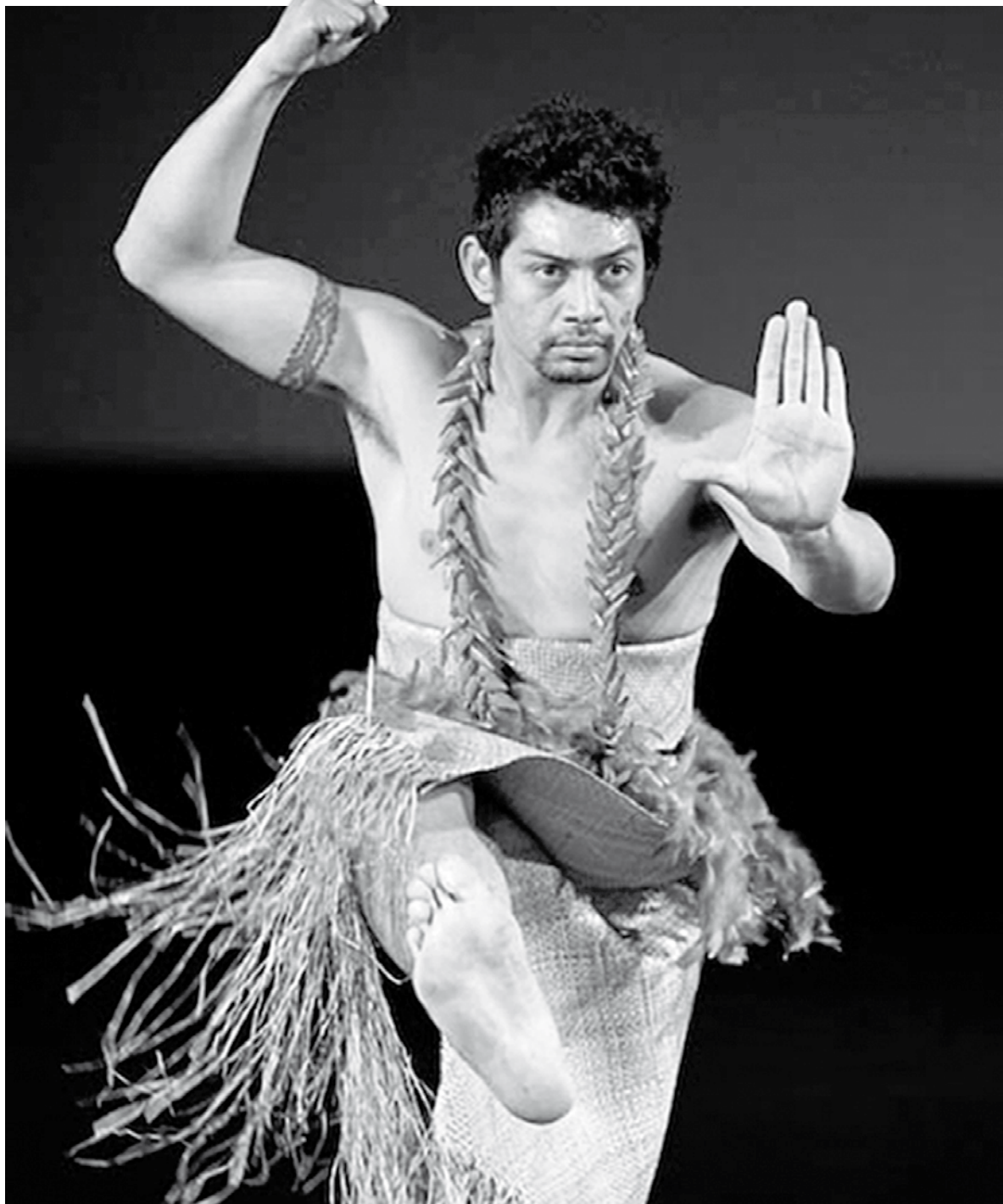


# Asia-Pacific CHANNELS

No. 2 | December 2008



Newsletter of the World Dance Alliance – Asia Pacific



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### Cover

Photographer: Fiona Cullen  
 Performer: Efeso (Fez) Faanana from Polytoxic dance company  
 performing an excerpt from *Teuila Postcards*, at the World  
 Dance Alliance Global Summit in Brisbane.  
<http://teuilapostcards.polytoxiclovesyou.com>

# Executive reports

The Executive Board of WDA—AP is elected by the membership every three 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 WDA—AP. 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 WDA—AP 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 WDA—AP, invoicing and collecting Chapter subscriptions and lodging funds in a bank approved by the Executive Board to a WDA—AP account. The Treasurer closes the accounts 31 March each year, and submits them to the AGM with a financial statement after audit.

The Secretary oversees the WDA—AP'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 WDA—AP structures, and are required to provide two reports each year for *Asia-Pacific Channels* about activities of their regions. The four Area Vice Presidents represent East Asia, South-East Asia, South Asia and the Pacific. See back cover for a list of the countries in each of these regions.

# contributors



## President's Message

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## Vice President's report

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## South Asia Area

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## President's message

Dr Mohd Anis Md Nor

I would like to thank everyone who came to Brisbane in July for the World Dance Alliance Global Assembly. WDA—AP is very grateful to our past Vice President for the Pacific Area, Dr Cheryl Stock and her wonderful team of workers from QUT and Ausdance Queensland for their integrity and rigour in organising this inspiring event. Those who attended were privileged to hear scholarly papers, panel presentations, performative presentations and to see many exciting dances.

Prior to our Global Assembly the Presidents of WDA—AP, Americas and Europe met to discuss (among other things) the proposal for WDA to be part of the World Alliance for Arts Educators (WAAE), an informal alliance that grew from a meeting between the International Society for Music Education, the International Drama in Education Association and the International Society for Education through Art.

The WAAE was inaugurated in 2006 at the Arts Education conference in Lisbon, which was attended by Jeff Meiners, Julie Dyson and Stephanie Burridge. Dance was not represented at the Lisbon meeting due to the lack of response from the Council for International Dance. WDA was invited to attend their first summit in Taipei in June 2008—with observer status—until a decision was made about joining this network.

Membership of WAAE, through the Dance Education Network, will allow WDA members to participate in other arts educators' events as advocates for dance, and to ensure that dance and dance-related issues are included in international arts policies. The WDA—AP application for membership has been accepted, but at the time of writing we were still waiting for the formal notification letter to be sent to the Education and Training Network Chairs who will be in charge of liaison with WAAE.

Another matter raised at the President's meeting was the proposal to create a position of 'secretary-general' for WDA to help give advice on policies and procedures and to suggest ways in which each Chapter might be developed and better networked. We are awaiting a response from Dr Cheryl Stock (our highly-valued former Vice President of the Asia-Pacific Region) who is familiar with the vision and philosophy of the World Dance Alliance, to Presidents' proposal.

Congratulations to everyone for the success of this year's Global Assembly. We wait to hear from the WDA Presidents about who will host the 2010 Global Assembly. WDA—Asia Pacific will be meeting next year in New Delhi early in December for our AGM, which is being organised by Dr Urmimala Sarkar (Vice President, South Asia), Dr Kapila Vatsyayan (President, WDA India) and Dr Sunil Kothari (Vice President, WDA India). WDA—AP will be working very closely with WDA India to make this happen.

Also exciting was the announcement by Yunyu Wang, our WDA—AP Vice President, about WDA—AP Taiwan working with Dance and the Child International (daCi) for a combined event in 2012 in Taiwan. It would be most appropriate for all of us if WDA—AP, as a member of WAAE, made this one of the largest dance education conferences in this part of the world.

WDA—AP has been privileged with so many activities this year. We hope this wonderful spirit of cooperation and synergy will continue to provide fodder for all our future activities.

## Vice President's report

Prof. Yunyu Wang

It gives me great pleasure to serve another term as Vice President of WDA—AP. I look back on my past term and wonder how I managed to do it all! I am deeply honoured to continue to work for dance in Asia and would now like find a fresh talent to work alongside me, so that when the time comes he or she can confidently step into my shoes.

Although I have travelled thousands of miles to many continents in the world, the trip to Australia this year was my first to this beautiful land and the conference experience was wonderfully exciting and enriching. The small space allocated to paper presentations felt intimate—there was a generous sharing of knowledge and many future plans were discussed and decided.

The Black Box Theatre was an interesting place to sit and listen to information and announcements, and the downtown theatre, where the Dialogues were held, was packed every night. The audiences were generally excited by the topics and I especially enjoyed the Q&A sessions at the end, which stimulated more discussions.

I am looking forward to being in New Delhi for the next conference in 2009. WDA—Americas has proposed to hold the Presidents' Meeting in Wisconsin, USA at the end of May 2009 which will be attended by either Dr Anis or myself.

WDA—AP Taiwan will again hold the Asia Young Choreographer Project (AYCP) forum in Kaohsiung City in south Taiwan led by Su-ling Chou, Head of WDA—AP Taiwan. Next year the selected WDA—Asia Pacific choreographer will be joined by two others—one from WDA—Americas and another from WDA—Europe, with a total of eight choreographers coming together for the final performance. Three young choreographers will be selected from WDA—AP membership and three will be from Taiwan.

WDA—AP Chapter Heads are once again invited to recommend one dance professional from their own country to receive one of ten scholarships for the Summer Dance Festival held by Taipei Dance Elite Academy (TAIPEIDEA) at the Taipei National University of the Arts (TNUA). This announcement will be posted on the website early next year: [www.wda-ap.org](http://www.wda-ap.org)

It has been a very rewarding year and I wish everybody continued success. Life is too short not to enjoy dancing! Happy New Year!

## South Asia

Dr Urmimala Sarkar Munsri

Let me begin with thanking all the members of the WDA—AP Executive Board for giving me the chance to work as the WDA Vice President of South Asia.

South Asia has a rich heritage of dances—though hardly represented by the number of members in the World Dance Alliance. It is important to establish more contacts with the dance communities of those countries without a WDA chapter—a task already identified as having high priority by the Executive Board.

A vibrant Indian chapter based in Delhi was revitalised in March 2008 under the leadership of eminent scholar Dr Kapila Vatsyayan. India now has four functional state chapters in West Bengal, Maharashtra, Karnataka and Delhi. This gives us hope that we will soon be able to approach dancers from other countries in South Asia to join us under the umbrella of WDA—Asia Pacific.

Bangladesh has been on the fringes of WDA activities over the last few years. There has been much communication and planning between myself and members in Bangladesh, so that the WDA—AP President Professor Nor and others can go to Dhaka in January 2009 to formally establish a Bangladesh chapter.

I welcome any names of both individuals and groups that WDA—AP members and friends can provide, so that relationships with dance communities in the other countries in South Asia may be established.

## Pacific Area

Dr Ralph Buck

A feature of the 2008 WDA Global Summit was the vibrant presence of dancers, teachers, choreographers and researchers from across the Pacific area. The opening ceremony set a dynamic tone with Aboriginal, Torres Strait Islander and Fijian dancers enlivening the evening. Participants came from all over Australia and revealed the depth of dance scholarship and interest. Likewise, the richness and diversity of research undertaken in New Zealand was generously shared by a large contingent of artists and researchers.

The depth and diversity of practice and interests was exemplified by the presentation on Mekeo Dance from New Guinea by Julia Gray. Julia and women from the Sunameke group shared their practice, traditions, their family stories and visions, leaving us all with a deeper understanding of their culture and the central role dance plays in their part of the Pacific.

Dance is alive in the Pacific Area. Dance is integral to cultural, economic, spiritual, educational and artistic endeavour. At the Tenth Pacific Arts Festival at Pago Pago in Samoa, dance was celebrated more than ever. Sefa Enari, a New Zealand delegate, reported that '...over 2000 delegates gathered from over 27 Pacific States to demonstrate and promote their art forms.' (DANZ Quarterly No. 13, p.24).

Sachiko Miller from Fiji noted that other highlights were the inclusion of the first Pacific Artists' Interdisciplinary forum, hosted by the Pacific Arts Alliance, and also the inclusion of Pacific contemporary dance. Go to [www.danz.org.nz](http://www.danz.org.nz) for more details about this event.

Two documents have been recently launched in the Pacific area: the New Zealand Dance Industry Strategy (NZDIS) and the Australian Dance Plan 2012. Both documents succinctly and elegantly visualise future directions for dance in Australia and New Zealand, and inform dance activity across the Pacific. A great achievement.

## South-East Asia

Prof. Basilio Esteban S. Villaruz

The International Council for Traditional Music (ICTM) held a conference in August in Kuala Lumpur, convened by the Cultural Centre of University of Malaya. The themes were Transmitting Dance as Cultural Heritage and Dance and Religion. With leadership from WDA-Asia Pacific president Dr Mohd Anis Md Nor and WDA-Americas president Professor Adrienne Kaeppler, delegates included many distinguished music and dance scholars from USA (with Hawaii), Mexico, Canada, United Kingdom, France, Germany, Norway, Croatia, Turkey, Bulgaria, Hungary and strong representation from Asian and Pacific countries.

Indonesia held its Ninth International Performing Arts Festival in October in Jakarta with the theme of The Next Generation: Appreciating Diversity. WDA's Sal Murgianto and Maria Darmaningsih have been involved in this festival for many years. Events included performances from Indonesia, Thailand, Taiwan, Japan, Italy, Portugal and USA, a choreography workshop, lecture-demonstrations and master classes.

Currently still in the planning stage, the Dance Committee of the National Commission for Culture and the Arts (DCNCCA, Philippines) will conduct an international dance festival next year in Dumaguete City, Negros Oriental. Shirley Halili Cruz, Chair of DCNCCA and WDA-Philippines Secretary/Treasurer, extended invitations to some of the groups present at the Global Summit in Brisbane.

Ava Villanueva, winner of the choreography competition of WDA-Philippines' Wi-Fi Body Festival in 2007, visited Australia in October for an event arranged by the Goethe Institute.

One of this year's Body Festival winners, Rhosam Prudenciado, went to the 2008 Yokohama Contemporary Dance Competition, thanks to the Japan Foundation.

Composer Lucrecia Kasilag, a leading Asian music and dance artist, passed away in August. Lucrecia was President of the Cultural Centre of the Philippines, Dean of Music at the Philippine Women's University and President of League of Filipino Composers. She composed many musical works for contemporary ballets and held the position of Musical Director for the Bayanihan Philippine Dance Company for many years.



Joelle Jacinto delivers her paper on heritagization methods of the National Artists of the Philippines, as Theresa Buckland and Theresia Suharti look on.



Sophiline Cheam Shapiro rehearsing at the National Theatre. Photographer: Urmimala Sarkar

## 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 co-ordinate 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 WDA—AP and provide two reports annually on their activities for *Asia-Pacific Channels*.

### About the Networks

**The Creation & Presentation Network**, which includes choreographers; directors; performers; costume, lighting and set designers, composers, dramaturges, filmmakers and any others who collaborate in the creation of dance. The Creation & Presentation network provides opportunities for choreographic development, networking and cultural exchange.

**The Education & Training Network**, which ranges from the formal training of dance professionals (performers, choreographers, teachers, arts administrators, writers, researchers, notators, dance

scientists) to dance education and appreciation. It covers public and private schools and studios, cultural and recreational groups, senior citizens and general audiences. 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**, which includes artistic directors, impresarios, presenters, agents, producers and company managers. The Management & Promotion network focuses on the programming, dissemination, advocacy and administrative aspects of the dance community.

**The Research & Documentation Network**, which includes historians, anthropologists, performers, ethnographers, notators, librarians, educators, archivists, theorists, critics, videographers, photographers, choreographers and filmmakers. 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**, which includes physicians, lawyers, dancers, dance scientists, arts policy makers, arts administrators, psychologists, physiotherapists, mental health professionals and financial planners. The Status & Welfare network identifies and advocates the interests of dance professionals and their legal, economic, health and societal status.

**Note:** The following Network reports have been compiled from the minutes of the annual general meeting.

# Education & Training

Co-chairs Ralph Buck & Jeff Meiners

This network group was happy to welcome Jeff Meiners from Australia as Co-chair, and to have representatives from Dance and the Child International (daCi) attending the meeting and contributing to the broad range of local, national and international expertise in attendance.

It was agreed that WDA should be part of World Alliance for Arts Education and that the Education & Training Network should take the lead with this action and liaise across the WDA and with other dance organisations such as Dance and the Child International (daCi).

The project identifying Ministry of Education websites which articulate government curriculum and policy information continues.

Discussions are underway with Dance and the Child International (daCi) regarding the 2012 conference. Plans include the publication of a book by WDA–Asia Pacific, in consultation with daCi, focusing on diverse pedagogies.

The draft review of the Code of Best Practice for examining PhDs has been launched and is now available for comment. Please contact Maggi Phillips at Edith Cowan University, Western Australia: [m.phillips@ecu.edu.au](mailto:m.phillips@ecu.edu.au).

Members are invited to contact Ralph or Jeff to discuss ideas for activities.

# Management & Promotion

Co-chairs Fred Frumberg and Suon Bun Rith

Executive Director of Amrita Performing Arts, Fred Frumberg, will commence a new position in New York in February 2009 and Suon Bun Rith has been appointed as the Country Director of Amrita Performing Arts. Fred will maintain his title with Amrita for at least the first two years of the USA appointment and plans to travel twice yearly to Cambodia. With Suon and Fred as co-chairs of this Network, the group should maintain active and effective communication.

A workshop in fundraising within the next 12 months was deemed the most important activity for the Management & Promotion network. It was unanimously agreed that the workshop should take place in Cambodia, independent of whatever plans are finalised for upcoming regional conferences. There is much interest by regional artists and practitioners, who will use this event as an opportunity to build on relationships forged with Cambodian artists in past conferences and workshops.

Amrita Performing Arts will draft a budget which will include some financial assistance for participants, and a proposal will be adapted from the Singapore 2007 meeting. Seven WDA members from India, Australia, Fiji, New Zealand and Japan have offered to assist with the organisation of this event. The first task is to publicise the workshop and promote it amongst all the regional organisations.

The workshop will most likely be conducted over a three or four-day weekend so as to minimise conflict with school sessions and

work vacations which differ from country to country. Presentations will be given by invited speakers and moderators such as professional grant writers, practitioners from the marketing and development sectors and professionals from the corporate sector.

The workshop will comprise lectures, discussion groups and practical workshops focusing on

- redefining one's mission statement
- how to write a proposal
- accessing foundation information
- private sector funding strategies
- corporate funding strategies
- the pros and cons of Boards
- fundraising relating to theatre and production management

Another project for this group is to begin work on a WDA Management brochure, assisted by Marcus Hughes, Director of Ausdance Queensland.

# Creation & Presentation

Chair Nanette Hassall

The major project of the Asia-Pacific C&P Network has been the development and convening of the second ChoreoLab (after Singapore) comprising two mentors, four choreographers, 16 dancers and two researchers/observers. The project continues to be a shifting/learning process.

WDA—Americas will be conducting the May 2009 event in Wisconsin, involving master classes, concerts, panels and other creative endeavours with the major themes being community involvement, inclusivity and outreach. Some interesting discussion was centred on the idea of including a choreographic project at this event which could allow for exploration of the connections between martial arts and dance. The strong focus of such an intersection within Asian groups suggests that there may be avenues to engage in a project which places martial arts at the centre of a choreographic exercise, involving students/dancers from various cultures.

The Taiwan organisers will open up two places at the Asia Young Choreographers Forum next year for representatives from the Americas and Europe, so as to broaden the extent of the experimentation.

## Ideas for the future

*South lands exchange:* from Brazil came the suggestion of an exchange between 'south' lands which would perhaps involve a choreographer/scholar/performer from Brazil participating in a number of projects in the Asia-Pacific region.

*Body and mind practices:* several WDA members would like to see a greater focus on this area with an examination of the intersection between martial arts and dance, where spirituality plays a major role.

*Vocal techniques with dance:* interested members might form an international body of dance artists who are incorporating vocal techniques in their work, beginning with small, manageable projects that could perhaps gather momentum over time.

*Little Asia Project*: an ongoing project which could facilitate an exchange of choreographers in the region, if resources are sufficient.

*Technology and dance*: how do we integrate technological mediums with dance practice? How does technology re-mediate performance? There is a need for training workshops in technology mediums so that dance artists are able to use technology more innovatively to communicate, collaborate and educate.

*Suggestions for future conferences and projects*: Dance and other disciplines; Dance/the body/anthropology; street dancing and folklore; choreographic project based on elders, ancestral spirits, key indigenous dance makers.

#### **Suggested focus areas for WDA—Asia Pacific**

- Be proactive in advocating and encouraging the inclusion of performances and examples of dance practice at other conferences.
- Increase activity through regular dialogue between chapters.
- Create a Facebook site and/or connect to YouTube.

## **Status & Welfare**

Co-chairs Lesley Graham and Dr Tania Kopytko

**O**ne aim of the Welfare & Status Network is to raise the status of community dance and its links with education. At the recent WDA Global Assembly the Status & Welfare Network clarified its focus areas and devised implementation strategies.

#### **Suggested focus areas for Status & Welfare**

- Legal—insurance, copyright, contracts, dispute resolution
- Economic—salary, pathways
- Health—safe dance practice
- Social status—equity, social position/cultural difference, code of ethics, career pathways
- Community dance—status of dance in community work, status of dance in societies

#### **Stage One**

- Assess and compile information from existing websites and in publications and research papers.
- Gather information about international rates of pay, career pathways, cultural protocols, welfare issues.
- Plan how this information can best be presented e.g. a portal on WDA—AP website.

#### **Stage Two**

- Research and document WDA—AP chapters and members and the issues and challenges they face in their particular areas.

#### **Stage Three**

- Develop training workshops and resources for WDA—AP based on the research findings.  
Dance can be a catalyst for social change and healing, for example, the Kolkata Sanved project 'Saving Lives Through Dance', which is managed by Sohini Chakraborty, and Darcy McGee's

somatic work in clinical situations. It is recommended that tertiary dance courses incorporate community dance practice and training.

The use of dance as a tool for personal and social development will be included in the program at the 2009 WDA—AP conference in India.

Those interested in this sector are:

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## **Research & Documentation**

Co-chairs Dr Stephanie Burridge and Dr Urmimala Sarkar

**T**he meeting of the Research & Documentation Network was well attended by the presidents of the Asia-Pacific region (Dr Mohd Anis Md Nor), the Americas (Dr Adrienne Kaepler), Rosella Diemastro (representing Europe) and members and observers from many countries.

#### ***DANCE Transcending Borders***

The latest WDA publication, edited by Urmimala Sarka Muni, includes writings by scholars from Europe, the Americas and the Asia-Pacific region. The book was launched at the opening of the Global Summit by eminent Australian Indigenous dance artist and author; Noel Tovey. Thanks go to Urmimala and the contributors for this vibrant scholarly publication.

#### ***Cross-Cultural Dialogues in Dance: Research Journal of the World Dance Alliance***

There is unanimous support for WDA to have its own journal for academic, refereed publications. Stephanie presented an overview and thanked WDA members who have been involved in the various stages of this publication. It was suggested that the journal extend beyond the Asia-Pacific region and should not duplicate topics in existing journals.

Stephanie proposed that Urmimala canvass publishers in India that may be interested, as Routledge has taken over a year to review the proposal and still has not committed to publishing the journal.

#### **Asian book series**

This series of books about the dance of each country in our region will be a five-year project and it is hoped that at least eight countries will be included. The Routledge Asian office is the proposed publisher and negotiations are positive.

The proposed books will include approximately 10–12 chapters by scholars, journalists and practitioners, 25 'ArtistsVoices' interviews and some black and white photos. Countries interested in participating include Cambodia (already begun), India, Taiwan, Malaysia, Singapore, New Zealand and Australia.

The first book, *Beyond the Aspara: Celebrating Dance in Cambodia*, will be produced in association with AMRITA Performing Arts and the World Dance Alliance–Asia Pacific, with joint editors Stephanie Burrige and Fred Frumberg. Twenty-eight artist interviews are well underway after round table discussions with the artists in Phnom Penh.

*Beyond the Aspara: Celebrating Dance in Cambodia* draws together a special collection of essays and interviews about this recent dance history in Cambodia.

#### **Asia-Pacific Channels**

This is our most valuable tool for networking and communication within, and beyond, the organisation. Julie Dyson, National Director of Ausdance (publishers of *Channels*) thanked people for their prompt contributions to the bi-annual newsletter of the WDA—Asia Pacific, and acknowledged the *Channels* team in her office, Rachael Jennings and Leanne Craig. Every chapter and network is encouraged to contribute material so that the newsletter can truly reflect the range of dance activity in the Asia-Pacific.

#### **Global Summit papers**

Submissions for the 2009 conference in USA will be assembled by staff at the University of Wisconsin and edited for posting on the WDA website. Presenters may decide whether to have their papers posted on the web site or to submit them for the double blind refereeing process via the summit website.

#### **Ten Days on the Island**

Ten Days on the Island will be a four-day celebration of contemporary dance from island cultures, including Hawaii, New Caledonia, Papua New Guinea, Singapore, Japan, New Zealand, Hong Kong and the Torres Strait. The festival will be held in Tasmania in April 2009 and will be an excellent opportunity for WDA members to present papers (see p. 31 for topics and deadlines for submissions).

*Sharira* choreographed by Chandralekha Photographer: Sadanand Menon.



# Chapter reports



## About the WDA Chapters

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. WDA Chapters may be represented by existing organisations.

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

## The WDA—AP Chapters

**East Asia:** Japan, Korea, China, Taiwan, Hong Kong

**South-East Asia:** Malaysia, Indonesia, Cambodia, Brunei, Laos, Myanmar, Thailand, Singapore, Philippines, Vietnam

**South Asia:** India, Bangladesh, Nepal, Bhutan, Pakistan, Sri Lanka, Maldives

**Pacific:** Australia, New Zealand, Fiji, Tonga, Hawaii, Samoa, French Polynesia, Palau, New Caledonia, Vanuatu, Solomon Islands

## Chapter heads

Chapter heads provide regular WDA—AP information to members in their countries, informing them of WDA—AP events, opportunities and the biennial elections. They maintain a database of their members, and regularly communicate with the President and their Area Vice President, as well as providing (or commissioning) two Chapter reports annually for *Asia-Pacific Channels*.

## Contribute to Channels

If you would like to contribute information about dance activities in your country please contact your region's Vice President (see back cover).

*Rhymorphs* choreographed for The Third Space by Dr Siri Rama, WDA (Singapore) treasurer.

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# Australia

by Julie Dyson

The recent World Dance Alliance Global Assembly, held in Brisbane and hosted by Ausdance Queensland, was a great achievement for the organisers and partners. It was exciting to host so many international visitors in a diverse program that provided opportunities to learn about national and international research, indigenous dance practice, programs of support for the dance profession and new ways of teaching dance. People enjoyed the networking, the performances, workshops and public dialogue programs, the calibre of presenters and the beautiful Brisbane setting.

The World Dance Alliance meetings were well attended. The organisation continues to grow in stature and strives to remain relevant by providing leadership and new opportunities for dance, particularly in the Asia-Pacific region. Ausdance National, as the Australian chapter of WDA—AP, provides minutes of meetings and maintains the archival records of the regional organisation. We are also developing a complete index of all WDA—AP publications, which we hope will be ready for online publication shortly.

As part of the WDA Dance Dialogues program in Brisbane, Ausdance and the Australia Council launched Dance Plan 2012, a new action plan for Australian dance with four key ambitions:

- More excellent and innovative Australian dance
- More opportunities to see and participate in Australian dance
- Dance as an integral part of every young person's education
- A range of sustainable careers for dance artists.

A number of strategies have been identified under each of these ambitions, with the Australia Council leading on the first two, and Ausdance leading on the other two. However, both agencies are emphasising the importance of advocacy by the broader dance community, and have developed guidelines and a dance fact sheet for use when approaching decision makers with ideas for achieving these ambitions. Dance Plan 2012 was presented at the Biennale de Danse de Lyon in France on September 25.

On the dance education front, Ausdance is joining with other art forms to advocate for the inclusion of the Arts in the new National Curriculum, being developed over the next three years by the Federal Government. This is a particularly complicated process in Australia, with eight State and Territory education departments running separate curricula, but there has been agreement that a national curriculum is desirable in some subject areas. However, the Arts have not been included in the initial plans, considered by arts advocates to be a major omission. Ausdance has convened several meetings with arts education colleagues to address this issue.

In the meantime, the Federal Government has announced \$1.4m per annum over the next four years for the development of artists-in-residence programs across the country. Ausdance will participate in this program, hoping the additional funding will boost its ability to provide training for independent dancers who wish to work as teachers in the education system.

Treading the Pathways, the national Indigenous dance project managed by Marilyn Miller, provided the Indigenous component at the opening of the WDA Global Summit, while artists associated with the program continue to access new performance and professional development opportunities through the project. Ausdance is seeking new funding to continue this program beyond 2010, when its current Australia Council funding is due to end.

The Australian Dance Awards were presented at the State Theatre of Victoria on June 15. Ausdance Victoria co-ordinated the awards ceremony, with assistance from principal sponsors, the Joan and Peter Clemenger Trust. Ausdance National co-ordinated the nominations process and convened the selection panel. Nominations are now open for the 2009 Awards, but in the meantime, visit the Ausdance website to see the winners <[www.ausdance.org.au](http://www.ausdance.org.au)>

Pages from Dance Plan 2012.



# Aotearoa, New Zealand

by Tania Kopytko



Image from the New Zealand Dance Industry Strategy.  
Te Whanau a Apanui performing at Te Matatini National Kapa Haka Competition 2007. Photographer: Aaron Smale.

*Ko taku rourou, ko tāu rourou ka ora te manuhiri  
ko taku rākau, ko tāu rākau ka mate te hoariri*

*With my food basket, with your food basket we will feed the visitors  
With my weapon, with your weapon we will conquer the enemy  
(challenges) together.*

This has been a very active and important year for dance in Aotearoa, New Zealand, with the most significant achievement being the recent launch of the New Zealand Dance Industry Strategy. The *whakatauki* (proverb) above aptly reflects the sentiment of dance practitioners across the country—that it is necessary to work together across dance genres and with a unified voice in order to strengthen and promote dance. The strategy highlights five areas for development:

- *Connections*—building unity and fostering a shared purpose
- *Spaces*—establishing focal points or spaces for dance in regions

- *Viability*—developing a sound and vibrant dance economy
- *Visibility*—increasing the dance profile, understanding and participation
- *Skill*—education, training and development.

The document was launched in Parliament on 9 September and requires commitment from partners in the wider economic and social infrastructure. It can be viewed on the DANZ web site at [www.danz.org.nz/strategy.php](http://www.danz.org.nz/strategy.php) The extensive action plan which sits under the strategy is currently being completed.

The annual September/October dance festivals once again showcased a wide range of dance. Wellington's *Dance Your Socks Off*, Christchurch's The Body Festival of dance and physical theatre and Auckland's TEMPO Dance Festival have each grown in strength and character. They all feature many dance genres, including contemporary, hip hop, ethnic and social dance. Reviews of dance in the festivals can be found on Theatreview, [www.theatreview.org.nz/](http://www.theatreview.org.nz/).

# Cambodia

by Fred Frumberg



Contemporary dance workshop at the Baryshnikov White Oak Dance Center led by choreographer Emmanuele Phuon. Performers (left to right): Chumvan Sodhachiv, Chey Chankethya, Phon Sopheap, & Sam Sathya. Photographer: Pascal Lemaître

In August 2008, four of our dancers joined French/Cambodian choreographer Emmanuele Phuon for a contemporary dance workshop at the Baryshnikov White Oak Center in Florida, USA. Three of the four dancers were already well-versed in contemporary dance. Phon Sopheap has participated in several projects including one with Thai choreographer Pichet Klunphon, Toronto-based Peter Chin and the New York Battery Dance Company. Chumvan Sodhachiv has taken part in numerous contemporary dance projects, with artists from Indonesia, America and India, while Chey Chankethya has established Cambodia's first-ever contemporary dance company, Compass.

This was the first time we have included an elder master in a contemporary workshop. Sam Sathya is considered one of Cambodia's finest interpreters of the female characters in dance, performing major roles such as Sita. Her first departure from the classical repertory was under the guidance of Sophiline Cheam Shapiro, Artistic Director of the Khmer Arts Academy, in works that bridged the gap between Cambodian court dance and Western

literature, including Pamina in *Pamina Devi*, a classical dance interpretation of Mozart's *The Magic Flute* and Desdemona in *Samritechak*, based on Shakespeare's *Othello*, both performed in the classical court form.

This workshop provided Sathya with her first opportunity to entirely break from tradition, whilst maintaining reverence and respect for tradition. The workshop far exceeded our expectations and the dancers created an extraordinary thirty-minute piece reflecting the experiences over the rigorous three-week period. The work explored the balancing act required by young dancers discovering contemporary dance in a community which is firmly committed to the revival and preservation of a classical heritage, under the ever-watchful eyes of the masters.

Sadly, the attempt at a public showing was thwarted by hurricane Faye, but we plan to continue developing the work in Phnom Penh in February 2009. This first phase was made possible through generous support from the Howard Gillman Foundation of the White Oak Center and the Asian Cultural Council.

*Transmission of the Invisible*, choreographed by Peter Chin, Artistic

Director of Tribal Crackling Wind, features three dancers from Peter's group and two Cambodians; Yim Savann and Phon Sopheap. The work premiered in Toronto in February 2008 and will tour Canada in January and February 2009, with further performances at Banff World Television Festival in June, followed by a tour to Asia commencing at the Esplanade Theater Studio in Singapore.

Amrita Performing Arts ([www.amritaperformingarts.org](http://www.amritaperformingarts.org)) continues to collaborate with Singapore-based writer Stephanie Burridge in producing a book that will examine the current dance scene in Cambodia and explore its evolution in relation to years of post-war revival and preservation. The book will include chapters by many eminent writers focusing on a variety of topics, nearly thirty short essays representing the voices of young Cambodian dancers and how they view themselves as artists in today's Cambodian society, and personal accounts by senior dance masters voicing both support for, and apprehension about Cambodia's foray into contemporary dance. The working title is *Beyond the Apsara: Celebrating Dance in Cambodia* and publication is planned for mid 2009.

# Hong Kong

by Anna CY Chan

WDA-Hong Kong sent five artists to the Global Summit in Brisbane, an event which was extremely well organised and provided valuable opportunities for our artists to engage in conversation, expand their networks and share their views and practices with delegates from around the world.

Supported and commissioned by the Leisure and Cultural Services Department (LCSD), four local choreographers presented three new works for a season titled Hong Kong Stories Series.

In May this year Abby Chan and Yeung Wai-mei of the McMuiMui Dansemble celebrated their 'ageing' bodies in a multi-media dance theatre work called *Flesh Dance*, which incorporated songs, gadgets and humour to examine the ways popular culture and society influence our identities and womanhood.

Exploring the traditional Chinese body culture with contemporary Chinese dance (New China), Daniel Yeung presented his body-art dance piece *Medi.C* in June. Like herbalists, who use eyes, nose, ears and past experience to diagnose and treat poor health, Yeung used a similar approach to help New China 'tone up' the body, mind and spirit, beginning with the self, then the environment and beyond.

In July, Allen Lam of Muse Motion collaborated with artists Gabriel Fung (video), Franky Lung (lighting) and Adrian Yeung (visual effects) transforming the new Black Box Theatre at Kwai Tsing Theatre. *Space Within Shapes* was an unexpected journey through deconstructed images, collaged shadows and meticulously assembled environments. The work was inspired by Hong Kong's bygone era, examining people's experience of architecture and how the nature and spirit of Hong Kong are expressed through its buildings.

E-side Dance Company, directed by Jacky Yu, presented A Showcase of Asian Dancers in August. The program featured original works choreographed and performed by seven dance artists: Cheng Jin's *100% Cotton* and Tan Hongtao's *Eggs Under the Red Flag* (Mainland China), Wong Tan-ki's *A Voice from the City* (Hong Kong), Chou Shu-yi's *Start with the Body* and Wu Yi-san's *Steps of Summer* (Taiwan), Kim Bo-yong's *You + Me = LOVE... say goodbye...* (South Korea) as well as Jay Jen Loo's *Heart.Beat* (Malaysia). The performances were exciting, dynamic and enjoyable.

The biennial dance video festival Jumping Frames 2008 organised by City Contemporary Dance Company and Emergency Lab, was the only international dance video event in Asia and featured both commissioned works and competition works. *Coffee With Pina* by Israeli video director Lee Yanor opened the festival with behind-the-scenes footage of the rehearsal room of dance guru Pina Bausch.

The competition section of the festival showcased works selected by panelists from entries submitted from all over the world. Local Focus premiered three locally commissioned works: Helen Lai, Xing Liang and Terry Chan's *A Dance Film on Xing Liang*; Noel Pong and Maurice Lai's *Rainy Days and Mondays*, and Happy Wan and Sofaye Chan's *Cogito, Ergo Sum*.

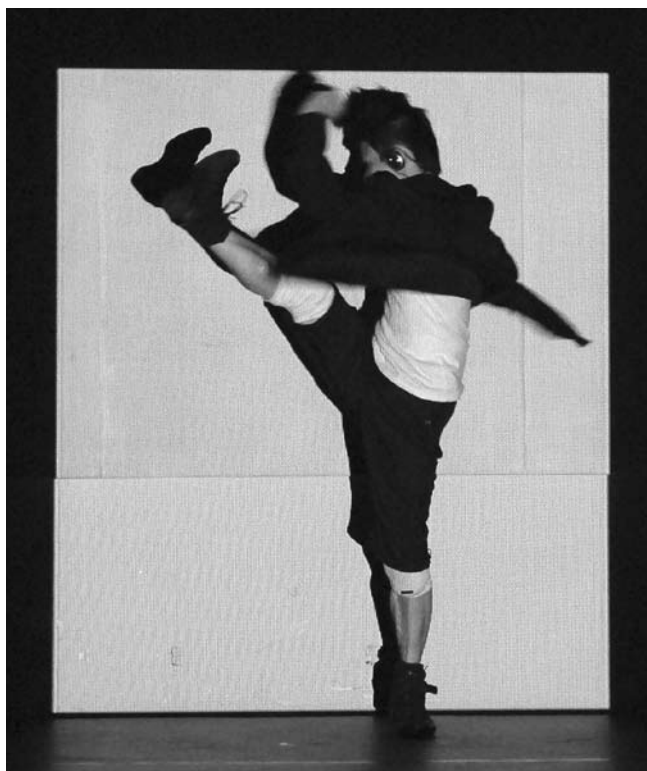
In response to the 2006 Committee on Performing Arts Recommendation Report (I), the newly initiated Venue Partnership

Scheme aims to foster a partnership between venues and performing arts groups and organisations. The objective is to raise the artistic image of the venues, enlarge the audience base, optimise use of the facilities, develop venue-based marketing strategies, facilitate corporate/private sponsorship and to encourage community involvement in the arts.

Hong Kong Ballet has officially been a Venue Partner of the Hong Kong Cultural Centre's Grand Theatre since July 2008. As well as staging regular major productions in the Grand Theatre, the company has announced a series of audience-building projects and will make full use of the weeks spent in the Cultural Centre Studio Theatre by presenting lecture-demonstrations in conjunction with major productions.

The Hong Kong Dance Company (HKDC) has become the Venue Partner of the Tsuen Wan Town Hall and will produce professional dance performances, courses and workshops in the Town Hall to stimulate community interest in Chinese dance. HKDC also established the Children's Troupe (Tsuen Wan branch) in September this year with a total of 31 members who will train for one year under the guidance of the professional dancers.

*Dance Machine* Choreographer and dancer: Wong Tan-ki.  
Photographer: Asia-Dan.



# Fiji

by Sachiko Miller

The Global Summit in Brisbane was one of the rare opportunities for our global dance community to meet in the Pacific region. Cheryl Stock, Marcus Hughes and the team did a wonderful job at incorporating the indigenous communities of the region into the global summit, which allowed for a deeper connection with the land, the place and the people.

The most important event in the annual Pacific dance calendar is the Pacific Festival of the Arts, which is held only once every four years, was in Pagopago, American Samoa this year. In attendance were representatives from the 27 island countries of the Pacific and all facets of Pacific Melanesian, Polynesian and Micronesian culture were on display, from traditional dance, music, story telling, tattooing, navigating, craft making, healing and carving to painting, photography exhibitions, film making and fashion design.

The festival also hosted a traditional knowledge symposium about the protection of traditional Pacific knowledge and the possible legislation needed to do this.

Fiji had a 100-strong contingent at the festival, including the traditional Fijian Meke group Magic of Fiji who won the Fiji Dance Competition. There was also a traditional dance group from Itumuta, Rotuma, that represented their indigenous Polynesian dance.

This was the first Pacific Arts Festival to incorporate contemporary dance, although only New Caledonia and Fiji sent contemporary dance groups. Sinu Naulumatua and Pelu Fatiaki choreographed 10 dancers that exemplified how Fiji is developing its contemporary dance.

The first Pacific Artist's Forum was held by the Pacific Arts Alliance to engage in dialogue about challenges and issues facing the arts sector and to agree on appropriate solutions.

The next festival will be in 2012 in the Solomon Islands. Further information on the work of the Pacific Arts Alliance can be found on their website, [www.pacificartsalliance.com](http://www.pacificartsalliance.com).

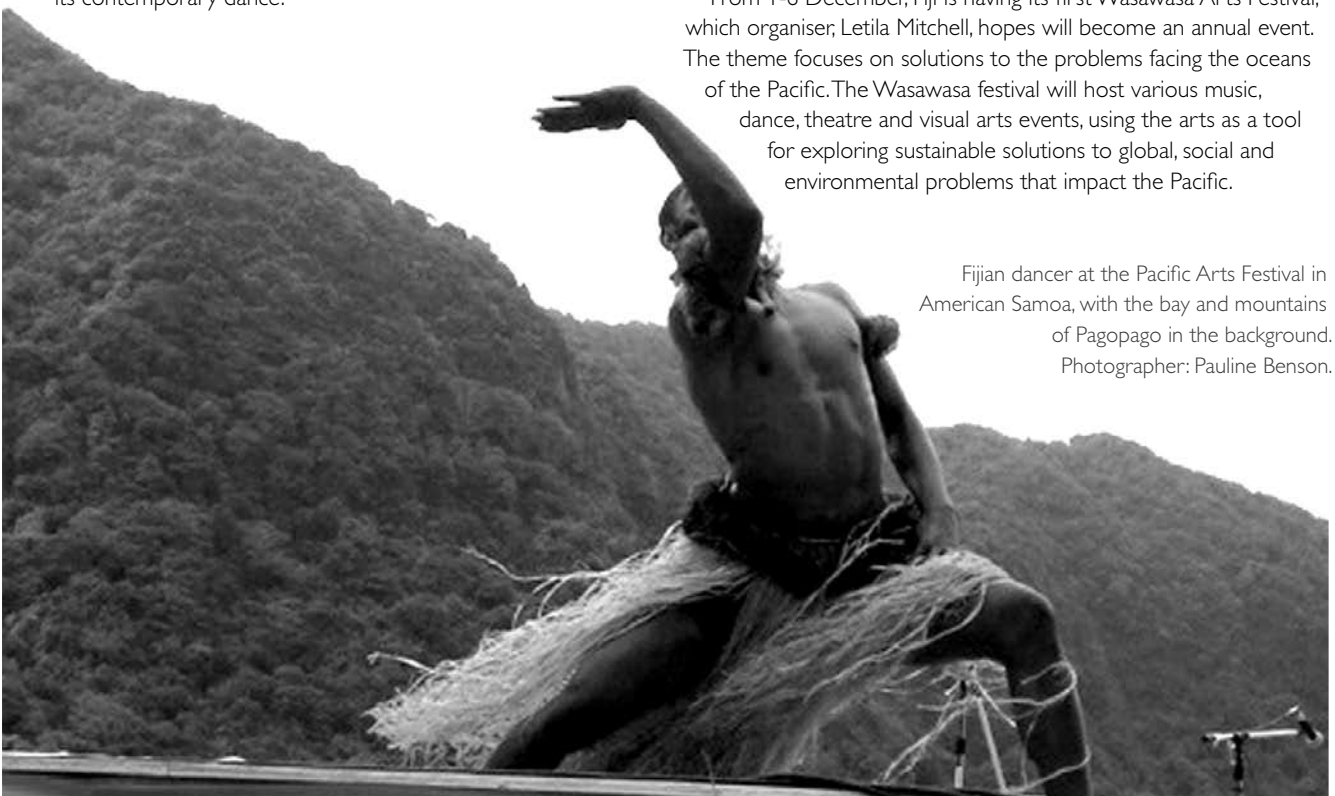
Choreographer Ateca Ravuvu staged her first full-length dance work titled *Where to Utopia*, which confronted the devastating effect that humans have on our fragile environment. A highlight of the successful production was Ateca's intense and mesmerising solo performance demonstrating her outstanding talent as both performer and choreographer.

New Caledonian choreographers Richard Digoue, Soufiane Karim and Linda Kurtovitch came to Suva to lead a two-week workshop with the Oceania Dance Theatre, Vou Dance Fiji with the athletic group of dancers that they brought from New Caledonia. The collaboration culminated in two half-hour performances during Fiji Music Festival. The contribution and friendships forged in their time in Fiji has formed a lasting bond between our two cultures.

The Oceania Dance Theatre will also travel to Papua New Guinea to perform their work *Silence and HIV/AIDS*. It is particularly relevant, as PNG faces a prolific AIDS epidemic. The work by choreographer Allan Alo speaks of how breaking the silence of the Pacific's taboo subject of sex is the only way we can start to win the battle against AIDS.

From 1-6 December, Fiji is having its first Wasawasa Arts Festival, which organiser, Letila Mitchell, hopes will become an annual event. The theme focuses on solutions to the problems facing the oceans of the Pacific. The Wasawasa festival will host various music, dance, theatre and visual arts events, using the arts as a tool for exploring sustainable solutions to global, social and environmental problems that impact the Pacific.

Fijian dancer at the Pacific Arts Festival in American Samoa, with the bay and mountains of Pagopago in the background. Photographer: Pauline Benson.



# India

by Sunil Kothari

Following Dr Anis Mohd Nor's visits to New Delhi and Kolkata, the WDA—AP regional chapters in India, including New Delhi, were enthused to start their activities. Dr Kapila Vatsyayan, Chapter Head WDA-India, arranged a meeting in Delhi where Dr Anis presented a comprehensive background and description of WDA—AP to a large number of dancers, choreographers, scholars and critics. There was very good response from the artists present.

New chapters Karnataka and Maharashtra have started various activities and West Bengal chapter has been very active, with Dr Anis addressing the members during the Kolkata meeting.

Many dancers and scholars from India attended the Global Summit in Brisbane and made presentations. The new WDA publication *Dance: Transcending Borders* (edited by Dr Urmimala Sarkar Munsri) was launched at the conference and all copies available were sold.

My term as Vice President of WDA—AP South Asia has concluded and Dr Urmimala Sarkar Munsri has taken over. She has been briefed by Dr Kapila Vatsyayan regarding the next AGM and conference to be held in New Delhi in the first week of December 2009.

After Brisbane I delivered a paper titled *New Directions in Indian Dance* at Critical Path in Sydney and at Monash University in Melbourne.

Kathakali and Mohini Attam exponent, Tara Rajkumar, is working with Monash University on a Louise Lightfoot Legacy project, and has already curated an exhibition at Monash University. A graduate of the University of Melbourne, Louise Lightfoot was passionate about popularising Indian classical dances in Australia, America and Europe.

I was invited by The Arch Inc, a non-profit organisation in New York, to assist with the co-ordination of the Dance Festival of India at Carnegie Hall in September. The festival celebrated the 60th anniversary of India's independence. Workshops were conducted with Ramli Ibrahim's Sutra Dance Theatre (Odissi), C.V. Chandrasekhar's company (Bharatanatyam) and Vempati Rabi Shankar and his troupe (Kuchipudi) at the University of New York.



# Korea

by Eun Jung Choi

WDA—AP Korea has been reorganising and increasing membership to strengthen our networks. New board members have been appointed and allocated to five network groups. We expect to become more active in collaborating with other WDA—AP chapters.

Professor Yang Sook Cho of Seokung University is our new Secretary General. Professor Kui-in Chung of Busan National University has resigned from the position of Vice President of WDA—AP representing East Asia, and Eun-Jung Choi is taking over the responsibility of writing the WDA-Korea reports for Channels.

The 2008 World Ballet Star Festival took place at Sejong Arts Center in June, co-hosted by the Joong-Ang newspaper, one of the leading Korean daily news publications. It was a rewarding event and provided opportunities to meet and see world-class ballet performers in works of renowned choreographers. Principal dancers from international ballet companies such as Manuel Legris of Paris Opera Ballet and Leonid Sarafanov from Maryinsky Ballet (Kirov Ballet) were amongst the visiting artists; Eun Ji Ha, former student of Hae-Shik Kim (President, WDA-Korea) and now principal dancer with the Finnish National Ballet, performed Jiri Kylian's *Petit Mort* and *Grand pas Classic* with her partner Jaakko Eerola.

Choreographer Yong Chul Kim (and board member of WDA-Korea) was pleased to be invited to the September International Festival of Alternative and Contemporary Expressions (INTERFACE) in Kolkata, where he represented Korea with his work *Red Exorcism*.

Dancer Eun Hyung Kim was chosen for a scholarship to participate in the Asia Young Choreographers and Workshops in Taiwan in August.

Left: WDA Karnataka chapter dance workshop with guru V.A.K. Ranga Rao. The dancers are (from L to R) Guru Bhanumathi, Vyjayanthi Kashi, Anuradha Vikranth, Swapna, Dr Saraswathi, Somasekar and Sowmya

Below: Curtain call at the 2008 World Gala Ballet Festival  
Photographer: Eun Joo Lee



# Japan

by Miki Wakamatsu

After the submission of a petition to the government by the Dance Associations in Japan, The New National Theater was established in 1997. However, the National Theater, which had been created thirty years before, was only for traditional theatre such as Kabuki, Nihon-Buyoh, Bunraku, Noh or other ethnic dance forms. So, the history of dance is not treated as one phenomenon. All performance arts that originated in the western world—opera, drama, musical theatre, ballet and modern dance—were considered to be secondary by the Japanese Government and cultural development seemed out of sync with economic growth. Even now we have no national ballet company, although the local government in Niigata established a modern ballet troupe in 2005.

The year 1990 marked a turning point for the Japanese dance scene. Firstly, a new company called Contemporary Dancers was established and then the Government Support Foundation was introduced. WDA festivals in Tokyo in 1993 and 1999 were influenced by these events. We introduced several new Japanese choreographers to Europe, and although their styles were limited, their activities were lost in the homogenisation of the contemporary culture. Everywhere cities seem to be similar—Shanghai, Singapore, New York, Paris, London, Sydney, Tokyo all look much the same to me.

Please forgive me now for injecting some personal and private reflections on the last five years in which I have suffered two cancers. The first one was settled by an operation without complications. The second is a bone cancer, called Multiple Myeloma. My doctor predicted that I would survive only a few years. I felt a little anemic but I did not feel any pain and at that time I had a busy schedule of performances, so I had no time to reflect on my illness and mortality. All my energy went towards accomplishing the upcoming performances. I focused on the movement and tried to control my cancer-ridden spine.

Remarkably these stage performances were well received and *Dance You Snail*—an old child's song from the 12th century—received two major prizes: the Tokyo Newspaper Prize and the Contemporary Dance Association Prize in 2007.

After the performance I had more blood tests to reveal that while the malignant tumor still existed in the lumbar, it was reduced and the anemia had improved rapidly, a tribute to the power of dance!

*Dance You Snail*, Free Dance Company,  
29 November 2007, at Saitama Art Theater Photographer: H.Furuya



# Malaysia

Mew Chang Tsing

After the MyDance Alliance AGM in June, Mew Chang Tsing remains the President and Kiea Kuan Nam, previously Treasurer, is now Vice President. Penny Oh takes over as Treasurer and Bilqis Hijjas is the new Secretary. Chu Pui See is being assisted in her role as Media and Communications Officer by a new young member, Jennifer Lai, who is updating our website and sending regular e-newsletters.

Our other committee members are Sumiko Lim, Teoh Ming Jin, Teresa Chian, Amy Len and Suhaili Micheline bt. Ahmad Kamil, all under the continuing guidance of our National Advisor, Dr Mohd Anis Md Nor. MyDance will continue to work through its networks and their Chairs: Dr. Mohd Anis Md Nor (Research and Documentation), Bilqis Hijjas (Creation and Presentation), Gan Chih Pei (Education and Training), Teoh Ming Jin (Management and Promotion) and Teresa Chian (Social and Welfare).

With the injection of new blood into the MyDance Alliance committee this year, Mew foresees that MyDance will be able to achieve much more in the coming years by harnessing the energy and special skills of the younger committee members. The committee is already using new strategies for increased efficiency with electronic and online resources, and is looking at creating guidelines and procedures to streamline these processes.

Since the AGM, MyDance Alliance has extended its support to a number of Malaysian dance organisations and individuals. In July, MyDance supported the local group Nyoba Kan in its first annual Butoh festival, a two-week event which featured a Butoh jam, an exhibition of photographs, an outdoor demonstration, and a full-length performance. The festival was a great success and Nyoba Kan is currently planning the second Butoh festival in 2009, which will hopefully include Butoh artists from Japan, and workshops and other educational events.

MyDance also provided small grants to two emerging dancers, James Kan and Suhaili Ahmad Kamil, to help them gain international dance experience. James Kan, a promising young choreographer and recent graduate of the diploma program at the National Arts Academy, is the first Malaysian to be accepted to the Taipei National University of the Arts (TNUA). He is also the recipient of the first full scholarship for dance studies from the Taipei Economic and Cultural Office (TECO) in Malaysia.

MyDance Alliance provided James with funding to assist with his trip to Taipei, and in return, James has compiled guides for applying both to the university and to TECO for scholarships.

Suhaili Ahmad Kamil travelled to Melbourne and Sydney in August to perform with Australian company Red Span Dance and choreographer Feng Feng Wang, in a program for Multicultural Arts Victoria. A graduate of the Victorian College of the Arts and now a committee member of MyDance, Suhaili received funding assistance from MyDance to make the trip and she will share her experiences with the dance community through an informal presentation and discussion session.

The final event on the MyDance Alliance calendar this year is sponsorship of a performance by the Rimbun Dahan

Choreographers' Residency. Rimbun Dahan is a private arts centre which provides three-month residencies for choreographers from Australia and Southeast Asia who want to live in Malaysia and work with local artists.

Australian choreographer Lina Limosani is currently at Rimbun Dahan, creating a full-length contemporary dance work with a group of Malaysian dancers from different backgrounds. Thanks to financial and venue sponsorship from MyDance, committee Secretary Bilqis Hijjas, who is also the Dance Director of Rimbun Dahan, will produce the first performance of Limosani's work at the Kuala Lumpur Performing Arts Centre (KLPac) in December.

Stiff competition for the December grants suggests that there is both a robust dance community in Malaysia, and a real need for the kind of support that MyDance provides. MyDance is currently planning its directions for programs across all networks for the coming year, and soliciting cooperation from the Malaysian government. This is an exciting time for our organisation, and we go forward with great hopes to take on new projects with renewed vigour.

# Indonesia

Maria Darmaningsih

Congratulations to the WDA—AP Australia Chapter and partners for this year's Global Summit in Brisbane. Unfortunately I had to cancel my trip due to funding problems, but I am glad that WDA Indonesia was represented by Melina Surja Dewi (Vice Chair), Boi Sakti (Choreolab leader) and Ms Retno, a new WDA—AP Indonesia Chapter member.

WDA—AP Indonesia Chapter is having a challenging time re-building our national network but I can report that a new chapter WDA-Solo (Central Java) has been founded, thanks to the support of Professor Anis. The production of the *Dance Catalogue*, a database of arts institutions, choreographers, dancers, managers, researchers and key people in the Indonesian dance world continues. We are still gathering data and will hopefully publish soon.

I am very pleased to be reinstated as the President of WDA—AP Indonesia Chapter and look forward to having lots to report in the June 2009 edition of *Asia-Pacific Channels*.

# Philippines

by Basilio Esteban S. Villaruz



*Inventory of Effects* by Ernest Hojilla for the 2008 Asia Young Choreographers Project in Kaoshiung, Taiwan. Photographer: Cody Choi

The National Music Competition for Young Artists (NMCYA), initiated 35 years ago, has included ballet as a category since 2004 and is funded by the National Commission for Culture and the Arts. The competition involves all kinds of musical forms and idioms (from solos to ensembles, classical to ethnic music) and is one of the regular annual programs in the Cultural Centre of the Philippines (CCP) run by Program Director Dr Ramon Acoymo. Co-chairs for the ballet categories are Corazon Inigo and myself.

Competitors are required to master a set enchainement, a classical variation and a contemporary variation. After a video-audition, regional finals are held before the national competition in Manila. This year there was a special award for New Choreography included. Some NMCYA past winners have gained scholarships and top prizes in other international competitions.

The inclusion of dance in this competition has been quite controversial, with some sectors of the music industry unwilling to accept the change. They seem to disregard the fact that dancers often perform to music by great composers and that dance and music have been twin arts since the Baroque era. In arguing the case for dance

I have also pointed out that the dance program at the University of the Philippines requires a full year of music theory, four semesters of music history, a music minor, a music ensemble class and an Asian music and dance component.

Filipino composers such as Kasilag and Santos have composed many ballets, and Kasilag herself was the musical director for the Bayanihan National Philippine Dance Company which has won international awards since 1958 in Brussels. Hopefully, the question marks around the inclusion of dance in the NAMCYA will disappear in time.

One example of this affiliation can be found in works of Felicitas 'Tita' Layag Radaic, with her use of composers such as Eliseo Pajaro, Rizalina Abejo, Angel Pena, Juan Silos Jr. in works by Dance Theatre Philippines.

Ballet Philippines (BP) is now under the joint directorship of Maxi Luna (formerly of Alwin Ailey's company) and Alan Hineline (of Central Pennsylvania Youth Ballet). BP will premiere Hineline's own *Coppelia* and Ailey's *Night Creature*, restaged by Elizabeth Roxas.

Foreign companies Black Etha Dam and the multinational Cie Hervieu-Montalvo, visited for the French Spring of Alliance

Francaise in June, and the Instituto Cervantes and the Japan Foundation linked up for the Wi-Fi Body Festival of WDA—AP Philippines chapter, also during June. This festival hosted the second New Choreographers Competition which was won by Julius Lagare of Ambahanon and Rhosam Prudenciado of Airdance, with popular choice award going to Christine Crame of College of St Benilde-La Salle.

In August, Cloud Gate Dance Theatre of Taiwan gave a spellbinding performance of *Moon Water* (cello music by Bach) by Lin Hwai Min, past winner of the Ramon Magsaysay Award in the Arts.

WDA—AP Taiwan chapter accommodated two Filipinos participating in the Asia Young Choreographers Project (AYCP), Ernest Hojilla and Nicole Primero. Both are students from the dance program at the University of the Philippines (UP).

In June and August, senior students from UP Dance Company, (Directors: Angel Lawenko Baguilat and Herbert Alvarez), and the Filipiniana Dance Company, (Director: Van Manalo), performed under the direction of Alex Cortez for the university's big centennial concerts.

# Singapore

by Caren Carino

The Singapore chapter is presently planning its next major event which is the return of *Made in Singapore*. The committee, comprised of young emerging artists such as Lee Mun Wai, aims to showcase the talent of choreographers below the age of 35, addressing the topic: 'What is my truth?'

In June, Apsara Asia initiated several programs, including the Young Talent Program (YTP) which provides fundamental dance training for 14–25 year olds.

Maya Dance Theatre (MDT) restaged *Bitter Chocolate*, a collection of thematically related stories told through dance, music, narrative text, poetry and theatre for the Singapore Arts Festival 2008—Arts on the Move. MDT also premiered their production *INTER-FACE Communicate through Dance* at the 30th Bali Arts Festival. This collaborative production was a platform for dancers from different origins to communicate through movement under the creative direction of Kavitha Krishnan.

WDA—AP Singapore chapter members Dr Stephanie Burrridge, Dr Robert Liew, Mr Alex Dea and Ms Joey Chua (Secretary) all were able to attend WDA's Global Summit in Brisbane thanks to partial subsidy by WDA—AP Singapore. The session, titled *The Critical Divide*, was a conversation between critics and dance makers that 'allowed a deeper understanding of the process and nature of evaluation and criticism, the characteristics of the various media and the claims made by relativism and critical pluralism'. It was chaired by Dr Liew and included Dr Burrridge on the panel.

Alex Dea contributed to the panel for Postgraduate Scholarship and conducted research in the Choreolab. Joey Chua presented her paper *Stirred but not shaken: documenting the creative process between six collaborators in the Asia-Central America Dance Exchange 2007*, a contribution to the documentation of trans-cultural and trans-genre dance collaborative experiences in Asia.

Other activities in July included the Commonwealth Society of Teachers of Dancing Asia-Pacific Dance Competition

2008, where students from Nanyang Academy of Fine Arts (NAFA) were awarded several prizes: Xu Li Ting—1st prize for Classical Solo (under 18) and Liu Ziyu—2nd prize for Classical Solo (open).

TaipeiDea 2008 (organised by Taipei National University of the Arts) selected and sponsored WDA member and 2008 graduate of Nanyang Academy of Fine Arts, Leong Jian Hao, to spend two weeks in Taipei, choreographing and taking classes in ballet, contemporary dance, choreography and Pilates.

Ah Hock and Peng Yu collaborated with the Tang Quartet to present *Block 33* at the National Museum of Singapore in September. Set to the music of Hu Xiao-ou and Tan Dun, the multi-layered performance was a journey in 'search of a meaningful vernacular'.

BellyDance Discovery participated in the Asia Bellydance Competition in October. This group was a very popular participant in International Dance Day 2008 with their

water bellydance workshop-cum-hafla (party)—the first known event of its kind.

Other activities in October included the NAFA presentation of *The Third Space: Contemporary Asian Explorations through Dance* in the Dance Festival which is organised by The Esplanade. Siri Rama's *Rhymorphs*, a contemporary presentation of traditional Indian Kuchipudi, was presented, as were two works by graduates working under the mentorship of Singapore Cultural Medallion recipient Lim Fei Shen: Leong Jian Hao's *In the Ashes* and *The Shaman's Cat* by Edwin Wee. *Madhayanam*, by faculty members Jamaludin Jalil and Michael Teichmann, explored Nijinsky's *L'apres midi d'un faun* through an Asian lens.

*In the Ashes* choreographed by Leong Jian Hao, Nanyang Academy of Fine Arts graduate, for *The Third Space*



# Taiwan

by Su-Ling Chou

Emerging dancers and choreographers from Taiwan are eager to try new ways to utilise the newest technology and media for presenting their art. Central and local governments are giving increasing financial support to dance and dance research which is very exciting.

WDA—AP Taiwan hosted the annual Asia Young Choreographer Project (AYCP) in July in Kaohsiung. There were eight talented young choreographers invited to create work over a three-week period, and they gave two wonderful presentations for the final stage of the project on 26 and 27 July in the Tsoying Dance Theater. Four of the choreographers were from Taiwan: Pei-hsuan Li, Chih-chun Huang, Kuei-ju Tung and

Sze-wei Wu. The other four were: Kaoru Uchida from Japan, Cody Choi from Hong Kong, Felecia Hick from Australia and Ernest Hojilla from Philippines.

Eight Taiwanese graduate students presented their papers at the WDA Global Summit in July and two dance companies from Taiwan presented work at prestigious international festivals.

The production by Tso's Dance Association, *Chess*, was selected by the Bureau of Cultural Affairs, Kaohsiung City Government, to represent Taiwan at the 2008 Edinburgh Arts Festival Fringe. This work was presented at the Universal Arts Theater in August and received great critical acclaim from *British Theater Guide* and *List*

*Magazine*. Dancing 8213, a modern dance company based in Taipei, was chosen to perform at Off Avignon Festival d'Avignon, by the Council for Cultural Affairs, Taiwan.

WDA—AP Taiwan is expanding its membership (now over 100) and more graduate students are joining so they may take advantage of the opportunities to present their work and research both locally and internationally. WDA—AP Taiwan continues to WDA activities via its e-bulletins.

*Chess*, choreographed by Ya-ting Chang and performed by Tso's Dance Association & Succession Percussion Group. Photographer: Su-ling Chou. Composer: Li-feng Cheng. This piece was invited to the 2008 Edinburgh Arts Festival Fringe from August 1–25, 2008



## 2008 Activities

### Performances

- Scarecrow Contemporary Dance Company: Annual Dance Performance *Shadow of Andersen's Illusion*, 17–19 October at Tainan Wu's Garden Art Center Music Hall.
- Sun-Shier Dance Theatre: *Sun-Shier Salon Showcase 2008*, 23–24 August at Dance Theater of Sun-Shier; *Handprints of Archimedes*, 14 November at Yilan Performing Arts Center, 21 November at Tsoying Dance Theatre, 22 November at Chiayi Performing Art Centre, 28–30 November at National Experimental Theatre, 5 December at Cultural Affairs Bureau of Taoyuan County Government Performance Hall.
- Wind Dance Theatre: *45 Solo and Wu I-Fang* 5–7 December at Taipei Cultural Center, Wen-Shan Branch.
- Taipei Crossover Dance Company: 2008 Fall Performance *For The Friend in the Heaven-Autumn Song and Fu-Shain* 13–14 September at Novel Hall for Performing Arts.
- Kaohsiung City Ballet: *Yes Ballet Demonstration of International Ballet Competition* 24 July at Cultural Affairs Bureau of Taoyuan County Government (The Jungli Arts Center), 25 July at Kaohsiung Municipal Cultural Center Chih—The Hall, 27 July at Cultural Affairs Bureau of Pingtung County Jhonjheng Art Center, 28 August at Wei Wu Ying Center for The Art.
- Kaohsiung City Ballet: 2008 Committal Performance of Council for Cultural Affairs *The Dream Garden of Ballet* 20 September at Taichung County Seaport Art Center, 21 September at Er-Lin Culture and Activity Center.
- Kaohsiung City Ballet: *The Conversation of Classical Ballet and Modern Ballet* 1 November at Ludue Hakka Cultural Center, 2 November at Riverbank Community.
- Jeff Hsieh: Young Stars New Vision *Dance I Anarchy 1980* 31 October–2 November at National Theater Hall.
- I-Chun, Lin: *Young Stars New Vision Dance II That Moment* 14–16 November at National Theater Hall.
- Taipei Dance Circle: *The Dream of Pilgrimage* 11 October at Cultural Affairs Bureau of Miaoli County Chungcheng Hall, 18 October at Tainan County Culture Center, 29–31 October at National Taiwan Arts Education Institute, 15 November at Chiayi Performing Arts Centre, 22 November at Yilan Performing Arts Center, 29 November at Hsinchu Municipal Performance Hall, 6 December at Changhua County Yuanlin Performance Hall.
- Dancing 8213 Physical Theatre: *Boundless and My Bliss* 18–21 September at Guling Street Avant-garde Theater, 26 September at Cultural Affairs Bureau of Taoyuan County Government Performance Hall, 27 September at Hsinchu Iron Roof Theater.
- Tso's Dance Association: *Chess* Edinburgh Festival Fringe pre-performance, 11 July at Wei Wu Ying Center for the Arts, 17 July at Kaohsiung Municipal Cultural Center Chih-Shan Hall, 19 July at Tsoying Dance Theater; Edinburgh Festival Fringe Performance, 1–25 August at Universal Arts Theater, Edinburgh.
- Tso's Dance Association: *Let's Enjoy Dance Today!* a series of dance performances in Southern Taiwan, 4 October–28 Decemebr at Wei Wu Ying Center for the Arts.
- ACME Physical Theater: *Puppet Ballet* 14–15 November at Chung Shan Hall.
- Taipei Folk Dance Theater: *Taiwan Crazy* 7–9 November at the Metropolitan Hall.
- Assembly Dance Theater: *Sunlight Jade* 27 Decemebr at Novel Hall for Performing Arts, 10 January at Hsin-Chuang City Culture Center of Arts; 2008 University of Wisconsin Intercontinental Summer Dance Festival, 28 June–2 July.
- Chung-Hwa School of Arts: *The World Games 2009* Kaohsiung One Year Countdown-Dance Festival, 10 July at Urban Spotlight and Central Park; The Parade, 13 July at Jhongshan Rd, Kaohsiung City; *Young Festival Dance Concert 2008*, 25 November at Wei Wu Ying Center for the Arts, 6 December at Yi Pan Tan Arts Square Kaohsiung City.
- Tsoying Dance Group (Tsoying High School): *Jen Yi Men* site-specific performance, 4 October at Wei Wu Ying Center; *Let's Enjoy Dance Today!* lecture/demonstration, 13 December at Wei Wu Ying Center; Tsoying Dance Troupe Performance, 27 December at Wei Wu Ying Center for the Arts, 20 December at Penghu Performing Hall, 23–28 December at Tsoying Dance Theater in Kaohsiung City.
- Shu-Ying, Lui Prediction, 18–19 October at Hsinchu Municipal Performing Hall.

### Scholarships

- The Award for Graduates' Paper Presentation, by the Chin Lin Foundation for Culture and Arts (CLFCA).
- Chin Lin Scholarship at Chinese Culture University, by CLFCA.
- Chin Lin Scholarship at Taipei National University of Arts, for Vanessa, by CLFCA.

### Conferences

- 2008 Dance Research Society, Taiwan (DRST) Annual Conference: A New Epoch of Dance Education, 13–4 December
- Neo-Classic dance Company 2008 Series of dance Culture Anthropology, 22–25 November.

### Sponsorships

- Development of Young Artists grant by CLFCA.
- 2008 World Creativity Summit by CLFCA.

### Workshops

- 2008 Asia Young Choreographer Project, Tsoying High School by Tso's Dance Association and CLFCA, 6–27 July.

# 2008 WDA Global Summit overview



The 2008 World Dance Alliance Global Summit was hosted and presented by Ausdance Queensland and World Dance Alliance—Asia Pacific (WDA—AP) in partnership with Queensland University of Technology (QUT) Creative Industries, Queensland Performing Arts Centre (QPAC) and Ausdance National.

Program activities embraced and addressed the Summit theme *Dialogues across cultures, art forms, practices* with the four key issues of: transcultural conversations; sustainability; mind/body connections; re-thinking the way we make/teach dance/performance.

Numbers far exceeded expectations with over 400 participants, 191 presentations, 22 performances and excellent attendance at the Global Assembly meetings. At least 28 countries world-wide were represented, with a small but strong Australian Indigenous presence in all components of the program at all events. All major sectors of the dance industry were represented: performers, choreographers, directors, producers, marketing and management personnel, educators (early childhood, primary, secondary and tertiary), academics, scholars, health professionals and community workers.

\$176,000 in cash was raised from government, private, philanthropic sources with as much again in-kind, plus paid advertising in the program book and for foyer stalls. Major funding was also contributed by Arts Queensland, Australia Council for the Arts, Sidney Myer Fund, Queensland Community Gambling Fund, Besen Family Foundation, British Council and Brisbane City Council. Other partners were Brisbane Festival, Jimbour Wines,

Bloch, Harlequin Dance Floors, Service Station, Jane Balkin PR and Marketing.

One of the keys to the success of the event as a whole was the integrated nature of its programs with the over-arching theme of *Conversations across cultures, art forms and practice*, with all program components also addressing the four significant issues within the general theme. Another aspect of its success was the inclusiveness and diversity within the integrated themes and the openness to, and support of, that diversity.

## Response and feedback

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Unanticipated successes related to the Global Summit included an incredibly warm and positive response. The energetic atmosphere did not waver as the week progressed and everyone became increasingly exhausted. The quality of performances and presentations was generally higher than expected and the number of internationally-regarded artists and writers who attended as delegates was remarkable.

The feedback from participants via questionnaires after the event was overwhelmingly positive, with many unsolicited e-mails and over 50 respondents to the conference on-line feedback survey.

There were consistent positive comments such as:

- a clear and well integrated vision
- professional, efficient and skilled staff



- attention to logistics detailing (venues, accommodation, transfers, catering, internet access, AV troubleshooting etc) and high level organisation
- well-coordinated teamwork with and between program components
- excellent food
- skilled, friendly and well-trained volunteers
- friendly service approach by all organisers and workers
- high quality program which was diverse and challenging
- mixture of physical and conference activities, dialogues and performances
- range and diversity of presentations and discussions
- the welcome nature and integrity of the Australians

#### Excerpts from online surveys

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'I thoroughly enjoyed sharing experiences with dancers/teachers from around the world. They inspired me to keep teaching, researching and trying different ideas.'

'I was tremendously impressed with the tone and quality of this conference in particular. It seemed more supportive and informative than several other dance conferences. Everyone I heard was well-prepared and moderators kept a steady balance between the actual time allocations and genuine dialogue. Sincere congratulations on an outstanding program.'

'Excellent; fascinating; quality and quantity were superb...'

'... interestingly reflective of the field itself in scope and approach with much integrity across the board.'

'The dining offerings were delicious, thoughtful and plentiful. Thankyou sooooo much for the obvious care taken in the selection of menus....The staff was incredibly courteous and helpful.... the technical staff was skilled and exceedingly helpful. The campus venues were excellent.... The move to

the Parliamentary Annexe for meetings was symbolic of the governmental and political support that was garnered to produce the conference.'

'...the website, review of paper submissions, communication, facilities, were fabulous!'

'Acknowledgement of indigenous peoples, their lands and their dance traditions....Representation of all types and genres of dance.'

#### Dance Dialogues feedback

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'Dialogues was brilliant [and] provided excellent debate...'

'I loved the dialogues with prominent leaders, after a mix of eclectic stimulating presentations during the day.'

'...evening dialogues were also warm, with opening for significant others and the public to join in... helpful [for] growing and maintaining the dance audience'

#### Choreolab feedback

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'...my experience as part of the 2008 Choreolab was invaluable... Having the opportunity to be in a creative environment without the pressure of a show was an absolute luxury.... I spent most of my time at this workshop with Lloyd and found him to be such an inspirational mentor. I believe that one week was not enough time to make full use of having two mentors .... Having the day structured so that we could be involved with the evening dance dialogues was of great value. The team at the World Dance Alliance, the volunteers, teachers, drivers and staff were fantastic. I was very well looked after and had an amazing time.'

Sarah Jayne Howard, choreographer (New Zealand)

'Overall it was an incredibly valuable experience that I am only truly able to recognise in hindsight. I did meet a number of fantastic people at the Choreolab, choreographers and dancers alike, from Australia and beyond. The events of the Choreolab gave me a great deal of food for thought as a young artist, which I will continue to digest for a long time yet—thank you for the opportunity to be involved.'

Alice Holland, dancer, Australia

'I gained lots of beneficial experiences that are useful for me as a young choreographer. Although things happened differently from what I had expected... the program offered me a great opportunity to see and learn something distinct from what I have known before. All in all, I enjoyed my time during the program. All the experiences that I get from the Choreolab will work as a huge impact on me as choreographer as well as an individual person. I wish it would have been longer.'

Kethya, dancer, Cambodia

'Examples of transformative experience seem to come from opposite directions and were not untypical of the kinds of things, the small hard-earned epiphanies, struggles and discoveries made during the Choreolab. This general flavour highlights that while the two mentors had almost opposite approaches, their goals were quite similar: stripping away superfluous movement, and clarifying motivation and intention. Lloyd Newson used text and there was lots of talking in his class while Boi Sakti used movement and when he talks, it is about abstract things like energy, spirit, motivation.'

Alex Dea, researcher, Indonesia

'These are the kind of environments or hubs we should probably have all the year round, so much information and creativity is generated and shared amongst all the artists involved and gives us some kind of central point for artists to meet, network and create. And already I know several of the artists, including myself, are gearing up to present new works this year, purely through the confidence and networking we gained from this experience. I'd happily volunteer again. If only it was in Brisbane all the time!'

Zaimon Vilmanis, Choreolab dancer, Australia

### Delegates' Feedback

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[Extracts of unsolicited e-mails to WDA Global Summit Program Chair]

'Please bask in the knowledge that this was a great conference. Having organised two interdisciplinary and international conferences with over 700 presentations and events, yours showed all the signs of absolute thoughtfulness and sensitive organization. I had a wonderful entry to new cultures, fabulous dance traditions and dancers, and a new site for research. I am so grateful to you all.'

Yvonne Payne Daniel, Ph.D. Professor Emerita Dance and Afro-American Studies, Smith College, USA

'Accessible and very memorable ....a great combination of topics and people.... the community and academy are in your debt for coordinating this significant and stimulating meeting in Australia. Thank you!'

Kate Stevens, Associate Professor Kate Stevens (Australia) School of Psychology and MARCS Auditory Laboratories

'...I absolutely LOVED this job. It was both inspiring and reassuring to be surrounded by intelligent people who are doing so much for dance both in Australia and on an international level, and to be able to help make their experience a more efficient and enjoyable one. I have learnt so much and met so many valuable people that I will treasure this experience as one of the highlights of my time at QUT. WDA [Global Summit] went above and beyond all my expectations. It has been an absolute pleasure, given me much food for thought, and opened up many new avenues that I was previously unaware of...I feel privileged to have been involved so thank you for giving me the opportunity.'

Natalie Phillips, Australia, volunteer, third year dance student, QUT

'Sandra Parker and I presented at the Loft space as part of the performative presentations. Both Sandra and I found the experience to be extremely worthwhile and fruitful as we move closer towards completing our respective PhDs. We found the joint presentation format worked for us, both in the presentation and afterwards, as we were able to network as a team and felt as a result our collective presence was stronger. We returned to Melbourne, not only energised by the conference experience, but we both felt significant breakthroughs had occurred in our work as a direct result of the performative presentation. If we hadn't worked towards that experience, we perhaps wouldn't be as far along as we are today. So...thank you for the opportunity.'

Josie Daw, Independent artist, PhD candidate (Australia).

'You did a great job holding together such a massive summit with a true sense of intimacy. One never felt that this big event was anonymous or alienating. And yet, there were so many multiple





conversations happening at the same time. My dialogue with Li [Cunxin] was very special. He's such a finely tuned and creative individual. Hearing him talk about ballet with so much passion made me realize that artistry can never be underestimated as a source of transformation.'

**Dr Rustom Bharucha, author, cultural critic, interculturalist, India**

'An enormous congratulation and thank you to all of you for hosting the wonderful WDA Global Summit in Brisbane 2008. The organisation was superb right down to the thought that went into the catering, selection of events, venues, accommodation, transport and much more. To deal with the sheer number of people, the cultural diversity, artistic temperaments, levels of experience and the range of ages was a feat in itself—to stay cool under pressure and keep everything running smoothly was a great achievement and something that all of us appreciated greatly. However, what made the event truly memorable was the quality of presenters, choreographers and artists involved in everything from the conference sessions, all the dialogue platforms and performances right through to the WDA meetings. To bring all these people together to participate in dance is a lasting legacy and testament to the international respect that WDA Australia/Ausdance has earned over the years and the excitement that you were able to generate in the global dance community. You have set a benchmark for future events that will be hard to follow!'

**Dr Stephanie Burridge, researcher, critic, author, Singapore**

'Congratulations on the excellent WDA conference. I really appreciated being part of the Choreolab and the bits of the conference I attended. I especially admired the thoughtful, dance-sensitive format of the conference and its diverse participants.'

**Professor Ann Dils, Editor, Dance Research Journal (USA)**

'Thank you for all of your hospitality and hard work to make the WDA conference so enjoyable. I appreciate the efforts and great team-work of your staff and team. I am so fortunate to have been able to touch bases with so many acquaintances and also make so many new friends.'

**Alex Dea, researcher, Indonesia**

'Learning to find the real essence of what we wanted to portray with our choreography was a very valuable and useful tool. I



All images from the 2008 WDA Global Summit Performative presentations. Photographer Fiona Cullen

enjoyed the structure of the days, working from 9am to 9pm. Beginning with the mixture of classes each morning, from the contemporary technique classes of Justin Rutzou and Fiona Cullen, to Vicki Van Hout's blend of Aboriginal/Islander and modern dance, to learning Boi Sakti's traditional Indonesian Martial Art techniques, which he uses as a basis for his choreographic style. Overall, this was a great experience and a most valuable one. As a dancer I gained more knowledge than I expected. Working the long hours paid off in the respect that it gave us time to know and trust each other as people, not just dancers...So often I've seen that without this trust the work loses any truth behind it and we resort to creating tricks just to entertain and get immediate results.'

**Zaimon Vilmanis, dancer, Australia**

### Post-summit publications and performances

A number of reports and articles for national and international publications are currently in press, and a fully-refereed proceedings of scholarly papers and key articles will be published on-line next year.

This report was adapted from reports by Associate Professor Cheryl Stock, Program Chair, Conference and Dance Dialogues Convenor, 24 September 2008

# WDA—Asia Pacific Annual General Meeting

16 July 2008, Brisbane, Australia

The WDA—AP President, Dr Anis Md Nor, welcomed delegates, especially the Vice-Presidents of the Asia-Pacific region, the President and past President of WDA—Americas, Adrienne Kaeppler and Grant Strate, and WDA—Europe representative, Rosella Diemastro from Italy. He noted that the WDA—AP had been extremely fortunate to have been hosted by Ausdance Queensland with a program committee led by Cheryl Stock. He thanked all concerned for a wonderful outcome.

## Business arising from minutes

Dr Anis noted that two new chapters had been formed in India in the last 12 months apart from West Bengal — Maharashtra and Karnataka. This represented the very tangible presence of WDA in India. Network reports were then presented (see page 5).

## Election of office bearers

The Secretary, Julie Dyson, noted that she had received the following nominations for positions on the Executive Board:

- President—Mohd Anis Md Nor (Malaysia)
- Vice President—Yunyu Wang (Taiwan)
- VP South-East Asia—Basilio Esteban Villaruz (Philippines)
- VP South Asia—Urmimala Sarkar Munsu (India)
- VP East Asia—Anna CY Chan (Hong Kong)
- VP Pacific—Ralph Buck (New Zealand)
- Treasurer—Mew Chang Tsing (Malaysia)

As there were no other nominations for these positions, the nominees were declared duly elected.

Dr Anis noted that Dr Cheryl Stock and Dr Sunil Kothari had completed their eight-year terms with distinction, and recorded particular thanks and commendation to them for their work with WDA—Asia Pacific. The meeting unanimously recorded its thanks to Dr Stock and Dr Kothari.

The issue of Network co-chairs was discussed, and it was agreed that as a Chair and Co-chair had worked well for the Research & Documentation Network, it should be a practice adopted by the other Networks. Nanette Hassall suggested that the co-chair of the Creation & Presentation Network be elected from the country which hosted the next event, to enable more effective work on the ground for events such as Choreolab.

Dr Anis proposed that the discussion of co-chairs be continued at the network meetings. (Note: All networks subsequently elected co-chairs, except for Creation & Presentation, which agreed to N.Hassall's suggestion above.)

## Next meeting

India will host the next Asia-Pacific event in December 2009. The format will most likely be a two-day conference with paper presentations, plus two days for the AGM and network meetings.

Dr Anis thanked members for their attendance and closed the meeting at 5 pm.

# World Dance Alliance Global Assembly

18 July 2008, Brisbane, Australia

WDA Chair, Dr Mohd Anis Md Nor, welcomed delegates to the WDA Global Assembly and noted that the three regional Presidents had met in Brisbane on 12 July. The Presidents had agreed that their 2009 WDA meeting will be held in Wisconsin, USA. It has been held in Paris in recent years, in order to support the development of the International Dance Day Message through WDA/International Theatre Institute (ITI). The following dates were approved for other future meetings:

- 2009: WDA—AP will meet in India in December 2009. Urmimala Sarkar Munsu suggested a four-day meeting, including a two-day conference and two days for the AGM and network meetings. Performances will also be arranged.
- 2010: The next Global Assembly is due to be held in Europe, but this is still to be confirmed. WDA—Americas has volunteered to host the meeting in New York City if Europe is not feasible.
- 2011: The WDA—AP AGM could be held in Cambodia (tbc).
- 2012: daCi (Dance and the Child International) will meet in Taiwan and it was suggested that a combined WDA and daCi meeting could be held at the same time (tbc).
- 2013: DANZ has suggested that New Zealand host this meeting, which would assist WDA—AP to engage more actively in the Pacific region.

## International Dance Day message

Adrienne Kaeppler raised the matter of WDA's nomination for the next annual IDD message. WDA could only make recommendations to the ITI, but this advice is usually followed. She noted that WDA had, in the past, tried to involve all regions with the message, with Australia, Cambodia and Africa being represented recently. After strong recommendations from the floor, Rex Nettleford, Artistic Director of the National Dance Theatre Company of Jamaica, was selected by the WDA Global Assembly as the name to go forward to the ITI for the next IDD Message.

## Succession planning

This matter, which had been an item of discussion at the recent Presidents' meeting, was raised by Dr Anis, who emphasised his concern about the loss of corporate memory when long-standing members complete their terms. It was agreed that the WDA needed to produce a strategic plan which documents policies and procedures for the election and succession of Executive Boards and Network Chairs and Co-chairs.

## Thankyou to board members

Dr Anis thanked Dr Cheryl Stock and Dr Sunil Kothari for their long and distinguished service to the WDA—Asia Pacific, and said he hopes that their work with WDA will continue in other capacities. Julie Dyson, WDA—AP Secretary, also thanked them for continued and consistent contributions to all aspects of the WDA, particularly their writing for *Asia-Pacific Channels*.

# World Dance Alliance for Arts Educators (WAAE)

The WAAE was inaugurated in 2006 at the UNESCO Arts Education conference in Lisbon. It grew from a meeting between the International Society for Music Education (ISME), the International Drama in Education Association (IDEA) and the International Society for Education through Art (InSEA). WDA was invited to attend WAAE's first summit in Taipei in June 2008 as an observer, where Dr Anis had asked the Chair of the Education & Training Network (Dr Ralph Buck) and a small group of dance educators to present on behalf of WDA—Asia Pacific.

As a result of this meeting, it was suggested that WDA join WAAE at the same level as the other three artforms in 2010 in Korea.

## Benefits of joining

- Participation in other arts educators' networks – it will be good for dance.
- Ensuring that dance educators' concerns are present on an international agenda.
- Ensuring that all international-generated policies and statements are inclusive of dance.
- Ability to advocate with other agencies about dance education, and to position WDA to do that.
- Learning from other arts education organisations and sharing information.

## Negatives

- Being part of an organisation that is still finding its feet will consume WDA's dance education networks' time and energy.
- WDA will need to clarify its relationships with WAAE – may need amendments to our constitution.

## Summary

The Presidents considered the recommendation that WDA to join WAAE, elects a representative to its council, forwards its acceptance after this meeting, and attends the November meeting of WAAE. Copies of WDA Constitutions, *Channels* and other documentation would be forwarded WAAE Chairperson, Dan Baron Cohen. It was agreed that WDA must remain free to be similarly affiliated with other organisations, and must be clear that this affiliation is only about education.

It was agreed that WDA should appoint Dr Ralph Buck to the position of WAAE representative. This decision was agreed to at the AGM on 16 July.

# Asia Young Choreographer Project

## Participant reports

Each year a total of eight choreographers are chosen by WDA—AP to attend the Asia Young Choreographer Project (AYCP) in Taiwan, which is organised and hosted by Taipei National University for the Arts (TNUA) and Tso's Dance Association. The funding for AYCP is provided by the National Endowment for the Arts in Taiwan, the Bureau of Cultural Affairs Kaohsiung City Government and the Chin-Lin Foundation for Culture and Arts in Taiwan.

The selected choreographers, four from Taiwan and four from other countries in the Asia-Pacific region, have four weeks in which to make a dance piece with selected dancers from Taiwan. Applicants are selected from a list of young choreographers that are recommended by WDA—AP country delegates, based not only on their choreographic work, but also their ability to meet the challenges of working in a foreign country with unfamiliar dancers and culture, and their potential as a significant contributor to dance in the future.

In addition to US\$800, the housing, local transportation, dancers, studios, publicity, production and office assistance are provided, and the participants fund their own travel.

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

## Captions for all AYCP images

Zen-hau Liu is the photographer responsible for all of the stunning images representing the Asia Young Choreographers.

- **Felecia Hick** Work *Same* Dancers Yu-Hsun Liu, Wei-Min Sun, Chia-Hui Chen, Chun-Hui Chao, I-Hua Yeh, Yun-Han Liang, Pei-Ying Fang
- **Pei-Hsuan Li** Work *It's About That Day* Dancers Yu-Hsien Wu, Han-Chieh Li, E-Lim Sue, I-Ting Liao, Li-Chun Chen
- **Chih-Chun Huang** Work: *Political Bodies*. Dancers: Ting-Ning Hsu, Yu-Hsien Wu, Ping-Cheng Wu, Wan-Hsuan Chang
- **Ernest Hojilla Jr.** Work: *Inventive Effects 1.1.2.3* Dancers u-Hsun Liu, Kuan-Ting Chen, Ping-Cheng Wu, Lin-Yi Chien, Chien-Feng Wang, Ting-Sio Lin, Hung-Chung Lai, Chun-Hui Chao, I-Hua Yeh, Yun-Han Liang, Pei-Ying Fang
- **Kaoru Uchida** Work *Edge* Dancers Ya-Chen Shiao, Yuh-Ru Lin, Chia-Hui Chen, Chin-Ting Liao, Man-Chun Huang, Chin-Yi Huang
- **Cody Choi** Work *I live I'm here Right Now* Dancers E-Lim Sue, I-Ting Liao, Meng-Ting Liu, Li-Ping Dong, Li-Chun Chen, Ya-Chen Shiao, Mei-Huei Ho
- **Kuei-Ju Tung** Work: *Life on Sale*. Dancers: Hang-I Hou, Hsiao-Che Huang, Wei-Min Sun, Chien-Kuei Chang, Jing Yang



## Felecia Hick (Australia)

Initially, I was a little apprehensive about this project, as I was unsure of what was expected of me as a choreographer. I was also four months pregnant, so I was not certain how I would cope mentally and physically with the climate in Taiwan. I love the Asian culture and have travelled through many parts of Asia before, but had not been to Taiwan, and thought of it as place where 'products are made'—not as a centre for the arts and dance. Well I was in for a big surprise!

The Taiwanese are generous, friendly and very accommodating of foreigners. I was warmly welcomed by everyone involved in the project—from the hotel staff to the Director Su-Ling and her hardworking staff at Tsoying High School.

I was unsure as to how I would use my limited time effectively in the studio, and how to communicate with non-English-speaking dancers (only one of my chosen seven could speak English!). My way of working normally involves great trust, which can only be formed over a period of time, but I absolutely fell in love with my dancers and really enjoyed being with them in the studio!

As my starting point, I used the theme of a work that I had previously created titled *Beda* (meaning 'different' in Indonesian), which came from a desire to explore cultural diversity. I liked to see how the Taiwanese dancers interpreted the theme. The new work was called *Same* and was completely different to *Beda*. I trusted my dancers and in turn they trusted me, and the result was a sensitive collaboration and cultural exchange between an Australian choreographer and seven amazingly proficient Taiwanese dancers.

AYCP provided a brilliant situation for a young choreographer: I learnt how to deal with the challenges and stresses of producing a work in unknown circumstances, in a limited time-frame, and with unfamiliar dancers. I was truly valued as an artist by the staff and dancers and did not feel the need to 'prove myself' to anyone. I have made lasting friendships and I cannot wait to return to this beautiful country with my baby in tow!



## Pei-Hsuan Li (Taiwan)

It's very lucky for me to be chosen as one of the choreographers in AYCP 2008. Meeting different choreographers from other countries has given me a chance to expand my perspective of dance. During the process, I can see how other people work with their dancers, and how different personalities influence the way choreographers create their works. It's also a test for choreographers to finish a 10 min piece in three weeks by rehearsing three hours a day. But we all made it, and the performances were good. I'm proud of everyone including other choreographers and my best dancers. They were great and worked really hard.

At first, we didn't know anything about each other. I picked 5 dancers from 60 people in a two-hour audition. They all have very clear personalities and that is what I want to put in my piece.

Before starting rehearsal, I asked them to think about a "day review" (no matter sad or happy) and tell me why that day is special to them. So, in the first rehearsal we were talking about everyone's "day review" and this conversation became the inspiration and the main idea of my piece.

I like to have dances throwing something back during rehearsal; not just learning everything I teach them. It's boring if we were just learn movements without challenging our brain. So, I'll expect my dancers to give me some feedback. They were very active and open minded, even if they couldn't catch what I wanted immediately. I still appreciated their patience and efforts. Just like making delicious food, I am the chef and they are my ingredients. My job is to put them together into a pot and make it a good dish. However, the most important thing is how these ingredients mix up perfectly by themselves and show the audiences the best flavor and presentation. Because even if you put the same ingredients together every time, you might have a different taste. But that's the thing that can interest and surprise the audience.

For the short three weeks, all the choreographers also got along very well. That's a very good experience for me.



## Chih-Chun Huang (Taiwan)

I graduated from Tsoying-High School in 1995, obtained my undergraduate and graduate degrees in the USA, then spent six and half years performing professionally in New York City. In March this year I returned to Taiwan and was thrilled to accept my invitation to participate in the 2008 Asian Young Choreographer Project.

It was an intense, challenging and stimulating three weeks, and especially meaningful for me to create my first dance work in Taiwan. Although they were only 18 years old, my four dancers, were wonderful. Their physical abilities, mental maturity and devotion to the project were outstanding. Staff and administration were supportive and friendly, and we all worked together in harmony, showing that there are no boundaries in art. Tsoying-High School provided us with excellent facilities and resources, including many costumes. The Tsoying Dance Theater, where we presented the final works, also had great facilities, with professional and talented lighting designer and crew.

I feel blessed to be a member of WDA—AP Taiwan and would like to thank the Taiwanese chapter head, Su-Ling Chou, for her dedication to developing the art of dance in this area. I look forward to further collaborations and WDA projects.



## Ernest Hojilla (Philippines)

I have been to many Asian countries but nothing compares with the kindness of the Taiwanese locals and the respect they have for foreigners. It was fantastic to be part of the AYCP which has been one of the most unforgettable and endearing choreographic experiences of my life.

It was an immense three-week journey and the marvellous staff and students made the whole event extremely rewarding. It was not just about learning choreographic techniques, but for me, it was an exchange of creative vision and artistic knowledge, and building friendships and future connections with other artists.

I would like to extend my warmest heartfelt thanks to Tso's Dance Association, Tsoying Senior High School students and staff, Su Ling Chou (Director), Hsin Ying (AYCP Project Assistant), to all the choreographers, Yunyu Wang, Steve Villaruz, WDA—AP, WDA Taiwan chapter, the Bureau of Cultural Affairs Kaohsiung City Government, Chin-lin Foundation for Culture and the Arts, National Culture and Arts Foundation, the technical crews and, most especially, to my amazing dancers.

It is not the end of an event—this is just the beginning. I hope to work with all of you again in the future.



## Kaoru Uchida (Japan)

The AYCP in Taiwan gave me a chance to make work on one theme by facing different worlds in the cultures and histories. I felt lucky to be there.

I created a work titled *Edge*, which explored concepts about the tensions and pressures in life. I first created this work with my company Roussewaltz, and then arranged the work for the dancers in Taiwan.

I met the dancers for the first time in the workshops. The nuances of communication and language became a big part of our process—it was like “messenger game”. We translated messages from Japanese to English, then from English to Chinese. Sometimes, we communicated in writing with Chinese characters (Japanese shares some Chinese characters).

This communication and workshop process led to the group developing a strong bond and high motivation.

Afterwards, I felt that dance can communicate—through body and mind—beyond the borders of nations and differences in generation.

Three weeks went fast and my days in Taiwan were very short, however this experience had great influence on me. I want to express how fortunate I feel for this wonderful opportunity and give special thanks to everyone in the Taiwan workshop.

(Translation by Yukihiko Yoshida)



## Cody Choi (Hong Kong)

This is one of the best and most rewarding choreographic and teaching experiences I have ever had. The student dancers were open-minded and willing to try all new challenges, showing great perseverance and commitment. I am very glad that this WDA project provides such a perfect environment in which to learn, dance and create something original and personal.

I feel very fortunate to have worked with other seven choreographers from Australia, Philippines, Japan and Taiwan. It is great to see how people from different cultures and varying experiences approach and create art, and it is always worthwhile to exchange and compare industry practice.

Because there is not a specified theme for the final performance, the choreographers each presented very different works. I believe that everyone involved, including the audience, celebrated and embraced the diversity of the program.



## Kuei-Ju Tung (Taiwan)

It was an honour for me to be part of WDA's 2008 Asia Young Choreographer Project. The event was very well-organised, and provided a supportive and wonderful working environment for dancers and choreographers. I enjoyed it so much and have expanded my artistic experience enormously.

It was inspiring to be able to communicate and exchange artistic visions with people from varying interesting backgrounds and cultures. Great friendships have been made.

All the dancers in the project were enthusiastic, hard-working and truly beautiful. To have only three weeks in which to create a dance piece is challenging for both dancers and choreographers, especially when everyone is unfamiliar; but my dancers were open-minded, creative and receptive.

<< *life on sale* >> is the title of the work in which I explored ideas of human temptation and the 'rules' of communication in social contexts. I used text and theatrical techniques, and encouraged my five dancers to express their own individuality. I am very grateful to them for their energy and the fun we had in the working process. I hope that we may have another opportunity to work together in the future.

I would like to thank Miss Chou and all the staff for their efforts to make the AYCP so valuable and successful.

# Asia-Pacific events

## Tasmania Asia-Pacific Dance Symposium

Launceston, Tasmania, 3 – 5 April, 2009

This event will sit alongside Tasmania Asia Pacific Dance (TAP Dance) which will be conducted as part of the Ten Days on the Island festival, 2009. A collaboration between the Asia-Pacific Performing Arts Network (APPAN), the World Dance Alliance (WDA), The University of Tasmania and Tasdance, the event aims to encourage academic discourse and support understanding of the practical elements that will be seen in the performance program.

Tasdance, which has worked with APPAN over many years, is the coordinating body for the Asia-Pacific Dance Symposium. APPAN aims to strengthen exchange of cultural ideas and performances; promote, develop and encourage the continuation of the traditional arts; and provide a catalyst for contemporary, creative performing arts in the Asia-Pacific region.

Artists from around the Asia-Pacific region will have an opportunity to share their arts, to talk and work with other artists, academics and students interested in their work, and to begin developing long-term cultural exchange partnerships and programs.

Australia plays an important role in highlighting the significance of the Asia-Pacific in the world cultural map, and provides a platform for performance and academic discourse for Asia-Pacific dance artists. For full details on the performance program visit [www.tendaysontheisland.com](http://www.tendaysontheisland.com).

**Call for Papers:** 'Contemporary choreography from traditional island culture'. Three regionally-based forums will be conducted: South-East Asia, Pacific, and Aboriginal and Torres Strait Islands. We welcome proposals for presentations in line with the theme of creating contemporary choreography that is influenced by cultural heritage. Please submit proposals by December 19, 2008, by email to Annie Greig [annie@tasdance.com.au](mailto:annie@tasdance.com.au) or contact Stephanie Burridge at [s.burridge@pacific.net.sg](mailto:s.burridge@pacific.net.sg) with any questions.

## Tertiary Dance Festival

July 2009, New Zealand School of Dance, Wellington

The 2009 Tertiary Dance Festival will be held in Wellington in the second week of the July holidays at the New Zealand School of Dance in Wellington. Send expressions of interest to [j.stevenson@wpac.org.nz](mailto:j.stevenson@wpac.org.nz)

## ULTRAdance—Dance Convention 2009

Auckland, 8 – 11 January

TAPAC Auckland Performing Arts Centre, Western Springs and Wellington, 15 – 18 January Te Whaea National Dance & Drama Centre, Newtown and Christchurch, 22 – 25 January Southern Ballet Theatre, The Arts Centre

Part of this four-day convention will introduce the ADAPT teaching program, which is currently taught to more than 40,000 students across Canada. This is an opportunity to participate in high energy workshops and experience the benefits of the ADAPT teaching program from the people who created it, Brian and Faye Foley. For more information [www.adaptsyllabus.com](http://www.adaptsyllabus.com)

# World Dance Alliance—Asia Pacific

## Mission

To serve as a primary voice and support group for dance in the Asia-Pacific region

## Objectives

- 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.

## Founder

Carl Wolz

## 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.

## Networks

Based on specific areas of interest, these networks focus the activities of WDA and WDA—Asia Pacific. They are:

- Education & Training
- Research & Documentation
- Creation & Presentation
- Welfare & Status
- Management & Promotion

## Chapters

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, which address not only the general goals of WDA and WDA—Asia Pacific, but also the specific needs of the local dance community.

The countries (chapters) in each WDA AP region are:

- East Asia: Japan, Korea, China, Taiwan, Hong Kong
- South-East Asia: Malaysia, Indonesia, Cambodia, Brunei, Laos, Myanmar, Thailand, Singapore, Philippines, Vietnam
- South Asia: India, Bangladesh, Nepal, Bhutan, Pakistan, Sri Lanka, Maldives
- Pacific: Australia, New Zealand, Fiji, Tonga, Hawaii, Samoa, French Polynesia, Palau, New Caledonia, Vanuatu, Solomon Islands

## Membership

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

## 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:

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