

2012 daCi/WDA Global Dance Summit

The Summit Program

Dance, Young People and Change

14th~20th July, 2012

Taipei National University of the Arts

Taiwan

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Ju, Tzong-Ching
President
Taipei National University of the Arts



In this 30th anniversary of the Taipei National University of the Arts, we dedicate our utmost to realizing our motto for this year, “Art is power”. Art serves as a vital force on two different levels: firstly, the power of art fosters a determined and strong-minded spirit; secondly, art can create great impact on multiple strata.

The long and laborious process it takes to nurture artists instills in them a spirit of dedication and diligence, while also enabling them to look closely at trends in society, and to experience any changes therein. Art, therefore, is definitely a force that can change the world, and serve to sublimate the minds of an entire country and people to a new spiritual and cultural level. Moreover, art can foster new ideas and perspectives, and help usher in positive, warm and sincere energy to bring people closer together, thereby facilitating exchanges and understanding between different cultures.

Since its founding in 1983, the School of Dance at TNUA (formerly Dance Department at National Institute of the Arts, NIA)

has proven invaluable in training Taiwanese dance professionals, improving the quality of dance, and expanding the discipline's horizons. Its achievements in these and other aspects have been widely heralded and acclaimed. Since 1986, the School of Dance has actively participated in international events, hosting the International Festival of Dance Academies in 1992, and the World Dance Forum in 2004. The latter event was particularly noteworthy, in that it enlisted the forces of all college-level dance departments in Taiwan, with the largest number of participants and longest duration of any dance event up to then; in addition, it was the largest international dance-related academic event in Asia for more than a decade, with its impacts resounding for a long time to come.

In recent years, the School of Dance at TNUA has continued to participate in international dance events, putting in the international spotlight Taiwan's ambitions in expanding the horizons of dance, during an era of continued globalization.

This summer, the School of Dance will once again host the Global Dance Summit, this time with the participation of two of the world's major dance organizations—Dance and the Child International, and the World Dance Alliance—under the banner, “Dance, Young People and Change”, as well as playing host to the International Festival of Dance Academies. With the School of Dance's firm foundations, I believe that this will be a truly inspirational and forward-looking event, with different cultures coming into play at different levels to focus on common issues in dance.

Society today is undergoing a major paradigm shift, and the humanistic qualities of each and every person will determine what our future society will look like. As TNUA celebrates its 30th anniversary, I hope that this gala event becomes another major step

for TNUA on the international stage, and will help shape the young minds of a new generation in dance to dare to dream and pursue their goals, so that they will one day use dance to change the world!

President, Taipei National University of the Arts

A handwritten signature in black ink, reading "Mr. Tsong-ying". The signature is written in a cursive, flowing style with a long horizontal stroke at the end.

Eeva Anttila
Chair
Dance and the Child International



Opening the World to Dance

It is a great pleasure for me to greet the participants of *Dance, Young People and Change* - summit on behalf of Dance and the Child International. This event marks a turning point in daCi history in many ways. It is the first time that a daCi conference takes place in Asia, and it is the first time that we are joining forces with another international dance organization. This mutual endeavor of World Dance Alliance and Dance and the Child International symbolizes, to me, the importance of collaboration and shared aims during these ever more challenging times for dance and arts education. Together, and with great support by Taipei National University of the Arts, these organizations can make an impact on the world, and speak loudly and clearly about our mission. The title of this summit, *Dance, Young People and Change*, conveys a very important message that we all agree upon: Dance has a great potential in connecting people, building communities and a better future for young people. Dance educators and artists have a special responsibility in developing ethical, inclusive and socially just dance practices. daCi conferences have offered a forum for addressing these difficult and critical

questions, and together with WDA, this forum will be more inclusive and more influential than ever.

daCi was founded in 1978 at an international conference held at the University of Alberta, Edmonton, Canada. The conference was initiated by Dr. Joyce Boorman and titled “Dance and the Child”. As a result of this successful conference Dance and the Child International was born. In 1979 the President of the Conseil International de la Danse (CID), UNESCO invited daCi to join. In 1980 daCi became a fully constituted branch of the CID organization. The UNESCO membership bears a special meaning to daCi: it connects us with other international arts education organizations in an effort to work on accessibility and quality of arts education for all children and youngsters around the world. Being a member of CID is also significant for daCi. For us, dance educators are dance artists, and the professional dance field and all dance scholars need to understand the value of dance education at all levels.

It is with children and young people that the promotion of dance as art and as a significant aspect of culture begins. This summit brings together children, youngsters, young dance students, professional performers and choreographers, dance scholars and educators. This is a great opportunity for everyone to practice tolerance, respect and reciprocity. To be a dancer entails understanding and respecting dance in all forms and styles, and to respect all human beings as potential dancers.

The mission of daCi is to promote an international network facilitating the development of dance for children and young people throughout the world. daCi strives to promote all activities that can bring dance to children and youngsters irrespective of race, color, sex, religion, national or social origin. The right of every child and young person to dance and the preservation of the cultural heritage of

all forms of dance for children and young people are recognized. In creating opportunities for children and young people to experience dance as performers, creators and spectators, their views and interests are of primary importance. The inclusion of dance in general education and community programs, and the research into all aspects of dance for children and young people are encouraged.

The triannual daCi conferences are one of the most influential ways to achieve the aims that daCi works for. During 30 years daCi conferences have been arranged around the globe. The first official daCi conference took place in 1982 in Stockholm, Sweden. Since then, conferences have been arranged in Auckland, New Zealand (1985), in London, England (1988), in Salt Lake City, Utah, U.S.A. (1991), Sydney, Australia (1994), Kuopio, Finland (1997), Regina, Saskatchewan, Canada (2000), Salvador, Bahia, Brazil (2003), The Hague, Netherlands (2006), and Kingston, Jamaica (2009). The geographical scope is quite impressive, and Taipei, Taiwan adds a very special color to this spectrum.

It is quite remarkable that we are celebrating the 30th anniversary of daCi conferences here in Taipei, Taiwan. This unique country has opened a new cultural experience and new inspiration to many of us. As we claim on our website, daCi is about opening the world to dance. My experiences, in Taiwan, so far, make me want to turn this saying around. I feel very strongly that Taiwan is opening itself to us, as it has so wholeheartedly welcomed us, daCi people. With this heartwarming and transforming cultural experience, I want to extend our warmest gratitude to Taiwan, and to everyone who has been a part of building this unique event.

Chair, Dance and the Child International

A handwritten signature in dark ink, appearing to read 'Eva Jüttner', is positioned below the title.

Yunyu Wang
President
World Dance Alliance – Asia Pacific



Dance is the Love of My Life

Through dance, we see ourselves and others. The body inspires us and moves us more than language does. I remember well the time when I was young and dancing with passion and love for the world from my heart. Dancing is so fascinating and so wonderful. This non-verbal communication has its own unique power. It takes us beyond the borders of countries to reach people in the world. No matter what a dancer's age is and where she or he is from, the sight of someone dancing always inspires me and transports me from the chaos of daily life. Dancers have the power of sending out energy and desire for beauty that always makes me want to do more for them.

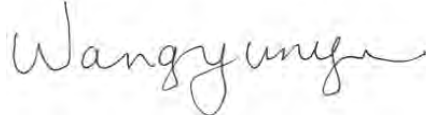
In 2011, following Dr. Anis Mohd Md Nor's tenure, I became the President of World Dance Alliance – Asia Pacific (WDAAP). I have been working with WDAAP as the Vice President since 2007 and have been a member since I met Carl Wolz, the founder of WDA, in the early 1990s. The 16 member countries in WDAAP remain active. Their high spirit and strong belief in dance service mean very much to me. It is with the mission of serving dance research and performance that Taiwan worked with CORD (Congress on Research

in Dance), WDA, ICKL (International Council of Kinetography Laban/Labanotation) and PPE (Polestar Pilates Education) to hold the 2004 Taiwan International Dance Conference. The event has been a legend in the dance world. Now we are working together with daCi and World Dance Alliance to have the global summit in Taiwan, which again shows the strength of dance people and the power of dance in uniting people from all over the world.

It has been eight years since the last time the dance institutions in Taiwan worked together for such an international dance event. We are creating a beautiful page for history and we want to present Taiwan to the world. Without the support and hard work of the Taiwanese team, this dance feast cannot be a success. Thanks to my colleagues at TNUA for their contribution and tremendous work. The beauty is that we have all danced together as partners in the process and will cherish the memory in time to come. I especially want to thank our team of assistants. I cannot imagine doing this without them. Thanks also to the international committee members for their precious inputs and endless energy. After three years of planning at meetings in Hong Kong, Malaysia and Taiwan, not to mention the endless email and skype communications, we have realized our dance dream.

Though there were difficulties and obstacles in the process, we have overcome them as a team. Now it is the time to enjoy and to celebrate. Let us hold hands together. Enjoy dancing!

President, World Dance Alliance – Asia Pacific

A handwritten signature in cursive script, appearing to read 'Wangyung', written in dark ink.

Heng Ping
Dean of the School of Dance
Taipei National University of the Arts



Dance Helps Change Our World

Taipei National University of the Arts, School of Dance has held many workshops, conferences and exchange programs since its establishment in 1983. The diverse activities always provide great opportunities to review what we have achieved and provide a perspective for our future planning. We especially appreciate meeting various international scholars and artists whose cultural background and individual professional experiences bring in different angles in research and new inspiration.

The 2012 Global Summit is the first collaboration between two organizations--Dance and the Child International and World Dance Alliance. The volume of activities within a week is tremendous. In addition to hosting it at TNUA, there is also the International Festival of Dance Academies held at Taipei Metropolitan Hall, making this event even bigger and more powerful.

We would like to first express our deep appreciation to the core members of those two organizations. Without their vision and initiation, this would not happen. We will also like to thank to our

participating dance institutions in Taiwan—National Taiwan University of the Arts, National Taiwan University of Physical Education and Sports, Taipei Physical Education College, Chinese Cultural University, Tainan University of Technology and Tsoying High School. Their supports as a team enabled the smooth and effective planning process. Financial support from the Ministry of Education, the Ministry of Culture, and the Ministry of Foreign Affairs was a tremendous aid to our event. All the faculties, students, and volunteers play a vital roles to share the administration workload.

I believe dance is always a great tool to create bounds between people and between different worlds. I sincerely hope through this “mega event” in dance, we will find the new power to change the world.

Dean , School of Dance, Taipei National University of the Arts

A handwritten signature in black ink, appearing to read "Jim Hsu", written in a cursive style.

Ann Tai
National Representative of daCi TAIWAN



daCi TAIWAN was officially established in August 2011 through the joint efforts of many dance educators and artists in Taiwan and the board members of the International committee. The year 2011 thus marked as an important time for people who care about children's dance education in Taiwan. It has been my honor to be the first national representative, with full support from the Department of Dance at Tainan University of Technology.

In the short time since the establishment of daCi TAIWAN, many people still have little understanding about what this organization is about. With this in mind, allow me to briefly introduce who we are and what we do. daCi International was born out of an international conference in Canada in 1978. As a non-profit international organization, it is now a fully constituted branch of the CID (International Dance Council), UNESCO, organization.

“daCi International” stands for “dance and the Child International”. The aim of the organization is to promote a suitable learning and education environment of dance for children internationally, thus the capitalized “C” (which stands for ‘child’) in the acronym while the other letters are rendered in the lower case. The organization recruits children as well as adult individuals, groups and organizations for its membership. As a national chapter, daCi TAIWAN aims to promote exploring children's creativity in dancthrough all its activities.

We now gather together in Taiwan for the 2012 Global Dance

Summit co-organized by the two internationally well-known dance organizations, daCi International and the World Dance Alliance. This event has brought us together to enrich friendship in dance by way of crossing continents, national boundaries, fields, ages and cultures. Also, this one-week conference, together with pre-and-post conference events, has brought together more than one thousand dance friends to Taiwan. This is another major gathering in dance, eight years since the 2004 CORD/ICKL/WDA International Dance Conference in Taiwan.

As a new member of our international family, daCi TAIWAN is honored to be part of this great event to serve dance artists from every corner of the world. I sincerely welcome those who are interested in children's dance education to join us and become a member of daCi TAIWAN. Moreover, please continue to participate in the activities organized by national and international chapters of daCi. The next daCi International conference will be held in Denmark in 2015. Continue your support for us, and see you in Denmark.

National Representative of daCi TAIWAN

A handwritten signature in black ink, appearing to read "Ann-Jei". The signature is fluid and cursive, with a large, stylized initial 'A'.

Suling Chou
Head of WDA-AP - Taiwan



As the Chapter Head of WDAAP in Taiwan, I am pleased that the 2012 daCi/WDA Global Summit will be held at TUNA in July. This is an honor for the Taiwan dance field. With the experiences of 2009 World Games in Kaohsiung and the 21st Summer Deaflympics Taipei 2009, I do believe that we have the energy, passion and ability to host this international activity in Taiwan.

Dance art in Taiwan has been growing rapidly and has developed various styles. Wonderful achievements have been made in either creations or movements techniques at international competitions and dance festivals. We are proud of these accomplishments. It is also a reflection of the successful continuous dance education in formal institutions since 1981: ranging from the dance education programs from elementary schools, junior and senior high schools, to colleges. The complete dance education has cultivated numerous dance elites, and made them shine on the stages of Taiwan and around the world, winning international praise and respect.

Since daCi's establishment in 1978, it is the first time for WDA to cooperate with daCi and host the Global Summit in Asia. We are honored and proud to welcome the world-wide member groups to experience the dance atmosphere here in Taiwan, and to share the kindness and hospitality of our local people and culture.

This conference connects individual dance participants to work together, build stronger communities, and foster close integration I would like to express my sincere appreciation to whoever participates in this event, through which a "dance network" is established and further strengthened in this island. We all go hand-in-hand and promise a better and brighter future for dance in Taiwan.

Best wishes to 2012 Global Summit in Taiwan. Welcome all the participants and guests!

Head, WDA-AP - Taiwan

A handwritten signature in black ink, appearing to read 'Sip Ahn', is positioned below the title. The signature is fluid and cursive, with the first part being more prominent and the second part trailing off.

Dance and the Child International (daCi)

Dance and the Child International, originally called I.D.E.A. (International Dance Educators/Education Association), is a non-profit association with the aim of promoting the growth and development of dance for children and young people on an international basis.

daCi was founded in 1978 at an international conference held at the University of Alberta, Edmonton, Canada. The conference initiated by Dr. Joyce Boorman was titled “Dance and the Child”. The idea was supported and promoted by the National Dance Committee of the Canadian National Association for Health, Physical Education and Recreation. As a result of this successful conference the Dance and the Child International (daCi) association was born.

In 1979 the President of the Conseil International de la Danse (CID), UNESCO invited daCi to join. In 1980 daCi became a fully constituted branch of the CID organization.

The special work of daCi is to promote an international network, which facilitates the development of dance for children throughout the world. daCi strives to promote all that can benefit dance and the child and young people, irrespective of race, colour, sex, religion, national or social origin. The right of every child and young person to dance and the preservation of the cultural heritage of all forms of dance for children and young people are recognized. In creating opportunities for children and young people to experience dance as performers, creators and spectators, their views and interests are of primary importance. The inclusion of dance in general education and community programmes and the research into all aspects of dance for

children and young people is encouraged.

Members of daCi are linked through their National Representative, who comprise the Advisory Board; from this the Executive Committee is elected. It is the role of the Advisory Board and Executive Committee to oversee the general organization and procedures of the organization and to maintain communication at the international level. In many countries National Chapters, with their own committee and procedures, have been formed. As such they plan their own programmes and communication with national members.

International Conferences

A further aim of daCi is to organize a conference at least every three years for children, young people, educators, artists, and researchers to come together to share and collaborate about the opportunities and needs of children and young people in dance. Since the first conference in Edmonton in 1978, conferences have been held in Australia, Brazil, Canada, Finland, Jamaica, Netherlands, Sweden, United Kingdom, New Zealand, and the United States of America.

Dance and the Child International (daCi) Conferences

1982 Children and Youth Dancing, Stockholm, Sweden

1985 Dance - The New Zealand Experience, Auckland, New Zealand

1988 Young People Dancing: An International Perspective,
Roehampton Institute, Froebel College, London, UK

1991 Roots and Wings, University of Utah, Salt Lake City, Utah, USA

1994 Kindle the Fire, Macquarie University, Sydney, Australia

1997 The Call of the Forests and Lakes, Kuopio, Finland

2000 Extensions and Extremities: Points of Departure, University of Regina, Regina, Saskatchewan, Canada

2003 Breaking Boundaries: Dance, Bodies and Multiculturalism, Faculdade Social Da Bahia, Salvador, Brazil

2006 Colouring Senses, The Hague, Netherlands

2009 Cultures Flex: Unearthing Expressions of the Dancing Child, Kingston, Jamaica

Membership Information

International membership includes the liaison with UNESCO through representation to the Conseil de la Danse (CID); the opportunity to attend and participate in conferences held every three years; the biannual Newsletter which provides news about other members and their activities and international resource material; the access to papers and reports of previous conference; and the links with members of the international dance network. Membership is open to those individuals and organizations who recognize the right of every child and young person (0-18) to dance, and who agree with the following objectives of Dance and the Child International:

- to promote opportunities for dance throughout the world for children and young people.

- to experience dance as creators, performers and spectators to ensure the dance interests of children and young people are recognized and developed.
- to encourage and make available the research into all aspects of dance for children and young people to urge all countries.
- to ensure that dance is included in both general education and community programmes.
- to provide for the exchange of ideas on dance programmes in schools and in the community.

The official website of daCi is www.daci.org

World Dance Alliance (WDA)

Mission

The World Dance Alliance is an organisation whose primary goal is to be an advocate for dance worldwide. The World Dance Alliance was created to answer the desire and need for dancers worldwide to communicate and exchange ideas on issues that are of common concern, recognising that we have truly become a global village. Dancers, choreographers, teachers, school and company directors, critics, historians, ethnologists, notators, archivists, therapists, managers and others working in dance related fields, have all come together to create a new organisation that will speak for dance in its many aspects and voice its concerns.

Description

The World Dance Alliance is an independent, non-profit, non-political, non-religious organisation. Its membership is open to all individuals interested in dance regardless of gender, sexual orientation, or national origin. It is basically a service organisation that will act as an advocate for dance world wide. One of its major missions is to create an international communication network for dance through publications and computer systems.

The World Dance Alliance does not supplant existing organisations. On the contrary, its purpose is to work closely with dancers and groups from all over the world on cooperative projects. There are many international organisations today that deal directly or indirectly with dance matters. One of the WDA goals is to work with these organisations in a synergetic manner to achieve greater results than any group can do alone.

Goals

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

Executive Council

Administratively, The World Dance Alliance exists at three levels: The WDA Executive Council, the Regional Centers, and the National/ Regional Chapters. The Executive Council has a Secretary-General to conduct the business of the Alliance.

Regional Centers

Since 1990, when the WDA was established in Hong Kong, four Regional Centers – Americas, Asia-Pacific and Europe – have been developing separately but with constant communication between the Centres. Each Center has its own elected officer bearers and each has focused on different aspects of growth depending on the needs in its geographical area.

Each of the WDA Regional Centers holds annual Assemblies which usually include both a festival and a conference. This annual event has become the major activity of the World Dance Alliance

Asia Pacific, and it has contributed greatly to cultural exchanges through dance world wide.

Country Chapters

WDA Chapters are important points in the global communication network to facilitate information in and out of country members. Country chapters have a role to play in coordinating dance within the country – they propose and implement projects which will address not only the general goals of the WDA but also the specific needs of the local dance community.

Committees

In addition to this organisational structure, communication, liaison and cooperation between individuals and related dance organisations are effected through Network committees. The subject areas of these committees vary from Center to Center and include areas such as Education & Training, Research & Documentation and Creation & Presentation

Membership

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

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 Individual US\$20

To join

Contact your Chapter Head for details on how to join the local chapter.

WDA Executive Council

AsiaPacific : Yunyu Wang, President

Email : yunyuge@gmail.com

Americas : Jin-Wen Yu, President

Email : jwyu@education.wisc.edu

Europe : Joseph Fontano, President

Email : joseph.fontano@fastwebnet.it

Historical Background

In 1988 Carl Wolz founded the Asia Pacific Dance Alliance in Hong Kong, which brought together his creative energy, his skills as an administrator and his experience as a diplomat in the region. He modelled his new organisation on one already established, which at that stage had begun to develop networks throughout the Americas

and in Europe. These groups had met in Essen, Germany, in 1988 and had begun discussions with the International Theatre Institute (ITI) and the Conseil International de la Danse (CID). A ‘world dance alliance’ began to emerge.

In 1990, having already established the International Festival of Dance Academies in Hong Kong – a combination of performances by leading academies in the region alongside an academic conference stream – Wolz began the work of formalising the structure of the Asia Pacific Dance Alliance. He changed its name to reflect its more global ambitions, capitalising on the communication and interest generated in Essen.

At that seminal 1990 meeting, there was passionate discussion about the purpose, vision and aims, structure and future viability of the World Dance Alliance. It was finally agreed that the WDA–Americas and WDA–Europe would be joined by Asia Pacific Dance Alliance, and that the goals of this global organisation would embrace all dance forms, all cultures and all sectors, from professional artists and teachers to those working in communities.

Taipei National University of the Arts (TNUA)

TNUA was founded in 1982. At the time it was called the National Institute of the Arts (NIA), and it was renamed the Taipei National University of the Arts in 2001. Currently the University consists of six Schools: Music, Fine Arts, Theatre Arts, Dance, Film and New media, and Culture Resources.

Based on the traditional culture and humanism, TNUA has the mission to educate and nurture talents for fine arts, performing arts, and academic research, so as to break new ground for the development of the arts. Our curriculum integrates the local with the western, and the traditional with the modern. For creative work and research, we encourage different styles and fields of studies.

As the highest institution for arts education in Taiwan, TNUA has state-of-the-art and professional facilities for learning, exhibitions and performances, including the Concert Hall, the Dance Theatre, the Experimental Theatre, and the Kuandu Museum of Fine Arts, to support the education of young artists. The TNUA faculty consists of accomplished artists who are also committed to educating younger generations. Facilitated by both of its facilities and faculty, TNUA has over the past 30 years produced 17 winners of the National Award for Arts and two winners of the Executive Yuan Cultural Award. Our students have been active in professional activities outside the University, and have achieved many important international arts awards. These are invaluable legacies that we have inherited.

These previous achievements and existing facilities are the foundation for TNUA's future development. On the academic side, we will attempt to break new ground in the tradition. We will introduce plans for an integrated curriculum that can provide students

with wider choices for their learning. We will also recruit outside resources to allow the university to be both academic and practical. For international exchange, we will continue our international deployment to keep track of the global trend, so that TNUA can become an international institution for the arts, increase our social influence, and turn arts into a major driver of Taiwan's competitiveness.

School of Dance, TNUA

The TNUA School of Dance is equated with excellence in Taiwan and around the world. Since the establishment of the university in 1983, a world-class faculty of choreographers, performers, scholars and educators have led the program and facilitated the development of young artists. Throughout the years, TNUA alumni have gained respect and international acclaim as professional choreographers, dancers, teachers and researchers.

The TNUA School of Dance is composed of the Department of Dance and the Graduate School of Dance. The Department of Dance offers a seven-year Bachelor of Fine Arts (BFA) program that spans three years of high school and four years of college education. The Graduate School of Dance offers two degrees: the Master of Fine Arts (MFA) in Performance and Choreography, and the Master of Arts (MA) in Dance Theory. Based on TNUA's objective of educating students across a broad spectrum of east-west disciplines, ranging from the traditional to the contemporary, and encompassing both theory and practice; the faculty aims to balance the excellence of conservatory training with a broad academic education. The School of Dance offers an interdisciplinary learning environment, encouraging both faculty and students to draw from TNUA's Schools of Music, Theatre Arts, Fine Arts, Culture Resources, Film and New Media.

TNUA graduates possess a signature language of dance coupled with a distinctive performing style. The evidence resides in the accomplishments of the faculty and alumni who lead the contemporary dance scene in Taiwan and bring recognition back to TNUA from around the world.

Department of Dance

Dance technique courses in this seven-year program are divided into four areas: Eastern Dance, Western Dance, Movement Exploration, and Dance Practicum. Academic studies are completed in Humanities, Social Science, Natural Science, Applied Science, Communication Tools, and Arts Appreciation. With this blend, students enhance their abilities in critical and independent thinking, onstage and off.

After the third year, university-level students begin a curriculum of 130 required credits for the BFA degree. BFA candidates perform every semester in faculty, guest artist and student concerts. The semi-professional *Focus Dance Company*, a student-run company featuring dancers from the senior class, tours throughout Taiwan and abroad. In recent years, advanced dancers have also been able to take advantage of inter-collegiate performances designed to create collaborative opportunities with students from around the world. Recent projects have taken place in Australia, Japan, South Korea and the USA. All of these opportunities serve to prepare emerging artists for successful careers in dance.

Graduate Institute of Dance

Taiwan's first master's program in dance was established at TNUA in 1992. Students accepted into this program pursue one of two tracks: Performance and Choreography or Theory. Those who enter the former earn the MFA in Dance after completion of 38 credit hours of coursework. The program culminates in an MFA thesis concert accompanied by a written paper of the concert work. Students who enter the Theory track earn the MA in Dance upon completing 36 hours of coursework and submitting a written thesis. The length of study for both programs is two to four years.

Graduate Institute of Dance, Performance and Choreography, MFA Program

In 2009, the MFA program in dance was restructured as the Graduate Institute of Choreography and Performance. The curriculum includes studio courses and practicum as well as electives in Dance Techniques, Dance Styles and Analyses, and Dance Literature and Theory. The students' works are promoted internationally through foreign exchange events and invited or adjudicated performances abroad. Their choreographies and performances have been presented in various international forums in the USA, Australia, France, India, Indonesia, Hong Kong, Singapore, and Malaysia.

Graduate Institute of Dance, Theory, MA Program

The MA degree - renamed in 2009 as the Dance Education Studies or Cultural Studies and Criticism tracks - was founded to complement the training of dance professionals at the level of higher education, to elevate the standard of dance research, and to establish a theoretical framework for dance studies in Taiwan. Besides the required and core courses, electives are offered in Body and Movement, Aesthetics and Criticism, Dance History and Cultural Studies, and Education and Pedagogy, in order to broaden and deepen the scope of dance research. Our MA graduate students and alumni have presented their research at conferences held by international organizations such as Congress on Research in Dance, Society of Dance History Scholars, and World Dance Alliance, among others.

Last but not least, TNUA's Ph.D. Program in Dance—the first and only one in Taiwan—has been recently approved by the Ministry of Education and will start accepting applications for Fall 2013.

Conference Themes

As the world rapidly changes, **DANCE, YOUNG PEOPLE AND CHANGE** affirms the role of dance for young people. The major 2012 Global Dance Summit brings together people from across the world to reflect on key issues and point to future directions for dance in young people's lives. As follow are the main themes of the conference:

Dance and Social Justice

How is dance transforming, limiting or defining lives?

Teaching dance

What are the approaches to teaching dance with young people? What are the teaching contexts for dance? What are the emerging theories, policies, politics shaping and limiting shaping dance teaching?

Dance learning

What are the emerging issues and practices shaping dance learning? What spaces are children and young people using for dance? How does the context shape the dance, the dancer, the teacher, the audience? How is access to dance created and denied by the learning context?

Curriculum

What are the latest developments in curriculum around the world that are shaping the meaning of dance in education?

Education of dance teachers and artists

How are teachers and artists being prepared for 21st century challenges of teaching dance in differing contexts, including informal and informal learning contexts

Daily Program Chart (to be inserted)

Introduction to Courses—Master Classes

15th July

1. Course Title: Let the Spines Move Freely!

Teacher : Men-Chen Chang (Taiwan)

Description : When educating movements, people interact through their own kinesthetic awareness, thoughts, action, and representation. The inner mind status shown by body movement in a particular time reveals more than by thoughts. Therefore, as a movement educator, through movement, it is crucial to understand his/her own body movement in depth, also to attain a good communication to the subconscious level in mind. The purpose of this experiencing class is to enhance dancers' body understanding and accuracy. By knowledge and skills of body-mind education, participants can meet their needs in their different dance careers and self-body-care.

2. Course Title : Modern Dance

Teacher : Ya-Ting Chang (Taiwan)

Description : This class aims to help dancers to better understand how to coordinate different parts of the body, give them a better sense of the control of their movements and center of their weight. This will allow them to further extend their bodies, enhance their movements and give them more freedom within their dances. Additionally, this class challenges students to dance to the rhythm, learning more about their bodies through constant practice and self evaluation. Overall, this class will give students a whole new experience towards modern dance.

3. Course Title : Beyond Technique

Teacher : Philip Channells (Australia)

Description : Philip will lead a Master class looking at integrated

work with disabled and non-disabled dancers. The masterclass is suitable for people with some dance experience interested in developing an awareness of improvisation techniques to inform the beginnings of creating new work. He's also presenting a PD session using film.

4. Course Title : Motif Notation

Teacher : Ya-Yun Chen (Taiwan)

Description : How to find out your creative for movement ? How to develop the movement vocabulary for yourself by notation? Motif notation is a way to engage in movement exploration and creation, to increase their understandings of dance. Simultaneously, the varied uses of material in class provide movement composition.

5. Course Title : Frontier Danceland Repertoire

Teacher : Christina Jia-Ai Chan (Singapore)

Description : This will be a short contemporary dance technique and warm-up class leading into excerpts of recent repertoire of Frontier Danceland. The emphasis of the class will be on enjoying the efficiency of movement and dynamics. Some basic dance training is required for the participants.

6. Course Title : Contemporary Dance Technique Class

Teacher : Pei-Jung Lee (New Zealand)

Description : It is a contemporary technique class that explores ideas of shifting weight through space and manipulating movement and time with breathing. Through various movement sequences, students will get a chance to push their physical boundaries and express their inner being through intense dynamics.

7. Course Title : Intermediate Ballet

Teacher : Li-Chuan Lin (Taiwan)

Description : The structure of the class will be a shorter ballet barre warm up and center combinations. The class will start with the Classical Ballet warm-up exercises at the barre and then move on to the center combinations. The center combination will be focus on moving through the spacing and slightly complex in transition of the steps with turn and jumps. The main idea for this class will be concentrate more on-stage steps than basic ballet training. The goal is hoping the dancers will be quickly getting more knowledge of using muscles, correct body alignment, traveling, musicality and quality. To reach the understanding the right artistry of Ballet within a clean feet works for the lower body movement and the elegant upper body motion.

8. Course Title : Creative Dance

Teacher : Chanz Perry (Canada)

Description : The class is grounded in the principles and practices of learning about dance and movement. The instructional model is to be collaborative, making use of student's personal experiences to enrich and enliven class interactions. Knowledge will be constructed through observation and practice of dance and movement forms. Most importantly, the students will have fun sharing in a safe and encouraging environment. The class draws emphasis on body awareness, creative expression, and retention of choreography. Students will have the opportunity to build their vocabulary of dance and movement terminology as well as gain access to a variety of dance techniques.

9. Course Title : Contemporary Modern

Teacher : Yi-Wen Shen (Taiwan)

Description : The class will content mix elements of Tai-Chi, martial arts and modern technique.

16th July

1. Course Title : Who is Choreographing?

Teacher : Ting-Yu Chen (Taiwan)

Description : This composition workshop facilitates students to discover their authentic creative voices and learn about compositional devices that will further their creative impulses into thoughtful movement development.

2. Course Title : Motif Notation (See Course No. 4, 15th July)

3. Course Title : Australian Aboriginal Contemporary Dance

Teacher : Deon Hastie (Australia)

Description : An introduction and background on Australian Aboriginal Contemporary Dance Warm up exercises incorporating traditional/cotemporary movement. Brief choreographic exercise in fusing traditional and contemporary styles. Repertoire choreographed on students and young people in Australia. Performance Demonstration (short). Questions/Discussion to finish.

4. Course Title : Ballet

Teacher : Mella Hsueh (Taiwan)

Description : Learning Ballet techniques through mechanics and ergonomics.

5. Course Title : Ballet Class

Teacher : Sue Leclercq (Australia)

Description : Sue has been influenced over her 25 years of teaching by eJart/ Errol Adderson/Maria Fay and Tatania Grantzeva. Today's dancers must be prepared to take on board many other styles and techniques. Gone are the days that dancers need to be familiar with one style (eg French/ Russian/ Italian or Danish). The level

of difficulty that choreographers are asking of their dancers has greatly increased. I hope to contribute through this master class stylistic variances as well as technical excellence.

6. Course Title : Contemporary Dance Technique Class (see Course No. 6, 15th July)

7. Course Title : Amplifying and Extending Everyday Movement

Teachers : Ruth Osborne/ Alice Lee Holland (Australia)

Description : This is an experiential master class, intended for people who will lead creative processes for and with young people. You will build phrases initiated from verbal cues, based on natural ways of moving as the starting point, working in pairs. We will then add relevant physical technique to enhance these phrases, building dance skills. Alongside this, we will feed in creative tools to build choreographic intelligence and awareness. You will share the phrases with the group, with a commitment to quality feedback and positive guidance from facilitators.

8. Course Title : Advanced Ballet Technique

Teacher : Wallie Wolfgruber (U.S.A)

Description : This advanced level and fast paced ballet class will consist of barre work in preparation for center practice including adagio, pirouette and a traveling waltz combination, petit allegro and grand allegro. It will provide students an opportunity to perform lengthy dance phrases practicing connectivity and integration of technical and expressive skills. It will focus on the use of correct anatomical alignment and outward rotation, expressiveness of port de bras and épaulement, traveling through space with speed and control, integrating quick direction changes, and working on musicality and phrasing.

17th July

1. Course Title : Modern Dance (See Course No. 2, 15th July)

2. Course Title : Harnessing Your Power in Performance Through Zen (dance)

Teacher : Ting-Yu Chen (Taiwan)

Description : This class explores body mind connection to stimulate creativity and harness authentic expression for performance. The class begins with hands-on body work with a partner to bring you to a state of relaxation and mindfulness where the creative journey can begin and flourish.

3. Course Title : Motif Notation (See Course No. 4, 15th July)

4. Course Title : The Folk Dance of Tai-Ping Drum

Teacher : Hiu-Wah Kwok (Taiwan)

Description : Tai-Ping Drum is overall seen among different ethnic groups in China. It is used for worship, celebration and ritual dancing. The course is a combined practice with main movement elements and rhythms.

5. Course Title : Contemporary duo Class

Teacher : Sue Leclercq (Australia)

Description : This Master class in duo work from the repertoire of the QUT Showcase will enable the dancers to experience trust, synchronizations, counterbalances and strength in a contemporary framework. With my guidance and also physical support from the QUT male and female students your participation in the Master class will take you out of your comfort zone.

6. Course Title : Peiking Opera's Movements of Martial Art

Teacher : Yalan Lin (Taiwan)

Description : The movements of martial art in Peiking Opera are the common body languages for performers, especially for the male leads like warriors. The features of the movements are powerful and vigorous, full of explosive energy. The goal is to control and unite the body, mind, and spirit. Participants should have better physical competence.

7. Course Title : Ballet Technique

Teacher : Lu Ou (China)

Description : This course emphasizes the fundamentals of ballet technique. Class focuses on anatomical alignment; technical placement; strength and flexibility; musicality and coordination for ballet. Class format follows that of a traditional ballet-class with practice on the barre and in the (studio) centre. It consists of a range of ballet-specific exercises from slow pli   and tendu warm-up movements, to pirouette and allegro combinations toward the end of class.

8. Course Title : Contemporary Dance

Teacher : Justin Rutzou (Australia)

Description : This class is constructed for those seeking a professional level contemporary technique class.

9. Course Title : Dancing with Pilates

Teacher : Bih-Tau Sung (Taiwan)

Description : Pilates mat work with roller, small ball and theraband.

Contents include : Breathing, Pelvic stability and Spinal motion.

✂Students who join this class should bring their own towels and therabands

18th July

No Master Class

19th July

- 1. Course Title : Motif Notation** (See Course No. 4, 15th July)
- 2. Course Title : The Folk Dance of Tai-Ping Drum** (See Course No. 4, 17th July)
- 3. Course Title : Nanguan Opera's Movement: the Young Female**

Teacher : Yalan Lin (Taiwan)

Description : Nanguan Opera is recognized as one of the oldest living traditional opera genres from Han culture. Many refined and delicate stage movements resemble the ones of string puppets in the string puppet theater and are often performed by the female roles. Participants can experience the tranquility and beauty by practicing breathing with Nanguan music.

- 4. Course Title : Further and Further from the Shore**

Teachers : Ruth Osborne/ Alice Lee Holland (Australia)

Description : This is an experiential master class, intended for people who will lead creative processes for and with young people. You will begin in a place that is familiar to all dancers: with set movement material that is learned and practiced. We will then work in small groups to manipulate the original material in various ways: body, space, energy etc. From here, further manipulations will be led, that grows the emerging 'meaning' of one of the new versions: to evoke a particular emotion or quality, tell a story, establish a context, or create characters. By the end, the material is not necessarily recognisable.

5. Course Title : Contemporary Barre Class

Teacher : Toru Shimazaki (Japan)

Description : Contemporary Barre Class is a technique class inspired by the demands of contemporary choreography. Structured in a similar way to a classical ballet class, Contemporary Barre takes into account, current innovations in training based on a revised understanding of the needs and workings of the body. Gravity is acknowledged, momentum is harnessed and the expressive potential of the spine is addressed. The barre itself becomes a useful and versatile tool, assisting in exploring the dynamic postures found in contemporary choreography. Contemporary Barre is the approach most widely used by today's contemporary ballet dancers.

6. Course Title : Ballet

Teacher : Bih-Tau Sung (Taiwan)

Description : Barre, center and travel from adagio to allegro, Including: Plie, battement tendu, degage, fondu, Frappe and grand jete. Rond de Jambe. Port de bras. Pas de bouree. Jump.

7. Course Title : A Taste of the Shenyun of Chinese Classical Dance

Teacher : Wei Wang (China)

Description : Shenyun of Chinese Classical Dance emerged as an independent discipline of Chinese Classical Dance in 1980. It has been important for the establishment of the style language, physical culture and movement principles of Chinese Classical Dance. The course A Taste of the Shenyun helps students to better understand the value of Shenyun in the development of Chinese Classical Dance by units of “lecture” and “guided experience”.

8. **Course Title : Advanced Ballet Technique** (See Course No. 9,
16th July)

20th July

1. Course Title : Contact Improvisation

Teacher : Nicole Bradley Browning (U.S.A)

Description : Contact Improvisation is the art of two or moving bodies dancing while maintaining a shared point of contact. Based on the principle of trust, this short class will guide dancers of all ages through introductory principles and provide a joyful connection among participants.

2. Course Title : Motif Notation (See Course No. 4, 15th July)

3. Course Title : Tai Chi Daoyin

Teacher : Shu-Gi Cheng (Taiwan)

Description : "Tai Chi Daoyin" is a unique Chinese exercise recently initiated by Mr. Wei Hsiung in Taiwan. Shu-gi got Mr. Hsiung's approval for teaching Tai Chi Daoyin. The exercise of Tai Chi Daoyin could explore and develop the strength of the range for nine joints and preserve one's health. The persistent practice will bring about the wonderful effect of thorough body suppleness and the chi surging energetically. The exercise of "Push Hand" will introduce in the class too. The skill of Tai Chi Daoyin could popularly in ordinary people and delicate the dancer's body.

4. Course Title : Contemporary class

Teacher : Pewan Chow (Hong Kong)

Description : Advance technique for contemporary dance, focus on the use of body and the quality of performance.

5. Course Title : Hand in Hand

Teacher : Susan Douglas (U.S.A)

Description : Hand in Hand is a guided improvisational experience open to dance adventurers of all ages. Participants will explore the language of their hands, bringing focus to the ways that we make and keep a variety of connections. This short workshop will set the day in motion.

6. Course Title : Hip-Hop Master Class

Teacher : Jazyme Koch (U.S.A)

Description : This course will introduce students to contemporary hip-hop dance technique, drawing influence from various styles within this dance genre. Students will demonstrate hip-hop dance skills through warm-ups, isolations and choreographed routines. This course will explore the use of music and how different rhythms can be articulated using the body.

7. Course Title : Contemporary Dance (See Course No. 8, 17th July)

8. Course Title : Contemporary Barre Class (See Course No. 5 19th July)

9. Course Title : A Taste of the Shenyun of Chinese Classical Dance (See Course No. 7, 19th July)

Course Introduction—Dance Flavours

1. Workshop Title : Amis Saniwan Harvest Ritual dance I

Teacher : Kuan-Chen Chen (Taiwan)

Description : Taiwan maintains rich aboriginal cultures. Ritual songs and dances of different ethnic groups can help appreciate and understand the meaning of dance, the initial prototype and the basic spirit of the ceremony. This workshop will focus on dance of harvest ritual of the Saniwan tribe of the Amis, to experience a combination of movement and voice, and then examine the implication of the dance. At the same time, through the dance groups' complementing each other in layman's language, it shows the disciplinary spirit of learning in performing arts.

2. Workshop Title : Amis Saniwan Harvest Ritual dance II

Teacher: Min-Chuan Fang / Mo'o (Taiwan)

Description : The area of Amis distribution stretches along plains around Mount Chilai in northern Hualien, south through to the long and narrow coastal plains and the hilly areas of Taitung and the Hengchun Peninsula of Pingtung. They have a total population of about 177,000 which is the largest among Taiwan's indigenous peoples. The traditional social organization is based mainly on the matrilineal system. When marrying into the wife's family, the male must move into the wife's household residence. The most important traditional ceremony is the Harvest Ritual, which has rituals for celebrating the males entering the manhood and into a new age ranking group.

3. Workshop Title : Inang Lama

Teacher : Poh-Gee Leng (Malaysia)

Description : The Inang dance replicates the fine dancing style of the wet-nurse and maidservants who used to work in the royal palace or

residences of traditional elites. Performed by men and women, the fine art of dancing delicate Inang movements was often tested by the skills of dancing on fine carpets in Royal Palaces or homes of the traditional elites. Dancers dance facing one another while making turns and dancing in a circular path around each other.

4. Workshop Title : India Today: Tradition and Transition

Teacher : Urmimala Sarkar (India)

Description : India has come a long way from the days of the colonial occupations when it was known as a poor and exotic country of exotic dancers, snake charmers, tigers and elephants. Today it is a fast developing proud nation with tradition and modernity running parallel in the lives of its people. The course will take the young participants through India of today with the help of images and video presentations on cities, villages, people, dresses, languages and culture. It would also offer a glimpse of some of the immense variety of performances (dance, songs, music and musical instruments and theatrical practices) that are intrinsically linked to the lives of the diverse communities living in this hugely populated country.

5. Workshop Title : Tai Chi Daoyin

Teacher : Yu-Hsuan Chiu (Taiwan)

Description : Warming-up-10 mins: Stretching body and working on joints for next part. Movement Set-20 mins: Learning movement by the circle concepts of Tai Chi. Breathe Set-20 mins: Learning movement by the breath concept of Tai Chi. Ending Set and feedback+Q&A-10 mins: Adjusting body and discussing

6. Workshop Title : Che-Gu Jen

Teacher : I-Ching Liu (Taiwan)

Description : Che-Gu Jen is one of Taiwanese Folk Dance. It is a couple dance in which a man and a woman flirt with each other.

7. Workshop Title : Language, Rhythm and Movement in a Japanese Folktale : the Little Rolling Rice Ball

Teachers : Yoshie Kaku and Makiko Nakano and Junko Nakatsuka (Japan)

Description : The rhythm of language lies within our body and influences the movement created by its speaker. In this workshop participants will experience one of the most popular Japanese folktales, "*Omusubikororin*" and its English version "The Little Rolling Rice Ball". Participants will experience the difference between the rhythms of two very different languages-- Japanese and English. They will learn the unique Japanese movement and then create their own movement. Participants will discover the relationship between language, rhythm, and body movement.

8. Workshop Title : Maori Kapa Haka and action songs and Pacifica Dance

Teachers : The University of Auckland, Dance Studies students (New Zealand)

Description : Monday and Tuesday: Maori Kapa Haka and action songs; Thursday and Friday: Pacifica dance.

9. Workshop Title : Kung-Fu

Teacher : Chin-Chang Yeh (Taiwan)

Description : Kung Fu is also known as Chinese martial arts. The initial purpose of kung fu disciplines was to develop people's fighting techniques however after a long term development it have been merged with Chinese philosophy and became one of the typical demonstrations of traditional Chinese culture. It is a physical activity, which utilizes both brawn and brain.

10. Workshop Title : Australian Aboriginal Contemporary Dance

Teacher : Deon Hastie (Australia)

Description : An introduction and background on Australian Aboriginal Contemporary Dance Warm up exercises incorporating traditional/cotemporary movement. Brief choreographic exercise in fusing traditional and contemporary styles. Repertoire choreographed on students and young people in Australia. Performance Demonstration (short). Questions/Discussion to finish.

Biography of Instructors—Master Class

Nicole Bradley Browning (USA) received her MFA in dance and choreography from Arizona State University. Throughout her training, she had the pleasure of working with renowned choreographers such as Sean Curran, David Dorfman, Pat Graney, and Bebe Miller, as well as contact improvisers including Nancy Stark Smith and Martin Keogh. She has held faculty positions at Bucknell University in Pennsylvania, the Dance Place in Washington, DC, and has taught for the National Dance Association of the Republic of China, Taiwan. She has also presented scholarly work through the Congress on Research in Dance and serves on the Board of the American College Dance Festival Association. Nicole has performed, improvised, and presented choreography professionally both independently and with various companies throughout the Washington, DC, metropolitan area, Montana, Washington, Utah, and Texas. Nicole's recent choreographic work, "*Two*" was selected for adjudication at the ACDFAN Northwest Regional Conference. She is currently the Associate Professor in the College of Visual and Performing Arts, the University of Montana.

Christina Jia-Ai Chan (Singapore) joined Frontier Danceland in 2011. She graduated summa cum laude with a B.F.A. in Dance from The Boston Conservatory in May 2010 and was awarded the prestigious Arthur B. Whitney Medal for highest scholastic achievement. Originally from Singapore, Christina trained at the Singapore Ballet Academy and then further pursued her studies at The New Zealand School of Dance before moving to the United States. Besides performing since her return home, Christina has choreographed for Singapore Dance Theatre's "*Passages*" and was the winner of *Sprouts 2012*, a national choreographic competition. She was featured as "upcoming dance artist of the year to watch" in 2012 by local newspaper Lianhe Zaobao.

Men-Chen Chang (Taiwan) received BFA from the Juilliard School and the MFA from the New York University, USA. Chang is currently the instructor in the Dance Division at the Chung-jen High School, Taipei.

Ya-Ting Chang (Taiwan) graduated from Taipei National University of the Arts in 2005. Ya-Ting Chang's choreographic works, including *Meditations in Autumn*, have been shown at dance festivals in Hong Kong, Miami, and Korea. Her piece, "*Chess*" presented at the Edinburgh Fringe Festival in 2008, received a Five-Starred review in *The British Guide*. She was invited to choreograph for the opening ceremony of The World Game in Kaohsiung 2009.

Philip Channells (Australia), former Artistic Director, Restless Dance Philip Channells Theatre, has been described as "a man of deceptive surfaces... compact and powerfully built with an air of vitality and a healthy, country boy's face". He's worked extensively throughout Australia and the UK and led many dance education teams on projects with young disengaged school-aged kids, people of all ages and diverse cultural backgrounds and created work with young and elderly dancers in community and professional settings. Returned from the UK in 2009 with big ambitions for dance in Australia, he's raised the profile of dancers with a disability and continues to build and strengthen the dance and disability sectors.

Ting-Yu Chen (Taiwan) is the artistic director of Flying Lions Dance Company and Associate Professor of dance at Shenandoah University in Winchester, Virginia. Chen has presented choreography, performed dance, and taught in Argentina, Canada, China, Ireland, Spain, the Netherlands, Russia, Taiwan, and throughout the United States. Chen has served as a national board member of American College Dance Festival Association and is a member of World Dance Alliance - Pacific Asia and Shenandoah Arts Council. She received

a Masters in Fine Arts from the Ohio State University and a Bachelor of Fine Arts from the State University of New York-Purchase.

Ya-Yun Chen (Taiwan) received her M.A. degree in dance education from Institute of Dance Theory, Taipei National University of the Arts. She teaches movement analysis and dance notation in Dance Department of TNUA as a part-time lecture. Also, she practices her research, which is a teaching project applying integrating Motif notation in dance pedagogy, in the Center of Teacher Education of TNUA.

Shu-Gi Cheng (Taiwan) is currently the Chair of the Dance Department, the School of Dance, Taipei National University of the Arts, and was the Chair of the Graduate Program and the Dance Department from 2003-06. She received her M.F.A. in Dance at the Texas Christian University. Cheng was one of the founding members, principal dancer, choreographer and rehearsal director of the Cloud Gate Dance Theater for 16 years, she later co-founder of Taipei Crossover Dance Company, performing in more than 600 concerts with the two companies. She was the producer and rehearsal director of choreographer Lin Hwai-Min's repertoire "Legacy" in Dusseldorf, Germany in 2002.

Pewan Chow (Hong Kong) received a MA Choreography from Laban Centre, London. She is among the first generation of BFA graduates in dance from the HK Academy for Performing Arts. After her 1st graduation in 1988, she was awarded a scholarship to the London Contemporary Dance School to further concentrate on choreography and performance. In 1991, Pewan returned to HK and joined the HKAPA dance faculty until 2006 and she founded "Passoverdance Co." to present her works. In 2010, she received the Hong Kong Dance Award 2010 for Outstanding Achievement in

Independent Dance for the Passoverdance production of “Homecoming”.

Susan Douglas (U.S.A.) artistic director of wild goose chase and Professor of Dance/TCU (Fort Worth-USA) has choreographed, taught and presented work around the world. As a dance-maker, she is passionate about the details that bridge classicism and authenticity, and frame the choices made by performing artists. Recent honors include two Fulbright Specialist Awards -Taipei National University of the Arts and Universidad Rafael Landívar (Guatemala)- and the Deans’ Teaching Award at TCU. Susan is a member of the WDA-A Board of Directors. She is a certified Pilates instructor. Degrees include the MFA from the University of Illinois at Urbana/Champaign.

Deon Hastie (Australia) is a descendant of the Tjapukai (rainforest) people of Far North Queensland. He graduated from the National Aboriginal and Islander Skills Development Association (NAISDA) in 1998 with a Diploma in Dance. In 2000 Deon became a member of Leigh Warren and Dancers in which he performed nationally and internationally for over a decade. Deon has taught dance at various levels to include Performing Arts High Schools through to tertiary institutions such as the Adelaide Centre of Performing Arts, Hong Kong Academy of Performing Arts and NAISDA. Based on his Aboriginal heritage, Deon has produced award winning choreography, along with five very successful children’s productions. Deon’s work includes mainstream collaborative contemporary dance, and in 2010 he became the Artistic Director of Kurruru Youth Performing Arts, Adelaide Australia.

Alice Lee Holland (Australia) is based in Perth and an independent choreographer, and Artistic Director of STEPS Youth Dance Company. She presented Preparing to be Beautiful in 2008, and has

made works for Strut Dance, Buzz Dance Theatre, STEPS, Quantum Leap, WAAPA, and Tasdance. Alice completed her Master of Fine Arts in North Carolina (2004) and created work for The Yard in Massachusetts (2005) and Labor Force Dance in New York (2008). She teaches at WAAPA and has worked as movement consultant for ThinIce and The Duck House. Alice is passionately committed to working with young people as the next generation of Australian dance artists.

Mella Hsueh (Taiwan) is the Director and Ballet Instructor at the Dance Department, National Chu-peí Senior High School (1995-2012). She is the Ballet Teacher in School of Dance, Taipei National University of the Arts (2002-2005) and taught in Dance Department, National Taiwan University of the Arts during summer & winter school (2002-2005). Ms. Hsueh taught Performing Arts in Da-Yeh University (2002-2003).

Jazyme Koch (U.S.A) was born on the island of Maui, Hawai'i. She has grown up dancing traditional and modern forms of Hawaiian hula dance. Her background also includes competing in gymnastics and studying other dance forms such as African jazz hip-hop funk fusion, Haitian, capoeira, modern, contact improvisation, kung fu and tai chi. Having interests in cultural dance, indigenous culture, performance, traveling, and media, she continues to pursue cultural knowledge through forms of traditional and contemporary arts, dance and performance with choreographers dedicated to cultural preservation, intercultural exchange and youth education.

Hiu-Wah Kwok (Taiwan) graduated from the Xi-An School of Arts. She has been awarded many times for her choreography in China, Hong Kong and Taiwan, such as the Award of Excellent Work in Three Decades (China) and the champion in Hong Kong and European dance competitions. Her works have been performed in

Singapore, US, Australia, Indonesia, Japan, and many international festivals. She has been funded to travel to US and UK for advance learning. She has been a guest teacher in Colorado College and the University of Pennsylvania. She is now teaching in TNUA.

Sue Leclercq (Australia) has been teaching since 1989 at QUT Creative Industries/Dance. Sue trained with Australian Ballet School under the direction of Dame Margaret Scott. Sue was contracted to Tanz Forum Cologne, Germany where she performed and toured many works including the famous *Green Table* by Kurt Jooss and Christopher Bruce's *Wings*. Sue joined Roland Petit's Ballet de Marseille performing live with the rock band of the seventies Pink Floyd. Sue joined Compagnie Anne Beranger in Paris performing works from Carolyn Carlson, Micha Van Hoeke and Maurice Bejart. Sue was invited to join Maurice Bejart's company, Ballet of the 20th Century, based in Brussels. In 2002, Sue returned to the stage as a mature artist with the Royal Ballet Company performing walk on roles in Swan Lake. 2008 Sue received the Vice Chancellor's Award in recognition of a significant and superior contribution to the work of the University.

Pei-Jung Lee (New Zealand) is originally from Taiwan, R.O.C. She received her BFA in dance from the University of the Arts, Philadelphia and MFA in choreography from the Conservatory of Dance at Purchase College, New York. Miss Lee has performed with Group Motion in Philadelphia and SD Dance Theatre in Seattle, where she served as rehearsal director and principal dancer. She was the ballet mistress at the Evergreen City Ballet in Auburn, Washington. Miss Lee has taught and choreographed around the world at places such as Pacific Northwest Ballet, Taipei National University of the Arts and Purchase College. She is currently a Lecturer at the Dance Studies Department of The University of Auckland, New Zealand.

Li-Chuan Lin (Taiwan) is a native Taiwan, hold a BFA degree from SUNY Purchase in USA. He joined the American Repertory Ballet (2003-2006), the Atlanta Ballet (2006-2008) and danced as guest artist with Kevin Wynn Collection, Nicolas Andre Dance Theater, and Thang Dao Dance Theater. With Purchase Dance Corp at SUNY, he danced works by George Balanchine, Jose Limon, Paul Taylor, Lin Hwai-Min, Nicolo Fonte and more. In his professional careers with American Repertory Ballet and Atlanta Ballet, he danced in several leading roles in works such as Twyla Tharp, George Balanchine, Michael Pink, Graham Lustig, Lauri Stallings, Septime Webre, Dominique Dumais, John McFall and more. Currently, Li Chuan teaches and choreographs in several senior high schools dance division in Taiwan. Since 2010, he is invited as guest ballet teacher for Cloud Gate Dance Theater of Taiwan. In 2012, He was invited as guest ballet teacher for DV8 Physical Theatre's Taiwan tour.

Yalan Lin (Taiwan) is a Ph.D. candidate in Theatre and hold M.F.A. in Dance Performance from TNUA. She performed Zhuwen Elopes With the Ghost, a work combining Butoh and Nanguan, winning the fifth Taishin Arts Award in 2006, in Amphitheatre de L'Opera Bastille in 2010. Since 2008, she has collaborated with Odin Theater, and performed Ur-Hamlet, The Marriage of Medea, directed by Eugenio Barba.

Lu Ou (China) graduated from the Beijing Dance Academy, and after graduation joined the National Ballet of China as Principal Dancer. He was named First Level Artist by The Ministry of Culture of China in 1989. In 1992 Ou Lu joined The Royal New Zealand Ballet as Principal Dancer, and was later appointed Ballet Master and Assistant Director of the company. Ou Lu returned to China in 2003 and took up the directorship of the Ballet Department at the Beijing Dance Academy. He took up the role of Head of Ballet at The Hong Kong Academy for Performing Arts in August 2011.

Ruth Osborne (Australia) pioneered youth dance practice in Australia: performing, teaching, choreographing, directing and collaborating. She established the Contemporary Dance Centre, taught at WAAPA and was founding AD of STEPS Youth Dance Company. She served on boards of Ausdance, WA Ballet, and WAAPA. She has developed unique programs in Canberra at the Australian Choreographic Centre, and now as Artistic Director of QL2 Dance. She established Quantum Leap youth dance ensemble, developing choreographic literacy in young dancers, and has presented youth dance in Australia, Singapore, Thailand and Jamaica. She represented Australian youth dance at daCi (Jamaica), and Youth Dance England's 2010 conference.

Chanz Perry (Canada) ECE, BFA (Dance), BA (Criminology). Simon Fraser University; University of Ghana; Broadway Dance Centre; and SIAST. Chanz has been nominated for two Jessie Richardson Awards and the recipient of the Vancouver Sun Reader's Choice Award for Entertainer of the Year. Some film and theatre credits include "*Mr. Magoo*", "*Bye Bye Birdie*", "*Charlie Horse Music Pizza*", "*West Side Story*", "*Kiss Me Kate*" and "*Five Guys*". Named Moe. Chanz is currently on faculty at the University of Regina, Youth Ballet and Contemporary Dance of Saskatchewan, Fada Dance, the YMCA, and the YWCA of Regina. See a sample of his work at: <http://www.youtube.com/watch?v=8E-TlvPx15M>, or Google® Video: Chanz Perry.

Pei-Qi Sheng (China) is a graduate of the Beijing Dance Academy and was appointed to the BDA's teaching faculty as lecturer and Associate Professor (1984 - 2003). During this time she performed and choreographed *The River of Tears* and *The Butterfly*, and was awarded the Outstanding Choreographer Prize and the Outstanding Dancer Prize (1989). In 1995 she was awarded the Elisabeth Luce Moore Scholarship to USA and joined the Arts and Education

Leadership Training Programme. She produced and published the video Chinese Long Sleeves Dance in the same year. Appointed Head of the Chinese Dance stream at The Hong Kong Academy for Performing Arts in 2003, Pei-Qi Sheng teaches Chinese Classical Dance (including Shen Yun, Long Sleeve Dance, technique, pedagogy, and repertory).

Justin Rutzou (Australia) is a graduate of the VCA and the Australian Ballet school. Justin has performed with major dance companies such as Sydney Dance Company, The Queensland Ballet Company, Expressions Dance Theatre, LWD and Dancers. He has been a lecturer at WAAPA since 2001 and was Associate Artistic Director of Expressions Dance Theatre from 2006-2007 and is currently coordinator for contemporary dance at WAAPA.

Yi-Wen Shen (Taiwan) is currently studying in the Dance Performance Graduate Program in the School of Dance at Taipei National University of the Arts. She danced extensively with Cloud Gate Dance Theatre of Taiwan.

Toru Shimazaki (Japan) began his training at the Goh Ballet Academy as full scholarship student before joining Goh Ballet Company in Vancouver Canada. In 1986 he moved to Austria and danced as a soloist at the Tirol Landestheatre in Innsbruck. The Sitter School of Dance in Canada invited to be the director of the Ballet department in 1990 launching his career as a choreographer. Shimazaki has created works for Hubbard Street Dance Chicago, The Royal Flanders Ballet, Polish Dance Theatre, Colorado Ballet, Grand Theatre de Geneve, Introdans and many other companies through the world. He also served as a member of the jury for Prix de Lausanne in 1999 and 2011 and set contemporary choreographer from 2001 to 2003. He is now chief professor of the dance department at the Kobe College and also casting partner for Cirque de Soleil .

Bih-Tau Sung (Taiwan) was a founding member of Cloud Gate Dance Theater. She received her MA in Dance Emphasis from San Jose State University in California. She is a certified Pilates Trainer and Laban/Bartenieff Movement Analysis. Her ballet works have been awarded platinum by National Competition in the US.

Wei Wang (China), Vice President, Professor and Graduate Mentor of Beijing Dance Academy (BDA). Graduated from BDA in 1980, she started to work in BDA from 1984, assuming the position of Chinese Classical Dance teacher, Director of the Chinese Classical Dance Department and Vice President of the Academy. Her courses have been awarded as “*Excellent Course*” in BDA and Beijing Municipality for several times. She has been invited as jury member of national dance competitions, including “*Peach and Plum Cup Dance Competition*” and “*CCTV Dance Competition*”. Books written and edited by her include Technique Training of Chinese Classical Dance, Sleeve Dance, Sword Dance, Basic Knowledge of the Arts and Collection of Theses on Chinese

Wallie Wolfgruber (U.S.A) holds an MFA in Dance from NYU Tisch School of the Arts. Her directing and teaching experience includes being Undergraduate Program Director and Associate Professor in the dance department at SUNY Brockport, Co-Founder/Director of SEAD in Austria, faculty member at Florida State University, Rutgers University, Manhattanville College and the Mark Morris Dance Center. Her teaching expertise encompasses ballet, modern technique, composition and improvisation. In 2007, she travelled to Africa, researched Maasai dances and taught and performed in orphanages in remote, rural areas in Kenya. Ms. Wolfgruber was a principal dancer with the Lar Lubovitch Dance Company, toured internationally with a variety of choreographers such as Ohad Naharin, Donald Byrd, Rod Rogers, Keith Young, Sung Soo Ahn and Jessica Iwanson.

Biography of Instructors—Dance Flavour

Kuan-Chen Chen (Taiwan) graduated from the Department of Dance, TNUA. In January 2010, she went to Taitung to observe the hunting ritual of Puyuma people. In January 2011, she was invited to Hong Kong to perform the ritual dance of Mangayaw of Puyuma people. In January 2011, she participated in the sixth education teaching camp in Chulu. In February 2011, she went to Rutgers University as Chifang Chao's teaching assistant for the harvest ritual of the Amis people.

Yu-Hsuan Chiu (Taiwan) was born in Taichung, Taiwan and graduated from the Department of Dance, TNUA. In 2010 she was the exchange student to Queensland University of Technology. Yu-Hsuan has danced in "*Legacy-Excerpt*" by Hwai-Min Lin and in "*Foreseen-Except*" by Bulareyaung Pagarlava of Cloud Gate and more.

Min-Chuan Fang / Mo'ö (Aboriginal Name) graduated from the Graduate Institute of Dance Performance, Taipei National University of the Arts. In 2011 he was the supervising teacher of traditional song-and-dance drama in Shin-mei Elementary School in the Ali Mountain. He is the dance teacher of Tribe building in Ali Mountain, Christian Hospital in Chiayi and is the teacher of creative dance for Tsou in KuBa Tribe Community College.

Deon Hastie (Australia) is a descendant of the Tjapukai (rainforest) people of Far North Queensland. He graduated from the National Aboriginal and Islander Skills Development Association (NAISDA) in 1998 with a Diploma in Dance. In 2000 Deon became a member of Leigh Warren and Dancers in which he performed nationally and internationally for over a decade. Deon has taught dance at various levels to include Performing Arts High Schools through to tertiary

institutions such as the Adelaide Centre of Performing Arts, Hong Kong Academy of Performing Arts and NAISDA. Based on his Aboriginal heritage, Deon has produced award winning choreography, along with five very successful children's productions. Deon's work includes mainstream collaborative contemporary dance, and in 2010 he became the Artistic Director of Kurruru Youth Performing Arts, Adelaide, Australia.

Yoshie Kaku (Japan) is the head of Tandavaha Dance Company with the history of 85 years, and an executive director of All Japan Children Dance Association. She is the professor emerita of Tsurumi University. She has edited "*the History of Children Dance for the Past 100 Years*" in Japanese.

Poh-Gee Leng (Malaysia) holds a Bachelor of Science (Human Development) and Master of Arts (Performing Arts) from Malaysia. He is currently Head of Dance Department, Cultural Centre (School of performing Arts), University of Malaya; He is Vice President of MyDance Alliance, and the notation coordinator to the Johor Heritage Foundation, Malaysia. He has extensive professional performing experience besides proving to be a sought-after administrative and behind-the-scenes crew local and abroad.

I-Ching Liu (Taiwan) obtained her MA from the Dance Institute of Taipei National University of the Arts majoring in dance education. Her main research is on Taiwanese Folk Dance, especially Tiao-Gu Jen, a native temple ritual dance.

Makiko Nakano (Japan) is an Associate Professor of Seitoku University, and a member of All Japan Children Dance Association. She is a dancer, a choreographer and a teacher trainer.

Junko Nakatsuka (Japan) is a specialist of teaching Jazz Chants

English through rhythm and movement with the knowledge of Japanese and English language differences. She is the Chair of JCD studio and the teacher trainer.

Urmimala Sarkar (India) Ph.D. is a Visiting Faculty at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. She is a dancer/choreographer/ and a scholar, and has written several books and articles on Indian dance and culture. Her specialized area of research is “Dance and Gender”. Her latest works “*U Urban I*” was choreographed through a choreographic workshop process and was built on the theme of urban life in South Asia. Urmimala conducts workshops on dance, body and, dance therapy in India and also travels extensively for her workshops and lectures.

Chin-Chang Yeh (Taiwan) is also known as James Yeh. He received a B.Sc. in P.E. specialising in Chinese Martial Arts from Chinese Culture University, Taiwan and a M.Sc. in P.E. from the Loughborough University, UK. Yeh is presently a lecturer at the Taipei National University of the Arts. He has over 30 year experiences in Chinese Martial Arts and has been invited to teach in U.S., U.K., Japan, and Korea. In 2005, Yeh was elected as the Chinese Martial Arts Elite by World Traditional Wu Su Federation.

The University of Auckland, Dance Studies students (New Zealand) have performed and taught Maori and Pacific dance in NZ and internationally. The students will work in teams and as such there will be several teachers in each workshop helping the participants.

Biography of Instructors—Creative Meeting Points

Dirk Dumon (Netherlands) has worked for 7 years with 4 till 10 year olds (Muziek en Ballet school Bergen op zoom). He has developed and worked at a part time course dance for Mooss Belgium. Since 1992 he has been working at the Fontys Dance Academy as the Dance theatre teacher, assessor, choreographer, choreography coach, and Coordinator. He has earned a BA from choreography department, teacher at the MA Choreography. He is currently working as a freelance Choreography coach/Dramaturgy for Kunstbalie, Kunstfactor, Danshuis Station Zuid. He has developed an on line coaching module for choreographers in the amateurfield for danshuis station zuid, as well as an “interactive choreography game” (booklet) which has been several times at the Holland dance festival, dansmaand Tilburg etc... He has contributed an article in the book *“Contemporary Choreography, a critical reader”* Edited by Jo Butterworth and Lies Beth Wilds hut, Rutledge, 2009.

Ming-Fei Hsieh (Taiwan) received MA degree in Dance Training and Education from London Contemporary Dance School in 2008 and now is the Director of Research and Development of Cloud Gate Dance School in Taiwan. She joined Cloud Gate Dance theatre after receiving her BA degree in Dance from the National Institute of Arts (now Taipei National University of the Arts) in 1996. She toured extensively with Cloud Gate in more than 20 countries, and performed at Sadler’s Wells Theatre Festival (1998), Berlin Festival (1999), the Next Wave Festival (2000) in New York, Lyon Biannual Dance Festival (2000), and in the Sydney 2000 Olympic Arts Festival. She worked as a teacher at Cloud Gate Dance School from 2002-2005 and 2008-2010. Her teaching includes ballet, contemporary dance, and community dance (Age 4 to 70). She also worked as a contemporary dance teacher at Middlesex University from 2007 to 2008.

Alexis Kennedy (CANADA) has received her Bachelor of Fine Arts degree in Dance from Simon Fraser University in Burnaby, British Columbia in 2005, and a Dance Diploma from Grant MacEwan College in Edmonton, Alberta in 2003. She has taught a dance workshop to high school students for an Art day celebration in the Prairie Valley School Division in Wolseley, Saskatchewan, worked with the students to create a structure for a Hip Hop piece, and then helped the students to choreograph and present the piece. In the Regina Public Schools CREATE program, Alexis teaches regular school subjects through dance and has taught Grade 2 and 3 students concepts in science, mathematics and literature. In her pre-internship at Balfour High School, she taught Contemporary dance. In the summer of 2003 and 2004 she taught empowerment dance camps to teen girls in communities in the Yukon Territory. The camps focused on dance - the students created.

Hsiao-Lei Lee (Taiwan) received her BFA in Dance from the Chinese Culture University in Taipei, Taiwan, and her MA in Dance in 1995 from the NYU Program in Dance Education. She has been a dancer, producer, actress and choreographer for numerous performing art groups in both the United States and Taiwan. Currently Hsiao-Lei is the Assistant Professor and the Chairperson in the Department of Acrobatics & Dance Department of the National Taiwan College of Performing Arts, where she teaches modern dance technique, improvisation and dance production. In 1997 she formed the Radiant Dance Company based in Taipei

Anamet Magven (Denmark) has danced and choreographed projects in the landscape of Interdisciplinary stage art. She has performed and shown her projects in Holland, England, Denmark and Spain. Parallel has taught classes and workshops in Release technique, and Body Awareness. She is currently working in the field of Creative Dance in education and in the development of

Community Dance Projects in Denmark and internationally. She is a board member of the unions DiU (Dance in Education) and Stands&Dans. Anamet has taught creative dance and various techniques to children. She has also taught creative dance and various techniques to adults and set up performance for children in Kalundborg, Farum, Egedal og Furesø Municipalities, and DanseBalladen, in which she Made creative dance performances in a week with kids age 9-14.

David Mead (UK) is a British freelance dance practitioner with a particular interest in dance education and East Asian dance. He has a MA in Ballet Studies from Roehampton University and a PhD in Dance Studies from the University of Surrey, where he researched creativity in dance education, focusing on the Cloud Gate Dance School in Taiwan. David previously performed for a number of UK companies, and today lectures, teaches and choreographs at schools and universities in Taiwan and the UK. He is also presently a regular critic and writer for Dancing Times and Ballet-Dance Magazine.

Deirdre Tarrant (NZ) is the Director of Footnote Dance, founded in 1985 and has led it to become the national treasure of choreography and dance exploration it now is. Her own ballet background was in Wellington with Jeane Horne and the then New Zealand Ballet Company. A Queen Elizabeth II overseas study grant took her to dance in London and Europe and to discover contemporary dance in New York. Tarrant choreographed a number of works for the New Zealand Ballet Company. Tarrant is a Vocational Examiner for the Royal Academy of Dance and is Principal of Tarrant Dance Studios in Wellington and of The Deirdre Tarrant Dance Theatre. She has choreographed and led creative change as Footnote Dance evolved over 25 years. Choreographies for Footnote Dance include works in both main performance tours, and education works.

I-Fen Tung (Taiwan) received her BA degree from Queensland University of Technology (Australia), and her MFA degree from TNUA. Currently Tung has been an independent choreographer and working across genres of arts. Tung is teaching at National Taiwan University of the Arts, Taiwan College of performing Arts...etc. Tung has presented a number of original works internationally in recent years from 2006 onward. Tung has been invited to be a guest choreographer of Dance Forum Taipei since 2011. In 2010, she was winner of the performing arts category, SANCF 2010. Tung was Resident artist in Colorado College, USA and Paris, France in 2006-2007.

Ruping Wang (Taiwan) is a full time faculty of the Dance Department in the Taipei Physical Education College. She has earned her MFA in Dance Performance from the University of Utah Modern Dance Department and BFA in Dance Performance from the Taipei National University of the Arts Dance Department. Wang has performed with such companies as the Limon Dance Company, Mary Anthony Dance Theatre, Martha Graham Dance Theatre, the Repertory Dance Theatre in Utah, and the Crossover Dance Theatre in Taipei... among others. She has also served as an artist in residence at the Hong Kong Academy for the Performing Arts.

Dominique Feng-Hsi Yen (Taiwan) received her BFA and MFA in Dance from the California Institute of Arts. Currently, she is Assistant Professor of the Department of Dance, Tainan University of Technology. She has been the Artistic Director of Feng Dance Theater since 2005. During 1997-2005, she presented her performances in Feng Dance Theater, Assembly Dance Theater, Taipei Capital Ballet, Kaohsiung City Ballet, Ku and Dancers, and Sun-Shier Dance Theater. She is the choreographer for the Asia Young Choreographers' Project (1999); New Idea Dance Show of National Theater(2003); 2004 Cloud Gate 2 young choreographer

Information and Map of Summit Venue

TNUA Campus Map



TNUA Campus Information :

Conference-related sites, listed in BLUE on the campus map.

General Information :**CAMPUS DINING****TNUA Student Canteen and Staff Cafeteria**

Hours : 8:00am~6:30pm

Estimate per person NT\$80□

Offers Chinese food.

Food Carts

Hours : brunch 7:00am~4:00pm ; meals 10:00am~7:00pm NT\$100□

Offers sandwiches, pasta, rice, rolls, drinks.

TNUA Café

Hours : 9:00am~9:30pm NT\$100□

Offers coffee, tea, light meals, and dessert.

LuDan ChuanQuo Chinese Restaurant

Hours : 11:30am~2:30pm, 4:30pm~9:30pm NT\$100□

Offers Chinese cuisine.

KD Arts Space (2F, Kuandu Museum of Fine Art)

Hours : Tues.-Sun. 11:00am~5:00pm NT\$100□

Offers tea, coffee, snacks.

DaVinci Italian Restaurant

Hours : 11:30am~9:30pm NT\$300□

Offers Italian cuisine, salad buffet.

Paulaner Brauhaus Taipei

Hours : 11:00am~10:30pm NT\$500□

Offers German cuisine.

OK Convenience Store

Hours : 8:00am~10:00pm

Offers snacks, breads, milk and a variety of drinks.

OTHER FACILITIES AT TNUA**TNUA Arts Bookshop**

Hours : 10:30am~08:00pm

TEL : 2893-8878

TNUA Library

Valid to enter with daCi identification (borrowing not permitted)

Hours : Mon. - Fri. 8:30am~16:20pm

TEL : 2893-8798

Kuandu Museum of Fine Arts

Hours : Tues. - Sun. 10:00am~05:00pm

TEL : 2894-7200

KD Arts Gallery Shop

Hours: Sat. 12:00am~08:00pm ; Sun. 12:00am~06:00pm

TEL : 2893-8135

MEDICAL CARE

TNUA Campus Health Center with a registered nurse is available on campus; there will also be medical assistance backstage during performances.

For serious health conditions or emergency, please call ambulance (dial: 119) or go to the nearest hospital.

Campus Health Center

Hours : Mon.- Fri. 8:30am~16:30pm

TEL : 2896-1000 ext.1331, 1332

NEARBY HOSPITALS**Taipei Municipal Gan-Dau Hospital**

Website : <http://www.gandau.gov.tw/englishweb/english.htm>

TEL : 2858-7000 FAX : 2858-2266

Address : No.12, Lane 225, Zhixing Rd., Beitou District, Taipei City
112, Taiwan

Mackay Memorial Hospital – Tamsui Branch

Website : <http://eng.mmh.org.tw/dnn/>

TEL : 2809-4661 FAX : 2809-4679

Telephone Voice Response System Registration: 2808-3046

Telephone Appointment Registration: 2809-9495~6

Address : No. 45, Minsheng Rd., Tamsui District, New Taipei City
25160, Taiwan

INTERNET ACCESS

Access to TNUA campus Wi-Fi will be provided at a few main sites.

You can also sign-up for free public Wi-Fi access for Taipei City.

Website : <http://www.tpe-free.taipei.gov.tw/>

TRANSPORTATION TO METROPOLITAN HALL

(Shuttle Bus to Taipei Metropolitan Hall for IFDA Performances on
July 18th -21th)

Departs from the bus stop on Sunshine Boulevard, across from the
School of Music. Departure times: twice a day, at 5:00pm and
5:30pm.

TRANSPORTATION IN TAIPEI

● **Bus**

Buses take EasyCard or cash. Prices are calculated by distance.

※Tickets come in three price levels: one-segment, two-segment and three segment.

Ticket prices :

Coin: One-segment ticket, regular NT\$15; Two-segment ticket, regular NT\$30; Three-segment, NT\$45.

Most passengers will only need a One-segment ticket. The bus driver will notify you if you need to pay more for a Two or Three-segment ticket.

※Be sure to have the exact ticket amount as buses will not give change.

EasyCard :

Gently sweep card over the sensor area marked by the EasyCard logo (or insert token into the slot) on the ticket reader. The beep you hear indicates that credit corresponding to the ticket amount has been deducted from your card.

Taking the bus:

Passengers can get on and off a bus from the front or back door.

Please check to see if passengers must pay before or after the bus ride.

● **Taxi**

Base fare is NT\$70 (an additional NT\$20 charge applies when riding at night between 23:00~06:00).

A ride between MRT Guandu Station to TNUA is approx. NT\$85.

- **Metro Taipei (MRT)**

Easiest way to get around in Taipei; clean and air-conditioned trains arrive every five minutes. To keep the transit system clean, smoking, eating and drinking is strictly prohibited.

Tickets :

One-way ticket : Fares are between NT\$20~65, depending on distance.

Easycard :

Costs NT\$500 (including NT\$400 bus credit). Amount corresponding to the ticket price for a given distance is deducted from the EasyCard for every MRT ride. Very useful for delegates who will be taking the MRT frequently.

Bus between TNUA and MRT Guandu Station :

Fares : NT\$15 (free of charge if taking campus bus)

Timetable : Please see bus timetable chart below.

OTHER IMPORTANT INFORMATION

Currency Exchange

Banks in Taiwan open from 9:00am and close at 3:00pm. Not all banks have currency exchange service to all currencies. Please ask the counter for details.

For delegates staying at TNUA, the nearest Bank which offers currency exchange is Bank SinoPac at Zhuwei, (5-minute walk from MRT Zhuwei Station).

Bank SinoPac Zhuwei Branch

Tel : 2808-7058 Fax : 2808-7055

Address : No. 31-15, Mintsu Rd., Tanshui District, New Taipei City

TNUA Shuttle Bus and Red35 Bus Schedules				
Red35 (Everyday)			Shuttle Bus (Mon-Fri)	
Kuandu Dock Start	Kuandu MRT →TNUA	TNUA Swimming Pool →Kuandu MRT	TNUA Swimming Pool →Kuandu MRT	Kuandu MRT→TNUA Swimming Pool
09:00	09:05	09:15	07:40	07:50
09:40	09:45	09:55	08:00	08:10
10:20	10:25	10:35	08:20	08:30
11:10	11:15	11:25	12:05	12:15
12:00	12:05	12:15	12:35	12:45
12:50	12:55	13:05	16:35	16:45
13:40	13:45	13:55	17:05	17:15
14:20	14:25	14:35	17:25	17:35
15:10	15:15	15:25		
16:00	16:05	16:15		
16:50	16:55	17:05		
17:40	17:45	17:55		
18:30	18:35	18:45		
19:20	19:25	19:35		
20:10	20:15	20:25		
21:00	21:05	21:15		
22:00	22:05	22:15		
22:40	22:45	22:55		
The Red 35 schedule above is for reference. The cost and discount services are as the standard of Taipei city buses.				
The route of Red 35 is from Taipei Chengshih University of Science and Technology and periphery of Forest Theatre to TNUA campus. The route of TNUA Shuttle Bus is from Xueyuan Rd. and Sunshine Boulevard to the campus.				
Faculty, staff, and students of TNUA with ID cards are allowed to take TNUA Shuttle Bus for free. The cost for one without TNUA ID card is \$10.				

Pre and Post Conference

1. “ 2012 New Generation Dance Workshop for Curriculum & Techniques in Taichung ”

Date : July 10th - 12th

Host : National Taiwan University of Physical Education and Sport
Dance Department and graduate program

Website :

<http://2012daciwda.camel.ntcpe.edu.tw/front/bin/home.phtml>

2. Creative Pedagogy Workshop

Date : July 10th - 12th

Host : Taipei Physical Education College & Chinese Culture
University

Website : <http://dance.tpec.edu.tw/bin/home.php>

3. 2012 Summer Workshop of Dance Education for Children

Date : July 12th-13th

Host : Department of Dance, Tainan University of Technology

Website : <http://www.tut.edu.tw/webmaster/wwwdan/index.htm>

4. Carnival in Kaohsiung 2012

Date : July 25th

Host : Preparatory Office of the Wei Wu Ying Center for the Arts,
Tso's Dance Association, Tsoying High School

Website : <http://www.wac.gov.tw/>

5. **Stage! Dance and Technology International Conference:
Dance Within/Beyond Technology**

Date : July 24th-25th 10:00am~15:30pm

Conference Briefing :

This conference focuses on the issue of dance and technology.

Several international and local artists are invited. They will share their creative works and practical experiences with the participants. The mini conference also includes a round table discussion with an open dialogue with the public.

Fee : Free

Location : Studio 7, Dance College, Taipei National U. of the Arts (TNUA)

Sponsor : The Performing Arts Lab, School of Dance, TNUA and Ministry of Cultural, Taiwan.

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Opening & Closing Ceremony	Mei-Rong Yang Chia-Hui Lin

Tien-Tung Lee, Chih-Hao Chen

Taiwan Professional Dance

Mei-Rong Yang

Night

Yuan-Li Wang, Ann-Ann Hsiao

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Tzu-Ting Wang, Chiao-Yun Chien,

Chin-Chen Hsu, Ming-Hsuan Ssu Tu, Chi-Fai

Ke,

You-Cheng Wang, Kim-Fung Leung

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Ying-Ying Tu, Yu-Hsuan Lai

International Festival of Dance

Ming-Shen Ku

Academies

Ying-Ying Tu, Yi-Wen Chen, Yen-Ying Chen

List of Acknowledgements

Special Thanks To:

Anna Chan, Maggi Phillips, Denise Richardson, Cheryl Stock, Kim Vincs, Judith Walters and countless others who support this event.