Our Background

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

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

Membership

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

Membership benefits

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

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

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

To join

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

Visit our websites

www.wda-ap.org
www.facebook.com/WorldDanceAlliance/

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