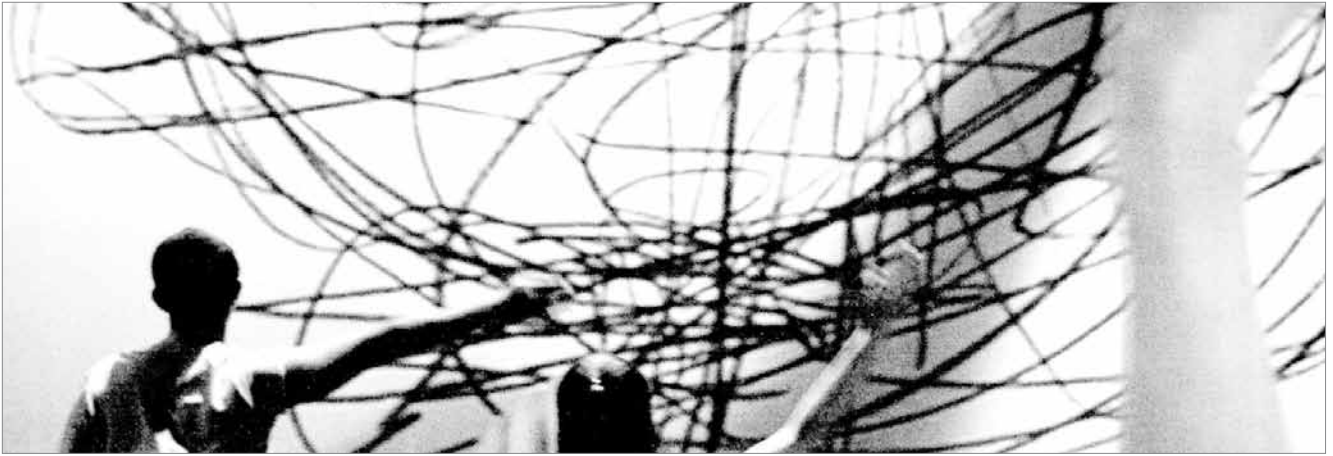


# Asia-Pacific CHANNELS





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**World Dance Alliance  
Asia-Pacific**

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Cover  
*Dream the green-life*,  
 choreographed by G.I. Chung.  
 Photo: Ju Bin Kim



## 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



I send my greetings to everyone with the hope that all is well with you and your dancing world. The first half of 2010 seems to have been very well paced by WDA Asia Pacific. Our networks are looking into matters that arose at our Annual General Assembly in New Delhi in November 2009, including ways of getting members involved through their Chapters or directly through the network co-chairs. I hope you will keep looking out for information from your chapter presidents or the chairs and co-chairs of the networks within your chapters who are liaising directly with your area or regional vice presidents. You will read more about the activities of the networks in the following pages.

Please send your opinions and suggestions either directly to me or the area vice-presidents, with copies to your chapter presidents and the WDAAP network co-chairs. Ongoing communication is important to ensure that the projects we do are meaningful to all our members in the Asia-Pacific region.

This is yet another important year for the World Dance Alliance. The WDA Global Event will take place in New York City from 12 to 17 July, hosted by the World Dance Alliance Americas in affiliation with Dance Theater Workshop Guest Artist Series, University of Wisconsin-Madison, and New York University Steinhardt Dance Education Program. The meeting will bring together more than 300 dance artists, scholars, educators, and students, including individuals and groups from more than 25 countries.

The event will consist of a dance conference and a dance festival, which will be held at the Kimmel Center (Conference at NYU/Steinhardt) and Dance Theater Workshop (Festival) in conjunction with the 2010 Dance Critics Association Conference. The Event will feature six concert programs, paper and panel presentations, master classes, and workshops based on the theme *In Time Together: Viewing and Reviewing Contemporary Dance Practice*, which encourages broad investigation of relationships between dance and temporality. In an effort to increase dialogue between artists and critics, the event takes place in conjunction with the Dance Critics Association's annual conference.

Fifty-six paper presenters and panellists representing educational institutions, arts organisations and individuals from India, Bangladesh, Singapore, Malaysia, Thailand, Cambodia, Australia and New Zealand have been invited to present their papers at the conference.

Eight young performers from the Asia-Pacific

will join other young performers from the Americas and Europe to perform for the Studio Performance session at J. Robbins Studio. WDAAP is proud to have Anisul Islam Hero (Bangladesh), Chun-hui Lin (Taiwan), Jose Jay B. Cruz (Philippines), Nai Hsuan Sunny Yang (Taiwan), Sheenru Yong (Taiwan), Clare Dyson (Australia), Nirmala Seshadri (Singapore) and Yi-Chieh Tsai (Taiwan) representing our region at the Studio Performance Sessions.

Our delegation to the WDA Global Dance Event is rather impressive. The WDA Global Network is scheduled for Friday 16 July 2010 and I look forward to seeing you in New York City.

There are several WDAAP events lined up for 2010, namely:

- scholarship application to the 2010 Taipei Dance Elite Academy (2010 TAPEDEA Dance Festival), from 2 to 20 August
- International Young Choreographers Project in Kaohsiung, Taiwan, from 4 to 25 July
- WDAAP Annual General Assembly which will be held during the International Dance Symposium of the 2010 Hong Kong Dance Festival, from 25 to 28 November.

Smaller events are also being planned amongst national chapters such as dance workshops and research & documentation workshops.

Our Education and Training Network is heavily engaged with the World Alliance for Arts Education (WAAE) advocating for dance education with the other three WAAE members namely, International Drama/Theatre and Education Association (IDEA), International Society for Music Education (ISME), and International Society for Education through Art (InSEA). After successfully attending the WAAE Summit in Newcastle UK in 2009, our Education & Training delegates continued to advocate for dance education at the 2010 UNESCO World Conference in Arts Education in Seoul, South Korea from 25 to 28 May 2010. A brief report is on page 26 and we will hear more when WDA meets in New York in July and Hong Kong in November.

### WDA Asia Pacific Annual General Assembly in Hong Kong

I would like to encourage many of you to attend the WDA Asia Pacific Annual General Assembly in Hong Kong from 25 to 28 November, which will be held during the International Dance Symposium for the Hong Kong Dance Festival 2010. This event is co-presented by Hong Kong Dance Alliance and The Hong Kong Academy for Performing Arts, commissioned by the Hong Kong Arts Development Council and supported by the World Dance Alliance Asia Pacific.

## Vice President's report

Professor Yunyu Wang



Aside from the WDAAP Annual General Assembly, the highlight of this event is a symposium on Chinese artists working in Mainland China, Hong Kong, Macau, Taiwan, and other Asian countries as well as artists of the Chinese diaspora working around the world. The symposium aims to draw attention to the works of a wide range of choreographers and to examine their diverse dance ideas, expressions, styles, working processes, as well as challenges and opportunities they face and the successes they have achieved.

Hong Kong has a special place in the history of our organisation. Carl Wolz proposed the idea of forming the Asia Pacific International Dance Event in 1986 to celebrate the establishment of the Hong Kong Academy for Performing Arts School of Dance. The event included an international dance conference and an international festival of dance academies. In addition, a dance showcase, plus workshops, master classes, and various adjunct activities were organised.

The International Dance Event was presented in Hong Kong for five years from 1986 to 1990 before continuing to other cities in the region: 1991 in Manila; 1992 in Taipei; 1993 in Tokyo; 1994 in Kuala Lumpur and Beijing; 1995 in Seoul; and in 1996 in Melbourne and Jakarta. In Hong Kong in 1990 WDA established four regional centres—WDA Asia Pacific, WDA Americas, WDA Europe and WDA Africa.

Revisiting Hong Kong in November 2010 for the WDAAP Annual General Assembly and the International Dance Symposium will be a WDAAP homecoming for some of us, and a new acquaintance for those who have not been to Hong Kong before. Hence the theme for the 2010 Hong Kong International Dance Symposium *Connecting Conversation: Choreography Now! In Chinese Communities*, beckons us to see yet another face of dance in the Asia-Pacific.

Best wishes,  
Dr Mohd Anis Md Nor

This year has already been very lively. From what we observed and experienced at the end of 2009, WDAAP will always be a place for us to dance.

Three WDAAP members had important roles at the 2009 World Games opening and closing ceremonies held in Taiwan. Heng Ping was the Chief Producer, responsible for the aboriginal dance with 250 dancers; Suling Chou was the team leader for the huge performing group from Southern Taiwan and for restaging the young god dance; and I was the Chief Choreographer, responsible for the *Ocean Dance*. In addition to the administration that made the World Games a success, our work also contributed. Like many of us in WDAAP, we are creative artists who are also administratively well organised. We are teachers and researchers of dance as well as a voice for dance.

The meeting in Wisconsin USA last year brought together the three presidents of WDA who formed a strong tie to promote the spread of WDA to the world. The meeting was successful in uniting the management of our three regions.

This year, the WDA Global Assembly, sponsored by WDA Americas, will be held in New York City and the WDAAP AGM will be in Hong Kong.

In August, daCi will bring their 16 board members to join the team from WDAAP and Taipei National University of the Arts for a planning meeting for the 2012 daCi/WDA/TNUA International Dance Conference/Festival. After a five-day board meeting, the planning meeting will be held from 3 to 5 August in Taipei. We are yet to decide on the details but it is clear that daCi will take the lead in the call for papers, facilitate the reviewing and selection for papers/workshops, organise publication of proceedings and the children's involvement. WDAAP representatives for the event will be included in these committees. TNUA will lead the adult performance group in Taiwan and WDAAP will organise the evening programs, which will be performed side by side with children dancing. Two 350-seat theatres, the Experimental Theater and the Dance Hall, located on the TNUA campus, will be the major stages for the festival. An additional six theatres could also be utilised.

The dance will never stop, and the power of WDAAP members will never stop the promotion of dance.



## Pacific report

Vice President Dr Ralph Buck



### Pacific area

Australia

New Zealand

Fiji

New Guinea

Greetings from the Pacific, a vast region rich in dance diversity and personal stories. I am being made more aware of these stories, as my research project with Dr Nicholas Rowe, 'Our Dance Stories: The South Pacific' begins to gain momentum. To date, this ethnographic project has recorded over 40 individuals' stories about dance in local communities. Research assistants have travelled to Samoa, Tonga, Cook Islands, Tahiti, Noumea, Fiji, Papua New Guinea, Niue and New Zealand. These research assistants are relying on networks provided by WDA, by friends, by friends of friends, and families, and in so doing gaining grass roots accounts of dance activity and the role of dance in local communities. We will be reporting in more detail about this research at future WDAAP events.

Naomi Faik-Simit, Dance Researcher, Institute of Papua New Guinea Studies, Papua New Guinea, successfully organised Papua New Guinea's first dance education symposium at Goroka in

the Central Highlands of Papua New Guinea from 27 to 30 April 2010. Naomi then went on to initiate a celebration of International Dance week in early May, and has also gained local support to establish a Papua New Guinea Chapter of WDAAP. I wholeheartedly congratulate Naomi in her achievements and look forward to formally welcoming her and Papua New Guinea into the WDAAP.

Sachiko Miller (Fiji Chapter) toured her dance group, Vou, to New Zealand where they performed at the Auckland Pacifica festival and gave workshops at The University of Auckland. Polyfest, the world's largest Pacific Island dance festival, yet again featured thousands of secondary school students performing Pacific and Maori dance. Please go to [www.asbpolyfest.co.nz](http://www.asbpolyfest.co.nz) to gain an insight into this annual showcase of Pacific dance and culture.



South Asia

Bangladesh

India

## South Asia report

Vice President Dr Urmimala Sarkar

The six months since the publication of the December 2009 edition of *Channels* have flown by. I have been changing avatars. WDA Bangladesh, Dance Alliance India and WDAAP have been consolidating the structures and functions of the new but wonderfully active and exciting Bangladesh Chapter. We have also been working to establish a long-term collaboration between WDA West Bengal and WDA Bangladesh by working towards a territorial sharing of workshop processes with different choreographers/teachers from these two countries as well as other WDA member countries from Asia or beyond.

While doing my best to multitask between teaching and travel, I have also been working on the Routledge book with Stephanie Burridge as editor for the Routledge Series *Celebrating Dance In Asia and the Pacific*. It is a monumentuous task, but a wonderfully enriching experience, having thirteen principal chapters by different authors/scholars, and twenty short write-ups from dancers/critics. I see this series as one very important contribution to dance writing as a whole and Asian dance in particular.

Returning to South Asia, we have had a wonderful series of workshops in Dhaka, organised by WDA Bangladesh President Lubna Marium's organisation Shadhona. I conducted a

ten-day workshop with 18 dancers from different organisations and the resulting performance was recorded and aired by the Desh TV channel in Dhaka.

The second workshop, on classical jazz, was lead by Sambik Ghose and is reported on in detail by WDA Secretary Suman Saraogi and WDA Bangladesh Network Chair for Choreography & Presentation, Sharmila Bannerjee. This workshop was widely attended by students and performers of many dance institutions, most of whom are members of WDA Bangladesh.

Although these are difficult times all over the world, with funding cuts in the US and Europe for all liberal and performing arts programs, and inter-region and intra-region strife of different kinds affecting many of our countries, we have kept our networking in South Asia alive.

Pakistan's leading Kathak exponent, Nahid Siddiqui, who many of us met during the India event, has moved to and will be working in Florida.

We have been talking to different dancers from Nepal and Sri Lanka and will soon plan a WDAAP representational meeting in these countries. After all, performance addresses hurts and wounds better than anything else in the world.



## East Asia report

Vice President Anna CY Chan



East Asia

Hong Kong

Japan

Korea

Taiwan

### The Hong Kong International Dance Symposium 2010

The next WDAAP Annual General Meeting will be held during the four-day symposium in Hong Kong. This symposium is commissioned by the Hong Kong Arts Development Council and includes 'Connecting Conversations: Choreography Now! In Chinese Communities', a co-presentation by Hong Kong Dance Alliance and Hong Kong Academy for Performing Arts (HKAPA). The symposium focuses on Chinese artists working in Mainland China, Hong Kong, Macau, and Taiwan, and in other Asian countries as well as artists of the Chinese Diasporas working around the world. The Symposium aims to draw attention to the work of a wide range of choreographers and to examine their diverse dance ideas, expressions, styles, and working processes; as well as the challenges and opportunities they face and the successes they have achieved. Topics may encompass areas such as:

- imperatives for choreographers
- encountering new audiences
- shifting boundaries of dance creation
- reaching beyond collaboration
- crossing cultures and traditions
- reimagining cultural traditions
- challenging identity and
- reaffirming identity

### Preliminary plan

#### Morning sessions

A keynote presentation will be followed by directed questions from a facilitator and from the audience. This is followed by a Panel discussion with panel members giving their ideas on the session theme followed by questions from the audience.

#### 'Offshoots' program

The Symposium invites proposals for presentations, demonstrations, workshops, and performance addressing the theme Connecting Conversations: Choreography Now! In Chinese Communities. For symposium presentations, the committee values creative presentation styles and alternate formats. Presentations, workshops, and performances with diverse topics that inspire meaningful and stimulating conversations are welcome.

#### WDA Asia Pacific meetings

There will be WDAAP annual general meetings and networks meetings. The symposium will organise integrated international events that aim to: encourage discussion of dance issues as well as sharing and exchange of ideas and concerns; facilitate exchange of skills and techniques and promote exchange in creative ideas, aesthetic and artistic views. For more information on the symposium visit [www.hkdanceall.org](http://www.hkdanceall.org). We look forward to welcoming more WDA members in Hong Kong.

#### World Conference for Arts Education

Finally, in May, Julie Dyson, Ralph Buck, Jeff Meiners, Teresa Pee and I attended the 2nd World Conference for Arts Education in Seoul. We were delighted to meet Mi-Hyun Chun and Si-Hyun Yoo from the WDA Korea Chapter.



## South East Asia report

Vice President Basilio Esteban S. Villaruz

A landmark event showing several versions of the Zapin was held at Aswara, Kuala Lumpur in March 2010 at the academy's Experimental Theatre. Members of the faculty were also involved, including Seth Hamzah, Umesh Shetty and Wong Kit Yaw. Dr Mohd Anis Md Nor and the Johor Heritage Foundation were also acknowledged for their contribution to this form.

Later in March, Aswara also staged Gelombang Baru, a choreographic program that covered hip-hop, jazz and contemporary dance.

In April, an Aswara group also joined the Dance Exchange workshop-festival in Roxas City, Philippines. It was sponsored by the National Commission for Culture and the Arts and the dance committee was led by Shirley Halili Cruz (WDA Philippines Secretary-Treasurer). Aside from the Malaysian (with Badan Budaya University in Sarawak) and Philippine groups, there were also groups from Hong Kong (Alan and Becky Dance Group), Singapore (Indian Fine Arts Society), Taiwan (Lanyang Dancers), Korea (Mira Dance Company), Japan (Senju Kabuki), Sri Lanka, England and USA.

The province of Capiz co-sponsored the event and Gov. Victor Tanco and Capiz's Al Tesoro helped coordinate.

On the 29 April, several Asian countries staged events as part of International Dance Day. Among these were improvisation performances by Filipino dancers on trains and at stations. These spanned three cities in Metro Manila: Caloocan, Manila and Pasay. On 30 April, these dancers also performed at Dance Forum in Quezon City. Other performance groups included University of the Philippines Dance Company, Airdance, Lyceum University, St Benilde Romancon Company, with choreographers Myra Beltran and PJ Rebudilla.

The Singapore Dance Week, from 22 to 29 May was coordinated by Nirmala Sheshadri. WDA Singapore's Teresa Pee also led a symposium in dance education.

Also in May, WDA's Peter de Vera of the Philippines was invited to join Cambodia's 4<sup>th</sup> Trails of Civilization. He brought his Sinukwan Kapampangan dancers to Siem Riep.



### South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam



### Zapin Padang Sari

Photo: ASWARA



## 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*.

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### About the Networks

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**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.

## Creation & Presentation

**Co-chairs Nanette Hassall and Nirmala Seshedri**

Following a request to all WDA Chapter heads to share with the membership local activities organised by WDAAP Creation & Presentation Committees, a number of responses came from various Creation & Presentation representatives around the Asia Pacific.

Sharmila Bannerjee from WDA Bangladesh reported on a very inspiring three-day workshop on classical jazz dance conducted by Ronnie Shambrik Ghose and Mitul Sengupta.

Shirley Halili Cruz, Secretary-Treasurer of WDA Philippines, organised a second Dance Exchange event in Roxas City, the Philippines, as head of the National Commission for Culture and the Arts.

In May, the Creation & Presentation network of WDA Singapore held the Singapore Dance Week 'Dance Singapore Dance', encouraging participation from a wide cross-section of Singaporeans, young and old.

Closer to home, Anna Chan told me of an ambitious international collaboration to bring two artists from Strut in Perth, Dance House in Melbourne, and Dance Box in Japan to perform in Hong Kong later in 2010 and possibly Japan. They have been in dialogue with Keiko Aoki for two years to try to establish the details of the event.

Taiwan again offered a scholarship program open to the WDAAP membership for representatives from the different countries to participate in the 2010 International Young Choreographer Project in Koahsiung, Taiwan and also offered scholarship places for Asia-Pacific participants in Taipeiida.

It has been really rewarding circulating the news from the different chapters, so please keep sending us the information.



## Education & Training

Co-chairs Dr Ralph Buck and Jeff Meiners

Jeff Meiners and Ralph Buck are currently working on several key strategies that foreground dance education and training in the Asia-Pacific. Firstly, the 2nd UNESCO Global Arts Education Conference, from 25 to 28 May 2010, is underway as this report goes to press.

The WDA was asked to invite a group of international dance educators to this global UNESCO event. Using networks within the dance and the Child international (DaCi) and WDA, our group included Ann Kipling Brown (Canada), Julie Dyson (Australia), Maria Speth (Netherlands), Teresa Pee (Singapore), Anna Chan (Hong Kong) and Si Hyun Yoo (Korea). WDAAP is taking the lead here and representing the wider WDA organisation as WDA joins drama, visual arts and music educators within the larger World Alliance for Arts Educators (WAAE). From a dance perspective the difference between the inaugural UNESCO Global Arts Education Conference, Lisbon, 2006, and the second UNESCO Conference is that WDA has been a member of the UNESCO Arts Educators International Advisory Committee and that WDA, as a member of WAAE, is profiled as the worldwide leading dance education network. This activity means that dance interests and voices are integral to planning and policy from the outset. It is very important to note that WDA is closely liaising with daCi in advocating for dance education in these forums.

The strengthening global relationship between

the WDA Education & Training network and daCi will be most abundantly profiled at the daCi/WDA Dance Education global summit, Taipei, 2012. Yunyu Wang, with the magnificent support of Taiwan National University of the Arts, will host this event. Yunyu, Jeff and Ralph have already commenced planning. A team from the WDA Executive will meet with the daCi Executive in August 2010, setting in place the vision and structures of this global summit.

Both the UNESCO Global Summit and the WDA/daCi Global Summit are located in Asia. Without a doubt the history of WDAAP's role in Asia has played an integral part in the establishment of these events.

The grand large events are not possible without local and national meetings and activity. By way of example, the inaugural Dance Education Symposium, April 2010, Goroka, Papua New Guinea, is strengthening the place of dance in children's formal education in Papua New Guinea. The Singapore Ministry of Education is holding a Dance Education Conference in September 2010 and looks to build local teachers' confidence in implementing dance education in schools.

The WDAAP Education & Training Network is mindful that many activities go unreported and that WDAAP members may wish to be more involved. Jeff and Ralph warmly welcome all reports, but most importantly welcome your interest and feedback. Please email Ralph at [r.buck@auckland.ac.nz](mailto:r.buck@auckland.ac.nz) and Jeff at [jeff.meiners@unisa.edu.au](mailto:jeff.meiners@unisa.edu.au) and let us know how you want to be involved or receive assistance.

**WAAE members:**  
**Rita Irwin (Canada),**  
**President, InSEA; Hakan**  
**Lundstrom (Sweden),**  
**President, ISME; Dan**  
**Baron Cohen (Brazil),**  
**President, IDEA; Ralph**  
**Buck (New Zealand),**  
**Chair, Education Network**  
**WDAAP**



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

## Research & Documentation

Co-chairs Dr Stephanie Burridge and Dr Urmimala Sarkar

After the inspiring 2009 conference in New Delhi, the WDAAP R&D Network has continued to move forward with the Routledge *Celebrating Dance in Asia and the Pacific* series. In 2010 books on Malaysia and India are planned to be launched at the WDAAP conference in Hong Kong in November. New Zealand and Australia have begun discussing their 2011 books with members in those countries. Australia is well on the way to clarifying the contents and scope.

All books in the series are proposed to Routledge with a clear outline of chapters, writers and their biographies, and suggested practitioners for the Artist's Voices sections. A sample chapter is sent to the publisher along with a suggested time line from proposal to publication and launch dates. An important part of this process is formulating a 'rationale' for each book—this usually sums up the objectives, appears on the back jacket and is often incorporated into the Introduction. These paragraphs from the India and Malaysia books appear below. We are privileged to work with extremely eminent artists and scholars and the books in process will continue the exciting momentum created by the launch of *Beyond the Apsara: Celebrating Dance in Cambodia*, launched in 2009 in New Delhi by Dr Karan Singh. The first print run of the Cambodian book has already sold out. Co-editors Stephanie Burridge and Fred Frumberg attended a launch at Momentum Bookstore in Cambodia on May 20 and also received a very special congratulatory letter from His Majesty Preah Bat Boromneath Norodom Sihamoni, King of Cambodia.

### **Traversing Tradition: Celebrating Dance in India**

In association with School of Arts and Aesthetics, Jawaharlal Nehru University and the World Dance Alliance Asia Pacific. Edited by Urmimala Sarkar Muni and Stephanie Burridge.

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 and focusing on the specific needs of Indian dance studies, going beyond the commonly explored territory of dance as

the unchallenged and often mythicized 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 contains interviews/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.

The contributors in the book are: Kapila Vatsyayan, Samik Bandyopadhyay, Lokendra Arambham, Uttara Asha Coorlawala, Priyanka Basu, Ranjita Karlekar, Shrinkhla Sahai, Sunil Kothari, Ananya Chatterjea, Bishnupriya Dutt, Debanjali Biswas and Anirban Ghosh, Sohini Chakraborty, and Urmimala Sarkar Muni. The book will also have short write ups from dancers and critics in the "Voices" section from: Allarmel Valli, Amala Allarmel Valli, Amala Shankar, Anita Ratnam, Anusha Lall, Astad Deboo, Bimbavati Devi, Jayachandran Pallazy, Kiran and Zohra Segal, Leela Samson, Leela Venkataraman, Maya K. Rao, Madhavi Mudgal, Madhu Nataraj, Mallika Sarabhai, Navtej Johar, Padmini Chettur, Sallauddin Pasha, Santosh Nayar, Shanta Serbjeet Singh, Uttara Asha Coorlawala

### **Celebrating Dance in Malaysia**

In association with the University of Malaya and the World Dance Alliance Asia Pacific. Edited by Mohd Anis Md Nor and Stephanie Burridge

This book is about dancing diversities in Malaysia, a multi-cultural nation that celebrates old and not-so-old dance traditions in synchronicity of history, creativity, inventions and representations of its people, culture and traditions. This collection of articles and interviews celebrates the legacy of dances from the Malay Sultanates to contemporary remix of old and new dances aspired by a melange of influences from the old world of India, China, European and indigenous dance traditions, which gives forth dance cultures that vibrate with multi-cultural dance experiences. Narratives of eclecticism, syncretic and innovative dance forms and styles reflect the processes of inventing and sharing of dance identities from the era of the colonial Malay states to post independence Malaysia.

## 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.



*Souvenirs* by  
choreographer Hsien-fa  
Cheng. Performed by  
Tsoying Dance Group,  
Tsoying High School

Photo: Su-ling Chou

## Aotearoa, New Zealand chapter

by Tania Kopytko

Greetings to WDA members from the New Zealand Chapter DANZ—Dance Aotearoa New Zealand.

The DANZ 2010 research focus has been on rates of pay and conditions of work in the industry and developing the New Zealand Disability and Dance Strategy. Both pieces of work are nearing completion.

Manukau Pacific Dance Artist in Residence for 2010 is a new Auckland-based program presented by Pacific Dance Project in partnership with Manukau City Council, DANZ and Creative New Zealand (the New Zealand Arts Council). Under the directorship of Losefa Enari, Pacific Dance Project is also coordinating the Pacific Dance Fono and Choreolab in November. Both will be held in Manukau (South Auckland).

Another new key dance initiative that was born out of the 2009 Maori Contemporary Dance Summit is 'Kowhiti' the Matariki Festival of Maori Contemporary Dance. This will be held from 24 to 27 June 2010 in Wellington. Festival curators, Merenia and Tanemahuta Gray, are creating a program to showcase the achievements of Maori dancers, choreographers, dance film makers, teachers and scholars, drawn from the upper echelons of New Zealand's dance community. The Grays see Kowhiti as a chance to draw attention to 'te puawaitanga o rehia'—the blossoming of a new wave of Maori dance talent—a group who use the dance vocabulary, tools and technologies of the 21st Century to create their work, but who remain firmly in touch with the traditions and *wairua* (spirit) of their people. This is a major step forward in developing Maori contemporary dance for New Zealand followed by an international presentation and tour. We expect this to be an annual event that coincides with the celebration of Matariki or the Maori New Year.

The New Zealand Disability and Dance Strategy is due to be released mid July. Researched by Bronwyn Hayward, the strategy identifies the challenging work ahead to make integrated dance grow in NZ. It complements the NZ Dance Industry Strategy, but the focuses of its five key development areas are slightly different. Each of the five themes—visible, skilled, accessible, connected and viable—have detailed actions. Bronwyn believes the key to action and success is ensuring that all of the focus areas undergo development and change. "If any one of the focus areas is not met then the strategy becomes unviable." This helps explain why efforts to develop the sector have often been ineffective in the past.

Partnership is seen as vital to effect development and change. The changes needed,



like the range of partnerships, will be as varied as: changes in attitude and support from day care program providers, venues providing accurate information on disabled access including performance spaces and recreation, and sports organisations and venues supporting dance as an option.

To advocate and create visibility for the recreational dance sector, DANZ will be presenting at the NZRA (NZ Recreation Association) conference in Wellington, from 18 to 20 October. It is attended by representatives from sport, recreation and local government and is therefore a prime opportunity to promote the benefits of dance to wellbeing and health, and encourage more support from organisations outside the arts. The 2008 SPARC survey showed that 549,000 New Zealanders aged 16 and above dance regularly and it is the 8th most popular form of recreation.

**Maake Pepene performing in *Wild Civility*, choreographer Merenia Gray.**

Photo: Guy Robinson

## Australia chapter

by Julie Dyson

**National cultural policy:** The federal government has called for submissions for a new national cultural policy, and there has been an excellent response from individuals and cultural organisations, including Ausdance. Ausdance National particularly focused on a whole-of-government approach to arts policy and funding, and reinforced a number of points made by Arts Minister Peter Garrett in his speech to the National Press Club last October. He had noted that it was time to acknowledge the work of individual artists as well as organisations and institutions, and that future funding policy should reflect this reality. The dance community is hoping that the new cultural policy will be made available prior to the Federal election, due towards the end of this year.

**National dance forum:** In a country the size of Australia, there are constant calls for new face-to-face opportunities for dialogue and debate. In partnership with the Australia Council for the Arts, Ausdance National is therefore planning a national dance forum, to be held during Melbourne's Dance Massive contemporary dance festival in March next year. The forum will primarily focus on dance practice, but it will also give everyone an opportunity to check progress with *Dance Plan 2012*, an action plan developed with the dance community in 2008. In the meantime, Madeline Ritter, Director of Germany's *Tanzplan Deutschland*, will be visiting Australia in August to meet with politicians, funding bodies and arts organisations about the success of Germany's dance plan and its long-term vision and implementation.

**Australian Dance Awards:** The 2010 awards ceremony was held this year at the Victorian Arts Centre in Melbourne, where dance artists, teachers and administrators were honoured for their contributions to Australian dance. Bill Akers won the Lifetime Achievement Award for his decades of work as an administrator, manager and designer with national and international dance and theatre companies, and honoured for raising the standards of production and lighting design, particularly with The Australian Ballet.

**Treading the Pathways:** With new Australia Council triennial funding, the Indigenous dance project, Treading the Pathways, is set to become independent of Ausdance National later this year, to be known as 'BlakDance—Treading the Pathways'. Marilyn Miller will continue as the National Indigenous Dance Coordinator, and the organisation will be based in Brisbane.

A Torres Strait Island dance kit for schools was launched during Australian Dance Week by dancer, choreographer and teacher Gail Mabo at the Australian Institute of Aboriginal and Torres Strait Islander Studies in Canberra. The dance kit has been developed for Treading the Pathways by Dennis Newie from St Paul, Moa Island in the Torres Strait. Dennis has had a long career in dance, including the composition of more than 90 songs and dances, eight of which are included in the kit.

'Send the Cameras Out' is another initiative of Treading the Pathways, a ReelDance partnership which is creating film-making opportunities for Indigenous choreographers, editors and composers. This is a three-year project, with contributing choreographers this year being Marilyn Miller, Vicki Van Hout and Deon Hastie.

**Youth dance exchange:** QL2 Centre for Youth Dance (Australia) and Maya Dance Theatre (Singapore) presented a new dance work in Canberra and Singapore in June. Entitled *Standing in line in order of height*, the piece explored conformity and individualism in Singaporean and Australian culture, developed through a collaboration between QL2 and Maya. The project aimed to develop choreographic skills and cross-cultural links between the young dancers, Hannah Peake, Robert King, Sheriden Newman and Jason Wood (all now at QUT), and Khairul Shahrin B. Mohd. Johry, Mohamad Sufri B. Juwahir, Ee Wei Ling Adeline and Teo Huixin Samantha from La Salle College of the Arts in Singapore. QL2 artistic director Ruth Osborne noted that this partnership and collaboration "exemplifies a developing new model of dance education in Australia", with university study becoming part of the artist's career development, and other strands building strong educational connections between students and the wider dance ecology.

**UNESCO 2nd World Conference on Arts Education:** The World Alliance for Arts Education (WAAE) was formed prior to UNESCO's first arts education conference in Lisbon in 2006. Since then dance has become a member of WAAE through the World Dance Alliance, and several Australians have played a key role in ensuring that the profile of dance education is promoted and understood by UNESCO. The 2nd World Conference on Arts Education was held in May in Seoul, and representatives of Ausdance (Jeff Meiners and Julie Dyson) presented a paper, as well the directors of the National Association for Visual Arts and Art Education Australia, and the Australia Council's representative, Dr David Sudmalis. Dr Christina Hong of QUT was a keynote speaker, and Dr Ralph Buck, Chair of WDAAP's Education and Training Network, was the key dance representative on the WAAE, whose work was widely praised throughout the conference. For a full report, see p. 26.

**The National Arts Curriculum:** An initial 'advice paper' has been prepared by the lead art form writers appointed by the Australian Curriculum, Assessment and Reporting Authority (ACARA), and early in May about 200 invited arts educators, administrators and artists gathered in Sydney to provide feedback. The meeting consisted of a series of workshops across art forms to provide feedback on content, language and ideas described for each art form. Dance was well represented, but there was much discussion around the strands of generating (the idea), realising (the creation) and responding (apprehending and understanding). The advice paper is now being re-written to reflect the feedback, and will go online in August for general consultation.

**National Dance Qualifications:** New national dance qualifications are being prepared by Verve—Knowledge and Skills, and these will come into effect over the next two years. Registered Training Organisations will be required to comply with the new nationally-recognised certificates and diplomas, and consultations continue about their detail and content. The main issue of concern is that the unique nature of professional dance training is reflected in the qualifications, so the tertiary sector in particular is engaging thoroughly with the process to ensure that the training needs of the dance profession are properly understood by the technical writers.

## Cambodia chapter

by Fred Frumberg

Amrita Performing Arts is preparing for a very exciting spring and summer with further development of our new work of Cambodian contemporary dance *Khmeropédies I & II*. Part II will be featured at the *ConversAsians* Program at the Esplanade in Singapore in May. Both parts of the work, choreographed by Emmanuèle Phuon, will be combined for the first time at the Festival of Arts and Ideas in New Haven Connecticut on June 16, with subsequent performances at the Baryshnikov Arts Center in New York. Directly after the WDA Global conference, Part I will be featured at the Guangdong Modern Dance Festival in Guangzhou.

A significant highlight of 2010 has been the creation of *Suites*—a new work of Cambodian contemporary dance that was produced by Amrita Performing Arts and the French Cultural Center. *Suites* features nine dancers creating work inspired by the first three Bach cello suites, accompanied live by French cello virtuoso Vincent Courtois and an ensemble of local musicians.

Upcoming projects include new works with Canadian choreographer Peter Chin and Arco Renz, choreographer and Artistic Director of Brussels-based Kobalt Works.

### News from Khmer Arts

Khmer Arts Artistic Director Sophiline Cheam Shapiro recently received two lifetime achievement awards: a National Heritage Fellowship and a USA Knight

Fellowship. The Khmer Arts Ensemble presented Sophiline's *Seasons of Migration* at the National Performing Arts Festival in March and will present the work again in July as part of the US Embassy's celebration of the 60th anniversary of diplomatic relations between the USA and Cambodia.

The Ensemble presented a newly re-staged version of the traditional dance drama *Ream Eyso & Moni Mekhala* at the French Cultural Center's Lakhaon Festival and again at the Khmer Arts Theater in celebration of Cambodian New Year.

In February and March, the ensemble participated in a month-long intercultural dialogue between Northeast India and Southeast Asia, which included a tour of five Indian states and the creation of a fusion work that was presented in Guwahati and New Delhi.

In September, the ensemble will present the world premiere of Sophiline's latest concert-length production *The Lives of Giants*, as part of the Onstage Series at Connecticut College—the first stop on a multi-city USA tour.

Khmer Arts Research & Archiving celebrated the launch of the Cambodian section of the Tanzconnexions website ([www.goethe.de/ins/id/lp/prj/tac/zgt/kam/enindex.htm](http://www.goethe.de/ins/id/lp/prj/tac/zgt/kam/enindex.htm)), which features profiles of Cambodian choreographers and dance institutions. In May, it concluded its monthly dance film series at Phnom Penh's Metahouse with the premiere of its edited concert video production of *Ream Eyso & Moni Mekhala*.



***Suites*, (6th movement 'Gigue' of 1st Cello Suite by Bach), choreographed and performed by Chy Ratana, accompanied by cello virtuoso Vincent Courtois, 12 February 2010**  
Photo: Anders Jiras

**Na Lali, choreographed by VOU. Performers:  
Edward Soro, Adi Losalini Foi, Susana  
Digitaki, Tevita Soro. Pasifika Festival.  
Photo: Monique Magginity**



## Fiji chapter

by Sachiko Miller

Fiji's top dance companies have had a busy start to 2010 with international touring. VOU represented Fiji at Pasifika, the biggest annual Pacific festival in the world, which sees over 200,000 visitors annually. Fiji's top traditional *Meke* group 'Kabu Ni Vanua' performed in the Merrie Monarch Festival, Hawaii's annual Hula festival. Oceania Dance Theatre travelled to Shanghai to be a part of the Pacific Pavilion at the International Expo. Lastly, the Polynesian group Rako toured to Australia to represent Fiji in The Dreaming festival, which celebrates indigenous cultures from around the world.

The Fiji Dance Alliance is undertaking some community projects in collaboration with other local artists. Fiji Dance Alliance has joined with key local musicians, photographers and community supporters to run a month-long weekend program for Fiji's orphanage Dilkusha Home. The children from Dilkusha home and a few local schools will participate in an arts program for four Saturdays in July, consisting of dance, music and photography. They will be provided with a yummy lunch courtesy of Guava Café. An exhibition of their photos and a recital of what they have learnt in the music and dance workshops will happen at the end of the four weeks. It will give children from different schools an opportunity to mix and collaborate and be exposed to creative subjects, activities not incorporated enough into the Fijian education system. Importantly, it will provide an opportunity

for the children to get together and have a good time.

The Fiji Dance Alliance is also running dance workshops in secondary schools around Suva with the support of the French Embassy and the Alliance Francaise. The culmination of these workshops will be performed at the Fete De La Music, which is an international music festival run annually by the Alliance Francaise.

Fiji Dance Alliance will be running the annual national dance competition 'Dance Fiji'. The program, which used to be run by the Fiji Arts Council, will be passed over to Fiji Dance Alliance to be run with the support of the Fiji Arts Council. Dance Fiji has been a wonderful success for the development of dance in Fiji for the last three years. With the inclusion of different categories, such as Traditional Fijian dance, Traditional Rotuman dance, contemporary dance and Asian Dance, Dance Fiji has given a platform to youth with a passion in dance. With the event being televised for the first time last year, the popularity of 'Dance Fiji' has been steadily growing. The Dance Fiji event will be run alongside the annual Wasawasa Festival, which is Fiji's annual International Arts Festival, bringing in the best visual artists, playwrights, musicians and dancers from Fiji and around the Pacific region.



***Night Falls Fast*, choreographed by John Utans and performed by The Hong Kong Academy for Performing Arts**

**Independent Dance Award recipient: Pewan Chow.**

Hong Kong Dance Awards 2010 photos by Michael Azim.

## Hong Kong chapter

by Anna CY Chan

### Hong Kong Dance Awards 2010

The Hong Kong Dance Awards and gala performance took place on 23 April 2010 at the Kwai Tsing Theatre. Nine people were honored for their excellence and outstanding achievements in the Hong Kong dance industry over the last year. The awardees are:

- Outstanding Choreography Award: Sang Jijia for his choreography of *As If To Nothing*
- Outstanding Dance Production Award: City Contemporary Dance Company for its incandescent production of *As If To Nothing*
- Outstanding Dance Production Award: Hong Kong Dance Company for its daring production of *Princess Changping*
- Outstanding Independent Dance Award: Pewan Chow for the Passoverdance production of the inspiring *Homecoming*
- Outstanding performance by Male dancer Award: Huang Lei for his exceptional performance in the Hong Kong Dance Company production of *Everlasting Love*
- Outstanding performance by Female dancer Award: Han Mei for her impeccable performance in the Passoverdance production of *Homecoming*
- Outstanding performance by Female dancer Award: Liu Yuyao for her magnificent performance in the Hong Kong Ballet production of *Romeo and Juliet*
- Outstanding Dance Education, youth dance or community dance award: CCDC Dance Centre and Guangdong Modern Dance Company for *Youth Dance · Two Cities—Hong Kong · Guangzhou*
- Outstanding Dance Service Award: Leo Cheung for his beautiful lighting design of the City Contemporary Dance Company production of *Dao Extraordinaire*

### Dance Platform

The Dance Platform project was first presented in 2003, with a second and third project produced in 2005 and 2008 respectively. The fourth Dance Platform included four young choreographers, Lau Hong Yee, Ho Ho Fei, Cho Tak Po and Leong Wan Sing, under the direction of Hong Kong Dance Award winner Pewan

Chow. Performances were presented from 8 to 10 May 2010 at the Ngai Chi Wan Civic Centre.

Apart from delivering a production, this project also emphasises the process of choreography. By providing a meeting platform, choreographers and dancers can meet and show new works as well as exchange ideas and cooperate with each other to develop their work to a higher standard. The project encourages discussions and interactions in the dance community, which will help new choreographers to develop.

### Co-creation project by Hong Kong and Poland

*RE/evolution* is an exchange/co-creation project of Y-Space (HK) and Silesian Dance Theatre (Poland). The work had its world premiere in Hong Kong from 15 to 16 May 2010 at the Auditorium, Kwai Tsing Theatre. In 2010 it will tour to Poland to participation in the 17th Annual International Contemporary Dance Conference & Performance Festival. In this project, conceivers, directors and choreographers Victor Ma (Hong Kong) and Jacek Luminskyi (Poland) attempted to explore the intricate relationship of cultural traditions and modern technology in today's world.

### Hong Kong International Dance Symposium

This four-day symposium will be held from 25 to 28 November 2010. It has been commissioned by the Hong Kong Arts Development Council and is part of the Hong Kong Dance Festival 2010. The Symposium organises integrated international events that aim to

- encourage discussion of dance issues, as well as sharing and exchange of ideas and concerns
- facilitate exchange of skills and techniques
- promote exchange in creative ideas, aesthetic and artistic views.

The Dance Symposium will consist of four integral parts: keynote speech and plenary session; symposium presentation, workshops and master classes; WDA Asia Pacific Meetings and Dance Performance. They form a complete and integrated program for overseas guests, local dance practitioners and dance lovers—to participate, to learn, and to exchange dance in various aspects. For information, please refer to the East Asia VP report (p.6) or [www.hkdance.org](http://www.hkdance.org)

## India chapter

by Sunil Kothari Vice President Dance Alliance, India

Dance Alliance, the India Chapter of the World Dance Alliance Asia Pacific, in collaboration with School of Arts and Aesthetics, Jawaharlal Nehru University (JNU) and India International Centre (IIC), organised the Annual General Meeting and conference, as well as workshops, sessions for academic papers and dance performances. It was held at IIC, New Delhi from 28 to 30 November 2009 and was the first time that a conference of WDA AP was held in India. There was a very commendable response to the conference and participants from various countries attending. The theme was Re-Searching Dance, involving scholars and practitioners from different parts of the globe, seeking a dialogue on introducing international frameworks of dance research, 'in the context of society, politics, pedagogy, kinetics, vocabulary, documentation, gender, history and other topics of contemporary relevance.'

Dr Karan Singh, scholar, diplomat and President of ICCR, released the book on dances of Cambodia edited by Fred Frumberg and Stephanie Burrige. Dr Adrienne Kaeppler delivered the Keynote address. Dr Kapila Vatsyayan, president of Dance Alliance responded to the keynote address and welcomed the participants.

In India, the polarities between practitioners of 'traditional' and 'classical' dances and those working in contemporary dance is glaring. It was obvious that research and precision of language required that the terms 'modern' and 'contemporary' be clearly demarcated. The latter should be preferred to 'modern' coined for the techniques of Martha Graham, Doris Humphrey and Charles Weidman, which evolved with modern art and painting—very different from contemporary dance, which in its freewheeling, eclectic, plural manifestations, defies genre.

Dr Urmimala Sarkar, with a team of scholars, edited the conference papers and abstracts. There were many interesting papers and choosing which to mention is difficult. Nirmala Seshadri from Singapore, who trained in Bharatanatyam, is trying to evolve a contemporary Asian dance form. Shrinkhla Sahai, pursuing her PhD in Theatre and Performance Studies at JNU, highlighted the problems between researching the meaning of dance as a scholar and 'the making of dance' as a practitioner.

Another interesting aspect of the conference looked at dance outside its entertainment or aesthetic role. Sohini Chakraborty discussed dance as a tool for an alternative approach to healing, recovery and self-expression and for psychologically rehabilitating marginalised people. Tania Kopytko spoke on dance becoming a tool for development in New Zealand. Navina Jafa, dwelt on extending dance to society, touched by her own experience working with Mansoor Hasan, an artist engaged in mixed arts and contemporary image making. Ritual dance *Theyyam* was used for spreading HIV awareness. Bharatanatyam exponent Navtej Johar's introduction with visuals,

substantiated by a group performance by the children of Kathak dancer Vaswati Misra's wonderful experiment *Zaroorat* in a Delhi slum, spreading education through arts, came as a heartening experience.

Ruchika Sharma highlighted how the 'Nautch Girl' of ancient India suffered from the Anglo-Indian perception of Hinduism constructed in colonial discourse as being arcane, with belief in phallus worship, sati and child marriages, confusing the devadasi with the prostitute. But that the Western role was not all negative came out in the vibrant session on East-West Interactions 1889–1947 by Tizianna Leucci about the Bayadere represented in Ballet productions in the West and the birth of Hindu dance with the likes of Mata Hari, Ruth St. Denis and Ted Shawn, Anna Pavlova's collaboration with Uday Shankar, the tours from 1933 to 1937 of Ragini Devi and La Meri in India, and the great role Pavlova played with Uday Shankar and persons like Rukmini Devi, urging them to look at Indian dance with closer eyes. Substantiating the talk visually was Ashish Khokar's screening of films of Ted Shaw, Ruth St Denis and others.

Among the performances, in the search for dance languages, *Khmeropedies II* by Amrita Performing Arts and *Cambodia* choreographed by Emmanuele Phuon were most impressive in the powerful organic growth of a dance language created by keeping a large part of the classical Khmer form and fusing it with other contemporary techniques. Impressive in parts was *Toccata* by Nanyang Performing Arts, Singapore, exploring finger dexterity (inspired by long finger nail from Northern Thai Font Laep), a creative dialogue between music and dance centered round the idea of touch. *Dear Friends* by Taipei National University of the Arts was a still evolving playful number.

Chandrekha's power-packed *Sharira*, an organic evolution of Yoga and Kalari, was specially staged for the conference. Time stopped as dancer Tishani Doshi on her stomach gradually raised her head like a cobra, legs folded at the knees, with feet touching elbows of arms stretched sideways, with the Gundecha brothers singing *Jagat Janani Jwalamukhi*, making the ultimate statement on the body's feminine energy.

The Annual General Meeting was held at IIC's Annexe and network meetings were held at Sanskriti, Anandagram courtesy Mr Om Prakash Jain.

Dr Kapila Vatsayan congratulated Dr Urmimala Sarkar, Secretary of Dance Alliance and Vice President WDA AP South Asia, a team of students and volunteers from JNU, Indian Council for Cultural Relations, (ICCR), Sangeet Natak Akademi (SNA), IIC, Raza Foundation and several other institutions, sponsors for making the conference a success. He also congratulated colleague and Vice President of Dance Alliance India, Dr Sunil Kothari (who completed his term in 2008 as Vice President of WDA AP South Asia) for his assistance organising the conference in India

## Karnataka chapter

by Veena Murthy Vijay

### International Dance Day Celebrations

Celebrating dance, dancers and the unity that dance brings was the main aim of the International Dance Day celebrations. The day began with a power packed walkathon by all the dancers of Bangalore. Famous dance personality Vani Ganapathy and the coordinator Sri Manjunath flagged off the walkathon. Sri Sridhar, Smt Anuradha Sridhar and Dr Vasundhara Doreswamy joined colourfully attired dancers of all age groups, walking, dancing and shouting the slogans 'save water, 'save trees', 'save electricity' and 'save environment'. The walkathon, accompanied by Dollu Kunita and Veeraghase, started at Sadashivanagar Circle and ended in Seva Sadan.

A formal inauguration of the day's program was the next step of the day. Senior dance gurus like Smt Leela Ramanathan, Smt Lalitha Srinivasan, along with all the popular dancers of Bangalore, inaugurated the program by lighting the lamp. One of the aims of World Dance Alliance is to propagate classical arts amongst the new generation. With the aim of highlighting this objective, the dance gurus of Bangalore presented the budding dancers of their institutions. All dancers belonging to the 'below fourteen' age group presented vibrant performances enthralling the audience and keeping them glued to their seats for the next two and a half hours. Gurus like Smt Lalitha Srinivasan, Smt Vijayanthi Kashi, Smt Nirupama and Sri Rajendra, Smt Sharmila Mukherji, Smt Veena Murthy Vijay, Smt Anuradha Vikranth, Sri Sathyanarayan Raju, Sri Praveen Kumar, Smt Chithra Aravind, Sri Krishnamurthy Thunga, Smt Mamatha Datta and Sri Satish presented dance performances in all the foremost dance styles of India, including Bharathanatyam, Kathak, Kuchipudi, Odissi, Yakshagana and Doll dance.

After a short lunch break, the day moved on to a new level of enjoyment. For the first time all the dancers of Bangalore got together for a fun session of various games like anthakashari and dumb charades. This was wonderfully conducted by Kaveri and Sri Mahesh (one of the most popular flutists amongst dancers all over the world) who presented his view

about dance and dancers, wrapped in his witty sense of humour.

The evening session began with an inspiring and encouraging speech by the chief guest of the evening Sri Jayaramaraje Urs, secretary, Department of Kannada and Culture. The breathtaking dance performance by internationally famous danseuse Priyadarshini Govind was befitting the occasion and acted as the perfect finale of a day filled with dance and joy.

This beautiful day of dance celebrations was put together by members of WDA under the guidance of the President Smt Veena Murthy Vijay. It was definitely a milestone in the world of dance and left wonderful memories to relish for many years to come.

## West Bengal chapter

by Suman Sarawgi

Greetings from Kolkata. WDA West Bengal has a new Executive board that will help the chapter move on to its next phase of proactive and efficient actions.

In February, we organised a jazz workshop in collaboration with WDA Bangladesh, conducted by Shambik and Mitul Ghose in Bangladesh.

WDA India and WDA Bangladesh jointly conducted a successful three-day workshop on classical jazz dance and its influence on Indian classical dance style, particularly kathak.

Supported by members of WDA Bangladesh and WDA India, Mitul Sengupta and Ronnie Shambik Ghose facilitated the workshop.

To commemorate World Dance Day, WDA West Bengal, in association with Centre for Studies and Research in modern Dance, Rabindra Bharati University, organised a five-day dance workshop on the dance elements of Marga Natya (Natya Shastra), based on Bharata's music and Tala system. It was conducted by Kalamandalam Piyal at the Uday Shanker Hall of Rabindra Bharati University, 19 to 23 April 2010. Participants showcased their works in progress on the final day.

### Dance & Empowerment Conference

This year we have also decided to host an international event titled Dance & Empowerment Conference from 20 to 22 August—as an extension of India's only TNUA (Taipei National University of The Arts, Taiwan) Masters degree student Vanessa Mirza's graduation assignment.

Organised by WDA West Bengal and co-hosted by Centre for Studies and Research in Modern Dance and Kolkata Sanved, the event will be accompanied by a ten-day workshop (starting 9 August) on Tai Chi, conducted by Ava, and a five-day workshop on contact improvisation by Cynthia and Shymala. Awaiting confirmation from Max Muller Bhavan, ICCR and EZCC, the program is as follows:

#### Friday 20 August

##### Dance workshop

- [3.00pm- 4.30pm] Movement workshop I: Melina Surjadewi (Indonesia)]

##### Opening night performances

- Choreography by Cynthia Lee & Shyamala Moorthy of Post Natyam Collective (USA), Chieh-Hua Hsieh (Taiwan) and Priti Patel-Anjika (India)

#### Saturday 21 August

##### Seminar

- [10.00am-11.00am] Opening address/keynote speaker
- [11.00am-12.30pm] Paper presentations I: Yunyu Wang (Taiwan), Sal Murgiyanto (Indonesia), one Indian speaker
- [2.00pm-3.00pm] Lecture demonstration: Sohini/ Kolkata Sanved

##### Workshop

- [3.00pm- 4.30pm] Movement workshop II: Melina Surjadewi (Indonesia)

##### Performance

- [6.30pm- 8.00pm] Storey dancing performance/post performance talk. Venue: St. Xavier's College

#### Sunday 22 August

- [9.30am- 11.00am] Seminar/paper presentations II: Urmimala Sarkar, Ranjita Karlekar, Melina Surjadewi (Indonesia)
- [11.00 am-12.30pm] Round table discussion International/local delegates
- [2.00pm-3.00pm] Lecture demonstration/film screening: *The Jail*. Post film discussion with Alokanda Roy
- [3.00pm- 4.30pm] Movement workshop: Cynthia Lee + performances by local groups and the workshop group.

## Japan chapter

by Yukihiro Yoshida

### Japanese Association for Dance Medicine and Science (JADMS)

The Japanese Association for Dance Medicine and Science (JADMS) had its first annual meeting in January 2010 at the Japanese Institute of Sports Science.

### The Contemporary Dance Association of Japan

The Contemporary Dance Association of Japan presented 'Contemporary Dance Performance' at the New National Theater, Tokyo from 15 to 16 December 2009. Emerging dancer/choreographers Mika Ikeda, Naoko Kikuchi and Kaoru Kagaya presented work. These artists are part of an 'Asian New Wave' that also includes young artists Fukiko Takase, Hanako Yamaguchi and Satoko Yahagi. Yahagi was a selected choreographer at the 2009 International Young Choreographer Project in Kaohsiung. As senior artists in their 30s, Yahagi and Kikuchi will lead the scene.

### The Takaya Eguchi and Suzuko Kawakami Memorial Festival

The Contemporary Dance Association of Japan also presented the Takaya Eguchi and Suzuko Kawakami Memorial Festival from 10 to 11 January 2010 at Nippori Sunny Hall.

Takaya Eguchi and Suzuko Kawakami are well known in the Asia-Pacific. In 1932, Suzuko Kawakami (1902–1988) started the first Spanish dance studio in Tokyo. At this time, Spanish dance had become very popular in Japan due to many visits by international artists. La Teresina was the first flamenco dancer to visit Japan and the Spanish dance boom in the 1930s also brought La Argentina to Japan—young Kazuo Ohno was impressed. Kawakami started learning dance in Shanghai and became a star there through the success of *Salome*. Kawakami taught young dancers, toured Taiwan and South America, and in 1935 published *Castanet*, a Spanish dance magazine.

Japan is now known as 'the second home of flamenco' and Spanish dance and flamenco has taken root in Japan due to the efforts of Shoji Kojima, Yasuko Nagamine and Youko Komatsubara. In 2009, Kojima received the *Encomienda de la Orden del Mérito Civil* from Spain. In 1995, Atsuko Kamata won the *Encarnacion Lopez La Argentinita*, a national dance competition in Cordoba. Recently, Mayumi Kagita and Hiroki Satou are leading the scene.



**Suzuko Kawakami in NHK-TV, *Serenata* (year unknown) from the publication Takaya Eguchi and Suzuko Kawakami Memorial 2010.1.10, Contemporary Dance Association of Japan, 2010, page.38**

***Innocence*, choreographed and performed by Mika Ikeda (center) as part of 'Contemporary Dance Performance' by the Contemporary Dance Association of Japan. Photo: Hiroyasu Daidou**

## Malaysia chapter

by Bilqis Hijjas

Following our successful opening event for the Actors Studio Theatre (TAS) at Lot 10 shopping centre in Kuala Lumpur last year, MyDance Alliance has continued to build its relationship with TAS by resurrecting the Dancebox series, an informal and occasional mixed bill event which encourages local dance artists to create fresh and experimental new works. Once every two to three months, TAS provides the use of its theatre and technical staff for free for one day of technical rehearsals and one night of performance. The performance that results is a fuss-free vehicle enabling established artists to take risks with their work, and emerging artists to have the courage to get started.

The first Dancebox events this year featured four new works in January, followed by six new works in April. As well as contemporary dance in many forms, including butoh, improvisation, and a collaboration with real-time drawing by a visual artist, Dancebox this year has also presented classical Indian odissi, tribal style bellydance and specially commissioned music. In June, Dancebox will be taken over by a horde of young choreographers from ASWARA, the national arts academy, before returning to its usual format in September, October and December this year.

The local audience has been thrilled to have a regular, affordable and accessible dance event with a diverse line-up, and members of MyDance Alliance have been excited by the opportunity to test new directions in an easy inexpensive format. The event has also increased the visibility of MyDance as an organisation, and boosted the number of its members. We strongly hope to continue our collaboration with TAS, and that Dancebox will be able to offer a platform for experimentation right through 2011.

Dancebox is not the only project we have brought back to life. Members of MyDance Alliance have initiated discussions for a MyDance Festival [MDF] to be held in Kuala Lumpur in September 2011. While the festival is currently in its earliest planning stages, we hope to showcase a combination of contemporary and traditional dance works, as well as popular festival offerings such as lecture demonstrations, master classes, mass public dance events, site-specific dance events and an academic symposium. We also hope to launch a dance awards scheme integrated with a program of works commissioned for the festival, which comes at a crucial moment for the local dance scene since the popular BOH Cameronian Arts Awards was held for the last time this year.

This is the first time since 2005 that MyDance



Alliance has attempted to present MDF, and the challenge of raising funds in the current economic climate is severe. MyDance is supported in this effort by AsiaDanceChannel [ADC], the non-profit dance magazine led by Choy Su-Ling, who is also head of Management & Promotion at MyDance. Key to ADC's vision is encouraging local businesses to engage in corporate social responsibility projects in support of dance, and we are grateful to have ADC's help to generate funds for our future festival.

This month, MyDance participates in another ADC event: the official launch of the Malaysian Performing Arts Market at Kuala Lumpur Performing Arts Centre. The arts market itself will take place in 2011, but the launch event will provide an opportunity to meet with corporate sponsors and government representatives. We will be proposing our Small Grants Fund and projects to upgrade the MyDance Community Dance Studio as possible recipients of sponsorship at this event.

**Strings for Dancebox,  
23 January 2010,  
choreography/concept  
Rochelle Haley.  
Performers: Rochelle  
Haley, Stephanie Lim,  
Sufinah Abu Bakar with  
the Rimbun Dahlan Dance  
Program**

Photo: Antradika

## Papua New Guinea chapter

by Naomi Faik-Simet



**2009 International Dance Day Celebration in PNG. Performers Nadya Parascos (choreographer), Ken Vovoki & Igo Ovia.**  
Photo: Naomi Faik-Simet

### **2010 Dance Symposium & International Dance Day Celebrations in Papua New Guinea.**

Papua New Guinea (PNG) recently held the 2010 Dance Symposium to coincide with the annual International Dance Day celebrations. The symposium was jointly organised by the Institute of PNG Studies and the Expressive Arts Department of the University of Goroka (UOG). PNG is currently promoting this activity to draw attention to dance as an important art form. Dance day celebrations in PNG commenced in 2008 in which activities were initiated by the Institute of Papua New Guinea Studies (IPNGS) and the Theatre Arts Strand of the Melanesian Institute of Arts and Communication (MIAC), University of Papua New Guinea. The interest from both participants and the general public was overwhelming which led to the growth of the event in 2009. Main participants were primary, secondary and tertiary school students as well as students with disabilities including the hearing and speech impaired. Dance Day has now received publicity for its importance in advocating for dance education to be given recognition in arts education in PNG.

The 2010 Dance Symposium was hailed a success with participation from the University of Goroka (UOG), University of Auckland, University of Papua New Guinea's Melanesian Institute of Arts & Communication, Pacific Adventist University, National Cultural Commission, National Performing Arts Troupe (NPAT), National Film Institute, Institute of PNG Studies, PNG National Commission for UNESCO and the various arts practitioners. The three-day symposium from 27 to 29 April provided the forum for all dance practitioners, academics and representatives from

the government and non-government organisations concerned with dance to come together and discuss issues relating to the importance of dance as an important tool in arts education.

Papers presented at the symposium were in line with the theme "Sustaining Dance as an Important Art Form through Education". Presentations stimulated discussions on the subject of dance as a way of knowing as well as how dance is perceived in diverse traditional contexts as a form of knowledge. Concerns raised were in regard to the lack of specialist dance teachers in secondary and tertiary institutions, proper resource materials and the required facilities to implement dance related subjects. One of the main points suggested at the end of the symposium was the need to network, advocate and research for arts education in Papua New Guinea (PNG). Proceedings from the symposium will be published by the Institute of PNG Studies.

Celebrations for the 2010 International Dance Day took place from 28 to 29 April at the University of Goroka's campus and attracted a total of twenty-one dance groups and twenty-seven dance items. Dances performed were in the form of PNG traditional and contemporary dance pieces as well as modern. Participants ranged from Expressive Arts students and provincial student associations of UOG, Goroka Grammar school, Goroka Christian Academy, North Goroka Primary school, Goroka Preparatory school and some staff of NPAT in Goroka. The event was mainly supported by UOG and IPNGS. Other sponsors of the event included Brian Bell, Papindo supermarket, Bintangor supermarket, New Guinea Fruit Company and Goroka Steak House.

## Philippines chapter

by Basilio Esteban S.Villaruz

Two outstanding events ushered in and marked International Dance Day (IDD). Due to the scheduled May national election, the national dance committee of the National Commission for Culture and the Arts moved the celebration to 15 to 18 April in Roxas City, Visayas. There were nightly performances and spin-offs in the towns of Capiz, Antique and Aklan provinces.

Committee chair Shirley Halili Cruz (WDA Philippines Secretary-Treasurer) and her members organised the international Dance Exchange. This followed last year's in Dumaguete City, where WDAAP president Mohd Anis Md Nor was keynote speaker.

The five-day festival/workshop event collaborated with the province of Capiz, led by Gov. Victor Tanco. Earlier it held its own *Capiztahan* festival from 13 to 15 April.

The outreach made groups busy at all kinds of local venues. The participants listed 17 groups in the Philippines, while the foreigners listed eleven. The dance forms included ballet, contemporary and jazz, ballroom, hip-hop, folkloric and classical Asian traditions. The countries included Taiwan, Hong Kong, Korea, Japan, Malaysia, Singapore, Sri Lanka, England and the United States.

The Philippines had its own local Chinese group (Hwa Yi Dance Centre), many from far north and south, and those of WDA members Halili Cruz, Larry Gabao and Peter de Vera, making for rich diversity.

To much acclaim, the festival is expanding quickly but it may need to exercise judicious curatorship in the future. More viewings of each group's repertoire may be more rewarding for foreigners, especially as they travel a long way and at much expense.

The IDD was further celebrated on 29 April (birthday of Jean Georges Noverre) in Metro-Manila in the annual Contemporary Dance Map, with dancers performing at train stations and on trains, running through three cities.

These groups also came together again on 30 April at the Dance Forum venue. Representation included Myra Beltran (choreographer), Airdance, Lyceum Dance, University of the Philippines Dance Company, St. Benilde Romancon, and the pair Karla Javier and PJ Rebudilla. Among the leaders of these groups were Ava Villanueva, Mia Cabalfin, Robbie Hayden, Angel Baguilat, Herbert Alvarez and Elena Laniog. I read Julio Bocca's IDD message, with projections of Vaslav Nijinsky in *Spectre de la Rose* and other ballets.

January is full of fiestas, with street dancing as in Cebu, Iloilo and Aklan, all honouring the Santo Nino (Christ Child).

In March, the Ballet Philippines Neo-Filipino program included premieres and their summer workshop was held from April to May.

The National Arts Month, in February, was marked by presentations in several places. University of the Philippines gave its first Arts Productivity Awards and I was the only recipient from dance; the highest number of awardees were from the College of Music.

The Contemporary Dance Network, born with the aid of the Choreography and Presentation Network of WDA Philippines, holds its fifth Wi-Fi Body Festival in July at the Cultural Centre. Dance Forum is now an additional venue. With key performances of groups from the metropolis and regions, it includes a choreography competition. Winners have been sent to Japanese events through the Japan Foundation. The festival is sponsored by the Cultural Centre and the National Commission for Culture and the Arts.



**Top and centre: Moving Dance @ the LRT Dance Express. Performers: UP Dance Company**

Photo: Paolo Picones

**Bottom: International Dance Day, L-R (??, Shirley Halili Cruz (WDA Philippines Secretary-Treasurer, Jose Balceda (noted folk dance researcher), Basilio Esteban.,**

## South Korea chapter

by Eun Jung Choi



**Silver Healing Dance,**  
choreographed by J.H.  
Lee.

Photo: Ju Bin Kim

### **New WDA Korea president elected**

On 22 May 2010 WDA Korea elected a new president, Gui In Chung, a professor in the dance department at Pusan National University. She stated her aspirations to revitalise WDA Korea by organising various activities. Hae Shik Kim, who was the president of WDA Korea for 12 years, was promoted to Board Chairman Emeritus.

### **The 7th Color of Dance\_Green: 2010 World Dance Day Green Dance Festival**

WDA Korea's own annual performance series, 'Color of Dance', was held from 29 to 30 April at Jayu Theater and Vitamin Station Outdoor Stage at the Seoul Arts Center. Starting this year, WDA Korea decided to hold this series every spring, to spread and celebrate World Dance Day in Korea. This year's theme color was green, which intimates the global issues of the environment and human well-being. Five board members of WDA Korea, Geung Soo Kim, Gui In Chung, Kyu Ja Hwang, Jung Hee Lee and Sun Shik Yoo interpreted the theme color in their own particular way. Each piece contained its unique message about the theme: G.S. Kim, *Aquaphonia*; G.I. Chung, *Dream the green-life*; K.J. Hwang, *Stained*; J.H. Lee, *Silver*

*Healing Dance*; and S.S. Yoo, *The Deer Lives*. The performances received meaningful reviews from many critics.

### **WDA Global Dance Event**

Several WDA Korea board members have been accepted to present their works at the 2010 WDA Global Dance Event in New York from the 12 to 16 July 2010. Gui In Chung and Hyung Sook Kim, who are included in individual scholarly paper presentations, will present their study titled 'Movement Learning Method Through Mental Imagery: Focus on Laban Movement Analysis—Effort Concept' at New York University. Also, Yong Chul Kim's work, *A Man's Requiem*, will be performed twice at the Dance Theater Workshop on 15 July. They are so pleased to be invited to the 2010 WDA Global Dance Event where they can represent Korea with their work.

The 2nd World Conference on Arts Education, organised by UNESCO and the Ministry of Culture, Sports and Tourism of Korea, was held at COEX in Seoul from 25 to 28 May. Dr Si-Hyun Yoo and Dr Mi-Hyun Chun participated as representatives from WDA Korea.

## Taiwan chapter

by Su-Ling Chou

The annual activities of WDAAP Taiwan have been flourishing, due to our professional dance groups, educational institutions and members. In the first half of the year, dance performances have been abundant. This is a good season for dance groups to present their creations. Furthermore, this is also a good time for dance departments from five universities to reveal their graduates' final dance productions.

The 2010 International Young Choreographer Project (was Asia Young Choreographer Project) invited one choreographer from WDA America, one from WDA Europe, three from WDAAP and three from Taiwan. Each year, the event brings eight artists together to present a final performance at the end of the three-week residency. The 2010 choreographers are:

- Lee Ren Xin (Singapore)
- Rosalie van Horik (New Zealand)
- Mitoh Ruri (Japan)
- Yesid Lopez (America)
- Salvatore Romania (Europe)
- Yi-Chun Chang (Taiwan)
- Bao-Chen Tsai (Taiwan)
- Kuo-Chuan Wang (Taiwan)

Although the economy depressed many of us, WDAAP Taiwan remains the same. As usual, dance research and performance is very active.

Dance in Taiwan has remained steady for the past years. Young choreographers and researchers are establishing their identities and their places in the world. The 33rd Annual SDHS conference 'Dance and Spectacle' has accepted a roundtable panel, Spectacularizing International Ceremonies in 'Localized' Styles, presented by Yatin Lin, Heng Ping, Yunyu Wang and Suling Chou. The conference will be held from 8 to 11 July at University of Surrey, Guildford, UK.

The WDA Taiwan membership is looking forward to putting more effort into promoting dance in Taiwan and in Asia. Cooperation among individuals, dance groups and schools is growing. We hope that dance in Taiwan and Asia will continue to develop.

### WDA Taiwan members activities January to June 2010

#### Performance

##### Sun-Shier Dance Theatre

- *Too Much Vinegar*, 30 April–2 May at National Theater Hall, 7 May at Tsoying Dance Theater, 8 May at Chiayi Performing Arts Center, 21 May at Shin-Min Art & Music Center, 22 May at Cultural Affairs Bureau of Taoyuan County Government Performing Arts Center.

##### Dance Forum Taipei

- *Dance Forum Taipei 20 years old—Dance Day*, 22 May at National Theater Terrace
- *Dance Forum Taipei & Condors from Tokyo—Moon River*, 25–27 May at national Theater Hall

##### Kaohsiung City Ballet

- *Peter and the Wolf*, 17–18 April at Kaohsiung Cultural Center, 15 May at Cultural Affairs Bureau of Pingtung County Jhonjheng Art Center
- *2010 Dance Shoes*, 6–7 February at National Experimental Theatre, 6–7 March at Kaohsiung Cultural Center, 13 May at Tainan Municipal Cultural Center

##### Dance Works

- *Yueh-Ji*, 24 March at Quanta Arts Foundation Quanta Hall

##### ACME Physical Dance Theatre

- *Variety*, 27 March at Nan-Tou, The Mountain of Tiger Garden, 4 May at Providence University 29 May at Cultural Affairs Bureau of Taoyuan County Government Performing Arts Center, 5 June at Hsinchu Cultural Affairs Bureau
- *Performing Event for Resident Artist*, 9 March and 25 May at Ming Chuan University
- *Performance in Arts Festival of National Hsinchu University of Education*, 20 April at National Hsinchu University of Education
- *Performance for BMW new vehicle issue*, 17 Apr. at BMW CompanyFu-Xing Department, Taichung
- *The Ceremony of National Quality Award*, 12 April at International Conference Hall of CPC Corporation, Taipei, Taiwan

##### Tso's Dance Association

- *Scheuklppen*, 31 Jan. at Wei Wu Ying Center for the Arts, 6–7 February at Tsoying Dance Theatre

##### Tsoying Dance Group, Tsoying High School

- *2009 Tsoying Dance Troupe Performance*, 6 January at Jhungshan Hall, Cultural Affairs Bureau of Taichung City, 8 January at Kaohsiung Municipal Cultural Center

##### Scarecrow Contemporary Dance Company

- *2010 Step In*, Soy House Artist Club, Site-Specific Creative Dance Showcase, 4–6 June at Soy House Artist Club.

##### Scholarships

- The Award for the New Generation Choreographers in Taiwan by CLFCA.
- The Award for Graduates' Paper Presentation by CLFCA.
- TNUA Vanessa Scholarship by CLFCA.
- Chin Lin American Dance Festival Scholarship by CLFCA.
- Individual Project Scholarship by CLFCA.

##### Demo lectures

##### ACME Physical Dance Theatre

- *New Puppet Ballet*, 2 April at Jhong Hua Elementary School, 21 April at Hu-Wei Senior High School and National Tou-Liu Senior high School, 22 April at Taichung Ming-Dao High School, 5 May at Taichung Municipal Chu Jen Junion High School, 11 May at Chung Hua University.

##### Conferences

- '2010 Speaking of Dance—the New Perspective and Locus of Dance Research', 4–5 June by National Taiwan University of the Arts, Culture University and Taipei Physical Education College.

##### Sponsorships

- The Development of Young Artists Grant by CLFCA.
- 2010 Annual Plan of Taiwan Dance Research Association by CLFCA and Ministry of Education, Taiwan.
- 2010 Annual Plan of Tso's Dance Association by CLFCA and its memberships.
- 2010 WDAAP Taiwan Annual Planning by CLFCA.
- 2010 International Young Choreographer Project by CLFCA.
- Taipei Artist Village Project by CLFCA.

##### Workshops

- Winter Workshop, 19–21 February at Dance Works Studio 112 by Dance Works



## UNESCO 2nd World Conference on Arts Education

report by Julie Dyson

The 2nd World Conference on Arts Education (Seoul, 25–28 May 2010) was a great opportunity to consolidate the work that had taken place in the lead-up to the Seoul conference. At the inaugural conference in Lisbon in 2006, three international arts education organisations—the International Drama/Theatre and Education Association (IDEA), the International Society for Education through Art (INSEA) and the International Society for Music Education (ISME)—had presented a joint declaration to the conference. They noted then that:

'After six years of preparatory meetings, IDEA, InSEA and ISME have now united to define an integrated strategy that responds to a critical moment in human history: social fragmentation, a dominant global culture of competition, endemic urban and ecological violence, and the marginalisation of key educational and cultural languages of transformation.'

This statement greatly contributed to the UNESCO 'Road Map' for future action, but several World Dance Alliance members were concerned

to find that a dance organisation of similar stature was missing from this grouping. They nominated WDA as the most appropriate international dance organisation to join the alliance, now known as the World Alliance for Arts Education (WAAE), under the leadership of Dan Baron Cohen. Dr Ralph Buck, chair of the WDAAP Education & Training Network, has since been very influential as the WDA representative on the WAAE.

At meetings in Taipei, Hong Kong and then in Newcastle, UK, the WAAE continued to meet to prepare for the 2nd World Conference on Arts Education this year. Members reflected on the UNESCO goals and made specific recommendations for arts education, in the process engaging with arts educators across the world. The Seoul conference therefore began with the advantage that many participants were already well informed about international best practice in arts education.

The opening keynote by Robert and Michele Root-Bernstein took an instrumental view of arts education, linking the value of the arts with their

**WDA members at the Seoul conference: Jeff Meiners & Julie Dyson (Australia); Anna CY Chan (Hong Kong); Si-Hyun Yoo (Korea); Teresa Pee (Singapore).**

value in science, business and creative practice. They argued for the importance of the arts in developing thinking skills such as observing, abstracting, imaging, recognising and forming patterns, body thinking, playing, transforming and synthesising. Many other speakers valued the intrinsic nature of arts education and took a generally more holistic approach. However, the need for powerful instrumental arguments, particularly with politicians, is well documented, and this keynote was useful in linking the artistic lives of leading scientists, for instance, with scientific discovery.

Other distinguished keynote speakers and plenary panellists included Jean-Pierre Guingané (Burkina Fasso); Hi Kyung Kim (South Korea/ USA); Ramón Cabrera-Salort (Cuba); Michael Wimmer (Austria); José Sasportes (Portugal); Olga Lucia Olaya Parra (Colombia); Emily Achieng' Akuno (Kenya); Leila Resk (Lebanon); Christina Hong (Australia/NZ); Anna M. Kindler (Canada); Iman Aoun (Palestine); Lunina Jiménez (Mexico); Dani Lyndersay (Trinidad & Tobago); Jan Jagodzinski (Canada); Dan Baron Cohen (Brazil); Eckart Liebau (Germany); Lindy Joubert (Australia); Robert Malcolm McLaren (South Africa/Zimbabwe); Jean-Marc Lauret (France) and Sam Gyun Oh (South Korea).

### **Outcomes of the Seoul conference**

A key result of the second conference was the endorsement of goals for the development of arts education, called the Seoul Agenda. These goals and associated targets are valuable tools for change, and while all ten goals are important, the first three are powerful and useful.

#### **1. Affirm arts education as the foundation of a balanced cognitive, emotional, aesthetic and social development of children and youth:**

- a. Give access to comprehensive and balanced studies in the arts to all students at all levels of schooling as part of a broad education.
- b. Include the creative qualities of arts experiences in lesson plans.
- c. Develop systems of quality evaluation in order to ensure balanced development.

#### **2. Strengthen arts education, including the experience of the arts and collaboration with artists within and between in-school and out-of-school education:**

- a. Treat arts at various school levels differently, for example arts as self-expression, arts as a way to knowledge, arts as a discipline, etc. Furthermore, develop arts education within schools in collaboration with out-of-school

training programs and with the participation of artists.

- b. Develop skills and places for arts education outside schools in relation to school activities.
- c. Actively involve parents and communities.

#### **3. Empower teaching and artist communities with sustainable arts education training:**

- a. Establish sustainable training mechanisms.
- b. Integrate artistic language within pre-service teacher education and professional development of practising teachers.
- c. Develop systems of quality monitoring such as supervision and mentors to establish its implementation.

The other development goals focus on lifelong learning in, through and about arts education; the socio-cultural well-being dimensions of arts education; the role of arts education in promotion of social responsibility, social cohesion, cultural diversity and intercultural dialogue; building capacity for arts education leadership, advocacy and policy development; development of arts education partnerships; to stimulate dialogue and exchange between theory, research and practice in arts education.

The final report on the conference provided a 'clear and useful summary, and was delivered by Professor Larry O'Farrell, UNESCO Chair of Arts Education at Queens University in Canada. This summary will be published in full by UNESCO on its website. In the meantime, the Minister for Education in Columbia announced that they would host the next world conference in Bogata in 2014.

(Thanks to Robin Pascoe, Senior Lecturer in Arts and Drama Education at Murdoch University, for the summary of goals.)

# 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](http://www.wdaamericas.org) and WDA Europe [www.wda-europe.com](http://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](http://www.worlddancealliance.net)  
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