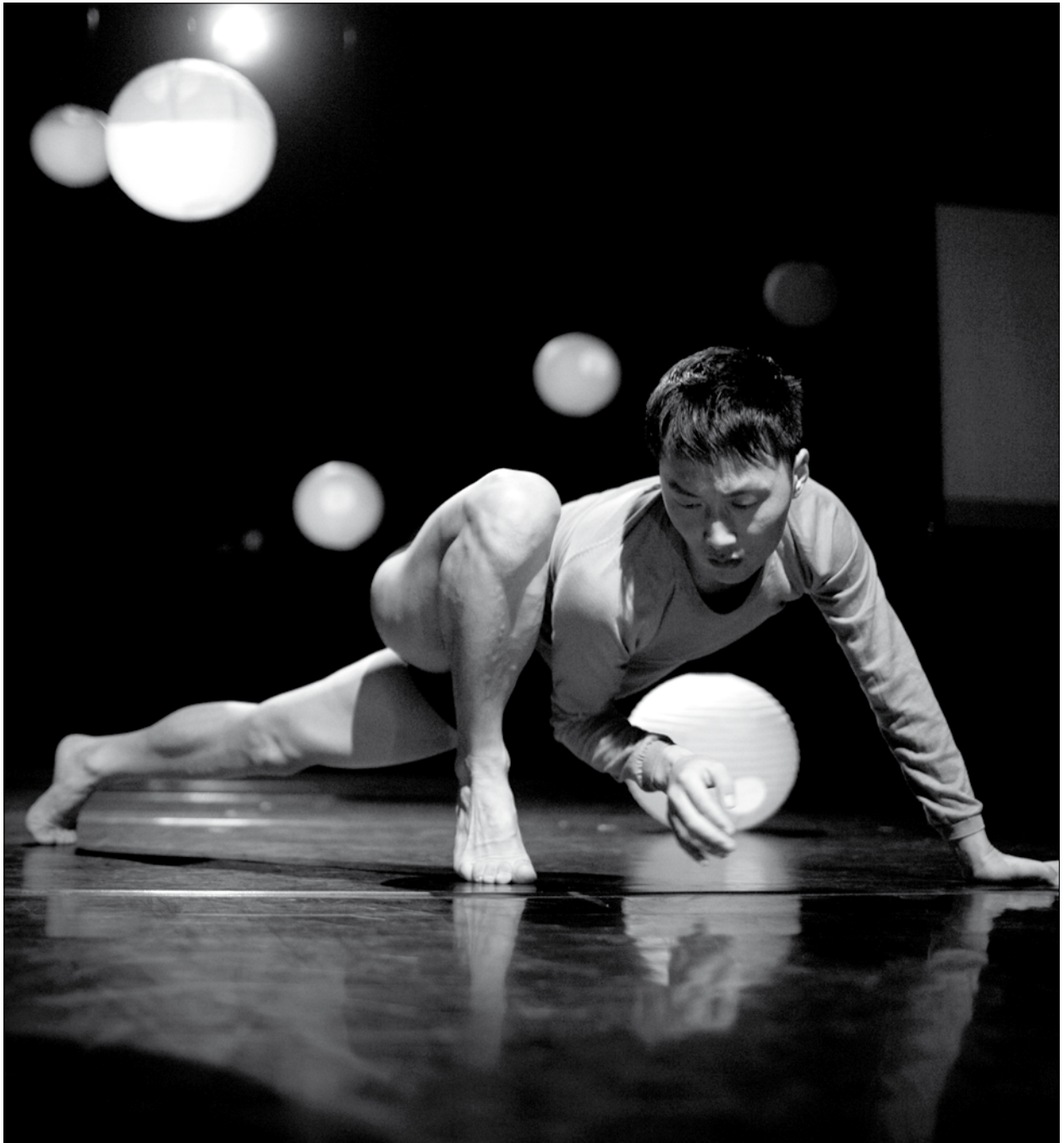


Asia-Pacific CHANNELS





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**World Dance Alliance
Asia-Pacific**

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Cover
 Hong Kong artist JIA Donglin performing *On Second Thoughts* at Convergence
 choreographed by JIA Donglin and John
 UTANS. Photo: Hay LEE



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.

Roles of Executive Board members

The President guides the organisation to achieve its aims by formulating policy and communicating regularly with Executive Board members, whose activities are vital to the growth and development of the WDAAP. The President represents the organisation and actively participates, by invitation, in Chapter meetings, workshops and celebrations, and communicates twice a year to the general membership through *Asia-Pacific Channels*. The President presides at all Executive Board and Annual General Meetings, and participates in the annual World Dance Alliance Presidents' meeting.

The Vice President represents the organisation and deputises for the President as required, also providing advice on matters of policy and procedure. The Vice President attends all WDAAP Executive Board and Annual General Meetings, communicates regularly with the President and other Board members, and provides two reports annually for *Asia-Pacific Channels*.

The Treasurer is responsible for the funds of the WDAAP, invoicing and collecting Chapter subscriptions and lodging funds in a bank approved by the Executive Board to a WDAAP account. The Treasurer closes the accounts on 31 March each year, and submits them to the AGM with a financial statement after audit.

The Secretary oversees the WDAAP's election processes, corresponds regularly with the Executive Board, provides it with advice on policies and procedures, and maintains the organisation's records. The Secretary minutes the Annual General Meeting and disseminates them to Chapter Heads and Board members, and provides a summary of AGM outcomes and other procedural information for *Asia-Pacific Channels*.

The Area Vice Presidents represent their regions' interests on the Executive Board and ensure that Chapters in their areas of responsibility are properly represented and supported. They endeavour to establish new country Chapters with advice and support about WDAAP structures, and are required to provide two reports each year for *Asia-Pacific Channels* about activities of their regions. See p.10 for a list of the countries in each of these regions. The General Secretary works with the three Area Presidents — Asia Pacific, The Americas and Europe.

President's report

Professor Mohd Anis Nor



This year's WDAAP Annual General Assembly was successfully held at the Hong Kong Academy for Performing Arts on 26 November, 2011. Network Meetings were held on the following two days.

Hong Kong Dance Alliance and the Hong Kong Academy for Performing Arts (HKAPA) as partners for the Hong Kong Dance Festival included the WDAAP Annual General Assembly in the event, which was jointly organised by the Hong Kong Arts Development Council and its 10 strategic partners. The staff and students of HKAPA were extremely helpful in providing assistance and the use of the campus facilities for the WDAAP AGM. On behalf of all who had attended this meeting, I wish to thank Anna Chan (VP East Asia) for her efforts in facilitating the smooth running of our meeting.

However, there was a relatively lower attendance both for the AGM and the Network Meetings. This could perhaps be attributed to the unavailability of travel grants for many people who may have exhausted their travel quotas after attending the WDA Global Assembly in New York in July. Perhaps we will see a larger turn-out at the AGM in Kuala Lumpur 21–25 September, 2011 in collaboration with the MyDance Festival (MDF) 2011 to be organised by WDA Malaysia.

MyDance Alliance is also involved in organising the conference *Hybridity in Dance: Researching, Performing, and Writing Old and New Genres* along with the University of Malaya and the National Department for Culture and Arts, Ministry of Information, Communication and Culture of Malaysia.

The 2010 AGM witnessed several important dialogues amongst participating members on the need to restructure the operations and trajectories of the Networks within WDAAP. It was suggested that Networks should no longer be framed according to the five distinctive networks, as set up more than twenty years ago, but to focus on project-oriented networks, which would be led by volunteers instead of co-chairs. In this context only two networks with ongoing projects will remain as is, while three other networks will be dissolved to provide new pathways for projects that may not fit into any of the previously held networks.

The current projects being undertaken by Education and Training including the World Alliance for Arts Education (WAAE) with UNESCO, and dance and the Child international (daCi) for the 2012 WDA Global Assembly, will continue through the Education and Training Network.

The current publication project with Routledge by the Research and Documentation Network will continue as scheduled. While this decision was

unanimously approved at the AGM, discussions also happened at the Network Meetings. Henceforth, all project-oriented networks will come under the office of the Vice President of WDAAP to better facilitate open dialogue amongst advocacy groups or individuals.

Meanwhile, the five networks shall continue to operate at the chapter levels if projects are advocated within. However, chapter and individual members are free to join and participate in project-oriented networks at the regional level to be facilitated by the Vice President of WDAAP. This means anyone could propose and lead projects as long as they are done through a network loop. Amendment to dismantle these networks is not required in the current WDAAP Constitution because these networks are not named in the 2004 Constitution.

The AGM in Hong Kong also unanimously approved amendments to be made to the constitution on succession planning for the Executive Board. It was suggested that the current succession procedure whereby elections are held to fill positions, does not guarantee smooth transition or continuity but may be subjected to reverse situations. It was suggested that there be positions that would guarantee continuity of leadership and administration.

For example, positions such as President-elect would enable the newly elected President to work together with the out-going President for at least one term before taking over the new leadership. Similarly, the out-going President would take the position of a past-President to ensure that the new President would be guided with the programs already in place and provide advice to the Executive Board.

I hope these amended procedures will provide strong and continuous leadership within WDAAP.

This brings us to the question of nomination and election of a new President in 2011. Since the proposed changes will not take place before the current President steps down, it is recommended that we nominate colleagues who not only have had extensive experience in managing WDAAP but who have also shown their dedication in delivering tasks that have been assigned to them. I would imagine someone who is currently in the executive board and committee would be nominated for this important position. To that, I urge you to exercise your rights in choosing the next President for WDAAP.

Best wishes, Dr Mohd Anis Md Nor

Vice President's report

Professor Yunyu Wang



By the time you are reading this, 2010 is well and truly behind us with many rich projects that the members of WDA AP have enjoyed and cherished. The WDA Global Assembly held in New York City in the hot summer of July was a great success, bringing many performers from all around the world and presenting sessions on both research and practice.

The city itself enriched the success of the conference and brought many from outside the dance world in contact with WDA. It is wonderful to have people from all WDA regions in the one place. In an attempt to integrate more of the less represented dances and cultures, it was agreed that the next Global Assembly will be held in Taiwan and sponsored by WDAAP together with dance and the Child international (daCi) in 2012.

The International Dance Symposium for Hong Kong in November last year brought people from Asia and the Pacific together to celebrate the book launch of *Engendering Performance, Indian Women Performers in Search of an Identity*. Co-authors are Bishnupriya Dutt and Urmimala Sarkar Muns.

Thanks to the wonderful organisation of Anna Chan from Hong Kong Academy for Performing Arts (HKAPA), the event was beautifully presented in the lobby of HKAPA, the birth place of WDAAP.

In preparation for 2012 WDA/daCi Global Assembly at the Taipei National University of the Arts (TNUA), representatives of WDA Taiwan and daCi met last August. Amongst the people present were Dr Anis, Yunyu Wang, Ralph Buck, Jeff Meiners, Ping Heng (Dance Dean TNUA) and Chung-shiuan Chang (Vice President TNUA) plus 12 members of the Taiwanese planning committee and 16 daCi board members.

The three-day meeting was intensive and the team now has a planning schedule for the next two years and a tentative schedule for the five-day event that will run 10-14 July. It is estimated to attract over 1000 participants, including approximately 400 children. The official website for the event was announced on 1 February 2011.

These developing relationships between WDAAP, daCi and Congress of Research in Dance are a sign of the openness of WDAAP and a significant step towards a healthy and sustainable future.

Secretary General's Report

Cheryl Stock



In Time Together: viewing and reviewing contemporary dance practice

From 12-17 July around 350 people from every continent, including 25 countries gathered in New York City for the 2010 World Dance Alliance Global Event entitled 'In Time Together: viewing and reviewing contemporary dance practice'. The event was hosted by WDA Americas in affiliation with the University of Wisconsin-Madison Dance Department and the NYU Steinhardt Dance Education Program, and in conjunction with the 2010 annual conference of the Dance Critics Association.

Forty sessions of paper presentations and panels, seven concert performances, three studio performances, and over twenty-five studio sessions were held variously at NYU's Kimmel Center; Dance Theater Workshop and Taipei Cultural Center. Activities included the Global Assembly and Presidents' Meetings as well as international collaborations. It was an energised and generous gathering thanks to organisers Jin-Wen Yu (WDA Americas President) and Ereck Jarvis. A full report with great images can be found at our WDA global website [www.worlddancealliance.net/WDAEventReportAug2010.pdf]

Presidents' meeting

In between all this activity the full-day Presidents' meeting took place. Chaired by myself as Secretary General, present were Jin-Wen Yu (President, WDA Americas) and Past President Adrienne Kaeppler, Anis Nor (President WDAAP) and Vice-President Yunyu Wang, Joseph Fontano (President WDA Europe) and Vice-President Luca di Paolo, with Madeleine Nichols (legal advisor) and observer Nicoletta Massignani. Guests for the meeting included Jeff Meiners representing dance and the Child international (daCi) and Ralph Buck as incoming President of World Alliance for Arts Education (WAAE), as well as of course being co-chairs of the WDAAP Education and Training Network.

An important agenda item was an update on the next WDA Global Assembly in Taipei, which will be hosted by Yunyu Wang and her team in partnership with daCi. Partnerships were high on the agenda with daCi and WAAE as our two principal international partners. International partnerships were discussed as an important strategy to increase our global presence and networking, as well as to grow the organisation. The meeting focussed specifically on Europe which, as the youngest WDA region, requires the most development.

Discussion was held about the potential for global members to join directly as an alternative to

joining through the regions, as it currently stands. A motion to create a system for individuals, regions, institutions and/or countries to become WDA members through the global executive board with the Secretary General as the conduit, was passed.

The meeting also agreed that a current prime objective is geographical representation and membership growth through active participation in diverse countries, whether that be through direct global representation or via the regions.

The importance of networks' role in stimulating or initiating activity was discussed extensively. It was agreed that co-chairs of each regional network will select a spokesperson to the global executive through the Secretary General, to promote archival and cross-regional projects that are network driven. Later in the week the following regional chairs were nominated as the global network leaders:

- Creation & Presentation, Nanette Hassall
n.hassall@ecu.edu.au
- Research and Documentation, Leda Muhana
ledamuhana@gmail.com
- Education & Training, Ralph Buck r.buck@
auckland.ac.nz
- Promotion & Management, Fred Frumberg
ffrumberg@aol.com
- Welfare and Status position was not filled at this time.

This group will now become a global network sub-committee to encourage cross-regional and international activity.

Network meetings

The final day in New York was devoted to four network meetings. Prior to each, the decision of the Presidents' Committee regarding global network leaders was announced. Separate minutes were taken for each network and those interested in viewing these minutes and following up on any suggestions arising from those meetings, should contact the network representatives above.

Obviously a priority for each network is contributing to the 2012 global event at Taipei National University of the Arts (TNUA), for which the Education and Training Network is central, as the focus of this event, Dance, Young People and Change, is education.

The other pressing network activity is the forthcoming Conference Proceedings for the 2010 Global Event, which is being edited and published online by Linda Caldwell, Chair of the WDA Americas Research and Documentation Network.

Global Assembly

The Secretary General opened the meeting and proposed a warm vote of thanks to Jin-Wen Yu and Ereck Jarvis for their excellent program for the

WDA Global Event and the calm coordination and successful outcomes which have resulted in such energy and determination from the delegates to progress the work and vision of the organisation. Yunyu Wang then provided a brief recap on the next WDA Global Event in partnership with daCi for six days in July, 2012.

Following this report, each network chair representative gave a brief verbal report on the cross-regional network meetings held earlier, outlining both recent achievements and future planned activities. Network chairs agreed that they would send approved minutes of those meetings through the newly appointed global network representative, plus a contact list of all those present at the meetings to all regional network chairs and to the General Secretary.

Questions from the floor followed these reports. Several delegates from Europe commented on the lack of representation and enquired why it was difficult to make contact with WDA Europe. After much discussion there was recognition that there is a European membership communication issue and that with the growth of WDA communication among the three regions can be problematic and challenging.

It was noted that all of us should continually be working towards more regular and effective communication, with Joseph and European participants from France, Germany, and UK agreeing to work together to discuss future activities and directions of WDA Europe.

I would like to congratulate Anna Chan and her team for a most successful and stimulating event held Hong Kong in November and wish WDA Americas all the best for their meeting in Guatemala in 2011.

Finally, my heartfelt thanks to the Presidents' Committee (to be renamed the Global Executive) for the tireless work undertaken to ensure the health and continuity of the organisation both in local region and internationally.



Pacific area

Australia

New Zealand

Fiji

New Guinea

Pacific report

Vice President Dr Ralph Buck

As I write this report in a harbourside cafe in Auckland, I'm watching a cruise ship enter the harbour. Coincidentally, I've just heard on the radio that in the Pacific region cruise operations will grow 30% in 2011. Apparently the Pacific is 'hot' in the cruise business. As I think of the thousands of people spending 10–20 days on a boat and many days or nights at each Island destination, I ask what offers them a local, unique cultural and/or entertaining experience?

Dance is a strange phenomenon. On one hand it's an industry struggling for money and government support, and on the other, the wider population fully engages in dance via children's participation, tourism, cultural celebration and seasonal rituals. There are many types of dances, audiences and venues, all with different issues and development trajectories, but I believe that on that cruise ship pulling out of the harbour heading to Vanuatu or Fiji or Tahiti or Sydney, people will watch a dance show, go to a salsa workshop, dance at the 'disco' or equivalent and the children's recreation program will include a hip hop dance program.

Dance in the Pacific is dynamic and diverse, with dance often used (as much as food) to provide a flavour of each destination. We know this—tourism advertising ensures it. What we don't see so readily and what the tourists on that cruise ship may not understand, is the deeper and more purposeful role that dance may play in diverse contexts. Dance has intrinsic and instrumental qualities, that is, dance may be valued for itself and also for the service it

may fulfil.

How is dance supporting community functions, enabling community ideals, serving local needs and concerns? These are questions that intrigue me and, as revealed at the Second UNESCO World Conference for Arts Education, May 2010, these issues are also of great interest to UNESCO, government agencies and non-government agencies around the world.

Don't get me wrong, I totally value the cruise ship dance experience and the role of dance art for entertainment and for its own sake. However, the more we understand the power and potential of dance in building knowledge, building understanding of self and others, then the more we are able to advocate for dance as a 'core' experience and not just a thrill or frill experience.

So, I watch the cruise ship ferry the influential middle class people to the Pacific Islands. I'm glad they will experience local dance flavours, but what would thrill me is if those passengers had an opportunity or means to gain a deeper insight into personal and local stories about the role of dance; a sense of the traditions, of how dance may be valued by locals from their perspective.

These ideas are presented here to prompt us to think about how we as a dance advocacy organisation may engage in the diverse dance sectors. These ideas and issues are not specific to the Pacific region, but as I watch that cruise ship slip away I hope we can profile dance in the Pacific in better ways.



South Asia

Bangladesh

India

South Asia report

Vice President Dr Urmimala Sarkar

Greetings from South Asia.

We have been fairly active developing and facilitating collaborative workshops engaging young dancers and mid career choreographers in India and Bangladesh. As reported in the last issue of Channels, a series of workshops has been going on both in Dhaka and Kolkata—taking advantage of the linguistic affinities, and the familiarity generated by shared cultural history across international borders.

The next phase of such workshops is planned for January 2011, in Dhaka where experts from Taiwan and the USA will be conducting workshops in India and Bangladesh once again.

The process of initiating negotiations and conversations with dancers and dance scholars in Nepal and Sri Lanka has been on for some time, without much concrete result as of now. A possibility of a tripartite meeting between dancers from Nepal, Bangladesh and India is currently being negotiated—to be held sometime in 2011 in Bangladesh.



East Asia

Hong Kong

Japan

Korea

Taiwan

East Asia report

Vice President Anna CY Chan

It was such an excitement for Hong Kong to host this year WDAAP Annual General Assembly as part of the International Dance Symposium for Hong Kong Dance Festival. The symposium also allows those China delegates to have better understanding of the work organised by WDAAP and provide a platform for individual membership recruitment which was vital to the future development of a possible China Chapter. Several initiate China projects have brought forward to WDA AP's discussion and Professor Yunyu Wang and myself are working closely to continue with the dialogue. At the symposium, I was also able to meet Dr Chung Gui-In of the Korea Chapter and several Taiwan members for future collaboration to strengthen East Asia Region. This face-to-face meeting develops stronger relationship amongst us and I look forward to more exciting collaboration in the future.





South East Asia report

Vice President Basilio Esteban S. Villaruz

Candice Adea of Ballet Philippines was awarded the silver medal at the 2010 International Ballet Competition in Jackson, Mississippi (the gold went to Cao Shuci of China). She was partnered by Jean Marc Cordero in *duets Don Quixote, Diana and Actaeon* and *Sapin-sapin* by Victor Ursabia.

For the sixth time, the National Music Competition for Young Artists held the national ballet competition, culminating on 25 November at the Cultural Centre of the Philippines. I was on the panel as Ballet Chair with Zenaida Halili of Irvine, California, Chair of the jury.

During August, the University of the Philippines (UP) College of Music hosted performances of African (mainly Ghana) dance and music on campus and in Metro-Manila. This was taught and directed by Dr Royal Hartigan.

Earlier in July, the college marked the 30th anniversary of its dance degree with performances by UP Dance Company and its music ensembles and orchestra. Graduates Elena Laniog and Ernest Hojilla (now in Sydney) respectively performed in Kobe in July, courtesy of Japan Foundation, and taught at the Hong Kong symposium/festival in November. Coordinated by WDA-AP, Al Garcia joined Taipeiidea at the Taipei National University of the Arts. Now named Professor Emeritus, I was appointed as external examiner in dance by University of Malaya from 2010–13.

In Bangkok in June, WDA Thailand was reorganised at Chulalongkorn University, led by Professor Emeritus Surapone Virulrak who, many years ago, represented Thailand in the Hong Kong conferences organised by Carl Wolz. Also involved were Mohd Anis Md Nor, Urmimala Sarkar, Pornrat Damrhung, Preedapun Sridhavat, Kittisak Kerdarunsuksri, Panadda Thanastit, Anukoon Rotjanasuksoomboon and Suphanee Boonpeng.

Compagnia Artemis Danza toured Indonesia, Singapore and Manila in October with its program paying tribute to film director Federico Fellini, and featuring dance and animation. The group acknowledged WDA–Europe, ITI and CID memberships.

In Kuala Lumpur, Aswara (formerly the National Arts Academy) held workshops and performances in Malaysian, Indian, Chinese, jazz and hip-hop techniques. Involved were Wong Kit Yaw, Zanizariah Zahari, Umesh Shetty, Suhaimi Magi, Mohd Seth Hanzah, Gan Chih Pei and Joseph Gonzales.

Singapore's Nanyang Academy of Fine Arts has called for papers for a conference scheduled for September 2011. The theme is New Asian Imaginations: (Re)searching the Arts in Southeast Asia. Accepted papers are due by 30 May 2011. Contact symposiumsecretariat@nafa.edu.sg c/o Dr Tony See.



South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam



Network reports

The World Dance Alliance works through five Networks, based on specific areas of interest and embracing the mandate of the organisation. Each of the networks has a chairperson and co-chair who coordinate activities to advance the issues raised by these special interest groups. These networks may also be duplicated in each chapter.

The positions of Network Chairs and co-chairs are not subject to election, but nominations may be received by the President for discussion and negotiation at the AGM.

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 Creation & Presentation Network provides opportunities for choreographic development, networking and cultural exchange.

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

The Management & Promotion Network focuses on the programming, dissemination, advocacy and administrative aspects of the dance community.

The Research & Documentation Network promotes dialogue and identifies, supports and initiates projects that preserve dance's heritage through conferences, print and online publications.

The Status & Welfare Network identifies and advocates the interests of dance professionals and their legal, economic, health and societal status.

Management & Promotion

Co-Chairs Fred Frumberg (Cambodia) and Marcus Hughes (Australia)

Following on from discussions in New York, the Management & Promotion network has instigated a major project, and is currently compiling information for the first phase of a comprehensive resource document on funding sources throughout the Asia-Pacific region. We are investigating various formats that will hopefully include one appropriate for the WDAAP website.

The resource will be designed to include the broadest spectrum of funding sources to ensure its relevance to as many of our members as possible. We hope the format will be embraced by the American and European Management & Promotion networks, but we need to begin in our own community to initiate a realistic, working model that we hope will become a template to be shared by our global partners.

Our objective is that this document will eventually also contain crucial information about artistic networking opportunities and infrastructure support within the Asia-Pacific region, whilst maintaining funding and management strategies as its core anchor.

We have asked WDA members to supply us with details of any funding sources of which they are aware, regardless of whether the programs are reserved for the exclusive use of artists in their own community or have a more global outreach. We hope to have the first phase of a working document available as the basis for further discussion.

The impact of the GFC is still with us and has prevented the implementation of funding workshops that had been planned for Delhi and Dhaka. The program was being developed by Fred Frumberg and Marcus Hughes, as a template for workshops throughout the region that focus on the language of the funding body and the reinterpretation of the arts practitioner's processes. The workshops will include the actual writing of proposals, targeting the priorities, and values of potential investors.

Whilst accommodation and hospitality are to be provided by the host organisations, the travel costs are beyond the scope of the personal budgets of the program presenters. We are still investigating the possibility of incorporating similar workshops into the next meeting in Kuala Lumpur, as well as a larger scale effort for the Taiwan global meeting, all of which will be at the core of our network meeting in Hong Kong.



Education & Training

Co-chairs Dr Ralph Buck and Jeff Meiners

The Education and Training Network within Asia-Pacific region is taking a lead role in organising the next WDA Summit in collaboration with dance and the Child International (daCi) and hosted by Taipei National University of the Arts (TNUA). This joint summit has the overall focus and title of 'Dance, Young People and Change' and will draw attention to the summit themes of

- Dance and Social Justice
- Teaching and Learning Dance
- Curriculum and Hegemony
- Dance in formal and informal learning contexts

An exciting feature of the WDA/daCi Summit will be the various dance education auxiliary events hosted throughout Taiwan by different Universities and schools. These extra events provide opportunities for focused seminars, workshops and demonstrations specific to age groups, locations, abilities and enable deeper exchange and understanding between locals and visitors.

We strongly encourage you to plan to be in Taipei, from 14 – 20 July 2012 and join this celebration of dance, young people and change. The call for proposals, including papers, presentations, workshops and performances is available on the WDA and daCi websites. A joint summit website in Chinese and English will be launched in January 2011 with registration details.

Following the WDA Global Summit in New York July 2010, the Education and Training Networks

within Asia Pacific, Americas and Europe agreed that the Chairs within each of these regions communicate regularly. Importantly we identified key contact persons, these are:

Asia Pacific: Jeff Meiners: Australia jeff.meiners@unisa.edu.au; Ralph Buck: New Zealand r.buck@auckland.ac.nz

Americas: Lucia Matos: Brazil luciamatos2@gmail.com; David Lannitelli: Brazil davidl@ufba.br

Europe: Germana Erba: Italy germana.erba@alice.it

We also noted the necessity for an international key contact person and Ralph Buck agreed to take on that role, given his current role as Chair, Presidential Council, World Alliance for Arts Education.

Following the Second UNESCO World Conference on Arts Education, Seoul 25-28 May 2010, a key outcome was the document titled *Seoul Agenda*.

This document is a prompt for our local and regional networks, and may also be found at [portal.unesco.org/culture/en/ev.php-URL_ID=41117&URL_DO=DO_TOPIC&URL_SECTION=201.html]

The *Seoul Agenda* may focus our energies and spur specific activity as suggested by network members.

If you have ideas, issues, aspirations, please contact your local networks and/or Jeff Meiners jeff.meiners@unisa.edu.au and Ralph Buck r.buck@auckland.ac.nz.

WDA daCi subcommittee members: Ann Kipling Brown, Ralph Buck and Jeff Meiners.

Photo: Julie Dyson

Creation & Presentation

Co-chairs Nanette Hassall
and Nirmala Seshedri

As I write I am about to meet up with Joseph Gonzales who is here in Perth with some of his students to perform in a festival being organized by the local branch of the Temple of Fine Arts along the beautiful Perth Esplanade beside the Swan River. He is coming out to meet the students and staff at WAAPA. I think this has to be one of the most interesting aspects of WDA and those links we make around the world!

There is much to report on from the region. As some of these events will also be referred to in the chapter reports I will make my references short.

In Time Together – World Dance Alliance Global Dance Event

The events in New York were skillfully organised by Jin-Wen Yu and his team from the University of Wisconsin-Madison and consisted of a series of performances held at the Dance Theatre Workshop in New York from 12–17 July 2010. The Asia Pacific was represented in the all aspects of the presentations—in the workshops, the studio performances and the main performances as well as a number of people presenting papers at the conference which ran in parallel with the performance events. Performances included presentations from Bangladesh, India, Taiwan, New Zealand, Korea, Singapore and Australia.

Taiwan

Taiwan organised the 2010 International Young Choreographer Project in Koahsiung, Taiwan, 4–25 July 2010. The fact that this event includes both choreographers and dancers from across the Asia Pacific region makes it a significant and much valued event.

India

Sunil e-mailed news of the Chitasena Dance Company of Sri Lanka presenting a one hour performance entitled *Dancing for the Gods* and I also received notification of a Kuchipudi duet being performed in Ujjain on 1 August by Vyjayanthi Kashi and Prateeksha Kashi.

The Festival of Contemporary Dance was held in New Delhi (10 – 14 November). Organised by Urmimala Sankar Munsri, the festival included performances, master classes, seminars, dance events for screen, an exhibition, as well as meetings with the artists and a festival hub.

Cambodia

Fred Frumberg wrote to report on a new work being created with German choreographer Arco Renz which goes into phase I of development this month in Phnom Penh. Work will continue in the spring for the premiere to be held at the Singapore Arts Festival.

Fred writes that "It represents Amrita's first effort to develop a work of Cambodian contemporary dance with a non-Asian collaborator."

Philippines

A group related to WDA is the University of the Philippines Dance Company. It performed for the university's College of Music celebration of the 30th year of the university's dance degree. Two of Steve Basilio's works were revived for the occasion, *Misa Filipina* (Filipino Mass) and *Awit* (Song), both with original music composed by the college's noted composers, respectively Ryan Cayabyab and Ramon Santos. (It is worth noting that *Misa Filipino* was first performed in 1990 in Hong Kong for the Festival of Dance Academies). The third work, *Petrushka*, was choreographed by two of Steve's graduates.

One of the university's graduates performed last July in Kobe, for Japan Foundation and another, now living in Sydney, Ernest Hojilla, will be teaching classes in Hong Kong when we meet later this month.

WDA Philippines treasurer, Shirley Halili Cruz continues to produce performances here and abroad with her school/company, either in festivals or competitions.

Malaysia

Bilqis Hijjas is the representative of the Creation and Presentation panel for Malaysia. She writes:

The main focus of the MyDance Alliance Creation & Presentation network has been running Dancebox at The Actors Studio Theatre (TAS) in Kuala Lumpur once every two months or so. The theatre provides the use of their venue and technicians for free for one day. We invite local dance practitioners to contribute works, which are given a brief technical rehearsal and then perform that same night.

Usually Dancebox offers a mixed bill of 6–8 contemporary dance works between 7 and 15 minutes long. We encourage emerging choreographers to use Dancebox for the presentation of new work, but we have also presented works in progress from choreographers keen to test their works before audiences, as well as works by established choreographers returning to Malaysia, visiting foreign choreographers, traditional dance and more experimental formats. There has not been much curation for Dancebox so far, but it is fun and edifying just to see the diversity of works that emerge on this platform.

Entry to Dancebox is very cheap—only RM 10—which has established a regular event that consistently attracts a large, mostly young, crowd. Proceeds from the event are split equally between TAS and the performers. TAS has been very pleased with the results of this partnership, and they have confirmed that the Dancebox program will continue through 2011, happening once every three months.

So far we have run Dancebox this year in January, April, June and August. The next event will be the end of October, and the final event for 2010 will be the beginning of December. Our June Dancebox was a special event consisting entirely of young choreographers from ASWARA, the national arts academy, performing their own works as well as reconstructions. The intention was to allow ASWARA students an opportunity to perform to a different crowd, and it was very well received all around.

This month, TAS has offered us an extra night in the space, which we will be using for lecture demonstrations by MyDance members who have recently attended residencies, workshops or professional development overseas. It is an opportunity for them

to share videos of the works they created internationally, as well as to spread the word about opportunities open to Malaysian dancers and choreographers overseas.

Otherwise, the Creation & Presentation network will be hosting a workshop this month by visiting German choreographer Riki von Falken, sponsored by the Goethe Institute. Riki was a resident choreographer and teacher at ASWARA earlier this year, and she will return for the weekend to lead an open workshop in choreographic methods and also to present a solo work in Dancebox.

Earlier this year, I was invited as head of C&P network to oversee another project at ASWARA called Balik Kampung. Three former ASWARA students now at TNUA and KNUA returned to Kuala Lumpur and created new works for a production performed by ASWARA students. A large group of ASWARA students used this project to earn their industrial training credit, for which I monitored their participation and gave feedback.

Another thing we did this year was disburse a grant of RM 1000 to support the local butoh group Nyoba Kan with their annual Butoh Festival. It is a part of the MyDance Alliance Small Grants Fund which is now unfortunately suspended due to lack of funds, but which has been very valuable for local groups and individuals looking for a little support.

Research & Documentation

Co-chairs Dr Stephanie Burridge
and Dr Urmimala Sarkar

The second book of the Routledge 'Celebrating Dance in Asia and the Pacific' series *Traversing Tradition: Celebrating Dance in India* was launched at the WDAAP meeting in Hong Kong in November. The book is co-edited by Stephanie and Urmimala. India's vast dance history and geography and the number of practitioners made the selection of people and topics an extremely interesting process—ultimately bringing together different issues, forms, and representatives to make the editorial work worthwhile.

Synopsis

Traversing Tradition: Celebrating Dance in India

Dance occupies the most prestigious place of all the performing arts in India. This anthology examines the shifting paradigms of dance research celebrating the vibrancy and scope of Indian dance traditions in transition. It gives a contemporary perspective, reflecting the disciplinary engagements of Anthropology, Ethnography, Sociology, Historiography, Performance Studies and Cultural Studies. It addresses an India-specific scholarship rooting it in the larger culture zone of South Asia focusing on the specific needs of Indian Dance studies, going beyond the commonly explored territory of dance as the unchallenged and often mythicised emblem of a great historical past.

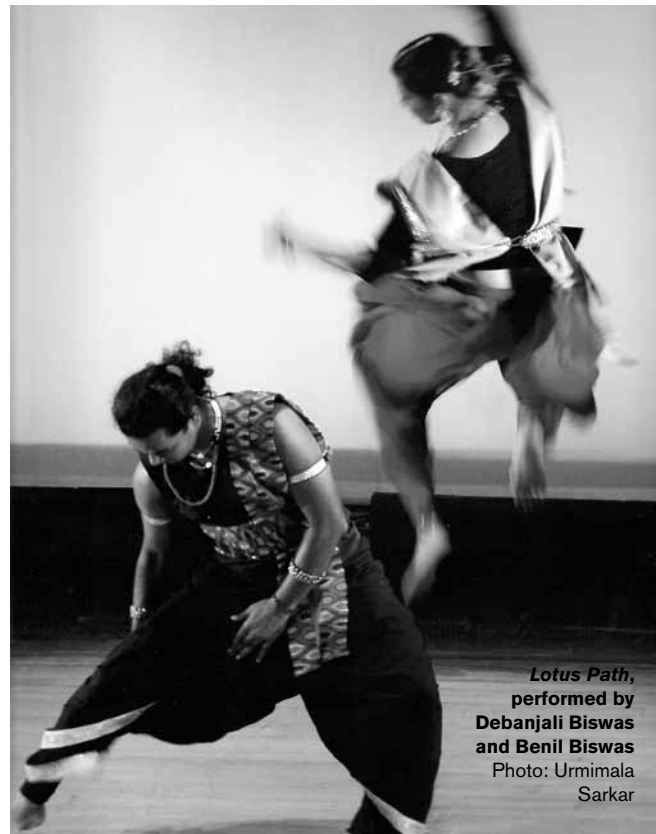
Important issues of dance writing/creating/teaching, global and local concerns on classical and folk dances, danced history, the dancing bodies and dance as a tool for therapy are addressed in chapters written by scholars and researchers in the first section. The second section contains interviews and voices

of practitioners from different dance styles and genres across the country giving a glimpse of their commitment, engagement and involvement with the world of dance.

Sharing Identities: Celebrating Dance in Malaysia will be launched in June 2011 and *Shaping the Landscape: Celebrating Dance in Australia* will be ready for our AGM in Kuala Lumpur in September 2011. These are very exciting developments for our network as each book, encompassing chapter writers, Artist Voices writers, eminent Foreword writers and photos, involves around 40 artists, scholars and dance writers including a mix of WDA and non-WDA members. The Routledge distribution network is based in Singapore, our publisher is in India and the books are distributed worldwide through agencies and the internet. This is very positive exposure for dance in our region.

Several members from our Chapters also presented papers at the WDA Global Summit in New York in July 2010 and writers can go through the blind refereeing process to have their papers published on the WDA website. Hong Kong, November 2010, was another opportunity for members to get together for performances and presentations and share research within the theme of Chinese contemporary dance.

It has been an extremely active and fruitful year for our network. The process of compiling each of the books has been completely different with the individual process developed by the country editor, depending on the dance history and trajectories of each country.



Lotus Path,
performed by
Debanjali Biswas
and Benil Biswas
Photo: Urmimala
Sarkar

Status & Welfare

By Sohini Chakraborty and Tania Kopytko

In 2010 the Status & Welfare network undertook two projects:

1. The Survey

This was conducted by Sohini Chakraborty following a discussion about the role of the Status & Welfare network at the AGM in Delhi, November 2009. Following the meeting, Sohini initiated a discussion via email and telephone interview and a questionnaire was sent to national, regional and international members of WDA for feedback, suggestion and information. A very positive response was received and a change of name for the network was suggested. This was discussed further at the AGM in Hong Kong 2010.

The responses showed that for 80% of respondents 'Status & Welfare' did not provide a clear title for the network and its potential work, and that people were confused. People felt that this network should reflect more engagement with community.

The suggested new name for the network is 'Wellbeing & Community Engagement'

The survey highlighted the following subject and issues as the focus of the network:

- Dance and health
- Dance for wellbeing
- Dancers' wellbeing
- Dance & Community
- Dance for community
- Community dance

2. An online information resource

Tania Kopytko has developed a pilot portal-style resource to provide access to information currently freely available on international websites. The concept is that members send Tania their links with a short description of the document and these will be placed under the portal headings. The portal document master will be updated every two months and the new page sent to the WDAAP webmaster for the website.

The headings are:

- Developing Community through Dance;
- Health and Wellbeing;
- Employment;
- General – links relating to Status and Welfare

If there are papers then they need to be attached to a website before we can use them as a link. Permission to link will have to be obtained before it is sent to Tania. As the WDAAP website grows and gets more sophisticated we might be able to attach PDFs, but due to lack of resources in maintaining it, the page with links was the preferred way to go at present.

Draft online information resource

Developing Community Through Dance

This section is about using dance as a tool to enhance community dance processes and philosophy, and presenting examples of projects in this field.

Kolkata Sanved: Saving Lives Through Dance. India [www.kolkatasanved.org]

Community Dance practice a philosophical paper by Petra Kuppers for DANZ, NZ [www.danz.org.nz/Downloads/CommunityDance.pdf]

Dance and Disability, a statement of position, DANZ, NZ [www.danz.org.nz/dance_disability.php]

Community Dance UK - Our vision is for a world where dance is a part of everyone's life, our mission to make participation in dance important to individuals, communities and society

[www.communitydance.org.uk/metadot/index.pl]

Community Development through Dance, a paper by Kim Dunphy, Australia [www.culturaldevelopment.net.au/downloads/CommunityDanceAYDF.pdf]

Using Hip Hop to deliver positive messages in health and life, Australia [www.indigenousshop.com/artists/dion.html]

Health and Wellbeing

This section covers papers on dance for personal well-being as well as health information for dance people such as nutrition, warm-up and safety practices.

Nutrition Information for dancers, NZ [www.danz.org.nz/resources_nutrition.php]

Dance Injury Management, NZ

[www.danz.org.nz/Downloads/InjuryMgmt.pdf]

Results of DANZ research into health issues faced by New Zealand contemporary dancers [www.danz.org.nz/Magazines/DanznetArchive/Deco4/health.php]

The use of imagery to improve posture and alignment in dance, NZ

[www.danz.org.nz/imagery_posture_alignment.php]

Pilates and dance, NZ [www.danz.org.nz/dance_pilates.php]

Dance Fitness, NZ [www.danz.org.nz/dance_fitness.php]

Releasing Lower leg tension, NZ [www.danz.org.nz/lowerleg.php]

Dancers Health – a survey, NZ [

findarticles.com/p/articles/mi_m1083/is_n11_v70/ai_18819033/]

Employment

This section covers employment and contract advice although related laws differ across countries.

Code of Good Faith in Collective Bargaining [www.ers.dol.govt.nz/goodfaith/code.html]

Collective Bargaining/contracts [www.ers.dol.govt.nz/bargaining]

Problem solving in disputes [www.ers.dol.govt.nz/problem]

Employment Agreements New Zealand information and guides [www.ers.dol.govt.nz/relationships]

MEAA Live Performance Award (contract sample) Australia, see page two of the resource [www.alliance.org.au/resources/equity/5/5/name/ASC/]

Collective Agreements and Unions, UK info

[www.Businesslink.gov.uk/bdotg/action/detail?itemId=1073792416&type=RESOURCES]

Sample Contract Artist in residency USA

[www.state.ia.us/government/dca/iac/publications/_&_resources/program_models/_&_resources/artist_residency/assets/sample_contract_2.pdf]

Organisations that provide artists with advice, Australia

[www.freelancesuccess.com.au/organisations.html]

General

This section contains papers and links which relate to the broad topic of status and welfare of dance

Intellectual Property – World organisation report (Geneva) [www.wipo.int/edocs/mdocs/copyright/en/avp_im_03/avp_im_03_3a.pdf]

[www.ceoonline.com/subscribe] - On this page you can subscribe to their free E newsletter which has links to free expert talks which are very relevant to the business side of dance).

New Producers pack, a guide to producing, NZ

[www.atc.co.nz/PDFs/Education_NewProducersPack_2007.pdf]

Chapter reports

Countries or defined geographical areas within a regional centre may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking.

These Chapters propose and implement projects that address not only the general goals of WDA and WDA Asia Pacific, but also the specific needs of the local dance community.



Malaysian artists performing at 'Convergence'. Artists: Lee Wushu Arts Theatre & Workshop, Malaysia. Photo: Hay LEE

Aotearoa, New Zealand chapter

by Tania Kopytko



JDK hip hop group at the NZ Disability and Dance Strategy launch
Photo: Tom Scrase

Warmest greetings from Aotearoa New Zealand to all WDAAP members! 2011 was a busy year for DANZ and New Zealand dance, with many great dance events and projects and some changes in store for the future. It has been a busy year for DANZ and New Zealand dance, with many great dance events and projects, some setbacks and some changes for the future.

On 4 December the *New Zealand Disability and Dance Strategy*—would you like this dance, was launched as part of the International Day of Disabled People at Te Papa Tongarewa, the National Museum in Wellington. This was a vibrant community event with dance, theatre and music performances from mixed ability groups. JDK youth hip hop group had the crowd cheering and exemplified what the strategy stood for—the right to dance.

Recently DANZ launched the *Blueprint for Action*—the breakdown of actions relating to the *NZ Dance Industry Strategy*, the *Toolkit for Dance Advocacy*, as well as resources which assist in the evaluation and development of dance performances and projects [www.danz.org.nz/resources_advocacy.php].

September to November was a time of dance festivals in New Zealand. The Auckland based TEMPO Dance Festival had a diverse program of NZ dance, from emerging to established companies [www.tempo.co.nz].

The Body Festival of Physical Theatre and Dance in Christchurch suffered a major setback with the massive and on-going earthquake phenomenon, which resulted in the central city area, including some theatres, being badly damaged and the festival postponed to 2011. Our South Islanders are resilient. Festival Director Adam Hayward and his team were soon looking forward and planning the

2011 festival [www.thebody.co.nz].

The third Manukau Festival of the Arts, located south of Auckland, featured strong dance events, a critically acclaimed performance from Atamira Contemporary Maori Dance Company and the second Pacific Island Contemporary Dance Choreolab. Exciting new work emerged from the three chosen choreographers after two weeks of intensive work [www.manukau.govt.nz/EN/Events].

The Choreolab, run by the Pacific Dance New Zealand development project, continues to grow under the direction of Iosefa Enari [www.pacificdance.co.nz].

As part of the 2011 Auckland Pasifika festival, we look forward to a fono (gathering and discussion) on 9 March focusing on how Pacific Islands dance is developing in the Pacific Region. The fono will include international guest performers as part of Pasifika festival.

Wellington exploded with creativity in September with the WOW (World of Wearable Art) event, driven by artistic director and prominent NZ choreographer Malia Johnston. This is a huge international event which also features amazing movement and dance and is now in its 23rd year [www.worldofwearableart.com/home].

As economic concerns affect the country, the government, Creative New Zealand and the Arts Council have embarked on a restructuring program. All RFOs, (Recurrently Refunding Organisations) have been invited to submit expressions of interest for the new funding programs effective from 2012. Next year however, is business as usual, with a strong development program in place.

The 2011 DANZ training program has been launched and more information can be found at [www.danz.org.nz/NZDDS.php].

We look forward to working with WDAAP in 2011.

Australia chapter

by Julie Dyson

The year ended with some major achievements for the Ausdance network, the passing of a great man of theatre, Bill Akers, and some major steps forward in dance education.

Ausdance National and the Australia Council—in consultation with an artists' advisory committee—made plans for the National Dance Forum, to be held in Melbourne on March 19–20 during the Dance Massive contemporary dance festival. The focus will be on dance practice, with three keynote speakers plus panel discussions and interactive roundtable sessions that invite participants to explore the many ways dance is practised and refined. Topics will include understanding and articulating practice, feedback and reflection, career development, collaboration, dramaturgy, new media and the digital technologies, hybrid and interdisciplinary practice, dance on film and community dance practice. Keynote speakers will be Raymond Blanco (Indigenous choreographer and director) in conversation with Lee Christofis; Kate Champion (artistic director of Force Majeure) in conversation with Chrissy Sharp; and Pichet Klunchun (Thai choreographer) in conversation with Tang Fu Kuen (Singapore).

The Dance Massive contemporary dance festival (March 15–27) will host over 200 artists in 22 performances and events across three venues in Melbourne. The organisers say: 'Many of these artists are pushing the aesthetic envelope and blurring the boundaries between forms. From world premieres to a re-vamped cult classic, intimate solo works, dance on film, participatory events and ensemble productions, Dance Massive will take you places you hadn't even imagined'. Ausdance Victoria is partnering with Dance Massive to present the Dance Your Heart Out class and workshop series. Registrations are now open online for both events.

The 2010 Australian Dance Awards honoured Bill Akers with a Lifetime Achievement award, which he accepted in frail health but with great humour at the June awards. He had made an outstanding contribution to theatre and dance as an administrator, manager and designer over the last 60 years, both in Australia and overseas, and was a great ambassador for Australian dance, recognised by choreographers the world over. He died in November 2010.

The Australian Dance Awards also recognised outstanding achievement in services to dance (Stephen Page); dance education (Maggi Phillips); youth or community dance (Restless Dance Theatre); choreography (Meryl Tankard and Paul

White); by a company (Bangarra Dance Theatre); independent dance (Sue Peacock); by a female dancer (Lana Jones); by a male dancer (Paul White); and in a stage musical (Caroline O'Connor). The 2011 awards will be hosted in Brisbane on 24 July.

New national dance qualifications and skill sets come into effect in 2011, enabling Registered Training Organisations (RTOs) to offer a wide range of courses and individual units which will be nationally recognised. These will not replace the qualifications offered by teaching societies, but will be additional options for those seeking a career in dance. Awards will include Certificates I–IV, Diplomas and Advanced Diplomas in teaching, management and community dance, and Diplomas and Advanced Diplomas (Elite Performance).

Work on the Australian edition of the Routledge series 'Celebrating Dance in Asia and the Pacific' is complete, with many leading writers, critics and artists contributing. The book, entitled *Shaping the Landscape – Celebrating Dance in Australia*, will be launched at the WDA AP meeting in Kuala Lumpur in September, and at a date to be announced in Australia.

This is the last edition of Asia Pacific Channels wholly produced by Ausdance National. Bilqis Hijjas, President of WDA Malaysia, will join the team as editor.

Lisa Griffiths in Sue Healey's *In Time* (2006)
Cover image for *Shaping the Landscape—Celebrating Dance in Australia*
Photo: Alejandro Rolandi



Cambodia

Fred Frumberg

Amrita Performing Arts Phnom Penh, Cambodia

Amrita Performing Arts is developing a new work of contemporary dance with German choreographer Arco Renz who is also the Artistic Director of Brussels based Kobalt Works. A public showing of the work in progress at the end of a three week workshop, took place in Phnom Penh on December 18 2010 with seven Cambodian dancers with music by Belgian composer Marc Appart in collaboration with 'Peanut' AKA Phanna Nam of Phnom Penh based Tiny Toones. After two more months of rehearsal, the finished work, entitled Crack, will premiere at the Singapore Arts Festival on May 14 2011 with support from the Singapore Arts Festival, The Goethe Institute Southeast Asia and Kobalt Works.

We are pleased to be collaborating once again with Canadian artist Peter Chin, Artistic Director of Toronto based Tribal Crackling Wind on a new work entitled Olden New Golden Blue. "In a new ceremony, five young Cambodians of a pivotal generation embody and synthesize contradictory ways of being in a contemporary Cambodian society of opposing currents. Tradition/

experimentation, preservation/evolution, nostalgia/future-focus, spirituality/materialism, and public exhibition/private introspection collide and merge briefly" (Peter Chin) in this new work which will premiere at the CanAsian International Dance Festival in Toronto on February 24 2011.

Following on the success of our 2010 US tour of Khmeropédies I & II, the work will next be presented at the Spoleto USA Festival in Charleston South Carolina in May 2011.

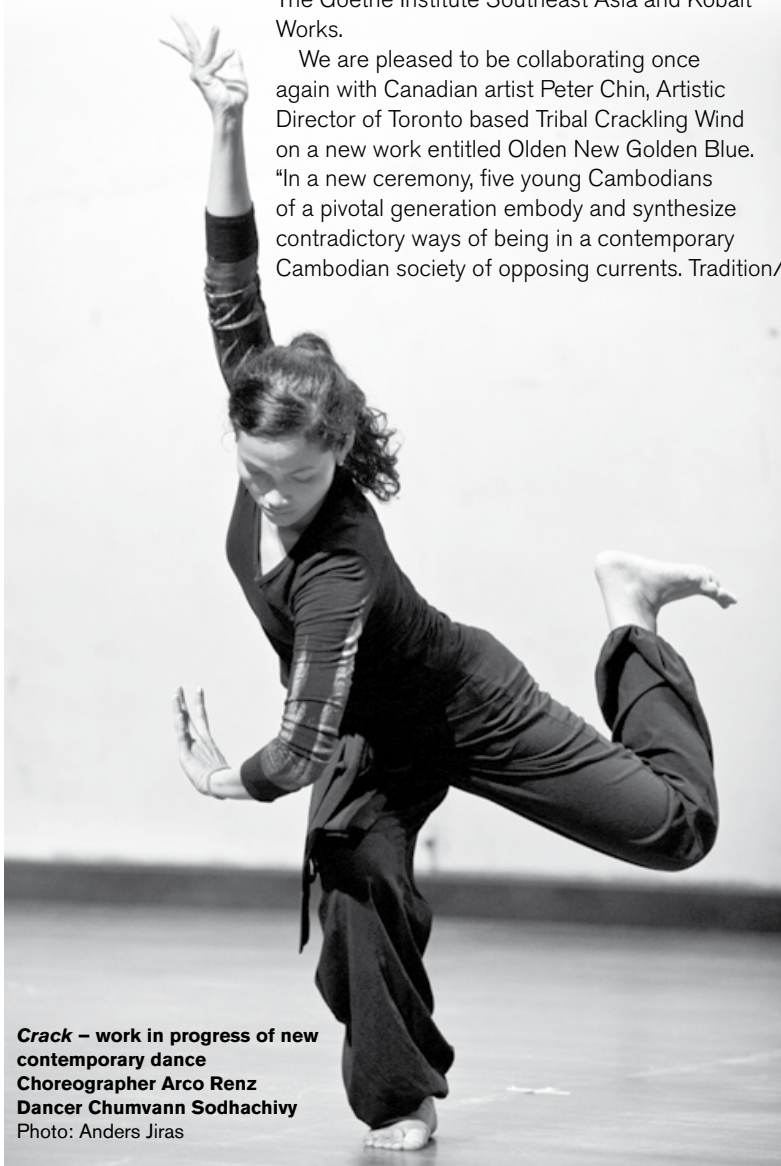
Among other workshops planned for 2011, we look forward to a two week residency with Indonesian artist Eko Supriyanto in April 2011 in Phnom Penh. This workshop is being developed in collaboration with Kelola Indonesia with support from the Asian Cultural Council.

Khmer Arts

In July 2010, the Khmer Arts Ensemble presented Sophiline Cheam Shapiro's Seasons of Migration at Chaktumok Hall in a concert sponsored by the American Embassy Phnom Penh in celebration of the 60th anniversary of U.S.-Cambodia diplomatic relations. In September and October 2010, the Ensemble presented Seasons of Migration at le Foire Internationale des Mascareignes on France's Reunion Island. Also in September 2010, the Ensemble presented the world premiere of Sophiline Cheam Shapiro's The Lives of Giants at Connecticut College as part of a five-week tour of the United States.

In December 2010, dance scholar Dr Judy van Zile conducted a week-long series of workshops for the Khmer Arts Ensemble on methods of movement analysis. Also in December, the Ensemble hosted choreographers Eko Supriyanto (Indonesia) and Pichet Klunchun (Thailand) and members of their respective companies in a regional choreographic exchange exploring new approaches to classicism in Southeast Asia. The exchange was sponsored by the Goethe Institute Indonesia. In January and February 2011, the Khmer Arts Ensemble hosted a residency with American contemporary choreographer Amanda Miller, Artistic Director of Miro Dance Theatre. It also presented Sophiline Cheam Shapiro's dance drama Pamina Devi at Phnom Penh's Chaktumok Hall on 20 February as part a Ministry of Culture performing arts festival.

In early 2011, Khmer Arts Research & Archiving will publish three new books: one on classical dance technique and one on dance ritual by former palace dancer Menh Kossony. The third is a photo essay about dance at Phnom Penh's School of Fine Arts during the 1980s.



Crack – work in progress of new contemporary dance
Choreographer Arco Renz
Dancer Chumvann Sodhachiv
Photo: Anders Jiras

India chapter

Nita Vidyarthi and Urmimala Sarkar

DISHA, an International Conference on Dance and Empowerment

WDA West Bengal hosted an international conference to identify and describe dance as a medium for human development and empowerment—both creative and therapeutic. Attending the three-day conference were dancers and dance scholars from Taiwan, Indonesia, the USA and India. The program included academic papers, lecture demonstrations, dance workshops, film screenings, and—the main attraction—some fantastic performances. The event was a collaboration between WDA India, the ChinLin Culture and Arts Foundation of Taiwan and Taipei National University of the Arts (TNUA), and was sponsored by Indian Council for Cultural Relations (ICCR), Eastern Zonal Cultural Centre, the ChinLin Culture and Arts Foundation and TNUA.

The inaugural performances at the stunning new Satyajit Ray Auditorium, Rabindranath Tagore Centre, included some of the most promising female contemporary dancers from Europe, USA and Taiwan. The program opened with Kolkata's own Manipuri danseuse Priti Patel and her group Anjika with a celebratory piece titled *Usha Shukta*, followed by *Ratri Shukta*. The evening's performances were an interesting blend of postmodern dance, contemporary Western dance and balletic techniques, yoga, multimedia and dance theatre. The first half comprised eight independent pieces collectively titled *Not two not one* by Shyamala Moorty, Cynthia Lee and Sandra Chatterjee of the Post Natyam Collective.

The second day of the conference was devoted to the presentation of academic papers. Speakers from Taiwan, Indonesia and India debated issues around modernity, abstraction and the public sphere. Film documentaries on the work of Kolkata Sanved and of Alokanda Roy's project with inmates of the Presidency Jail in Kolkata were shown.

On the final evening, Natyanova presented Tagore's *Samanya Khati* at the Max Mueller Bhavan (Goethe Institut) followed by performances by local troupes, Sapphire, Upasana Centre for Dance, Rhythmosaic, Darpani and Sruti performing group.

Questioning Boundaries:

A View On Interface 2010

Sapphire Creations Dance Workshop celebrated the fifth INTERnational Festival of Alternative and Contemporary Expressions, Interface 2010 in New Delhi and Kolkata.

Interface is Eastern India's first and only international platform for contemporary



Idan Cohen's (Israel) production *Swan Lake*, at Habitat Centre, New Delhi during INTERFACE.

expressions in the alternative arts. The 2010 festival opened in New Delhi at the India Habitat Centre on 20 September with Idan Cohen (Israel) presenting the much-lauded *Swan Lake*. The festival continued in Kolkata until 26 September offering a multitude of sensual treats for the art lovers of 'The City of Joy'. Other dance groups presenting work were Veena Basavarajaiah (India), Ananda Shankar Jayant & Company (India), Wind Dance (Switzerland) and Jacek Luminski's Silesian Dance Theatre (Poland).

The extensive and exciting program included seminars about the development of identity in contemporary dance and Tagore's vision of art, space and the dancing body; workshops on choreographic techniques including contact improvisation as 'latapindi' (existing in the times of the *Natyasastra*); British dance films; discussions about new contemporary art led by artists/critics Sadanand Menon and Dr Sunil Kothari.

To invite new audiences into the contemporary arts scene, French-born Michel Casanovas performed the poetic *Wind Dance* in a public bar. Other significant performances were Ananda Shankar Jayant's *Navarasa*, the festival's only completely traditional work, Usha Ganguly's epoch-making *Rudali* and Veena Basavarajaiah's *Sita* and *Maya*. Final celebrations took place in a new city mall where an audience of over 5000 witnessed some fine jazz by Kolkata band Kendraka accompanied by improvisation by Sapphire's dancers and guest artists.

May more windows open, may more stormy winds blow in, may boundaries dissolve, may identities resolve and let us find a place for contemporary arts which is at once global and personal, disciplined and free, approving and rebellious.



Japan chapter

by Yukihiro Yoshida

Kazuo Ohno passed away 1 June at the age of 103. A joyous farewell ceremony was held for Kazuo on 17 July, at the Bankart Studio NYK, Yokohama.

Ohno was widely known as one of the major Butoh founders and began his career as a modern dancer with Baku Ishii and Takaya Eguchi, early Japanese modern dance pioneers. In the 1950s he met young Tatsumi Hijikata and together they invented a new vocabulary and style of dance called Butoh.

Since 2008, Professor Johannes Birringer (choreographer, media artist and researcher of dance and technology) and I have been working on a new choreographic installation *Ukiyo: Moveable World* in association with Virtual Networked Environment. This piece exists in both the real and virtual worlds, with dancers wearing sensors and interacting with avatars. The dancers and musicians perform simultaneously with digital objects that mutate. Through this research, I explore and predict a 'futuristic' view of the path that Japanese dance may take over the next decade. [people.brunel.ac.uk/dap/ukiyo.html]

Ukiyo: Moveable World premiered on 6 June at KIBLA Media Art Center in Slovenia and was dedicated to Kazuo Ohno. Professor Birringer made a film of this cross-cultural encounter between artists and researchers from the UK and Japan. *Ukiyo Moveable World* was also presented in the UK at the Lilian Baylis Studio, Sadlers Wells in November 2010. Choreography is by Katsura Isobe, Helenna Ren, Anne-Laure Misme, Yiorgos Bakalos and Olu Taiwo, and choreography on screen is by Biyo Kikuchi, Yumi Sagara, Jun Makime, Ruby Rumiko Bessho and Mamen Rivera.

Another major influence on my work with Professor Birringer is Hironobu Oikawa who



started his career as a ballet dancer with the Komaki Ballet and then studied Decroux's pantomime method in France in the 1950s. From his study of the relationship between Antonin Artaud's method and ascetic practices in esoteric Buddhism, he developed his own Butoh method, which has inspired many artists in various fields, including Tatsumi Hijikata, Kazuo Ohno and Saburo Teshigawara.

Teshigawara learned ballet with Toshiko Saiga and created his first work *Dance of Fools* (Ahodance) before meeting and working with Oikawa, who was experimenting with dance performance and media. Teshigawara worked on Floating Cells (Fuyusuru Saiboutai) in 1985 and has since flourished as a leading independent contemporary dance artist.

Artaud Forum 1: The World from within and without (in memoriam Kazuo Ohno)

April 4 & 5, 2011 at the Artaud Performance Centre, Brunel University, West London [people.brunel.ac.uk/dap/artaudforum.html]

Related reading

1. Hironobu Oikawa official website [www.nona.dti.ne.jp/oikawa/]
2. Archive of Oikawa's work Internet After Scorpio [sites.google.com/site/afterscorpio/oikawa-texts]
3. Artaud Method by Hironobu Oikawa
4. Tanz im Kopf / Dance and Cognition, Johannes Birringer & Josephine Fenger (Eds.) 2005. ISBN 3-8258-8712-X [people.brunel.ac.uk/dap/cog.html]
5. Europa: ARTAUD FORUM 1: The World from within and without (in memoriam Kazuo Ohno) [people.brunel.ac.uk/dap/artaudforum.html]

Top right: The send off for Kazuo Ohno at Bankart Studio NYK in Yokohama 17 July 2010

Top left: *Becoming Leaf* June workshop at Ukiyo London Lab, Brunel University UK.

Philippines chapter

by Basilio Esteban
S.Villaruz

Seasons

Ballet Philippines (BP) opened with a gala in September with *Les Sylphides* as a tribute to Chopin in his bicentennial year. The gala also honoured the Scottish William Morgan, long-time ballet master of BP and now living in Bangkok.

Other works featured were by Alden Luginasin, Victor Ursabia, Carlo Pacis of Hong Kong and Nicolas Pacana of Atlanta. A highlight was seeing Candice Adea (with partner Jean Marc Cordero) who was just awarded second prize at the 2010 Jackson International Ballet Competition.

In October artistic director Paul Morales chose to premier *Crisostomo Ibarra* (music by Jed Balsamo). The story is based on the *Noli Me Tangere* (*Touch Me Not*) by national hero Jose Rizal. Again, Adea and Cordero were featured, with alternate soloists being Katherine Trofeo with Bianca Perez and Angel Gabriel with Earl John Arisola.

Ballet Manila presented *Le Corsaire* featuring ballerina/artistic director Lisa Macuja Elizalde as Medora, alternating with Mylene Aggabao, Sarah Abigail Cruz and Elena Chernova. Several dancers alternated as Conrad, Ali and Lankadem and the new set was sumptuous.

Following a well-attended season of *Swan Lake* in July, featuring Tiffany Mangulabnan and Mylene Aggabao, with guest Linnar Looris (from Houston Ballet) and Lucas Jacinto, Philippine Ballet Theatre (PBT) premiered *Romansa* in October.

Now directed by Ronilo Jaynario and Malen Claravall (executive), PBT showed contemporary works by Herbert Alvarez, Novy Bereber, Stanley Canete and Berzhnev Lalar. The company presented *Carmina Burana* by David Campus of Barcelona in October and then *The Nutcracker* by Michael Chernov and Gelsey Kirkland in December.

Anniversaries

University of the Philippines (UP) College of Music celebrated the 30th anniversary of its dance degree with *SayawSalamat@30.up.edu* in July. This program was established in 1980 by Ramon Santos, Corazon Dioquino and myself.

The UP Dance Company and the college's music ensembles and orchestra were all featured. Performances

included *Misa Filipina* (Basilio & Cayabyab), *Awit* (Basilio & Santos) and *Pedro Kusinero* (Alvarez, Laniog & Stravinsky). This last work, a deconstruction of *Petruchka*, was conducted by Edna Marcel Martinez, Rodney Ambat and Eudenice Paralan.

At the same time, a renovated dance studio was opened by Senator Edgardo Angara, who also raised the funds. In October, Garcia presented a program there to honour resident choreographer Elena Laniog.

UP's Department of English and Comparative Literature held an international conference on Post-Colonial Praxis in July, which included three papers on dance presented by Ruth Pison, Myra Beltran and myself.

Before going to USA in September, Bayanihan National Dance Company marked its 50th year of international tours with *Beyond Folklore*. Its suite of All-Time Favourites is still popular. Other segments such as *E-Bayanihan* etc. carried the agenda for "beyond simple preservation" to "creative growth" (quoting Walter Terry) a bit too far in terms of modes of folk representation.

Airdance, directed by Ava Maureen Villanueva, celebrated its ninth year in September and presented one of its best programs to date. Works were by Paul Morales (former director), Myra Beltran, Jethro Pioquinto, Raul Alcosoba, Christine Crame Santillan, Ernest Hojilla, Herbert Alvarez, Novy Bereber, Vinia Pamplona Peralta and Liw Peralta and winners at the July WiFi Body Festival choreography competition, Joseph Guzman and Alfred Jan Mercado.

Late in October, Compagnia Artemis Danza performed *Bislacchi Omaggio a Fellini*, a tribute to the film director, at the Cultural Centre. They also conducted some workshops.

Competitions

Ballet was included in the National Music Competition for Young Artists (NAMCYA) for the sixth consecutive year in 25 November at the Cultural Centre of the Philippines. Zenaida Halili of Irvine, California was Chair of the jury.

The Association of Ballet Academies had its second competition for students in October. Distinguished in classical and contemporary showcasing were Vella Damian and Sol Fernandez. Direction was by Nina Anonas de Santos.

Throughout 2010 Shirley Halili Cruz's group took part in festivals and competitions in Kuching and Genting Highlands in Malaysia, Hong Kong and Los Angeles. The company also won the Aliw Award in Manila.

Shirley has been officially acknowledged by the City of Manila, the National Commission for Culture and the Arts (where she is Chair for National Dance Committee), and other organisations.

Shirley Halili-Cruz
Dance Company in *La Bayadere*, first prize classical ballet category in the Asia Pacific Dance Competition held in Singapore.





Malaysia chapter

by Bilqis Hijjas

MyDance Alliance hosted its last Dancebox event for the year at The Actors Studio theatre in Kuala Lumpur with our largest audience yet. Dancebox has been a tremendous success as a platform for promoting emerging choreographers and experimental works and we are delighted that The Actors Studio has agreed to continue providing a free venue and technical expertise throughout 2011.

We are also excited about December's Dancebox because we have been offered an additional night at The Actors Studio for an adjunct event—a screening of dance videos accompanied by a lecture and audience discussion. The decision to develop our audience through events like these came from a strategic planning meeting of the MyDance Alliance committee in November. We have also decided to introduce more curatorial guidance of Dancebox, to showcase emerging trends and to maintain a high level of performance quality.

At the same meeting we also identified the need for professional-level drop-in classes for contemporary dancers in the Klang Valley, a gap which MyDance Alliance hopes to fill. We are currently searching for a convenient central venue where dancers themselves can teach morning classes to each other. We hope to invite visiting artists to teach too so that a wide range of styles can be offered.

In the last few months, Kuala Lumpur has seen a number of contemporary dancers visiting from overseas and MyDance Alliance has organised

workshops by these visitors for our local dance community. In November alone we hosted workshops by Daniel Jaber from Australia, Monica Casadei from Artemis Danza of Parma in Italy and Riki von Falken from Germany. Two of these workshops were free, to encourage local dancers to attend, and one was a joint fundraising exercise for MyDance Alliance and local organisation Local Artist Performing Arts Region (LAPAR) Lab [www.laparlab.com]

We are happy to welcome one of the founders of LAPAR Lab, Leng Poh Gee, as our new Vice President. Poh Gee is a very active member of the local dance community and lectures in dance at the University of Malaya. With our national adviser Professor Anis, Poh Gee and I were very excited to attend the WDAAP in Hong Kong, to meet the network and to present our papers to an appreciative symposium. MyDance Alliance has also taken on a new secretarial team, comprising Hii Ing Fung, Lee Lixin and Stephanie Lim, in the hope of being able to share the increasingly substantial administrative work of our organisation.

To improve our communication with our members and the local dance community, we have set up our own Facebook page: [www.facebook.com/mydancealliance]. We update this page with all our activities and allow other members in the dance community to post their notices too. We hope to make it a vibrant online information hub for all Malaysian dancers.

Choreographer Daniel Jaber leads a workshop for MyDance Alliance & LAPAR Lab in Puchong (23 November 2010)
Daniel Jaber (centre) and workshop participants
 Photo: Wyman Wong

Taiwan chapter

by Su-Ling Chou

Overview

It is exciting to see the progress of dance in Taiwan with experimental work combining the newest media technologies with particular styles and characteristics of dance vocabulary. Central and local governments have increased the support for dance even during this GEC, so composition and dance research continues to happen.

In July 2010 the International Young Choreographer's Project in Kaohsiung, hosted by WDA Taiwan, with a European choreographer participating for the first time ever. A total of eight talented young choreographers worked with local dancers from 5 to 23 July resulting in two wonderful evenings of dance presenting various styles and reflecting rich and varied cultures. The Taiwanese participants were Bo-chen Tsai, Kuo-chuan Wang and Yi-chun Chan and they were accompanied by Mito Ruri from Japan, Wang-cherk Leung from Hong Kong, Rosalie Van Horik from New Zealand, Ren Xin Lee from Singapore and Salvatore Romania from Italy.

WDA Taiwan membership is expected to expand with the 2012 daCi/WDA Global Assembly that will be held in Taipei and sponsored by Taipei National University of the Arts.

WDA Taiwan members activities July to December 2010

Performance

Scarecrow Contemporary Dance Company

- *The Keyman*, 8–10 October at Experimental Theater of National Chiang Kai-Shek Cultural Center, 19–21 November at Experimental Theater of Tainan Municipal Cultural Center.

Meimage Dance

- *Wool/Barbie*, 15–17 October at Experimental Theater of National Chiang Kai-Shek Cultural Center.

Dance Works

- *2010 Tap Together*, 28 August at The Red Theater of Taipei, 29 August at Kaohsiung Cultural Center.
- *Day Dreamer*, 5 November to 25 December at The Red Theater of Taipei, Kaohsiung Cultural Center, Yilan Performing Arts Center, Hsinchu Performing Arts Center.

Sun-Shier Dance Theater

- *The Comedy Mission*, 26–28 November at Taipei Cultural Center Wen-Shan Branch Center.

Dance Forum Taipei

- *Taipei Children's Arts Festival—Floral Dance WOW! The Little City Ranger*, 14–16 July at Taipei Public Library-Main Library.
- *Shihshanhang Museum of Archaeology—2010 Sun Festival*, 24 July at Shihshanhang Museum of Archaeology.
- *Nankan Software Park-Box of Art*, 1 October at Nankan Software Park II.
- *Huashan Living Arts Festival-Showcase*, 13 October at Huashan 1914 Creative Park E3.
- *Huashan Living Arts Festival-Demonstration*, 23 October at Huashan 1914 Creative Park E3.
- *Dance Forum Taipei & Condors—Moon River*, 25–27 June at Experimental Theater of National Chiang Kai-Shek Cultural Center.
- *EKODA de DANCE 2010 – Grace*, 3 September at Nihon University College of Art.
- *Long Take*, 21 October at Central Police University, 29 October at Cultural Affairs Bureau of Taoyuan County Government Performing Arts center, 4–5 November at Taipei Novel Hall for Performing Arts.
- *Jenni Hong Dance*, 3–5 December at Crown Art Center Theater.
- *2010 Taipei International Flora Exposition—The Insects*, 13–15 October at YuanShan Park Area- Pavilion of Culture.

Kaohsiung City Ballet

- *Peter and Wolf*, 16 November at Shu-Te University.
- *2010 The Dream of Dancing Kids*, 16–17 October at Kaohsiung Cultural Center.

Taipei Folk Dance Theater

- *The Blossoming Smile of Enlightenment*, 23–24 October at Taipei Novel Hall for Performing Arts, 20 November at Kaohsiung Cultural Center, 25 November at Jhungshan Hall, Cultural Affairs Bureau of Taichung City.

Tsoying Dance Group, Tsoying High School

- *2010 Dance Collection of Senior High schools' Dance Divisions*, 4–5 December at Tsoying Dance Theater.
- *2010 Tsoying Dance Troupe Performance*, 24–30 December at Tsoying Dance Theater.

College of Dance, Taipei National University of the Arts

- *Winter Dance Concert*, 16–19 December at Taipei National University of the Arts Dance Theater.

Ku & Dancers

- *Additive device 2010*, 3–5 September at Experimental Theater of National Chiang Kai-Shek Cultural Center, 11–12 September at Wei Wu Ying Center for the Arts.

Conference

- *The Nexus of Memories of Corporeality and Community: Exploring from the Native Perspectives*, 26–28 November at Wei Wu Ying Center for the Arts, by Dance Research Society, Taiwan

Sponsorship

- The Development of Young Artists Grant by CLFCA.
- The Performing Group Art Founding by CLFCA.
- CLFCA Scholarship for Yu-Hsuan Lai by CLFCA
- Individual Project Grant by CLFCA.

Workshops

- 2010 International Young Choreographer Project, 4–25 July, Tsoying High School by Tso's Dance Association and Chin-Lin Foundation for Culture and Arts.
- 2010 Tap Together, 20–25 August, Huashan Art District by Dance Works.

Singapore chapter

by Pamela Leong, Secretary

Singapore Dance Week

WDAS presented Singapore Dance Week 2010 which was held between May 22nd and May 29th 2010. SDW 2010 consisted primarily of an opening event at the Merlion Park (Fullerton Heritage), a week of satellite events at various venues around Singapore and finally a closing event at Dhoby Ghaut Green which saw performances by members of WDA. In addition, WDAS took the opportunity to honour two of Singapore's dance pioneers for their contribution to dance in Singapore: Mdm Som Said and Mrs Santha Bhaskar. The C&P network is currently working on SDW 2011 (May 21st to 28th 2011). (Nirmala Seshadri, C&P)

3rd Dance Education Conference on 7th to 9th September 2010, in Singapore

E&T & S&W networks assisted in organizing the Trade Exhibition at the conference where performing arts resources were displayed for sales. It gave participants at the conference the opportunity to browse, to know what is available, and to purchase.

World Dance Alliance Singapore (WDAS) was involved in every aspect of the 3rd Dance Education Conference 2010 "Unleashing the Potential of Dance Education", held on the 7th, 8th and 9th of September in Singapore at the The Republic cultural Centre. This was co- organized by Co Curricular Activities Branch, Ministry of Education, Singapore and supported by WDAS and local dance professionals and educators. WDAS office bearers Teresa Pee (President) and Dr. Caren Carino (R&D Chair) were involved with the organizing committee as consultants. WDA members were actively involved as invited scholars and dance educators at the conference. Dr. Ralph Buck (WDA, New Zealand), Dr Stephanie Burridge, Dr. Caren Carino, Dr. Siri Rama, Teresa Pee, Mdm Som Said, Osman Abdul Hamid and Peter Ng, presented papers, conducted workshops and were involved in the conference at various levels. (Siri Rama, Vice-President)

Members' Benefits

The two networks are currently working with publishing and distribution companies to give discounts to members when purchasing resources from these companies' website. The motivation for this is solely that members and practitioners have up-to-date information on dance resources/publications—when posted on WDAS website—and to make it easier for all who need/want to purchase the resources. For members of WDAS, it

is an added benefit. When this is made available, WDAS would like to table this benefit for all chapters of WDA-AP. (Ong Kai Ming, S&W)

Dance Education Working Team

E&T network looks to organize on going-meetings for dance education. At the 3rd Dance Education Conference, an interest surfaced to have consistent/regular meetings on dance education; a small group of participants came forward to register their willingness to participate in regular meetings. With the recommendation of Ralph Buck, Co-Chair of Education & Training Network, WDA-AP, E&T is now working to organize meetings every 10 weeks, for the team to meet, explore and discuss issues in dance for arts education. This interest group includes dance practitioners and schools teachers. (Teresa Pee & Vanda Seetoh, E&T)

WDAS Corporate Image (CI)

A website was proposed last year for easy access to information on Dance in Singapore, to provide a link to members events, to dance & arts-related events and/or organizations, and to create an identity for WDAS as an organization. M&P network embarked on the project and scheduled to have it up and running in January 2010. The work was set back due to a change in the design team. Work resumed in June 2010 and the website: [www.wdas.sg/] is now up & running. More work is needed to upload information onto it. (Chen Jiafeng & Low Kok Wai, M&P)

South East Asian Arts Information Recourses Centre

Through the efforts of Dr. Caren Carino, Chair of R&D and HOD of Dance at Nanyang Academy of Fine Arts (NAFA), NAFA's President, Mr. Choo Tham Siew, invited WDAS to collaborate with NAFA's Library in the endeavour to collect resources from Singapore dance artistes and groups for its Tonato Foundation Centre of South East Asian Arts.

With the permission of its contributors, accounts of collected resources will be digitized and published on a NAFA owned website targeted to go live in 2011. WDAS will be acknowledged as a collaborative partner and its members as well as resource contributors will be given access to the site.

For this collaboration between WDAS and NAFA, a MOU signing ceremony was held at the Singapore Dance Week 2010 opening event on 22 May 2010. (Caren Carino, R&D)

Thailand chapter

Pornrat Damrhung

Cultural Recycling: Some Notes on Current Thai Incarnations of the Ramayana... and More

In the last half of 2010, audiences have been treated to several distinct ways for classical Thai works and classically-trained Thai artists to reflect and make comment on the contemporary world. *Nang Loi* (floating maiden) was produced by the Ministry of Culture, with support from the Queen Sirikit Foundation and shown in Bangkok, first in April and again in November. *Chui Chai Benyakai*, a work by Pichet Klunchun Dance Company, has been shown in New York at the Lincoln Centre, Bangkok & Hua Hin in Thailand and in Singapore since June. *18 Monkeys*, by Jitee Chompeeis, is a hybrid dance theatre work inspired by the Ramayana and uses western music, western dance and classical Thai masked dance movements.

These three pieces all depict episodes from the Ramakien (Thai version of the Ramayana), but interpret them in new and contemporary ways. They are part of a wide array of traditional, reinvented and hybrid dance forms (Likay, Lanna dance and Physical Theatre) that have also appeared in Bangkok and nearby venues recently.

What these and other diverse pieces highlight, is the continued vitality and enduring significance of Thai dance traditions in the contemporary world. By recycling our diverse cultural forms in different ways, we reflect our history but explore how we live now.

Three Incarnations of the Ramakien Using Thai Dance Traditions.

Appearing in venues half a world apart and approaching cultural recycling very differently, *Nang Loi* and *Chui Chai Benyakai* both portray an episode in the Ramakien where the giantess Benyakai—daughter of the giant Pipek and niece of the giant Thotsakand (Ravana)—is forced to transform herself into the corpse of the beautiful Sita, wife of Rama, who Thotsakan has kidnapped and who Rama seeks to recapture from Thotsakand's fortress.

The Thai National Fine Arts Department and Khon Institute have re-invented the traditional masked dance *Nang Loi*, one of Thai audiences' most popular dances, presenting it first in April and again in November.

This incarnation of the story focuses on how Thotsakand (Ravana) flirts with a beauty he takes to be Sita, but who is actually the transformed Benyakai. The dancers appear in a grand setting, with newly made costumes based on old patterns (delayed but not denied by the recent global

economic downturn!) with new lighting and set design, and a flying system for the characters, creating some fascinating and impressive images.

Nang Loi is a must-see production, not only for true fans of the classical masked dance in Thailand, but also for young people and newcomers. It is a wonderfully extravagant and entertaining performance. Masked dance, and classical Thai culture, is restored to the grand beauty that older artists recall only vaguely, and new artists have only dreamed about.

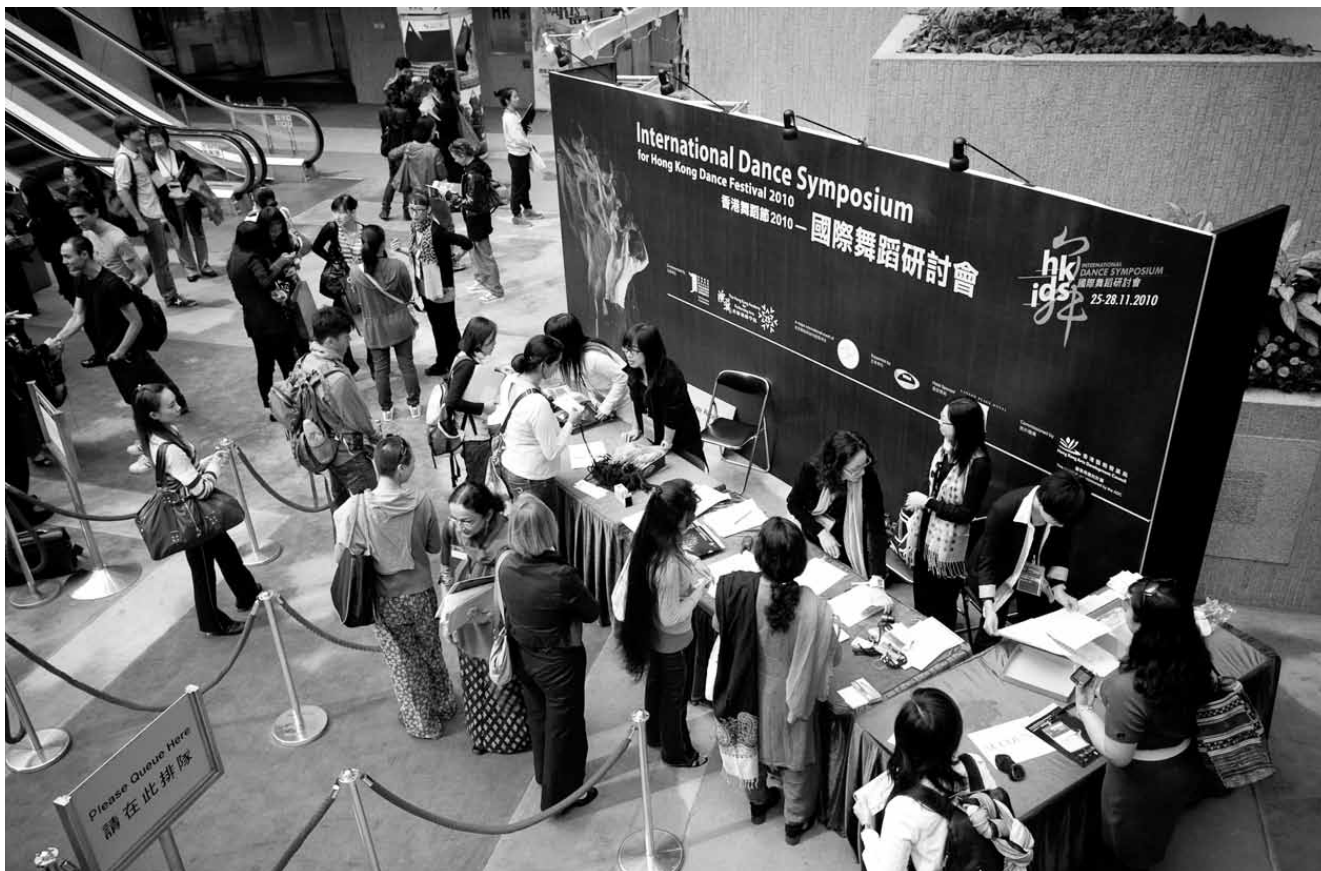
The Pichet Klunchun Dance Company has also created a contemporary version of this famous traditional story. Pichet highlights two main dances, but focuses on *Chui Chai Benyakai* (extracted from the classical *Chui Chai* dance) in which the character of Benyakai performs after she has become the beautiful Sita.

Pichet creates a contemporary and multi-layered piece that works as a metaphor for Thailand's modernisation, focusing less on the wonders of modernity than what has been lost for Thailand's culture and people. Through the scene where Thotsakand (Ravana) flirts with a beauty he believes is Sita (but is actually the transformed Benyakai), there is the suggestion that Thailand's view of modernity may similarly be based on a false or shallow impression.

To keep its political references relevant, each performance of *Chui Chai* differs depending on where the audience is from. Pichet has also created a new piece based on *Jap Nang* (grabbing the lady) which was performed at the Green Festival in Singapore in late November, infusing the old story and dance with images, words and movements depicting violence against woman.

18 Monkeys is a new piece by Jitee Chompee at Patravadee Theatre, based on an episode of the Ramakien which focuses on the relationship of a small soldier monkey with a great giant. It is a hybrid dance theatre piece, using modern costumes, western music, western dance and classical Thai khon movements.

These new works show how cultural recycling can reinvent the classical arts in Thailand for a contemporary world. Besides these reworked stories from the Thai Ramayana, there many adaptations being made of classical Thai stories, traditional dances and old music. We can successfully remix Likay, Lanna dance and physical theatre to make relevant performances for the 21st century.



International Dance Symposium for Hong Kong Dance Festival, 25–28 November 2010

International Dance Symposium 2010 welcomes guests.
Photo: Hay LEE

By Joanna Lee, Hong Kong Dance Alliance

The International Dance Symposium for Hong Kong Dance Festival 2010 at the Hong Kong Academy for Performing Arts (HKAPA) was presented by the Hong Kong Dance Alliance and the Hong Kong Academy for Performing Arts, and was commissioned by the Hong Kong Arts Development Council. It was a truly significant event with dance professionals representing all kinds of dance forms and with diverse artistic/cultural orientations; supported by all kinds of funding sources and all sharing the same space—academics, educators, critics, institution representatives, and—our hopes of the future—students.

The Symposium delegates numbered approximately 400 and included WDAAP executives and members from various countries, with the Chinese contingent making up the largest visiting group. The focus or theme of the four-day symposium was “Connecting Conversations: Choreography Now! in Chinese Communities.”

The Symposium opened with a powerful and elegant performance *Tactical Moves* performed

by the HKAPA students and choreographed by Yu Pik Yim. The official welcome and opening statements were delivered by Mr Ma Fung Kwok (Silver Bauhinia Star, JP and Chairman, Hong Kong Arts Development Council) Professor Kevin Thompson (Director, HKAPA) and Miss Anna CY Chan (Chairman, Hong Kong Dance Alliance).

Other distinguished officiating guests included Dr Yu Ping, the Minister of Culture Technology of the China Ministry of Culture; Mr Ho Ho-chuen, Chairman Dance Group, Hong Kong Arts Development Council; Mr Shen Wei, Artistic Director and Choreographer, Shen Wei Dance Arts; Dr Chen Ya Ping, Associate Professor at Graduate Institute of Dance Theory, TNUA; Professor Wang Mei, Choreographer, Beijing Dance Academy; Professor Anis Nor, President, WDAAP; Dr Anita Donaldson, OAM, Dean of Dance at HKAPA, School of Dance; and Mr Tom Brown, Chairman Emeriti, Hong Kong Dance Alliance. They all waved a red ribbon to celebrate the official opening of this exciting event.

This year, the over-arching theme of the

Symposium was conversations betwixt, between, among, and about:

- choreographers who are Chinese
- choreographers who, in the main, create work for and in communities (in the broad sense of the term) that are of Chinese origin, and
- choreography as it is currently practised in communities which are essentially Chinese.

Shen Wei, as one of the most notable Chinese choreographers among Western audiences, led the first keynote session "Voices 1: of home and away." Dr Anita Donaldson, OAM, facilitated this session, which was subsequently joined by panelists including Yuri Ng, Yu Jin Wen and Yu Cheng Chieh.

Following on from "Voices 1" which focused on the Chinese artistic diaspora, Professor Chen Ya Ping of TNUA continued the discussion on day two, demonstrating how the works of Lin Hwai Min of Cloud Gate Dance Theatre meet the challenge of maintaining cultural traditions and identity in a fast-changing, technologically-oriented world where traditional values and arts practices are consistently under threat.

Facilitator Dr Lo Wai Luk skillfully led the panel discussion for "Voices 2: of time and place" with contributions from Professor Wang Yunyu, Professor Ou Jian Ping and Lau Siu Ming.

Hardship, doubts, discoveries and returning home were discussed on day three when Professor Wang Mei responded to "Voices 3: of dissonance and discovery." Her experiences working in China demonstrated both the gains and losses of taking a less well-trodden path. Her passion, sincerity and generosity touched the hearts of not just the audience but Dr Yu Ping, the facilitator and panelists Yang Mei Qi, Leung Kwok Shing, Pun Sui Fai and Xing Liang.

On the fourth and final day "Voices 4: of hopes and dreams" was led by keynote speaker Mui Cheuk Yin, facilitated by Professor Eva Man and including a group of Hong Kong independent artists of different

generations, including Jacky Yu, Victor Ma, Daniel Yeung, Justyne Li and Chloe Wong. They talked about their endeavours to realise their artistic aspirations.

There were many opportunities for people to share their ideas and experiences during the keynote sessions, panel discussions and afternoon presentations, as well as the 41 master classes and evening performance program titled *Convergence*. Master classes were given in technique, choreography, classical ballet, Chinese classical dance, Korean folk and contemporary dance, Indian traditional dance, European contemporary dance, martial arts and acrobatics and contact improvisation.

Two evening performances presented work by eight choreographers from six different countries, connecting and celebrating a rich diversity of cultures and artistic voices. The variety witnessed in *Convergence* reveals how the common cultural roots of these Chinese choreographers nurtures and informs their expression.

The new book by Dr Stephanie Burridge, *Traversing Tradition: Celebrating Dance in India* was proudly launched at the Symposium by Professor Anis Nor and Dr Urmimala Sarkar, and complemented by a dance performance by Debanjali Biswas.



1: Officiating guests (from left to right): Dr Yu Ping; Mr Ma Fung Kwok SBS, JP. Photo: Hay LEE; **Mr Ho Ho Chuen**
2: Opening performance *Tactical Moves*. Choreographer: YU Pik Yim, Photo: Hay LEE.
3: Prof Wang Mei of Beijing Dance Academy. Photo: Andrew LIO
4: Officiating guests celebrating the opening of International Dance Symposium 2010, Photo: Hay LEE
5: Participants at master class. Photo: Andrew LIO

Annual General Meeting

Report by Julie Dyson

The AGM of WDAAP was held at the Hong Kong Academy for Performing Arts on 26 November 2010, chaired by the President, Dr Anis Mohd Nor. Minutes have been circulated to members, but here is a brief summary of discussions and decisions.

President's report

The Thailand chapter was rebuilt in 2010, after a meeting with Surapone Virulrak and Executive Board members Steve Basilio Estaban Villaruz and Urmimala Sarkar Munsri. More than 200 people from all over Thailand had attended the inaugural workshop, and the chapter is now established. He noted moves to establish chapters in Vietnam and China, and the meeting agreed to support all such efforts.

The President noted the importance of publications to maintain the visibility of WDAAP, and urged chapter heads, network chairs and others to write regularly for *Asia Pacific Channels*. He commended Channels editor Rachael Jennings and the Routledge series editor Stephanie Burridge, and drew attention to the launch of the latest book in the series, *Traversing Tradition—Celebrating Dance in India*.

There was discussion about the WDA's relationship with the International Theatre Institute (ITI). Ralph Buck (chair of World Alliance for Arts Education and WDA representative) gave an overview of the current political situation and noted that the dance subcommittee of ITI had initiated the International Dance Day message. However, the Conseil International de la Danse (CID) is also claiming the world dance message, hence the need for clarity. ITI had invited representatives of WDA to attend its meeting in 2011, and this was being considered.

The President announced this was his second last meeting as President, and that the 2011 AGM would be held in Kuala Lumpur next September. He noted that several positions would be vacant, including the President and VP for South East Asia. He suggested that WDAAP considers continuity when nominating people for positions. He acknowledged the 20th anniversary of the founding of WDAAP at the Kong Kong Academy for Performing Arts, convened by Carl Wolz in 1990.

Vice President's report

Yunyu Wang noted that most energy was now focused on hosting the 2012 Global Assembly at TNUA in conjunction with the daCi/WDA Global Assembly in July that year. She welcomed the presence of Ann Kipling Brown, conference convener for daCi.

Treasurer's report

In the absence of the Treasurer, the President presented audited reports. He noted that the balance sheet was healthy, with \$US11,000 in fixed deposit at 2.3% interest.

Secretary's report

Julie Dyson announced that WDA Malaysia would be joining the Channels team from 2011, with Bliqis Hijjas in Malaysia heading the editorial team, and Rachael Jennings in Australia continuing to produce the magazine in its present form. After much

discussion it was agreed that both countries should have their membership fees waived in recognition of the journal's value to the region and the work involved in producing it.

Network discussion

The President noted that network titles and structure were developed 20 years ago, and may no longer be relevant. It was agreed that trying to network Status & Welfare, Management & Promotion and Creation & Presentation was not really working in the Asia Pacific region. However, current projects could continue without formal networks, and could simply be called WDAAP projects.

It was agreed that the Status & Welfare, Management & Promotion and Creation & Presentation networks would no longer be active in WDAAP, but that all projects would come under the office of the Vice President of WDAAP. The President would take this decision to the Presidents' meeting in 2011, as some of these networks are established in other regions.

It was agreed that Bliqis Hijjas would prepare a WDAAP Facebook page to better facilitate dialogue across the region, and that chapter reports for Channels would highlight choreographic workshop opportunities.

daCi report

Ralph Buck outlined the theme for the joint WDA–daCi summit: Dance, young people and change, 14–20 July 2012. Topics will include dance and social justice, teaching and learning dance, curriculum and hegemony and dance in formal and informal contexts. Ann Kipling Brown said this was the first time a daCi conference had been held in Asia, and the committee is very excited about this collaboration. Information is on relevant websites.

Constitutional amendments

The following were moved by Ralph Buck and agreed to:

In clause 7.1: the Executive Board will include the positions of President Elect, Vice President Elect, Honorary Treasurer Elect and Honorary Secretary Elect, who will comply with all stated rules for the Executive Board.

Add a new Clause 13: The President Elect, Vice President Elect, Honorary Treasurer Elect and Honorary Secretary Elect shall participate in all Executive Board Meetings and AGMs. These elected officers will assume the role of President, Vice President, Honorary Treasurer and Honorary Secretary when the terms of the sitting President, Vice President, Honorary Treasurer and Honorary Secretary have expired.

Next meeting

22–25 September 2011 in conjunction with the MyDance Festival in Kuala Lumpur. The President noted that the Bangladesh chapter had offered to host the WDAAP event in 2013, giving time for three years of planning for Malaysia, Taiwan, Bangladesh.

2010 International Young Choreographer Project

Participant reports

Each year a total of eight choreographers are chosen by the WDA Asia Pacific (WDAAP) to attend the Asia Young Choreographer Project (AYCP) in Taiwan. In 2009, the Asia Young Choreographer Project was expanded into the International Young Choreographer Project (IYCP). It is organised and hosted by the Chin-Lin Foundation for Culture and Arts and Tso's Dance Association. The funding for IYCP is provided by the National Endowment for the Arts, and the Bureau of Cultural Affairs Kaohsiung

City Government in Taiwan as well as Chin-Lin Foundation for Culture and Arts.

The selected choreographers, three from Taiwan and three from WDA Asia Pacific, one from WDA Americas (WDAA), and one from WDA Europe, had four weeks to make a dance piece with selected dancers from Taiwan. Applicants are selected from a list of young choreographers recommended by WDA (Asia Pacific, America and Europe) country delegates, based not only on their choreographic work, but also their ability to meet the challenges of working in a foreign country with unfamiliar dancers and culture, and their potential as a significant contributor to dance in the future.

In addition to US\$800 for WDAAP choreographers and \$1,200 for WDA Americas and WDA Europe, the housing, local transportation, dancers, studios, publicity, production and office assistance are provided; the participants fund their own travel.

The IYCP has been providing emerging choreographers with this invaluable artistic and cultural experience since 1999, and WDAAP is pleased to be publishing some of the glowing comments from this year's participants.

Captions for all AYCP images

Zen-hau Liu is the photo responsible for all of the stunning images documenting the Asia Young Choreographers Project.

2011 choreographers

Bao-chen Tsai
Kuo-chuan Wang
Billy Chang
Mito Ruri
Wang-Cherk Leung
Rosalie Van Horik
Ren Xin Lee
Salvatore Romania





Between Us

Lee Ren Xin (Singapore)

I am very grateful to have had the experience of choreographing at the International Young Choreographers Project. The three weeks were enriching, challenging, exciting and inspiring. The young Taiwanese dancers were great to work with—positive, motivated and energetic.

The time frame was challenging as the dancers needed time to understand my concepts and perceptions, while I needed time to get to know their bodies and their natural way of moving. I needed to keep reminding the dancers to push themselves out of their comfortable 'student' zone and to work as 'professionals'. It was very encouraging for me to see my dancers so motivated to improve and always working to understand my intentions and wanting to perform at their very best.

As I had only made solo and group pieces before, I challenged myself to create something new—contact duet phrases reflecting an very personal/interpersonal theme. Although it meant that we lost some 'clean up' time, I encouraged the dancers to improvise extensively before I set the design and movement, and this proved to be an enjoyable and educational process. Goh Shou Yi, a recent graduate from Nanyang Academy of Fine Arts in Singapore, helped me significantly in the final rehearsal stage.

Meeting the other choreographers and seeing their work was a wonderful eye-opening experience for me. Every piece was distinctive and representative of each choreographer's background and region. It was enlightening to observe how other choreographers structured their pieces and chose to blend various elements of performance.

The production crews were made up of current Tsoying senior students and, working under the guidance of Chou Su-ling and Tsai Hsin-Ying, they ensured that the performances ran professionally and smoothly. Nothing was too much trouble.

I would like to thank the World Dance Alliance and the Tsoying Dance Association for making this event happen. In particular I thank Ms Chou Su-ling and Tsai Hsin-Ying for coordinating all the essential arrangements, weeks before I even arrived in Taiwan. It was so well organised and the facilities were outstanding. Thanks also to the inspiring young Taiwanese dancers, with their heart-warming and true personalities.



Salem's Lot

Rosalie van Horik (New Zealand)

The International Young Choreographers Project of 2010 gave me the opportunity to expand and develop both personally and professionally. I was able to network with other professional dancers and choreographers from around the world, and I have had a glimpse of the international choreographic stage.

I have learned different ways of choreographing and am beginning to understand what it means to be a choreographer. I have been inspired to expand on my own choreographic style, take risks and to explore new ways of moving and creating a story. I have been able to get a first-hand taste of what some of the international styles are and how they compare and contrast to my background as a New Zealand dance artist. The viability of my career and my value as both a dancer and choreographer has increased.

The relationships I have established with the people at the IYCP will be long-lasting and valuable. I now have links not only with Taiwan, but also with Hong Kong, Japan and Europe. Although the verbal communication was very limited, I feel that I got to know the people I was working with extremely well. So much can be communicated via body language, sign language and the international language of dance.

I believe that in order to be a good performer you need to have life experience and each of the dancers I chose to work with intrigued me in some way during their audition. They were all interesting people, extremely hard workers and very respectful. They contributed immensely to the creation of a work that I am extremely proud of, and I became very fond of them all.

Being a 23-year-old female in a foreign country and travelling by myself could have been a very unsettling experience but at no time did I ever feel unsure or uneasy about what I had agreed to do. The management of this project and the support offered by the administration was of the highest level. The environment was very professionally run but also friendly and relaxed.

Thank you to IYCP for offering me this amazing opportunity and I really do believe that I have become a better performer, choreographer and person because of it. I plan to work as much as I can abroad so that I can give back to the dance community of New Zealand.



Mitoh Ruri (Japan)

I feel very happy and honored to have been chosen to participate in the IYCP project. I met and worked with some wonderful people—teachers, dancers, staff and students of the Tsoying High School. They were so kind and welcoming and every day I spent in Kaohsiung was wonderful.

The title of my work was *Another Story*. It is about a girl's imaginary world inside the body. It looks beautiful, but is sometimes horrible.

All the dancers were female and none of them spoke Japanese so we communicated through gesture and dance. Initially we were all afraid but as time went on we relaxed and began to understand each other.

The most difficult movements for the dancers were those that were heavy, tense, powerful or sharp, as they all had trained predominantly in the ballet technique. It was difficult to learn such foreign movements in a very short time but we did our best. I have some regrets about spending so much of the time in the process of creation and I hope to be able to rework and present this piece in Japan.

By participating in this project and seeing choreographers from the other countries working, I learned so much. It was an excellent experience and a good chance to think about my options for future work in dance.

I would like to express my sincere thanks to everyone involved, especially Ms Kuo and her family who were so helpful. I was lucky to meet with their friend who could speak Japanese fluently!



Kuo-chuan Wang (Taiwan)

What an exciting summer it was for me taking part in the IYCP and an amazing opportunity to be able to create a dance piece that had existed in my mind for a long time.

The last two days of presentation were a real highlight, but the most important part was the working process with the dancers. I treated them like a dance company made up of talented individuals, rather than a group of students. There was no problem communicating with the dancers or the staff or the volunteers, and I treasured being able to fully concentrate on making my own dance piece without artistic or physical restrictions.

I was deeply touched by the dances of other choreographers and the performances by the Taiwanese dancers.

Kaohsiung has transformed into a truly beautiful city of which I am very proud. It is appropriate that we host the International Young Choreographer Project. I don't agree with those who think that Kaohsiung is a city of only second-rate culture.

The appreciation of beauty needs to be instilled. Nobody is born with taste. People need to go to the museums, the theaters, the museums of fine arts, etc.

I thank everyone who makes the IYCP happen and I am so glad to be able to express myself through my dance.



Wang Cheuk, Leung (Hong Kong)

The three weeks at the IYCP passed so quickly. The day I arrived in Kaohsiung, the beautiful sunshine and the blue sky made me feel energetic. In fact, not only did the weather give me energy, but also the Taiwanese dancers. The audition went for about four hours and the dancers' stamina was outstanding. At the end I chose eight lovely girls to work with me.

I enjoyed the rehearsal period and discovering each dancers' unique characteristics. They were all lively, smart and willing to try everything. I had been worried about whether I could finish a dance piece in 45 hours but when I worked with them that first day, I knew that I could finish my dance in time.

As well as working hard in the studio, I went out with my dancers to see the city and experienced the culture. Even though I am a Chinese, Kaohsiung is different from China and Hong Kong, my home town. I saw the local dance company perform as well as other local art.

I enjoyed the project very much and learnt a lot from the experience. Thanks to all those in the IYCP and I hope that we have a chance to work together again.



Salvatore Romania (Italy)

At first we thought that the linguistic differences might be a big problem at the IYCP but in the end we felt that the language barrier was a real point of strength, as the dancers really had to focus on concepts rather than discussion. Sicilian gesture was the focus of our work, and this became our method of communication. We made a sort of bridge between the West and East and as all of us are inhabitants of islands, we found many similarities in our cultures.

All the dancers we selected demonstrated their excellent technical abilities and also their openness towards new dance experiences. Our confidence in them grew daily and we felt free to explore many movement ideas and experiment with using the voice.

We likened our dancers to a field of rich soil ready to receive new seeds. Although the dancers' ages varied a lot they were able to work together as a group with great artistic ability and sensibility.

Our time in Taiwan gave us not only a deeply rewarding artistic experience but also a valuable personal experience, and we hope to return soon.

We want to say thank you to our Taiwanese hosts who made us feel so comfortable and welcome. Thanks also to Mr Fred Chen, Miss Chou, Miss Hsin-Ying and all the Tso Dance Association's staff in Kaohsiung City, and a special thanks to Joseph Fontano, President of WDA Europe.



Vegetative

Billy Chang (Taiwan)

Cicadas are singing and the sun is shining and hot. In one of the hottest cities in Taiwan, I am inspired to choreograph a piece about global warming and I want my dancers to *feel* what they are dancing about. Performance has to be honest and passionate or there is no point.

The first week of the IYCP working with my dancers was so interesting—learning about how they all move. Some are Tigers, some of them are the Monkey King and some of them are goddesses of Heaven. They were all so cooperative and hard-working. I also wanted to get to know them as people and I was proud to show them some of the beautiful and cultural sites of Kaohsiung.

The staff from the high school was so supportive and did everything possible to make the performances the best they could be—it was a pleasure to work with these generous people. It would be wonderful if some of the pieces from this project could be presented again at other dance festivals around the world.

I am very thankful to the WDA, the National Culture and Arts Foundation, Bureau Culture Affairs Kaohsiung City Government and the Chin-Lin Foundation for Culture and Arts for providing such a great opportunity to me to choreograph and work with the people of southern Taiwan, and to meet other young choreographers from around the world.



Mr. Dude

Bao-Chen Tsai (Taiwan)

I would like to thank the team that worked on the 2010 International Young Choreographer Project and I was honored to be chosen as one of the choreographers.

During the short three weeks I think I learned a great deal from working together with eight dancers from different areas of Taiwan. As every dancer has unique characteristics and their own way of dancing, they inspire limitless possibilities for creating a dance. I admired the dancers' intelligence and their devotion to dance. Their participation made my dance come to life and I thank them for participating.

Seeing choreographers from all over the world is an enriching experience. We all faced the challenges of working with new people and without a common language. However, bodies and dance became the best bridge to close the gap. A very distinctive performance resulted from three weeks of working together.

Let me express my thanks to all those who devoted their time and skills to the performance, both on-stage and off-stage. This project has inspired and motivated me to continue to make art.

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 three regional centres with an overarching Presidents' Committee, and a Secretary General, bringing the three regions together in matters of policy and global projects. The three regional centres are

- WDA Americas
- WDA Asia Pacific
- WDA Europe

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 three regional centres that make up WDA. The other two are WDA Americas [www.wdaamericas.org] and WDA Europe [www.wda-europe.com]. A fourth regional centre, WDA Africa, is in the process of establishing itself.

Membership

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

Membership benefits

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

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

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

To join

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

Visit our websites

www.worlddancealliance.net
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