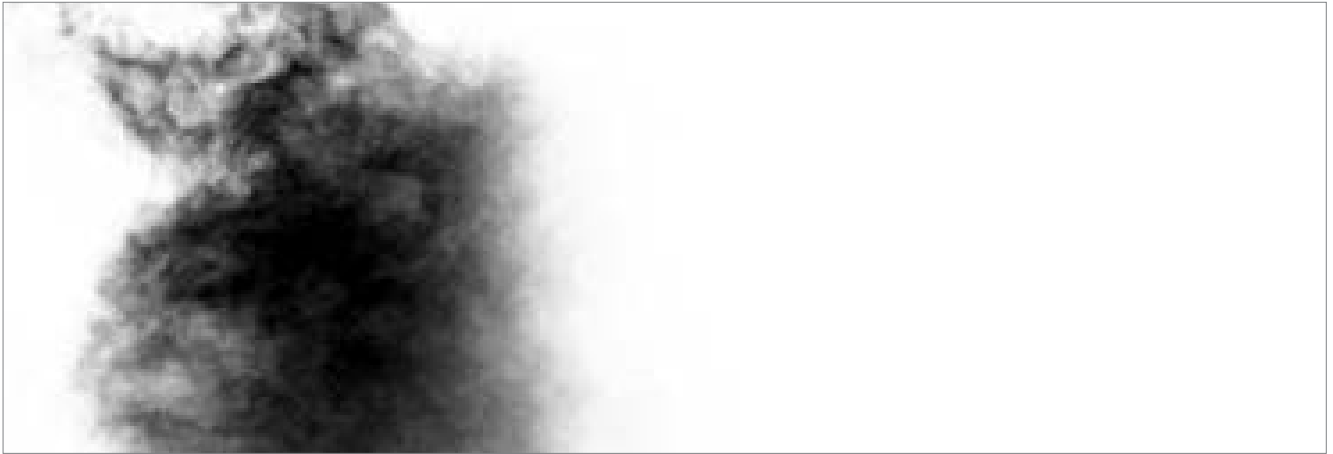


# Asia-Pacific CHANNELS





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**World Dance Alliance  
Asia-Pacific**

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Contact: [contact@mydancealliance.org](mailto:contact@mydancealliance.org)  
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Ausdance National, PO Box 45, Braddon ACT 2612, Australia  
[www.ausdance.org.au](http://www.ausdance.org.au)



The opening ceremonies of the 2012 Global Summit in the Arts Forum of Taipei National University of the Arts, Taiwan on 14 July 2012.

## Executive reports

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



**Ann Tai (arms outstretched) in the opening parade of the 2012 Global Summit in the Arts Forum of Taipei National University of the Arts, Taiwan on 14 July 2012. Photo: Julie Dyson.**



## President's report

by Yunyu Wang

**Yunyu Wang and Chung-Shiuan Chang at the opening ceremony of the 2012 Global Summit in the Arts Forum of Taipei National University of the Arts, Taiwan on 14 July 2012.** Photo: Julie Dyson.

The first half of 2012 proves to be unforgettable. Even though it is now the end of the year, people in the dance world are still referring to how WDAAP gathered 1200 dance people in one place for the glorious Global Dance Summit. Time will pass, but the memory of what the WDAAP team members contributed will remain forever. Without the team, the Summit would not have been such a success. I would like to take this opportunity to give my sincere thanks once again to all those from WDAAP who worked very hard over the past three years for this beautiful event.

We are now moving forward to our next global WDA get-together, tentatively in Paris in 2014 and the AGM in Korea in 2015. Our former President of WDAAP, Dr. Mohd Anis Mohd Nor, will be the contact leader for the planning whom all core members are ready to support, as soon as Korea hears a positive response from the Society of Dance History Scholars (SDHS) and/or the Congress on Research in Dance (CORD) before the end of the year.

This past August, before the dust had even settled after the Global Summit, the American Dance Festival in Henan, China, took place, sponsored by WDAAP and led by the office of Anna Chan in the Hong Kong chapter. At the opening event, I was invited to introduce the role of WDAAP in the Asia Pacific to the audience of 150 participants in the Festival. The local Chinese sponsors were greatly impressed by our skillful organization of the event as well as our networks and influence in dance in the region.

In November, a project called ArtsCross in Beijing brought together Middlesex University (UK), Taipei National University of the Arts (TNUA, Taiwan), and Beijing Dance Academy (China) for our third major festival of the year. I acted as the faculty project leader from TNUA as well as the President of WDAAP on this occasion, and presented a paper to showcase our organization, as one of sixteen academic members in the event. ArtsCross, which started in Beijing in 2009, and moved to Taipei in 2011 before returning to Beijing this year, will next take place in London in 2013. We propose to continue the project with an appearance in Singapore in 2014, which has a high potential for involving other WDAAP chapters, especially those in Southeast Asia.

I would like to remind all the regional vice presidents and the heads of WDAAP country chapters to actively contribute to Channels, the newsletter that brings us together in communication. Do not fail to share your news and the outcomes of your hard work with us! Only if you write will we be able to reach each other and be able to help when needed.

This is my second year as the President of WDAAP. Together with my closest team member, Vice President Urmimala Sarkar, we hope to create productive projects for the benefit of WDAAP and make as many contributions as possible during our term. If you have any suggestions, please do not hesitate to contact us.





## Vice President's report

by Dr Urmimala Sarkar Munsri

**The Global Assembly of World Dance Alliance, at the of the 2012 Global Summit, Taiwan on 18 July 2012.**

Photo: Bilqis Hijjas.

A vibrant year of a huge number of activities is coming to an end, leaving us in World Dance Alliance Asia Pacific satisfied on the one hand at the success of our joint endeavors, while on the other hand making us feel all the more responsible to keep up the pace of work in the organization.

While other reports will relate how great a success our Global Summit was this year in Taiwan, it is necessary to reiterate the profound impact of the global event that was organized jointly with daCi. The collaborative effort between WDAAP and daCi brought together two completely different organizations (with different organizational structures, representation in terms of memberships, nature and focus of work and functions) to push aside differences and actually dance and concentrate on dance-based activities in their ultimate sense. Seeing the happy, smiling faces of the young participants, the bustling energy of the instructors and facilitators, the satisfied sweaty groups of masterclass participants, the patient lines of audiences, the splendidly practiced wonderful performers, and of course the interested academics, one could get a sense of all that makes up our world of dance, as well as our joint responsibility of making it a better place for all who dance through it.

It is time, therefore, to congratulate ourselves, and also to resolve anew to work together to make our founder Carl Wolz's dream come true: to make our world one that is filled with dance.

Future activities that are already being planned look promising! Bangladesh is holding a workshop on dance writing in December. Dance Alliance India (the country chapter of WDAAP) is holding its Annual General Meeting, along with a seminar entitled 'The Moving Spaces: Women in Dance', a photo exhibition and a number of performances, in Kolkata in February 2013. And WDAAP members are traveling to Nepal to be a part of the inaugural meeting of the WDA Nepal country chapter and accompanying events in February 2013 as well. These are but a few examples of the range of events in the works.

The Routledge 'Celebrating Dance' series (series editor Dr. Stephanie Burridge) is going full swing, with five publications from Cambodia, India, Malaysia, Australia and Taiwan in print. This year's publication from Taiwan has come out and been launched during the Global Summit. A collection of peer-reviewed essays selected from last year's conference in Kuala Lumpur, and edited by Prof. Mohd Anis Mohd Nor, is also in press.

With so much positive activity going on, it really is a pleasure to look ahead and await the bright future of the world of dance.





## Secretary General's Report

by Cheryl Stock

**1] Cheryl Stock, Jeff Hsieh and Julie Dyson at the TNUA Global Summit office, Taipei, on 16 July 2012.**

**2] Presentation by Laurent Van Kote, Head of Dance, French Ministry of Culture and Communication, at the Support and Documentation Network meeting, Global Summit, Taipei, 21 July 2012.**

Photo: Julie Dyson.



### Reaching Across the Regions

What a thrill it was for the Global Executive Committee to return from its planning meeting a year ago in Taipei to see implemented the extraordinary 2012 Global Dance Summit: Dance, Young People and Change! This issue of Channels captures the breadth, depth and significance of this joyous event—a collaboration between WDA, daCi and Taipei National University of the Arts. This was an event marked by generosity, a spirit of sharing through performances (and how diverse and inspiring they were!), stimulating, challenging conference presentations and keynote addresses, and above all dancing for all ages. Just as important was the friendly, open ambience which encouraged old friendships to deepen and new friendships to emerge, fomenting the cooperative global dance network which is the hallmark of World Dance Alliance's ethos. A huge thank you to the amazing Yunyu and all her team at TNUA and WDA, and Eeva Antilla, Anne Kipling Brown and the daCi team, along with the tireless and calm work of Ralph Buck and Jeff Meiners working closely with both WDA and daCi. Thank you to all the gracious and friendly volunteers—it was a memorable event which will stay with us.

Amongst all this dynamic activity the WDA Global Executive Committee held several productive meetings including our day-long annual meeting. Important amendments and decisions were ratified that had been in discussion and development over the previous two years. These included branding guidelines, affiliation status procedure, Global Executive members' roles and responsibilities, and approval of WDA Global projects.

Most significantly, the WDA Global Executive proposed that in order for the organisation to develop deeper formal engagement with Europe than has been able to occur recently, alternative strategies would be canvassed through collaborations and partnerships, building on those that already exist with WAAE (World Alliance of Arts Educators), daCi and the International Dance Support Group. These growing partnerships will provide an ongoing European presence within World Dance Alliance, until such time as we can sustain an invigorated WDA Europe that embraces the vision and activities of our current two successful regions, WDA Asia Pacific and

WDA-Americas. This strategy was endorsed unanimously at the WDA Global Assembly held at the Global Summit. In the meantime, if you know of interest in WDA from outside our regions please note that European members may join via WDA-Americas and those from Middle East and Africa through WDAAP.

An important outcome of the WDA Global Assembly was the proposal to hold the 2014 Global Summit in Europe with initial plans for France to host it. Consequently it was with great pleasure that WDA, with support from TNUA and the French Ministry of Culture and Communication, invited Laurent Van Kote, Head of the Dance Department of the Ministry, to Taipei to participate in the 2012 Global Summit and to hold meetings towards progressing plans for the 2014 Summit. I will be able to update you on these plans in the next Channels.

Laurent presented an overview of France's support for dance which was a fitting introduction to the inaugural meeting of the newly-formed Support and Development Network. Whilst WDAAP and WDA-Americas has now elected co-chairs for this new network, the global chairs will be appointed at our next executive meeting in June. (Co-chairs to the global networks committees are appointed from regional network co-chairs by the executive committee, a principle also ratified at the 2012 Global Executive Committee meeting.)

One of the roles of the global Support and Development Network will be to update and invigorate our online activity. Whilst website changes are still in development, our Facebook page is attracting more participation across all our regions. A huge thanks goes to Bilqis Hijjas who not only is the editor of this publication, but who has consolidated our global WDA presence through this page which will be absorbing the former WDAAP page <http://www.facebook.com/WorldDanceAlliance>

The lifeblood of World Dance Alliance is the strength of its regional participation through WDA-Americas and WDAAP which underpins its activities and initiatives. Likewise the Networks, regional and global, are crucial to our projects coming to fruition. For the 2012 Global Summit it was the Education and Training Network which drove much of the planning.

A wonderful initiative to come out of our Research and Documentation Committee, chaired by Urmimala Sarkar and Linda Caldwell, is JEDS, the international WDA *Journal of Emerging Dance Scholarship*. This is an online refereed publication for our young WDA academics and scholars who wish to publish and be distributed internationally. Check our websites and Facebook page for the first edition on 1 July 2013.



### South Asia

Bangladesh

India

## South Asia report

by Vice President  
Lubna Marium

India and Bangladesh are presently the only two

South Asian countries which are part of WDAAP. WDA-India has been very active for the last few years, while Bangladesh is planning to organize the WDAAP AGM in Dhaka, 27-29 December 2013.

I am glad to inform you that the Nepal Chapter of WDAAP will be inaugurated with a two-day dance event on 9 and 10 February 2013 in Kathmandu. The event is being organized at Vajra, a property which has been supporting the performing arts heritage of Nepal for very many years. A notice was sent out to all WDA members earlier this year and we received a very good response. We confirmed participation of dancers from India, Bangladesh, and Malaysia. However, dancers from Sri Lanka and Bhutan may also be joining the festivities.

As WDAAP vice president for South Asia, I will be visiting Sri Lanka in early May 2013, Bhutan in June 2013 and, if possible, Pakistan in August 2013, to get participation from all these countries at the Dhaka meet. In Sri Lanka we are in touch with Venuri Perera, Ravibandhu Vidyapathi and Kapila Paliawadana. In Bhutan we have contacted Kuzang Dorji and in Pakistan Sheema Kirmani.

We look forward to a larger South Asian participation in WDAAP by the end of this year.



### East Asia

Hong Kong

Japan

Korea

Taiwan

## East Asia report

Vice President Anna CY Chan

The second half of 2012 started off with a successful and excellent global event in Taipei, Taiwan: 'Dance, Young People and Change', the daCi/WDA Global Dance Summit. This event is reported in more depth elsewhere in this issue.

WDAAP co-presented the first dance forum with Henan Normal University, China on the opening day of the American Dance Festival (ADF) Henan 2012 on 6 August 2012, as part of our strategy to promote WDA to the dance field in China. President Yunyu Wang was the facilitator of the forum on the topic of 'Reflections of Traditional Culture in Contemporary Choreography'. Eight scholarships to attend ADF Henan 2012 between 6-24 August were offered to WDAAP members from Australia, Malaysia, Taiwan and Hong Kong through an open call for applications. Scholarship recipients also had the opportunity to present a 5-7 minute piece of choreography as part of the Young Artists Showcase program in the festival.

Through the efforts of Prof Mohd Anis Md Nor, WDA has been invited by the Korean Society of Dance (KSD) to co-host the International Joint Conference in Dance in Seoul, Korea in 2015. This proposed conference will also work in collaboration with the Congress on Research in Dance (CORD) and the Society of Dance History Scholars (SDHS). We are also happy that Prof Anis will lead the team on the curatorial process of the conference. This is going to be another exciting project for WDA in 2015.

On the other hand, it is with the deepest sadness and sorrow that we announce that Prof Miki Wakamatsu, head of the Japan WDAAP chapter, passed away in Japan in August. Miki has contributed tremendously to the establishment of WDA and his passion, energy and humor were a source of motivation for many of us. A farewell ceremony was held on 15 October 2012 in Japan. He will be missed not only by his friends and immediate colleagues but also by his many students and global colleagues. See the tributes page in this issue for more acknowledgments of Miki's enormous contributions.



## Pacific area

Australia

New Zealand

Fiji

New Guinea

## Pacific report

### Vice President Dr Christina Hong

Recent high-level activity across the Pacific has bolstered the goals of WDAAP in encouraging and supporting the development of networks of peers across the Asia-Pacific to envisage cultural and artistic collaborations and experiences.

The release by Australian Prime Minister Julia Gillard of the *Australia in the Asian Century* White Paper (<http://asiancentury.dpmc.gov.au>) has been welcomed by the Australia Council for the Arts and local arts communities. The paper calls on all Australians to boost their understanding of our region's history, culture and customs and lays out a series of pathways for Australian arts, artists and cultural institutions to play a pivotal role in building networks and relationships across our region.

UNESCO and the Australia Council for the Arts have signed an MOU for the Asia-Pacific. This new agreement will promote cultural diversity across the Asia-Pacific and support cultural exchange objectives of the Asian Century White Paper. The first project under the MOU is the Diversity of Cultural Expression Project in partnership with the Institute for Culture and Society at the University of Western Sydney and UNESCO Bangkok.

In Samoa, the Ministry of Sports and Culture in partnership with UNESCO hosted a second round of public consultations on the safeguarding of intangible cultural heritage in Savai'i and Upolu in late October.

In Tuvalu the recent visit of the Duke and Duchess of Cambridge as part of the royal tour of the South Pacific proved that dance brings people from all walks of life together. The UK newspaper *The Sun* ran an article titled 'Kate gets her groove on as she dances on royal tour' (18 September 2012), describing in print and showing online (<http://www.thesun.co.uk/sol/homepage/video/news/sky-news/4544799/Kate-shows-off-her-dance-moves.html>) the couple dancing with local dancers.

The Pacific Dance Choreographic Laboratory, held in Auckland, New Zealand, in November, showcased a broad slice of Auckland's Pacific dance talent. Ranging from street and hip-hop to contemporary and classical Polynesian dance, the Pacific Dance Choreo Lab brings together talent from secondary school students to tertiary dance students to more experienced professional dancers in a laboratory where experimentation is key. Iosefa Enari, the director of Pacific Dance New Zealand, mentored this year's laboratory. Iosefa's mentoring approach this year was based on 'the business side of dance', focusing not only on choreographic values but also on the business of organizing, scheduling, budgeting and moving into dance theatre production.

Also from New Zealand comes the news that dance artists are among the winners of the 2012 Creative New Zealand Arts Pacific Awards, which celebrate Pacific achievement across all art forms. The award for Senior Pacific Artist was won by Lemi Ponifasio, founder and director of MAU, one of New Zealand's most prolific international contemporary dance and theatre companies. Ritual and ceremony are central to Lemi's work, transforming Polynesian traditions into radically modern theatre with a strong political message. The award for Emerging Pacific Artist was won by dancer Justin Haiu. With a background in street theatre and hip-hop performance, Justin received his formal training at Brent Street School of Performing Arts in Sydney. He then became a cast member of Disney's theatre production *The Lion King*. On a dance residency in Noumea in 2009, Justin learned the traditional war dance *soamako* and has blended this relatively unseen style of dance of his Uvean forefathers into his work and teaching of aspiring Pacific dancers.



### South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam

## South East Asia report

Vice President Dr Joseph Gonzales

Since the WDA/daCi Conference in Taipei in July 2012, the performing arts have been a bustling hive of activity across the region with workshops, seminars, performances and festivals. A clearer picture can be obtained by referring to each chapter report in this issue.

My own work has brought me to Seoul, South Korea, on several occasions in the past six months primarily for the preparation for the launch of the Asia Culture Complex in Gwangju, an industrial town with interesting historical and political significance about a 3-hour bus ride from Seoul. The launch has been the task of the Asia Dance Committee, of which I was elected Co-Chairman in 2011, made up of 16 member countries. Our primary role was first to select a winner for the Asia Choreographic Plan, a competition to select a suitable production to launch the building when it is ready, possibly in 2015. After studying nearly 100 applications from across the globe, we chose Idit Herman, choreographer and artistic director of Clipa Dance Theater in Israel, as the winner of the competition with her proposal *The River*, which is based on a Korean folk tale.

The next stage was to gather dancers from all the member countries to a workshop in Seoul and also to perform at the Bitgeul Center in Gwangju. Although the workshops were extremely brief, only two 30-minute sessions and there were unfortunately no representatives from India and Pakistan, the workshops were a wonderful opportunity for all the dancers to learn about each other's cultures and dance practices. The exchange of music, songs and dance was continued on every bus journey and the camaraderie was palpable. The culmination of the workshop sessions was a series conducted by Idit Herman, who explored several of her improvisational games and strategies to gauge the ability and aptitude of the dancers and to get an idea of whom she could choose or work with eventually. Obviously, dancers trained in these techniques were more comfortable and able to immediately produce

very exciting nuggets of movement phrases.

At Gwangju, the performances included the Asia Traditional Music Ensemble, performing works arranged by distinguished personalities from the region including Dr. Sam Aung Sam from Cambodia. I personally believe that such fusion experiments produce better results in music than in dance, or perhaps dancer-choreographers want to move beyond the cut and paste formulae. Yet another mystery, which may be teased out by the continuing collaborations which the Asia Cultural Complex will encourage. We look forward to the development of this project, its final outcome and the role that the arts centre will play on a regional level. The designs for the proposed complex which we visited are amazing.

Two other regional projects are of particular significance to me. The first is the Contact Festival organized by T.H.E. Dance Company at the Goodman Arts Centre and Esplanade Theatre in Singapore from 29 November to 9 December 2012, which will feature workshops, master classes, seminars and performances. This is the third annual installment of the festival which aims to celebrate contemporary dance by providing platforms for performance, exchange and learning between practitioners from around the world, as well as highlighting the works of Singaporean contemporary dance companies. ASWARA Dance Company (ADC), of which I am artistic director, will perform James Kan Chee Wai's *Utopia* at a program called *Continuum* during this festival.

From 20 to 24 January 2013, ADC and I will be attending Chulalongkorn University's festival and conference entitled *Our Roots, Right Now*, where we will present a 30-minute program based on *silat* and *terinai*, two traditional forms from Malaysia, with contemporary explorations. I have the very challenging job of presenting one of the keynote papers on arts education. This is causing me many sleepless nights!

On that note, I look forward to greater regional cooperation especially with programs that will benefit the next generation of dancers and scholars. Wishing one and all happy holidays, a blessed Christmas and happy 2013!

1] ASWARA lecturer Wong Kit Yaw and Joseph Gonzales at the annual outdoor public performance by Cloud Gate Dance Theatre at the Chiang Kai-shek Memorial Hall Plaza, Taipei, in July 2012. 2] Joseph Gonzales and ASWARA lecturer Wong Kit Yaw at the Global Dance Summit at Taipei National University of the Arts, July 2012. Photos: Bilqis Hijjas.



## Network reports

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

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

Network Chairs initiate and drive the work of special interest groups within the WDAAP and provide two reports annually on their activities for *Asia-Pacific Channels*.

### About the Networks

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

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

**The Support & Development Network** focuses on dance management, promotion, distribution, advocacy, policy and funding, as well as the social and physical well being of dance practitioners.



Dance delegates preparing for snowmobiling after the WAAE Summit (l-r): Anna Chan (Hong Kong), Jeff Meiners (Australia), Charlotte Svendler Nielsen (Denmark), Mercy (Uganda), Marc Richard (Canada), Nicholas Rowe, Ralph Buck (New Zealand), Susan Koff (USA), Herminia Wei-Hsin Din (USA), Karen Barbour (New Zealand) and Mary-Elizabeth Manley (Canada).

## Education and Training Network Report

by Jeff Meiners (Co-Chair)

A number of members of the World Dance Alliance welcomed the opportunity to collaborate again after the recent Taipei Global Dance Summit and to meet with colleagues from the International Society for Music Education (ISME), International Drama Theatre and Education Association (IDEA) and International Society for Education through Art (InSEA), at the 4th Global Summit of the World Alliance for Arts Education (WAAE) hosted by the European Union's northernmost university, the University of Lapland in Rovaniemi, from 7 to 10 November.

The rationale for this summit, entitled 'Cultural Encounters and Northern Reflections', was for leaders in arts education to meet and collectively work to extend and deepen the reach of arts education in schools, in communities, and in diverse people's lives at a time of pressure on global resources and economies. We were invited by our generous hosts to learn of and discuss arts education informed by diverse global perspectives including those from the Arctic rim.

The main focus of the summit was to advance understanding of UNESCO's *Seoul Agenda: Goals for Arts Education*, a product of UNESCO's Second World Conference on Arts Education held in Korea 2010. Building on the UNESCO Road Map for Arts Education (a major outcome of the First World Conference on Arts Education held in Lisbon, Portugal, in 2006) the Seoul Agenda emerged from international concerns about the social and cultural challenges facing the world today and supports the conviction that arts education can make a direct contribution to social cohesion, peace, cultural diversity and intercultural understanding, as well as to the development of 21st century creative and adaptable global citizens.

The Seoul Agenda serves as a concrete action plan with three broad goals, practical strategies and specific action items. WAAE summit participants worked together within and across our arts disciplines to review and develop the WAAE alliance with strategic plans to implement the Seoul Agenda through the areas of research, advocacy and networking. In addition, the summit provided an opportunity to share international arts education research on pedagogy, curriculum, cultural sustainability and community engagement.

Papers on wide-ranging topics were presented by summit dance participants including Philip Channells (Australia), Scheila Macaneiro (Brazil), Ann Kipling Brown, Mary-Elizabeth Manley, Marc Richard (Canada), Charlotte Svendler Nielsen (Denmark), Eeva Antila (Finland), Anna Chan (Hong Kong), Jolanda Boejharat, Marlies Juffermans (Netherlands), Karen Barbour, Nicholas Rowe (New Zealand), Jane Bonbright, Linda Caldwell, Susan Koff, and Sherry Shapiro (USA).

We were also able to progress plans for two WDA Education and Training Network projects started in partnership with daCi colleagues at the Taiwan Global Summit. The first project focuses on mapping governments'

provisions for dance curricula in countries across the world and the second is an EU intercultural youth dance project led by daCi Germany that will involve focus partner countries Australia and Canada and develop exchanges with Slovenia, Portugal and one other partner to be decided. I was able to meet with daCi Germany colleagues for further planning in Berlin after the Finland summit. Watch this space!

As outgoing president of WAAE, Ralph Buck reminded the summit of WAAE's advocacy achievements in trans-disciplinary and cultural partnerships over six years since its beginnings in Portugal: the inclusion of the WDA to represent the voices of dance education; that UNESCO looks to WAAE as a main arts education partner; and that UNESCO has recognised the importance of arts education by initiating the first International Arts Education Week in 2012, with the next in May 2013.

The summit finished with another achievement: the signing of an historic WAAE Memorandum of Alliance which Ralph has worked on tirelessly over the past years. It was refreshing that a rivetting dance performance then closed the packed program.

Our experience of the culture of the Arctic circle close to the home of Santa Claus was memorable and included diverse cultural events: a reception by the Mayor of Rovaniemi at Arktikum (Museum of the Arctic); a delicious and entertaining conference dinner with dance performances by local performers; and the spectacular River Lights with burning constructions at night as the massive river froze before us! Additional excursions meant that most of us were able to meet Santa Claus (rumour has it that Jane Bonbright lobbied Santa for dance education for all children!) as well as enjoying magical late night and daytime snowmobile trips in -15 degrees Celsius through glistening snow-laden forests of pine and birch (I managed to crash into a tree, thankfully not injuring my co-rider Anna Chan!). An indigenous Lap story of how a shaman tamed the four winds so people could live in Lapland and a sled trip with Snow-white the reindeer were also special highlights.

The Finland summit will be followed by another related WAAE gathering in Munich, May 2013. The University of Erlangen-Nuremberg, German Federation for Arts Education and Cultural Learning, and Hans Seidel Foundation will host us. The meeting is specifically designed for leading art educators with interests in trans-arts, trans-national and trans-cultural strategic planning.

If you want to be a part of informing future international policy development, research, advocacy and networking, then we look forward to hearing from you. Please contact Jeff Meiners, Co-Chair, Education and Training Network: jeff.meiners@unisa.edu.au.

Meanwhile, TNUA will be taking down the previous 2012 Global Summit website as a record of the program of that summit is now available from the Ausdance website:

<http://ausdance.org.au/articles/details/dance-young-people-and-change-summit-program>

Please note that the proceedings of the 2012 Global Summit are now being edited and will appear on the Ausdance website by March 2013.

## Research and Documentation Network Report

by Urmimala Sarkar (Network Chair) with Mohd Anis Md Nor (Past President, WDAAP)

It is with great pleasure that we announce that the Research and Documentation Networks of WDA-Americas and WDA Asia Pacific (<http://www.worlddancealliance.net/>) are planning to start a blind-reviewed publication in English specifically designed for the needs of emerging dance scholars currently enrolled in a graduate program or within 5 years of having graduated from a graduate program in dance or a related field. This *Journal of Emerging Dance Scholarship* (JEDS) is planned as an online publication through the World Dance Alliance website and will be available as an open resource demonstrating original dance research. Articles will be selected through a blind review process to assure an inclusive dance scholarship, with selection based on originality and the contribution that these new researches make to the growing dance scholarship. Each submitting author must show proof of membership in the World Dance Alliance before the article can be reviewed and edited.

It is also with great excitement that we await the book *Dancing Mosaic: Issues on Dance Hybridity*, edited by Mohd Anis Md Nor, published by the Cultural Centre, University of Malaya and the National Department for Culture and Arts, Ministry of Information, Communication and Culture (Malaysia) within this year. This book contains selected texts on dance hybridity from the 2nd Asia Pacific International Dance Conference organized by the Cultural Centre, University of Malaya, in collaboration with WDAAP, MyDance Alliance (the WDAAP Malaysia country chapter), and the National Department for Culture and Arts, Ministry of Communication, Information and Culture, Malaysia, which was held from 21 to 25 September 2011 in Kuala Lumpur. The selections are primary papers or writings by dance practitioners, scholars, writers and critics, which went through a blind-review process before being accepted into this publication. Selected papers published in this volume show how issues on dance hybridity have developed through performance practices and theoretical approaches primarily within the Asia-Pacific region with additional examples from Europe and the United States. All the work chosen has as its focus the practice of performance, presentation and representation that covers major aspects of hybridity in dance ranging from issues on researching hybridity, performing hybridity and writing dance hybridity, which resonate with the current interest on contemporary uses of hybridity scattered across numerous academic disciplines and is salient in dance studies.

The Routledge series 'Celebrating Dance in Asia and the Pacific' continues under series editor Dr. Stephanie Burridge. Please see her report below for more details.

## Report on the Routledge 'Celebrating Dance in Asia and the Pacific' Series

by Dr Stephanie Burridge (Series Editor)

Routledge originally agreed to six books in this series, and *Moving Oceans: Celebrating Dance in the South Pacific*, edited by Ralph Buck and Nicholas Rowe, is officially the last of this group. It is planned for a launch at the end of next year. However, after much lobbying, some members might remember that I announced at my last R&D meeting in Malaysia that rather than pulling completely out of the series Routledge has agreed to review each new proposal on a case-by-case basis. To date, Singapore has come forward with a proposal and the Philippines are working on one. Please contact me for further information at [stephanieanneburridge@gmail.com](mailto:stephanieanneburridge@gmail.com).

Meanwhile *Identity and Diversity: Celebrating Dance in Taiwan* was successfully launched in Taiwan at the WDA/daCi summit in July. Here is a synopsis of that book and the writers and artists involved:

*Taiwan is home to indigenous tribes that have unique ritual and dance traditions, folk dance heritages and an array of eclectic influences including martial arts from Japan, Peking Opera, tai-chi-chuan and tai-chitao-yin from China, contemporary dance, neo-classical dance, post-modernism, jazz, ballroom and hip-hop from the West. The development of dance was led by pioneers such as choreographers Liu Feng-shueh and Lin Hwai-min, and today dance continues to have a strong presence in both the performance and educational arenas. In 1973 Lin Hwai-min created Cloud Gate Dance Theatre, the country's internationally acclaimed modern dance company. As he established Cloud Gate, Lin simultaneously produced a generation of dancers not only trained in modern dance and ballet, but in Chinese aesthetics and history, tai chi and meditation. A flourishing scene of street performers, hip-hop and contemporary dancers add to the mix as the next generation of soloists, collectives and small companies contribute to the vibrant and thriving ecology of dance in Taiwan. This volume examines the history, creative developments, education, training, and, above all, the hybrid and diverse practices that give Taiwanese dance a unique identity making it central to the renaissance of Asian contemporary dance.*

The volume includes a foreword by Lin Hwai-min; chapters by writers Chao Chi-fang, Wang Yunyu, Chang Chung-shiuan, Chou Su-ling, Danna Frangione, Nicole Bradley Browning, Lu Yuh-jen, Sal Murgiyanto, Chen Ya-ping, Ping Heng, Lin Yatin, Lin Chyi-cheng, Shen Jeng-fu, Huang Yi-ching, and David Mead.

Artist voices and biographies curated by Lan-lan include Chan Yu-chun, Chang Li-chu, Cheng De-hai, Cheng Shu-gi, Chiang Ying-bi, Chou Su-ling, Hsieh Chieh-hua, Ku Ming-shen, Lai Tsui-shuang, Lin Wen-chung, Liou Shaw-lu, Liu Mei-chu, Liu Shu-ying, Luo Wen-jinn, Sheu Fang-yi, Tai Chun-ann, Tsai Li-hwa, Wang Ru-ping, Wen Huei-wen Kate, Wu Man-li, Wu Su-fen, Yang Ming-lung, Yao Ming-li, Yao Shu-fen and Yu Shiu-chin.



1

1] *Small* (2008) choreographed by Lin Wen-chung, and performed by Lin Wen-chung, Chiu Yu-wen, Lin Hsiao-yuan, Lee Guo-zhi and Wu Xing-ya of Wcdance. Photo: David Tsai, published in *Identity and Diversity: Celebrating Dance in Taiwan*.

2] *Drawer* (2011) choreographed by Lai Tsui-shuang and performed by Sung Yi-chien, Chung Li-mei, Chen Yi-jing of Lai Tsui-shuang & Dancers. Photo: Chen Chang-chih, published in *Identity and Diversity: Celebrating Dance in Taiwan*.



2

## Chapter reports

Countries or defined geographical areas within a regional centre may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking. These Chapters propose and implement projects that address not only the general goals of WDA and WDA Asia Pacific, but also the specific needs of the local dance community.



**WDAAP Executive Board and chapter heads at the 2012 Global Summit, Taiwan (l-r): Su-Ling Chou (Taiwan), Wong Kit Yaw (member, Malaysia), Joseph Gonzales (VP South East Asia, Malaysia), Naomi Faik-Simet (Papua New Guinea), Anna Chan (VP East Asia, Hong Kong), Cheryl Stock (WDA Secretary-General, Australia); Yunyu Wang (WDAAP President, Taiwan), Urmimala Sarkar (WDAAP Vice- President, India), Julie Dyson (WDAAP Secretary, Australia), Lubna Marium (VP South Asia, Bangladesh), Mohd Anis Mohd Nor (Global Executive, Malaysia), Hazel Franco (WDA-Americas) and Bilqis Hijjas (Malaysia).**

## Aotearoa New Zealand chapter

by Tania Kopytko

### Forging a New Way Forward: Innovative dance developments in New Zealand, born out of adversity

New Zealanders are known for being innovative and highly adventurous in relation to the size and capacity of the country and its remoteness in the world. However the stresses of the two recent earthquakes in Christchurch have pushed people to new levels of creativity and achievement in the arts and dance. And remoteness has not prevented street dance queen Parris Goebel from shooting to success in America and now Canada.

Christchurch people continue to defy the odds and not only carry on as best they can with normal life, but also continue to create new and different opportunities to live life to the full. The variety of different arts and community initiatives is unbelievable and leading the way for how we could all be thinking and working together in our own less challenged environments. Using opportunities and fresh approaches to bind the community together, and new and adapted technologies, community development organisations like the amazing Gap Filler have developed wonderful new home-grown community-focused spaces. Vacant sections where houses have been demolished have turned into small exchange libraries sitting in outdoor glass-fronted fridges or cabinets, or little gardens where people are free to take herbs and vegetables as well as to contribute in gardening time and plants.

Dance is strongly part of this and has exploded in new directions. The extraordinary Dance-o-Mat has re-opened in a new location after a winter rest. It was created in response to the loss of many dance studios and performance spaces around the city. "Gap Filler wanted to give the Christchurch community a unique dance experience whilst bringing life to our broken city—something to lift the spirits and raise the heart beats of the people."

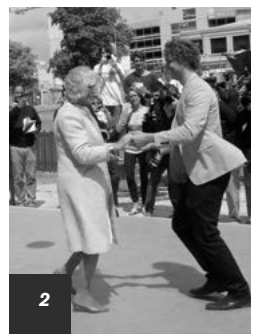
Gap Filler say: "This project in its first iteration was extremely successful, getting an estimated 600 hours of use (based on the \$2 coins collected) across 3 months. From salsa to flamenco, break dance, swing, ceroc, belly dancing, random all-ages discos and the Superhero Dance Squad, Dance-O-Mat brought many smiles to people's faces, right next door to the red zone (the most heavily damaged part of the city). Local choreographers and teachers used the floor as well, to work out in the open with their students."

Basically Dance-O-Mat is a dance floor on a vacant site with coin-operated lighting and sound created from a converted washing machine (hence the name Dance-O-Mat, from laundromat). Anyone can come, plug in their MP3 player, iPod or phone loaded with their own music, and dance. It has a booking procedure and is used by organised classes and informal dance gatherings. The most prestigious dancers were Prince Charles and Camilla Duchess of Cornwall who gave it a whirl on their recent Christchurch visit. For more information on the wonderful Dance-O-Mat go to <http://www.gapfiller.org.nz/its-back-dance-o-mat/>.

The Christchurch-based NZ Dancesport Trust led by William Joyce has embarked on developing the dancesport ballroom dance sector into a broader and larger event. The latest event (31 August to 2 September), involved a variety of dancesport competitions and championships, plus Xplosion 2012, which welcomed other dance styles such as hip-hop, street dance and street Latin. The special guest was high-rising Auckland-based New Zealand dance star Parris Goebel, who attended as a judge. Her award-winning group ReQuest performed. Parris has choreographed for Jennifer Lopez and is currently choreographing the Michael Jackson-themed latest Cirque de Soleil production. Much of her work is watched keenly on YouTube; the most recent is a feature on 'Dancing with the Stars' USA, which has been seen by more than 20 million viewers: <http://www.youtube.com/watch?v=wqHgWrlGpU>.

The third dynamic area of Christchurch dance development is the REMAP dance project, which has more of a contemporary dance focus. Led by Erica Viedma, Paul Young and Julia Milsom, they aim to grow and strengthen dance practice and performance through workshops, masterclasses, a regular programme of community and professional level classes, and to create sustainability for Christchurch dance and dance creators. DANZ has worked with REMAP and, through funding support from Canterbury Community Trust, has been able to support some masterclasses led by the project. For more information on REMAP see <http://www.facebook.com/Remapped>.

For more information on New Zealand dance visit the website of Dance Aotearoa New Zealand Ltd – DANZ: [www.danz.org.nz](http://www.danz.org.nz).



**1] Participants in the Sarah Foster Sproull Workshop for REMAP, Christchurch.** Photo: REMAP.

**2] Camilla Duchess of Cornwall on Dance-O-Mat.** Photo: Amy Bowie.

**3] Prince Charles on Dance-O-Mat.**

Photo: Amy Bowie.  
**4] Parris Goebel.** Photo: Vinesh Kumaran.

## Australia chapter

by Julie Dyson

The second half of this year has seen some great new performances, a celebration of The Australian Ballet's 50th anniversary, a national dance research forum, and an Arts & Health Forum at Parliament House in Canberra. Ausdance WA also hosted a spectacular event for the 2012 Australian Dance Awards in Perth, preceded by the MoveMe festival of Western Australian contemporary dance.

Internationally, there was a large Australian contingent at the combined WDA/daCi Global

The company also toured to Europe and to New York, and hosted an international gala in Melbourne in October.

Peggy van Praagh was also one of Ausdance's founders, and she did much to encourage and develop Australian choreographers while at the helm of The Australian Ballet. Following a bequest to Ausdance National, we were able to award our first Peggy van Praagh Choreographic Fellowship this year to Stephanie Lake, a

prominent young choreographer who was commissioned by the recent Spring Dance festival director, Rafael Bonachela, to make a new work for its Sydney Opera House season.

The Australian Dance Awards were a huge success, hosted in Perth by Ausdance WA and attended by many who travelled the long distance to be part of the celebrations. Nanette Hassall received a prolonged standing ovation when she was announced as the recipient of the Lifetime Achievement Award, as did ballerina



**Presenters Lucette Aldous and Sandie Windsor-Richards with Nanette Hassall, recipient of the 2012 Lifetime Achievement Award at the Australian Dance Awards in Perth.**  
Photo: Matthew Thompsett.

Summit Dance, Young People and Change, with performances and workshops by Canberra's QL2 Dance, Perth's STEPS Youth Dance Company, and students from the Western Australian Academy of Performing Arts and the Queensland University of Technology. Several individual Australian artists also gave workshops, including Phillip Channels who has been invited back to work in Taiwan since the festival. There is a full report of this multi-layered event on the Ausdance National website, as well as elsewhere in this issue.

This year has been an important and much celebrated milestone for The Australian Ballet, founded 50 years ago by its then artistic director, Dame Peggy van Praagh. David McAllister, the current artistic director, has programmed a year of festivities that includes some of the most iconic works created for the company—*Beyond Twelve* by Graeme Murphy (1980), *The Display* by Robert Helpmann (1964) and *Gemini* by Glen Tetley (1973); and a new version of *Swan Lake* by Stephen Baynes.

Lucette Aldous, who presented the award. The MoveMe contemporary dance festival was also very successful, and provided more reasons to travel to Perth to see some of the unique contemporary work being developed in Western Australia.

Ausdance National and the Tertiary Dance Council hosted the first national dance research forum in Melbourne in August. Attended by more than 40 emerging and established researchers, it provided a rare opportunity for dance research across all genres to be profiled and for dance researchers to network and exchange ideas and projects.

This is my last report for Asia-Pacific Channels as the Australian chapter head, as I am retiring from Ausdance at the end of 2012. My successor, Roslyn Dundas, will take over the role as Australia's chapter head, while I will continue to volunteer as Secretary of WDAAP, and as a member of the Global Executive.

## Bangladesh chapter

by Anisul Islam Hero

The journey of the Bangladesh Chapter of WDAAP has not been long, but in a short time we have achieved a lot. We started in 2009 and since then we have worked very hard to be an active member of WDAAP. Presently more than two hundred dancers are our members and we have scheduled more membership drives to cover all the major cities in Bangladesh in December 2012. This is our first step in preparation for hosting the WDAAP AGM in Dhaka in December 2013.

Recently Lubna Marium, Samina Husain Prema, Mehraj Haque Tushar and I conducted dance workshops in different cities of Bangladesh, during which quite a few dancers became members of WDA.

In December 2012 we are organizing a Research Methodology Workshop by Prof Mohd Anis Mohd Nor, from 17 to 23 December 2012. From 25 to 27 December we have organized dance workshops, with an Annual General Meeting on 26 December 2012 to make our organization more transparent and vibrant in the field of dance in Bangladesh.

The name for the Bangladesh chapter has been finalized as Nriyajog.

1] Anisul Islam Hero, Samina Husain Prema and Abdus Salam Palash at WDA-BD meeting in Bogra, Bangladesh.

2] Local dancers and Lubna Marium at WDA-BD meeting in Barisal, Bangladesh.





## Cambodia chapter

by Fred Frumberg

### Amrita Performing Arts

Amrita Performing Arts was awarded the ZKB Patronage Prize in September 2012 for *CRACK*, our work of contemporary dance by Arco Renz. This award is presented as part of the Zurich Theaterspektakel Festival where we presented the work in August 2012 as part of a three-city European tour which also included Berlin and Groningen. The panel of judges concluded that “the successful topical realization, the interesting esthetics, but above all the highly virtuosic dancers, their energy and compelling body language have convinced the jury.” We plan to invest the prize money into the development of new works of contemporary dance both for and by Cambodian dancers and choreographers.

On 27 July, we premiered *Para Human*—a new work of contemporary dance by Indonesian choreographer Eko Supriyanto—at the Singapore National Museum. This finished production grew out of a year-long exchange that was initiated through a collaborative effort between Amrita Performing Arts, Kelola Indonesia and the Asian Cultural Council in New York.

Amrita Performing Arts is acting as line producer for Season of Cambodia—a month-long multi-disciplined festival taking place throughout New York in the spring of 2013 which will showcase the rich diversity of Cambodia’s dance scene with works by

Sophiline Cheam Shapiro, HRH Princess Norodon Buppha Devi, Peter Chin, Emmanuèle Phuon and up-and-coming Cambodian choreographer Chey Chankethya.

### Khmer Arts Ensemble

In August 2012, Khmer Arts published *Dance at the School of Fine Arts 1981-1993: A Photographic History* which charts the emergence of the largely undocumented first generation to study and perform dance in the aftermath of the Khmer Rouge genocide. In September, its Khmer Arts Ensemble presented a showing of *White & Black*, a collaborative dance choreographed by Khmer Arts Artistic Director Sophiline Cheam Shapiro and Miller Rothlein’s Amanda Miller as the conclusion of a one-month residency. Also in September, it presented the full-length Cambodian premiere of Sophiline’s *Munkul Lokey* as well as new dances choreographed by Ros Chinda and other Ensemble dancers as part of the Our City Festival. In October the Ensemble toured to Long Beach, USA, and to the ICCN Festival in Gangneung, Korea. In January 2013, the Goethe-Institut will tour the program ‘Fire! Fire! Fire!’ featuring choreography by Sophiline, Indonesia’s Eko Supriyanto and Thailand’s Pichet Klunchun to Phnom Penh, Bangkok, Jakarta and Solo. And in April 2013, the Ensemble will premiere Sophiline’s latest dance work, *A Bend in the River*, which features an original score by Him Sophy and kinetic sculpture by Sopheap Pich, at the State Theater in Minneapolis and the Joyce Theater in New York.

***Para Human*, choreographed by Eko Supriyanto and performed by Amrita Performing Arts, 27 July 2012 at the Gallery Theatre, Singapore National Museum.**

Photo: Law Kian

## Fiji chapter

by Sachiko Miller

It has been an eventful period for arts in the whole of the Pacific Region, especially with the coming of the esteemed Festival of Pacific Arts which only happens once every four years and is the biggest and the most prestigious festival in the region. This year the 11th Festival of Pacific Arts was hosted by the Solomon Islands in July, with a spectacular festival village and stages to accommodate the 3000 dancers, musicians, visual artists, traditional story tellers, fashion designers, weavers, navigators, carvers and a myriad of other traditional Pacific knowledge holders who came from across the region.

Fiji had a strong delegation of 70 artists who attended the festival, including musicians, artists, carvers, weavers and fashion designers. In terms of dance there were four different groups taken to represent Fiji's diverse culture. The first was a traditional Meke Group from the National Youth Band to represent the Melanesian iTaukei culture. There was a Rotuman dance group from Itumuta in Rotuma that performed beautifully to powerful chants accompanied by beaten mats, to represent their rich Polynesian heritage that is alive within Fiji. Thirdly there was a group from Rabi, which was an absolute hit with their upbeat and fun dances that represent the Micronesian island of Rabi in Fiji. And lastly to represent the modern Fiji in which we now live, VOU represented Fiji in contemporary dance. It was an amazing experience and we were very well received. The contemporary dance was popular, especially as it still new and not yet widely spread across the Pacific. Only

Australia, New Zealand, New Caledonia, Hawaii and Fiji sent contemporary dance components out of the 22 countries that were represented at the festival. This shows it is an exciting time and that contemporary dance is still just starting to bloom across the Pacific region.

Back at home the Oceania Centre for Arts and Culture has been busily producing a range of large-scale productions. Under the directorship of Vilisoni Hereniko the production *Vaka* was launched, based around old Fijian folklore. *Vaka* was then followed up by the production *Drua* which was based around the building of a traditional ocean-sailing canoe with help and knowledge combined from across the whole Pacific. The production hosted a huge cast of over 50 performers. The moving original music was composed by Igelese Ete, and the brilliant Oceania Dance Theater was choreographed by Peter Espiritu for the two productions.

Also just in October, Peter Espiritu produced his first full-length dance production with the Oceania Dance Theater titled *Life*, and we hope that it will be the first of many more to come.

VOU has opened up the first music and dance school in Fiji with students ranging from the age of 3 to adults. The School has grown from strength to strength with currently over 250 students enrolled. The VOU School is also very pleased to welcome established Canadian dancer and choreographer Gina Janus to the VOU team and she will be helping to take dance in Fiji to the next level.

That is all for this issue of Channels and please do remember if you are ever in Fiji we always welcome a dancing friend!



**Edward Soro and Tevita Soro perform the work *Na Ibe* with VOU at the 11th Festival of Pacific Arts in Honiara, Solomon Islands.**  
Photo: Jerry Young Wong.

## Hong Kong chapter

by Pewan Chow & Mimi Mok



In the past 6 months, the Hong Kong dance industry continues to play an active part in cultural exchange between different regions of East Asia.

### ADF Henan 2012

Hong Kong scholarship students Ma Sze Nga Alice and Ivy Tsui Yik Chit attended ADF Henan 2012 in August at Henan Normal University in China, and immensely enjoyed their experience, finding that it more than fulfilled their expectations. One of the most memorable parts of their attendance was presenting their own piece in the last week of the festival. In a mixed-bill programme, the cultural differences of the participants shown through their works left a lasting impression.

“We realized that choreographers from different backgrounds make vastly different choices for their shows and the topics that interest them are very different,” said Alice and Ivy. “The works from Hong Kong focus on telling personal stories. Hsu Chen-wei from Taiwan choreographed a piece from his experience in Henan, which carried a unique sense of humour with its light and fluid movements. The pieces we saw from mainland Chinese artists presented a vivid aesthetic expressing the opposing forces in life, using strong lights and music and movement.”

Ivy has since gone on to create her own environmental piece *Quanquan II*, performed in December, and Alice has been in several productions as dancer and choreographer since attending ADF Henan.

In the forum for the ADF Opening Day on 6 August, Mui Cheuk Yin, a recognized independent dance artist from Hong Kong, spoke on ‘Reflections of Traditional Culture in Contemporary Choreography’, facilitated by WDAAP president Yunyu Wang.

### Hong Kong x Taipei Dance Exchange

Eighteen experienced and up-and-coming dancers and choreographers from Hong Kong joined forces with Taiwanese artists from various disciplines in staging a marathon of environmental dance performance on Saturday, 1 December 2012, at the Rose Historic Site at the Tsai Jui-yueh Dance Research Institute in Taipei. The dance marathon was a site-specific piece that invited the audience to interact with the artists as they weaved their way through all the interesting locations in the site.

Participating Hong Kong artists included Abby Chan, Rick Cheung, Rex Chiu, Pewan Chow, Force Fong, Allen Lam, Francis Leung, Victor Ma, Frankie Ho, Mui Cheuk-yin, Ng Sze-wan, Ong Yong-lock, Popo Tso, Andy Wong, Dick Wong, Xing Liang, Daniel Yeung and Mandy Yim.

They collaborated with Taiwanese artists from various different disciplines. Besides dancers and choreographers, there were also artists from classical music, visual arts, photographers, graffiti artists, theatre, and costume designers involved in the event.

### ‘Hong Kong in Focus’ at Guangdong Modern Dance Festival

Hong Kong Dance Alliance (HKDA) hosted an information-sharing reception titled ‘Hong Kong in Focus’, as part of Hong Kong Day at the Guangdong Modern Dance Festival on 24 November 2012. Thirty local dance artists exhibited their performance information to international program buyers and curators. HKDA Chair Emerita Anna Chan gave a presentation on the local dance industry. *Sound / Scape* was performed on the same day at Guangzhou Song and Dance Theatre, in which three local choreographers—Wu Kam Ming, Frankie Ho, and Elaine Kwok—each presented a work in a showcase session. Other Hong Kong works represented at the Guangdong Modern Dance Festival included *Dress Code* by CCDC and *Lament of the Exile* by DanceArt.

### i-Dance Festival

The 4th i-Dance Festival was held from September to December, and included many workshops, round table discussions, and performances. The festival kicked off in



1] *Of Mud and Dust*, choreographed and performed by Elaine Kwok Hiu Ling, presented by Hong Kong Dance Alliance as part of *Sound / Scape* at Guangdong Modern Dance Festival on 24 November 2012, at Guangzhou Song and Dance Theatre, Guangzhou.

Photo: Landal Kam.

2] *The Sound of the Heartless*, choreographed by Frankie Ho and performed by Frankie Ho and Anh Nguyen, presented by Hong Kong Dance Alliance as part of *Sound / Scape* at Guangdong Modern Dance Festival on 24 November 2012, at Guangzhou Song and Dance Theatre, Guangzhou.

Photo: Landal Kam.

3] *Students with Rafalel Lopez-Barrautes* at ADF Henan masterclass, Henan Normal University, China in August 2012.

Photo: Alice Ma and Ivy Tsui.

September with a week of dance events which involved artists from France, Japan, South Korea, Taiwan and Hong Kong. In November a similar week of events were held, which focused on dance workshops, solo performance and improvisation. Lastly, 'New Dance Marathon' will be held from 14 to 23 December, a 10-day dance marathon that includes Chinese dance, street dance, folk dance, entertainment dance, sport dance, modern and contemporary dance amongst others.

The i-Dance Festival was first organized as a self-funded venture by a group of Hong Kong independent dance artists in 2004. The festival aimed at arousing public interest in contemporary dance and new dance developments in Hong Kong besides providing dance practitioners with a platform to share creative work. The aim of i-Dance is to promote solo dance performance, improvisation and site-specific creations in Hong Kong, and to facilitate conversations among artists from different parts of the world.

### Special Report: 9th Guangdong Modern Dance Festival

by Joanna Lee

In a departure from the usual July schedule, the 9th Guangdong Modern Dance Festival took place this year between 22 and 28 November. It is definitely worth mentioning that after many years' persistence and endeavour, the Department of Culture, Guangdong Province, makes its debut as the presenter this year, indicating official recognition of the significance of the Festival and of modern dance as an art form.

Besides masterclasses and forum presentations, every day during the Festival period there were performances in three categories: Master, World and China. Performing groups and artists came from Austria, Germany, the Netherlands, Switzerland, Canada, Chile, Korea, Taiwan, Israel, and Hong Kong.

The Festival opened with *Duchamp in the I-Ching Mirror* performed by Guangdong Modern Dance Company, directed by

Pun Sui-fai, and co-choreographed by Xing Liang and Liu Bin. Duchamp, with his interrogation of masculinity and identity, meets at a crossroads the transient wisdom of I-Ching. The resulting work is conceptual and minimalistic, with obvious footprints of the two choreographers. This opening performance of the Festival was a statement of China's dedication to make a mark on the international modern dance stage. It also demonstrated to the Chinese audience how far 'modern dance' can go.

The Festival has embarked on a new path to become a platform to connect artists and programme buyers, both from China and internationally. Buyers from theatres and festival circuits from Australia, Germany, the Netherlands, Indonesia, Russia, South Korea, and the USA, and Chinese presenters, had the opportunity to observe and present works from their own countries or cities. Fostering international exchanges like this is important for established artists but even more so for emerging practitioners. For example, in past years the open platform offered by Youth Dance Marathon encouraged young artists and arts-loving students to create and show their works mainly to each other. This year, it has been redesigned as the 'China New Wave' series with a focus on curated works for both general and professional audiences.

In the meantime, dance makers from all over the world bring their works forward to show China how they have made use of modern dance to express and enquire. For example, Compagnie 7273 from Switzerland explored the ultimate boundary of minimalism with its work *Romance-s* (excerpt.) Choreographed by Nicolas Cantillon and Laurence Yadi, the 40-minute work was a pure celebration of the language of the body with no set, props or music, and lighting for the sheer purpose of making the dancers seen.

The exchange of creative expressions such as this definitely invites inspiration and is constructive to the development of modern dance, within and outside China.

## India chapter

by Priyanka Basu

The Indian calendar of cultural events is never exhausted throughout the circle of a year. Dance events form one of the most exciting of the performance programmes among this cultural extravaganza through the length and breadth of the country. However, some of the key events that demand a re-visit are the Ignite! Festival of Contemporary Dance in Delhi and Sapphire's INTERFACE in Kolkata, Delhi and Bangalore. It is our pleasure also to include a report on the activities of the World Dance Alliance Karnataka chapter, as one of the most active chapters in India.

### Ignite! Festival of Contemporary Dance

Gati Dance Forum (New Delhi) organized this intensive four-day festival ([www.ignitedancefestival.com](http://www.ignitedancefestival.com)), envisaged to give public visibility to high-quality Indian contemporary dance, showcase creativity and innovation in Indian dance, support the development of vibrant, new artistic work and launch a pan-Indian network of dance organizations. The festival showcases some of the most innovative and cutting-edge choreographers in Indian dance from around the world. With a theme of mapping innovations in Indian dance, Ignite! 2012 (31 October–4 November) presented a stunning and unique programme of events including:

- Breathtaking performances by internationally acclaimed companies like Nrityagram & Chitrasena Dance Company, Attakalari Centre for Movement Arts, and Terence Lewis Contemporary Dance Company;
- Cutting-edge works by emerging choreographers like Felix Burkle, Maya Krishna Rao, Padmini Chettur, Navtej Johar and Ben J. Riepe;
- Site-specific performances;
- Masterclasses, seminars, workshops and meet-the-artists sessions, including eminent dance personalities like Maya Krishna Rao, Sheetal Gandhi, Padmini Chettur, Bijayini Satpathy, Navtej Johar, Michel Casanovas and Chris Lechner; and
- Dance-on-screen and installations across the city, like *Big Man*, *Little Drawings*, a video installation by Mandeep Raikhy.
- Other highlights of the festival included working groups on the infrastructure of performance, workshops for emerging artists, a workshop on Indian dance history and functionality by Urmimala Sarkar, as well as the screening of *The Yellow Line Project*.

It is important to mention that Navtej Johar and Ben J. Riepe met during the seven-day Choreolab organised by Dance Alliance India,

sponsored by Max Mullar Bhavan and the School of Arts and Aesthetics, Jawaharlal Nehru University. It was wonderful to see a journey which started with a choreolab come to fruition with a full-length performance that was presented at the Ignite! Festival.

### INTERFACE

Sapphire Creations (Kolkata, [www.sapphirecreations.org](http://www.sapphirecreations.org)), organised INTERFACE, the International Festival of Alternative and Contemporary Expressions, the first ever international arts festival of Eastern India and only the third festival in the country that is intended to bring together artists from various disciplines of art, thus creating an interface between the arts and, through them, the people. INTERFACE is Eastern India's first and only international platform for contemporary expressions in the alternative arts covering the disciplines of dance, music, installations, painting, fashion, theatre and cinema.

INTERFACE 2012, spread across the cities of Kolkata (21-25 September), Delhi (26-27 September) and Bangalore (28-30 September), included events like morning and afternoon workshops, afternoon talks and panel discussions, presentations by emerging choreographers, main performances, film screenings, and site-specific presentations. Some of the performances included *Game On* by Annalouse Paul (Australia), *Fireflies* by Shadhona (Bangladesh), *Jalam* by Samudra (Kerala), *Sapphire* by Idan Cohen (Israel-India), *Swargadwapigariyasi* by Aruna Mohanty (Bhubaneswar), *Dress Up* by Modern Arts Dance Theatre (Taiwan), and *Navadarshanam* by Geeta Chandran and Natya Vriksha (Delhi). Music and theatre performances included those by Friends of Fusion (India) and *Macbeth* by Swapnosandhani (India).

### World Dance Alliance Karnataka

World Dance Alliance Karnataka had an opportunity to organize a lecture demonstration by Astad Deboo, a renowned Indian contemporary dancer and choreographer, who was in Bangalore for a performance organized by the Bengaluru International Arts Festival. After the mesmerizing performance, the members of WDA decided to invite him to give a lecture demonstration in order to learn about the process of creation of his dance presentation. The lecture demonstration was organized at Medha-Chowdaiah Memorial Hall and was well attended by the dancers of Bangalore.

Astad Deboo, who employs his training in Indian classical dance forms of Kathak as

well as Kathakali to create a dance form that is unique to him, spoke about his journey in the field of dance. He has worked with various prominent performers such as Pina Bausch, Alison Becker Chase and Pink Floyd, and performed in many parts of the world. His journey in the field is an inspiration for many dancers, proving that that where there is will, dedication and passion there is always a path to success, which is also the aim of WDA-Karnataka.

### **The Moving Space: Women in Dance (3-5 February 2013)**

It is with great excitement and pleasure that we announce the event being organized by Dance Alliance India along with the School of Women's Studies, Jadavpur University, Sangeet Natak Akademi and the Indian Council for Cultural Relations.

Dance Studies is emerging as a strong discipline in the performing arts in the subcontinent with a focus on the blend between research and practice. A number of recent publications have also emerged to encompass the issues, ongoing research/practice and possibilities of dance as a separate discipline. The India Chapter of the WDAAP, not having met with all of its regional representatives across the states since its inception, has taken this initiative to re-unite, initiate and carry forward dialogues on ongoing dance projects as well as possibilities of newer research in February 2013.

The event will consist of

- Evening performances (3-4 February) by Maya Krishna Rao (New Delhi, India), Shadhona (Bangladesh), Ananya Chatterjea (University of Minnesota, USA), and Aishika Chakraborty and group (Kolkata);
- Photo exhibition (3-8 February) on the theme, with photographs by Avinash Pasricha;
- Screening of videos of choreography by Chandralekha, hosted by Sadanand Menon;
- Seminar 'The Moving Space: Women in Dance', structured around 'Moving Space(s): Mainstream Women Dancers and 'Others'', 'Creating Space(s): Dancing Empathy', 'Framing the Space(s): Between Framing and Writing the Women Dancers', 'Emerging Space(s): Women Dancers in Dialogue', and 'New Scholarship: Ongoing Research Presentations by Young Scholars'.



1] **Sasha Peiwen Leong and Sea Heike in *I love U (Like Water)*, choreographed by Sea Heike, at Dancebox, 22 September 2012, at The Actors Studio Theatre, Kuala Lumpur.**  
Photo: Huneid Tyeb.

## Malaysia chapter

by Bilqis Hijjas

2012 might not be the end of the world, but it might be the end for the Actors Studio at Lot 10 Shopping Centre, the much-loved venue of Dancebox, MyDance Alliance's regular performance platform. When the theatre opened in 2009, Dancebox was the first dance performance on the new stage. Since then, we have performed three to four times a year, bringing together selections of short dance works in all genres for appreciative audiences. Due to financial pressure, Actors Studio may be looking for a new home next year, which means Dancebox will be on the hunt too.

But if this really is the end, Dancebox has had a good run. In the last few months, it has presented new works by Malaysian choreographers including Lu Witchin, Suhaili Micheline, Ellya Sam, Rebecca Alvey, Alla Azura Abal Abas, a group choreography from the performers of LAPAR Lab, and a controversial political work by Khairulazhar Mohtar. Lau Beh Chin screened an interesting dance film featuring a number of talented Malaysian dancers. International performers include a team of svelte young things from Singapore American School, and a standout solo by South African contemporary dancer Mcebisi Bhayi.

This year we were also happy to resurrect our Small Grants Fund, partly supported by Dancebox ticket sales. Since September we have dispensed almost RM 4000 (USD 1300) in grants from our small coffers to support local

dance projects or international professional development opportunities for Malaysian dance practitioners. Lee Wushu Arts Theatre received a grant for the Kuala Lumpur performance of their large-scale full-length dance performance *Wushu Madness – 1 Table, 2 Chairs*. Another grant went to Aida Redza for a workshop in Georgetown, Penang, with visiting students from Nanyang Academy of Fine Arts, Singapore, giving aspiring dancers in Penang a sample of a university audition process, and, for some, a first taste of contemporary dance. MyDance committee member David Lim received assistance to support his participation at the 3rd Asian Improvisation Art Exchange in Seoul, South Korea. And we helped emerging choreographer Fione Chia Yan Wei to take her group of four dancers to participate in the finals of the No Ballet competition in Germany with the work *Jin Zhu Long*.

MyDance continues its role as a networking organisation that can help the local dance community benefit from visiting international dance practitioners. Since June we have organised workshops with the French contemporary circus troupe Chabatz d'Entrar, the inhumanly energetic and plastic-limbed Mcebisi Bhayi, and Minori Nagai from Japan with her gentle improvisatory approach. We also hosted an informative public chat with Australian independent producer Kath Papas, and we supported the second edition of Contact Festival Kuala Lumpur, an intimate meeting of contact improvisation fans at Rimbun Dahan. Next year starts with a workshop by butoh heavyweight



Yukio Waguri, and no doubt there will be more unforeseen visits and connections bringing more and more types of dance to our shores.

Our free public Dance Film series, in partnership with Five Arts Centre, is currently on hiatus; our last presentation in September showed *Dancing Dreams*, the documentary about teenagers learning Pina Bausch's work *Kontakthof*, and *Rize*, about the crumping revolution in Los Angeles. But the need for showings like this is underlined by events at a recent screening of Wim Wender's film *Pina* at the European Union Film Festival in Malaysia. The first 15 minutes of the film, featuring female dancers churning through Bausch's signature *Rite of Spring* in light revealing dresses, was so heavily censored by Malaysian film authorities that it caused audiences to walk out in protest. So our small invitation-only screenings are some of the only ways that dedicated dance fans can see gems of international dance cinema undisturbed by the heavy hands of censors.

Many of these activities have been enabled by our new committee, voted into position at our Annual General Meeting in September. I, vice president Leng Poh Gee and committee member Suhaili Micheline retain our posts, and welcome new members Tan Bee Hung, Lim Sae Min, An Nur Azhar, Jack Kek, David Lim, Alla Azura Abal Abas and Lim Siew Ling. It is an exciting line-up of dedicated and energetic young people reflecting a broad cross-section of dance genres and approaches, and I am keen to see what we can come up with next!



**2] Lu Witchin in an excerpt from his full-length work *Memento Mori*, at Dancebox, 22 November 2012 at The Actors Studio Theatre, Kuala Lumpur.**

Photo: Huneid Tyeb.

**3] Alisya Razman Adam in *I MIND*, choreographed by Suhaili Micheline, at Dancebox, 22 November 2012 at The Actors Studio Theatre, Kuala Lumpur.**

Photo: Huneid Tyeb.

**4] Audience and performers at Dancebox in September 2012, at The Actors Studio Theatre, Kuala Lumpur.**

Photo: Huneid Tyeb.

**5] Dayang Dayana Dawila in *Satu Roh, Satu Jasad*, choreographed by Alla Azura Abal Abas, at Dancebox, 22 September 2012, at The Actors Studio Theatre, Kuala Lumpur.**

Photo: Huneid Tyeb.

# Papua New Guinea

by Naomi Faik-Simet

## Preserving Culture through Dance

Papua New Guinea's wealth of cultural diversity and traditional knowledge systems provides the foundation for integral human development amongst the young. At present, many young people are becoming disconnected from their traditional life and way of doing things, and are instead being absorbed into new lifestyle habits. With the changes affecting the country, education plays a pivotal role in the transmission and maintenance of culture. A



**A performance of the pinpidik dance, choreographed by Madik Tiale, at Papua New Guinea's 37th Independence Anniversary and East New Britain Provincial Day celebrations, Port Moresby on 14 September 2012. [l-r] Lydia Simet, Fiona Egen, Samantha Robin & Edith Helix.**

Photos: Naomi Faik-Simet.

positive development so far is the interest generated by students to participate in annual school cultural shows which are aimed at preserving and promoting cultural identity. This has been supported fairly well by parents and teachers of students who are willing to

teach these dances.

This report highlights the importance of dance education in Papua New Guinea and the need to support young people's desires in promoting self-confidence and cultural awareness through dance. It briefly relates the effort by some students of the Jubilee Catholic Secondary School (JCS) who were determined to learn and perform a traditional dance called pinpidik. The dance was performed during Papua New Guinea's 37th Independence Anniversary and the East New Britain provincial day celebrations held in September this year. A good number of schools in the country have encouraged their students to participate in such events. One such school is JCS which promotes cultural learning as part of the school's activities.

The difficulty in identifying the appropriate people with the knowledge to teach the dance made it a challenge for the students. Nevertheless, the students were able to overcome this through great determination and support from their parents. Finally, the pinpidik was performed by twelve female students of JCS who were inspired by their cultural backgrounds and wanted to showcase this important part of their identity.

The pinpidik is only performed by women and is a festive dance, performed to celebrate certain traditional activities. The dance depicts messages about the everyday life of the Tolai people of East New Britain. These messages are contained in the lyrics which are usually songs about the weather or stories about the life of someone or a place. The movements

remain the same for every performance with each dancer positioned in two or three straight rows.

Although the dance was performed to celebrate and commemorate an occasion, it also was an important time for the JCS girls who expressed and displayed their inner creative ability. In other words, it was an occasion that added pride to these girls as future teachers and leaders of their dance tradition.

In many parts of the country, young people are constantly faced with the situation above: lack of traditional dance teachers and the necessary resources within the current education system. Despite this situation, many of them are enthusiastic and willing to learn about their history and culture through dance. As emphasized in the 2010 National Dance Symposium, dance is important to national and cultural identity, and therefore traditional dance should be taught in schools as a way of passing on valuable knowledge through the young.

This concern was raised also at the daCi/WDA Global Dance Summit held in Taipei this year. Papua New Guinea's participation at the summit was important as it enabled more discussion and created links with other dance educators in the global dance community as to how the country can be supported to develop its dance models for implementation in schools.

A more positive development in the Pacific was the recent presentation of the Pacific Culture and Education Strategy 2010–2015 at the Pacific Cultural Ministers' Meeting in Honiara, Solomon Islands, in July this year. The strategy was developed over a period of two years by a Council of Pacific Arts working group and key development partners. Papua New Guinea is a member of the Council and has significantly contributed to this undertaking. The principal objectives of the strategy are (1) to raise the profile of culture in education at all levels, (2) to increase the opportunities for training and education for the culture sector itself, and (3) to raise the level of priority given to culture by governments.

As one way of addressing the strategy above, the Institute of Papua New Guinea Studies is currently embarking on research which investigates local processes of learning using dance as a vital tool in cultural preservation. Findings of such work can be beneficial towards the implementation of the strategy.

Papua New Guinea looks forward to more interaction and networking with members of World Dance Alliance and dance and the Child International to support dance education in the country.



## PNG-Australia Special Report: Tep Tok

by Sose Fuamoli

Tep Tok, the latest project helmed by choreographer Julia Gray and members of her dance company Sunameke, is driven by the desire and passion to educate a wide general audience on what has become a dying tradition: the art of tattooing in Papua New Guinea.

Tattooing in Papua New Guinean culture, as with many Pacific nations, was once a revered practice, with strong links to traditional dance. For women especially, the art of tattooing was extremely prolific; the extravagant and detailed designs which were marked on them were shown off with an incredible amount of pride. In ceremonies and performances held following the completion of tattooing sessions, women demonstrated their patterns. In many cases, these ceremonies and traditional dances would act as an avenue for one to attract a husband.

Returning home to Papua New Guinea recently, the Darwin-based Gray was shocked at how there was an increasing contingent of PNG's youth tattooed poorly, both in technique and design (think brand names). Upon asking one teen in particular where the inspiration for his 'tribal' tattoos came from, Gray was met with the response that these tattoos were gotten in order to emulate his National Rugby League heroes, like Benji Marshall and Sonny Bill Williams.

Gray returned to Australia with a new sense of drive: these young people and, indeed, most of PNG culture of today, needed to be shown that their traditional tattooing practice is deteriorating, and deteriorating fast. Like all traditions, it is only through the current generations that the survival of such institutions is ensured. For traditional tattooing in Papua New Guinea, it became clear that the first step in reviving the dying art of traditional tattooing needed to stem from education and encouragement of the nation's youth, the impressionable minds who look to exert pride in their nationality without really holding strong ties to their cultural history.

This ambition became realised in the creation of Tep Tok, a documentary project which is currently seeing Gray and her team interviewing and photographing in different parts of Australia and internationally.

"A particular focus of the documentary will be on how and why this once prolific practice amongst women of PNG's Central province is becoming ever more diminished. On an Australian level, Tep Tok will investigate the prevalence of the Polynesian tattoo within the



1] Paia Juste Constante.

2] Sose Fuamoli.

Photo: Julia Gray

3] Tep Tok crew with the Gold Coast Titans (l-r): Dominique Peyroux, Julia Gray, David Mead, Japeth Vaoa, Renee Lalor, Clinton Toopi.

Photo: Sam Sonter

Pasifika community of the NRL. The following of the Australian National Rugby League in PNG today is indicative of a rise in popularity of tattooing amongst PNG men, and by conducting interviews with both NRL players and men still living in PNG, Tep Tok aims to really delve in and get stuck into this issue.”

Through her recent work with the National Rugby League and the Australian National University in their Pacific Cultural Leadership Camp, Gray established a professional connection with Nigel Vagana, a former rugby player who is now an education and welfare officer. Working with Vagana, Gray received invaluable insights and unprecedented levels of encouragement and support which would soon open many doors for Gray in the corporate world of the National Rugby League.

As the Tep Tok team would eventually discover, the Pasifika community within the NRL contains many stories of cultural journeys waiting to be tapped and the documentary provided the perfect avenue for some of these young islander players to disclose personal opinions to which the public might not otherwise be privy. In interviewing various players over the past few months, the Tep Tok team has been able to explore the importance of tattoos within the islander-Australian community within the realm of professional sport.

It was with this level of interstate support and a small team of Sunameke members that Tep Tok blossomed from ideas into reality, with Gray soon embarking on a journey which has proved to be eye opening, not just for the intended audience, but for herself and the team as well. As with most independently-run projects, Tep Tok is being funded predominantly by the filmmakers and documentary team themselves. Most recently, a fundraising event run by Sunameke and Darwin City Tattoos saw a number of people become tattooed with an original Tep Tok design, raising \$1000 towards the overseas leg of the journey. The next step of the documentary will see Gray and members of her team travel to New Zealand, Papua New Guinea, Samoa and Tahiti not only to gain more insights and to film the actual tattooing process itself, but to cast the net of Tep Tok's influence even wider.

For more information about the documentary, visit [www.teptok.com](http://www.teptok.com). To find out more about Julia Gray and Sunameke's past projects, visit [www.sunameke.com](http://www.sunameke.com).



**1] Latai Taumoepeau.**  
Photo: Julia Gray  
**2] Nata Richard.**  
Photo: Matt Heffernan  
**3] Nancy J Wijohn.**  
Photo: Julia Gray

## South Korea chapter

by Kui-in Chung

A memorial service was held in September this year for dancer Weh-sun Park to mark one year since her death. She was the first person to introduce Koreans to contemporary dance, and she was also the founder of the dance department at Ewha Women's University.

Born in the small town of Jinyoung, Gyeongnam Province, in 1915, Park died last September 2011 at the age of 96. Inspired by pioneering Korean dancer Seunghee Choi, she became very interested in dancing. She entered the Dakadaseiko Dance Company in Tokyo, Japan. Park was soon performing in various locations in Asia including Japan, Taiwan and China. She also made her film debut in the Japanese movie *Oyake Akahachi* as a dancer. Although she was affected by American and German contemporary dance styles, she was definitely a pioneer in her own right.

Park returned home to become a professor of dance in 1946. In 1963, she founded the dance department at Ewha Women's University and launched courses in contemporary dance technique, choreography, composition theory, dance education and so on. More than 30 universities in Korea have since established dance departments, with Park's students leading the vanguard of Korean contemporary dance.

Park is called the 'Godmother of dance education' in Korea, and will be remembered forever. "Be real before you dance" was her mantra, which we carry within us. Rest in peace.



**Memorial service for  
South Korean dance  
pioneer Weh-sun Park  
(1915-2011), 3 September  
2012, Seoul.**



## Philippines chapter

by Joelle Jacinto

The second half of 2012 has been full of wonderfully good dancing. July saw two weekends of the now bi-annual Wifi Body Independent Contemporary Dance Festival, with a pre-festival series of workshops sponsored by the Goethe-Institut Manila, Alliance Française de Manille and the embassies of France, Italy, Israel and Finland. Members of the Contemporary Dance Network Manila (originally the Choreography network of WDA Philippines) attended workshops conducted by Fabrizio

look forward to future publications projects, under the WDA Philippines Research and Documentation network. Workshops that were held in this week were facilitated by homegrown choreographers, this time attended by non-dancers who wanted to feel contemporary movement first-hand.

IndepenDance is the festival's choreographic platform and spread out from the first week in Quezon City, to the second weekend at the Cultural Center of the Philippines in Pasay City.



**Al Bernard Garcia of UP Dance Company performing in his winning Entry No. \_\_ at the New Choreographers Competition Finals of the Wifi Body Festival 6, 14 July 2012 at Cultural Center of the Philippines Little Theatre, Pasay City, Manila, Philippines.**  
Photo: Tony Ganal.

Favale of Italy, Arco Renz of Germany, and Ilana Belhasen of Israel.

A week later, the Wifi Body Festival kicked off in Quezon City, with an opening gala, semi-finals for the New Choreographers Competition, the IndepenDance Studio Set, and a mini-conference, which is a first at the Wifi Body Festival. Convened by Ruth Jordana Pison and myself, dance makers and students presented papers on choreographic investigations, cultural appropriations and diasporic inclinations. Although the conveners did not feel that proceedings from this mini-conference should be published for public consumption, we

Despite a year's hiatus, it is heartening to see the emerging crop of contemporary Filipino choreographers coming into their own. For the Studio Set held at Dance Forum, Airdance's Jed Amihan staged a delightful solo about dancing by yourself in *Alone or Two*, mirrored somewhat by Ea Torrado's *Touch*, about the discovery of a new love. They were joined by Armin Saagundo and Rudolph Segundo of the Chameleon Dance Theatre, in new works experimenting with transitory passages and the use of light. At the CCP, the Stage Set was in turns audacious and brazen with Zyda Baaya's *Fill in the Blanks* and Christine Crame's *Lost in Translation*,

and somber with Elena Laniog's astounding *Feet of Clay*.

Following close behind was the new blood spilled at the New Choreographers Competition. Al Bernard Garcia's *Entry No. \_\_\_* won the grand prize, standing out for its interactivity and cheeky use of the dual role technique to tell an otherwise simple story. Second placer Sarah Maria Samaniego and her *Na-laro-an (Play-ed)* also won the Audience Choice Award.

Both winners are students and dancers of UP Dance Company, whose subsidy as a university performing group has been revoked this year by new administration, leaving the otherwise productive and inspiring troupe to renegotiate funding and/or repurpose itself to qualify for the new university standards. With products such as Garcia and Samaniego, the UP Dance Company has indeed been an invaluable asset to the dance program of the University of the Philippines, which was established by WDA Philippine chapter head and preeminent dance scholar Basilio Esteban Villaruz. UPDC's new fate unfolds in 2013.

Villaruz launched his *Walking Through Philippine Theater* series also at the Wifi Body Festival: three volumes of dance and theater criticism, spanning his critical and scholarly career, and inevitably, the theater careers of many Filipino artists. Also published this year is choreographer Agnes Locsin, with her highly insightful and entertaining *Philippine Neo-Ethnic Choreography: A Creative Process*. The book details Locsin's own choreographic process as she discusses her body of work, from their ideation to insights gathered post-performance, in an engaging and eloquent narrative. Both Villaruz and Locsin were published by University of Santo Tomas Publishing House.

Inasmuch as the year's dance publications highlight the careers of Villaruz and Locsin as important dance makers, so do two separate series of farewell performances for prima ballerina Lisa Macuja-Elizalde and premier danseur Nicolas Pacana. Lisa Macuja has already started her three-year Swan Song series last year; this October, she performed three of her favorite ballets within weeks of each other. She started with her signature Kitri in *Don Quixote*, followed by *Giselle*, both opposite Moscow Ballet principal Mikhail Martinyuk, and in Eric Cruz's *Carmen*. *Giselle* is particularly special as she had debuted at the Kirov Ballet in the peasant pas de deux, and then in the title role only a year later. It remains to be seen if Macuja-Elizalde is able to complete her Swan Song series in 2013, as she is reportedly suffering from articular cartilage thinning in her ankle.

Nicolas Pacana, who performed with Atlanta Ballet as principal, returned home to share his talents with his countrymen, eventually settling in Cebu to take over Ballet Center from his original mentor, Fe Sala Villarica. He began his farewell series in Cebu, performing a full-length *Romeo and Juliet* with Ballet Philippines principal Katherine Sanchez-Trofeo in August, then in Davao and General Santos in November.

As bright dance careers come to a close for Macuja-Elizalde and Pacana, several lights are only just beginning to shine, as can be seen at this year's Senior Ballet category of the National Music Competition for Young Artists (NAMCYA), the finals for which were held on 22 November 2012. Lobreza Pimentel of Philippine Ballet Theatre, who has been a finalist at least twice in previous years, displayed an unmistakable maturity of both technique and artistry and won the gold this year. In 2013, the ballet competition will exist outside the NAMCYA, as it is being appropriated by the National Commission on Culture and Arts separate from the music competition.

A few weeks before her triumph, Pimentel starred as Clara in Mikhail Chernov and Gelsey Kirkland's *The Nutcracker* for Philippine Ballet Theatre, restaged by artistic director Ronilo Jaynario who decided to share the wealth among his able ballerinas and cast Veronica Ylagan as Sugar Plum Fairy. Awesome dancing was afforded by Pimentel, Ylagan, their *Nutcracker* Prince Lemuel Capa, and the rest of the cast, while production values at PBT are constantly on a rise.

The year ends with fully-booked weekends of dance performances. Ballet Philippines restages Alice Reyes' *Rama, Hari* beginning 30 November, featuring a dancing cast and a singing cast for Rama, Sita and the other characters in this Filipino version of the Ramayana. Original cast members from stagings done 20 years ago, as well as the choreographer herself, helped out in mounting the rock opera by giving advice on the style of the ballet, among others, to their contemporary counterparts.

Also on 30 November, Macuja-Elizalde's Ballet Manila closes this year's season with a Filipino version of *Sinderela* at the Aliw Theater, choreographed by Hazel Sabas-Gower, a UP Dance alumna, Fulbright grantee and former Ballet Philippines principal. Also premiering at the end of November is Myra Beltran's Dance Forum in her *Nutcracker Swit*, a deconstruction of the ballet from the perspective of Filipino contemporary dance.

## Singapore chapter

by Dr Siri Rama



The year end always sees a sudden increase in artistic activities before everybody goes on to enjoy their holidays. The Singapore chapter has had a quiet year of regrouping its basic structure and finances but members have kept in touch and supported the chapter despite hectic schedules. The chapter's collaboration with the Photographic Society of Singapore continues; chapter members were invited to perform for the International Photographic Society conference on 8 September in Singapore.

Among news from our members, Joey Chua, who has been a long-time member and served as Secretary to the Singapore Chapter in the past, reported on her dance residency at Dance Forum in South Africa (June 2012) where she presented a commissioned work-in-progress for Dance Umbrella 2013. She also presented a research poster at the European Council for High Abilities conference in Germany in September and a paper at the WDA/daCi Global Summit in Taiwan in July.

Building on the creative impetus of the In-Between Spaces program to foster collaborations with creative communities in non-conventional platforms, in October this year WDA member Low Kok Wai conceptualized, curated and directed a transnational, multicultural and multimedia dance drama entitled *ASEANA: Arrivals*, which involved a cast of sixty dancers, singers and musicians from thirteen universities hailing from eight Southeast Asian countries: Brunei, Indonesia, Laos, Malaysia, the Philippines, Singapore, Thailand and Vietnam. It was presented as

part of the 10th Association of Southeast Asian Nations (ASEAN) Youth Cultural Forum (AYCF) held in the Sultanate of Brunei from 6 to 11 October 2012, hosted by Universiti Brunei Darussalam where Kok Wai is drama/dance/theatre lecturer and artistic director of the 10th AYCF. Kok Wai also presented a paper at the Asian Theatre Education Centre (ATEC) 7th International Forum and Theatre Festival entitled 'Exporting local to the global: excavating and dramatizing local narratives for a global audience'. The festival was organized by the Central Academy of Drama (CAD) in Beijing, China, in May this year.

Under the direction of Kavitha Krishnan, long-term member of the Singapore chapter, and dancer Shahrin Johry, Maya Dance Theatre participated in Jogja International Performing Arts Festival (29 Sept 2012) and Asia Tri (4 Oct 2012). Jogja International Performing Arts Festival presented *Path: I=/US*, choreographed collaboratively by Shahrin and Kavitha. *Path* is a contemporary dance work infused with elements of classical Indian dance bharatha natyam, exploring the journey and paths of each dancer in relation to their journey in search of a dance vocabulary. At Asia Tri, Maya's performance of Kavitha Krishnan's choreographies of contemporary Asian dance, and a double bill by Kavitha and Shahrin were presented.

Maya's annual production of Creations (18-19 Sept 2012) involved an array of dance items by upcoming choreographers Max Chen, Shahrin Johry, and guest dance artist from USA/



1] *ASEANA—Arrivals*, choreographed by Low Kok Wai, at the Youth Cultural Forum, 6-11 October 2012, Universiti Brunei Darussalam  
 2] Sheriden Newman and Shahrin Johry in *Anwasha—The Quest*, by Maya Dance Theatre, performed in Delhi. Photo: Grisha Parikh  
 3] Joey Chua and Mcebisi Bhayi during Joey's dance residency in Johannesburg, South Africa.

Taiwan, Cynthia Ling Lee.

Maya Dance Theatre was also invited to present their works of contemporary Asian and fusion dance for a non-profit organization in Dubai on 4 November 2012. Maya traveled with seven dancers and one theatre artist, SNV Narayanan, artistic director of Ivaan Theatre. The team was supervised by Kavitha and Maya general manager Imran Manaff to showcase the works of Maya Dance Theatre and Singaporean arts at the event. Maya Dance Theatre was subsequently invited to present two performances at the Delhi International Arts Festival (7 to 10 November), the first time for Maya performing in India. For this occasion, Maya brought a re-work of their touring production *Anwasha – The Quest*, with company dancers Kavitha Krishnan, Shahrin Johry, Sheriden Newman, Melody Tee and Yoshi Jacobsen (Associate Artist), which was presented at the EpiCentre, New Delhi.

Dr Siri Rama (President, Singapore Chapter) and Jyoti Unni (Secretary, Singapore Chapter) choreographed and performed in a dance recital titled *Samvaada* (4 November at The Substation) conceived as a dialogue between the two ancient classical Indian dance styles of kuchipudi and odissi, and supported by the National Arts Council Singapore. The main feature was a dialogue between Sita and Surpanakha based on a modern retelling of these two important women characters of the epic Ramayana. Dr Siri Rama and M.S. Srilakshmi (Singapore chapter member and a bharata natyam artist) also performed a

specialty-conceived program collaborating with vocal and instrumental musicians called *Raganjali—A Homage to Melodies* (29 Sep) under the aegis of the Singapore Kannada Association and the Woodlands CC-Singapore. Jeffery Wu, India Outreach Director at the Taipei-based Dream Community, in collaboration with bharata natyam dancer Soma Chen, hosted Siri Rama's bharata natyam and kuchipudi solo performance followed by an all-day workshop in Taipei on 13 and 14 July 2012.

Under Dr Caren Carino's leadership, the dance department of Nanyang Academy of Fine Arts (NAFA) presented *The Third Space* (26 and 27 October), featuring the works of contemporary Asian artists influenced by their cultural heritage, sojourns and exposure. Choreographers Aida Redza, Kavitha Krishnan, Filomar Tariao and Yuteka Trripati presented immersive and explorative work.

And, finally, Dr Chua Soo Pong continues to support and advise the chapter from his residency at Osaka University in Japan.

As we sign off for the holidays, the Singapore chapter wishes its WDA fraternity season's greetings and best wishes for 2013 and we hope to catch up with all of you in person in the new year.

## Taiwan chapter

by Su-Ling Chou



In the second half of 2012, the Taiwanese chapter of WDAAP was very active, especially with the most important event held in July: the 2012 Global WDA/daCi Dance Summit hosted by Taipei National University of the Arts from 14 to 20 July. The Global Summit is described in more detail elsewhere in this issue.

This year's International Young Choreographer Project was temporarily paused because of the conflict with the global event in Taipei in the same month. However, the 2013 IYCP will continue to invite more talented young applicants from the WDA regions and local

dancers as the program has done before.

Since the Global Summit, dance in Taiwan has remained active, especially with annual dance concerts presented by dance programs from universities and high schools around October, November and December. It is exciting to watch the younger generations displaying their strong technique and impressive talent in dance. We can see the beautiful blossoms of dance in every corner of this island, and WDAAP Taiwan is keep pacing with this great progress and hoping to continue growing into the new era.

1] Launch of the new volume *Identity And Diversity, Celebrating Dance in Taiwan*, edited by Yunyu Wang and Stephanie Burridge, and published by Routledge, Taylor & Francis Group, on 15 July 2012 at the 2012 Global Summit. Photo: Su-Ling Chou.

2] Dance project presentation "Introduction and Implications of International Young Choreographer Project", presented by Yunyu Wang, Kuo-Chuan Wang, Heng Wang and Ya-Chin Chuang, and convened by Su-Ling Chou, at the 2012 Global Summit, 20 July 2012. Photo: Su-Ling Chou.



## Performances

### Dance Forum

*Love Till the End of The World*, 28-29 September at Dance Hall in Taipei National University of the Arts.

### Ku & Dancers

*Volta*, 2-25 November at Da-Shi Old House in Da-Shi, Taoyuan County.

### Dance Works

*Beat Me Tap*, 2012 Hong Kong Tap Festival, 21-23 August at ShaTin Town Hall, Cultural Activities Hall in Hong Kong  
*Tap Show 2012*, 8th Taipei Tap Festival, 24 August-1 September at Huashan 1914-Creative Park in Taipei  
 Yueh-Ji, 28 September at Musical Hall, Yu-ling Culture Center in Do-liu, Yuling

### Jade & Artists Dance Troupe

*Corner Shop*, 9-11 November at Wen-shan Theater in Taipei  
*An Encounter in Time*, 10 August at Chun-li Arts Center in Taoyuan, 18 August at Performance Hall of New Taipei City Cultural Center

### Kaohsiung Kids Dance and Kaohsiung City Ballet

*Na Zha*, 16 September at Great Enlightenment Auditorium, Fo Guang Shan Buddha Memorial Center, Kaohsiung  
*Ballet Dream Garden*, 21 October at Her-te Community in Kaohsiung  
*Kids' Dream in Dance*, 3-4 November at Da-Dong Culture and Arts Center in Kaohsiung  
*Youth Ballet, Singapore VS Kaohsiung*, Jhihshan Hall in Kaohsiung

### Modern Arts Dance Theater

*Little Green Man*, 20-21 November at Chung Shan Hall in Taichung, 27 November at Chung Cheng Hall of Cultural Affairs Bureau of Miaoli County  
*Handle with Care*, 25-26 November at Chung Shan Hall in Taichung, 3 December at Concert Hall of Cultural Affairs Bureau of Nantou County

### Scarecrow Contemporary Dance Company

*Single*, 9-11 November at Performance Hall of Tainan Municipal Cultural Center, 30 November- 2 December at Songshan Cultural and Creative Park in Taipei

### Sun-Shier Dance Theatre

*Stage*, 7 September at Experimental Theater of National Theater in Taipei, 21-22 Tsoying Dance Theater, 29 September at Performing Hall of Department of Cultural Affairs of Taoyuan County

### Taipei Folk Dance Company

*Classics in Bloom*, 3-4 November at Taipei Novel Hall for Performing Arts in Taipei, 17 November at Chung-shan Hall in Taichung, 15 December at Performing Hall of Tainan Cultural Center in Tainan

### Anachy Dance Theater Taiwan

*Seventh Sense*, 20-21 September at TodayArts Festival, Hollands, 19-20 October at Centro Parraga, Spain, 3-4 November at Songshan Cultural and Creative Park in Taipei, 16-17 November at Performance Theater of National Central University in Taoyuan City

### Chang Dance Theater

*Shooting*, 13 October at Performing Hall of Keelung Cultural Center in Keelung, 20-21 October at Tsoying Dance Theater in Kaohsiung, 29 November at Dance Hall of Taipei University of the Arts in Taipei

### Tso's Dance Association

*Relationship*, 2-5 August at Tsoying Dance Theater in Kaohsiung

### Tsoying Dance Group, Tsoying Senior High School

2012 Tsoying Dance Troupe Performance, 5-11 December at Tsoying Dance Theater in Kaohsiung, 16 December at Chai-yi Performing Arts Center in Chai-yi County, 20 December at Tainan Culture Center in Tainan City, 25 December at Chi-der Hall of Kaohsiung Culture Center

### Conferences

'Looking Back to Look Forward in Dance Education', 22 December at Chinese Culture University in Taipei, by Taiwan Dance Research and Chinese Culture University  
 'Dance Meets Technology', 18 November at Sun-Shier Dance Theatre in Taipei, by Sun-Shier Dance Theatre and Performing Technology Lab of TNUA

### Workshops

2012 Taipei Tap Festival Workshop, 24-29 August at Dance Works Studio112 by Dance Works  
 2012 Taipei Tap Festival Tap Talks, 24-25 August at Dance Works Studio112 by Dance Works

### Scholarships

The Development of Young Artists Grant by Chin-Lin Foundation for Culture and Arts (CLFCA)

### Sponsorships

2012 Annual Plan of Tso's Dance Association by CLFCA and its memberships  
 2012 Global WDA/daCi Dance Summit by CLFCA  
 2012 WDA-AP Taiwan Annual Planning by CLFCA



3] The showcase performance *Rite of Flowers*, choreographed by Ya-ting Chang and performed by the Dance Group of Tsoying High School, at the 2012 Global Summit on 20 July 2012. Photo: Su-Ling Chou.



Miki Wakamatsu,  
at the 2008 WDA  
Global Summit,  
Global Assembly,  
Brisbane, 18 July 2008.  
Photo: Julie Dyson.

## Tributes to Miki Wakamatsu

### Obituary: Miki Wakamatsu (1934-2012)

by Yukihiro Yoshida

The Japan chapter of WDAAP and the dance world in Japan lost Miki Wakamatsu on 1 August 2012.

Miki was born in Sapporo, Hokkaido, in 1934 to a family of artists. His father was a painter. In his youth, Miki learned to ice skate, later switching to dance, taking up ballet at Sahara-Shinohara Ballet. At university he studied law, but also made forays into the theatre circle, and worked with Toshiko Sato, a well-known ballet historian in post-war Japan. He graduated from Hokkaido University in 1957.

Miki then moved to Tokyo, where he learned modern dance from Nobutoshi Tsuda for a period. Tsuda was one of the pioneers of modern dance in Japan and had learned from Max Terpis in Germany. During this period, Miki started his activities as an avant-garde performer. With the group '650 Dance Experience' he became familiar with the famous novelist Yukio Mishima, and Tatsumi Hijikata, known alongside Kazuo Ohno as the founder of butoh. Miki did not call his form of expression butoh, preferring instead the term 'free dance.'

In 1962, he established the Wakamatsu-Tsuda Free Dance Company. He was awarded for several representative works including "Go Back to the Village" (1976) and "Pretence" (1971). He also worked as a dance scholar at universities including Tsukuba University and the Japanese Women's College of Physical Education, as well as becoming a visiting professor at Minzu University in China.

In 1988, he participated in an ITI meeting in Essen, Germany, which led to his contribution to the founding of the World Dance Alliance along with Carl Wolz. Miki was President of WDAAP and head of the Japan Chapter. He released publications in Malaysia, China and Korea, and also contributed to developing the field of cultural economics in Japan, assisted by his experience in the study of law.

Miki was a multi-disciplinary dance researcher and also a talented modern dancer. He always supported the activities of younger generations of dancers and researchers, harking back to his own experience as a member of the avant garde movement in his youth. He also had an interest in dance and technology. His ideas were conceptual, but always radical and free. His spirit and his contribution to dance and the dance world we must remember forever.

### **Tribute by Mohd Anis Md Nor (Past President, WDAAP)**

I came to know Miki when he was a Professor at the Japan Women's College of Physical Education where Carl Wolz was based after Carl left the Hong Kong Academy of Performing Arts in the 1990s. Together with Carl, Miki was instrumental in being one of the driving forces of WDAAP. Miki's fraternal and collegiate spirit towards me and my interest on leveraging dance to a larger community of dance enthusiasts appropriated WDAAP as the platform from which I should work. The impact was enormous. It not only changed the way I look at dance but changed my life in a very big way.

Miki's ever evolving thoughts in rethinking and redeveloping dance performances from his vast experience either from his association with Tatsumi Hijikata, the founder of butoh, when Miki was a young man, to forming the Silver Beat Dancers comprised of dancers aged over 65, when he was in his 70s, mentored my thoughts and my ideals toward bridging communities through dance.

As a close friend and confidante to Carl Wolz, Miki shared the same enthusiasms and was partly instrumental in convincing me to stand for the WDAAP presidential election in 2003. In spite of his illustrious background, Miki kept a low profile as he coaxed me to lead WDAAP and would often playfully ruffle my hair in the way a brother would whenever he sensed my scepticism. Once in a while Miki would send me a note or two to boost my morale as I helmed WDAAP but they became less and less frequent over the long period of time in which he fought with his cancer. RIP Miki-san, my brother in dance.

### **Tribute by Ping Heng (Taiwan)**

It is hard to imagine the Japanese dance stage without Miki Wakamatsu. I have met him at conferences, events, art markets and theaters in Japan and in many other places. He always smiled and greeted everyone with grace. I was lucky enough to see him dance once with three other senior dancers. The beauty of their performance was not just about dance steps, but their passion to dance and to live. Miki Wakamatsu helped building the environment of dance, helped to develop the younger generation, and, most importantly, created a model for all of us. I sincerely hope that the loss of Miki Wakamatsu-san will be a reminder to all of us that it takes a lifetime of devotion to bring about such great influence. There will never be another Miki, but his high spirit and warm character will always be with us.

### **Tribute by Urmimala Sarkar (Vice President, WDAAP)**

How does one write about the warmth of a person that still seems to envelop one every time his name is mentioned? Miki-san will always be such a person for me.

Carl Wolz, Miki Wakamatsu and Basilio Esteban Villaruz were instrumental in my coming into WDAAP, after I participated in the Hong Kong conference and annual general meeting as an uninformed academic in 1997. True to the WDAAP tradition of spreading warmth and extending mentorship, he was a person who would make sure that

he talked to the 'juniors' like me especially to make us feel welcome.

The acquaintance developed into a friendship over many years and we would spend time comparing notes on the movements of noh and kathakali. I will never forget how he learnt how to say "I love you" with hand gestures and facial expressions in kathakali from me once during a lunch break at a conference. And when I think of his generous offer to send videos of contemporary choreographies from Japan, a feeling of wonder overwhelms me.

If WDAAP has grown in structure and age, it is because people like Miki-san were its architects!

### **Tribute by Stephanie Burrige ('Celebrating Dance in Asia and the Pacific' Series Editor)**

It was such a privilege for me to get to know Miki through his passion for WDA. He was most excited about contributing a chapter on Japan to *Shifting Sands: Dance in Asia and the Pacific* (2006) a Festschrift publication dedicated to the World Dance Alliance founder, Carl Wolz (1932-2002). I include a short excerpt from this chapter to share the enthusiasm he felt for dance and dance research in his country:

"In recent years, Japan has been better known for its technology; especially for cars, cameras and computers. Besides this, Japan is also considered a country with high standards and achievements in all the arts and rich traditions of dance... The most important thing will be to continually show the vital power of Japanese dance."

I fondly remember his inspiration, warmth and encouragement to all of us and his unfailing commitment to the ideals and aspirations of WDA that we will endeavour to continue.

### **Tribute by Cheryl Stock (WDA Secretary General)**

It is with great sadness that we pay tribute to Prof. Miki Wakamatsu, former President of WDAAP and a true friend to WDA. His gentle spirit and long and invaluable contribution to WDA should never be forgotten. A special memory for me is Miki giving an impromptu dance performance at a studio showing in Japan in 2000 – his elegance, wry humour and subtle but slightly mischievous solo was a highlight in what was a wonderful Global Summit hosted and coordinated by Miki in Tokyo that year. Indeed it was Miki and founder Carl Wolz who instigated the first Global Assembly with a two-day planning meeting at which the policies and procedures that guide us today were agreed. Miki's genuine warmth and smile made us all feel supported and indeed loved. It was but one of his many special gifts as a humble but highly effective leader of WDA.



## Towards Building a Global Dance Community

### A report on 'Dance, Young People & Change'—the WDA/daCi Global Summit

by Julie Dyson, Urmimala Sarkar and Yunyu Wang (assisted by Priyanka Basu and Jeff Hsieh)

'Dance, Young People and Change' was a collaboration between World Dance Alliance (WDA) and dance and the Child international (daCi), resulting in one of the biggest global dance festivals ever held for young people, with registrations exceeding 1000 people from 35 different countries. Hosted by Taipei National University of the Arts (TNUA) in Taiwan from 14 to 20 July 2012, the event attracted dance educators, scholars, planners, choreographers, parents, children and young people of all ages from North and South America, Europe, the UK and many Asia-Pacific nations.

The festival/conference was a multi-layered event that included keynote addresses, 57 masterclasses, and 113 academic paper presentations, as well as numerous roundtable discussions, all reflecting on key issues and future directions for dance in young people's lives. The forte of the conference lay in striking a balance between practice and research, academic and non-academic spaces as well as between the child and the adult. Amid the undulating terrain and sultry summer weather of Taipei, younger participants gained exposure and

adults were nourished by academic discourse, brought together in a university setting.

The verbal and physical rigor of the conference was relieved by the daily showcase performances at the university as well as by the refreshing events at the Taipei Metropolitan Hall every evening. These included a wonderful range of 36 performances by 21 groups of young people, a festival of international dance academies, and an amazing program of Taiwanese dance performed by 16 professional companies and groups, including Cloud Gate 2 and Dance Forum.

Immediately following the Summit, a number of teachers and choreographers travelled to Kaohsiung to conduct dance workshops for young students. Other delegates made the most of their visit to the beautiful host country with additional travel and activities before and after the main event.

### Opening and closing ceremonies

How exciting it was to see the parade of young people carrying their countries' flags, many in traditional dress, as they entered the outdoor Arts Forum arena and then massed on the stairs to watch the show. Beautiful performances included dragon dances, giant puppets and fan dances, and welcoming speeches by WDA and daCi Presidents, and President of TNUA Tzong-Ching Ju. On the final day, participants young and old came together in a hand-in-hand dance to celebrate the energy and unity that only such an encounter as this can generate.



**Dance classes**

Every day started with Dance Flavors taster classes and masterclasses, designed for dancers of all abilities to sample physical styles from diverse socio-geographic sources, from yoga and tai chi to kapa haka and ballet. Classes were packed to capacity, and sweaty bodies and smiling faces were everywhere, in studios, on stages, and also in the university's many outdoor venues. These practical sharing processes were important in enriching the participants' experiences of each other's cultures and methods of dance education; dancing together led to meeting and talking and further sharing.

**Keynote speakers**

There was a presentation each morning by a keynote speaker especially chosen for his or her international vision about the power of dance. Among the outstanding presenters were Christopher Scott, a 21-year-old from London who gave an inspiring speech about the ways in which dance had changed his life; Dr Blake Martin, who presented evidence about the power of movement to influence the way people think, behave and recover from illness; Hui-wen (Kate) Wen, founding director of Cloud Gate Dance School for Children, and Chung-shiuan Chang, who introduced the outstanding Taiwanese dance education system.

**Showcases**

Young people from around the world performed in a professional environment and presented their own work to packed houses, performing in wonderfully imaginative and creative programs each day.

**Taiwan professional dance night**

In two programs by the best of Taiwan's contemporary dance companies, audiences were challenged, excited and on their feet in one of the most dynamic and stunningly performed programs ever seen at a WDA event. The program showcased the best of Taiwanese contemporary dance and training, and the presence of the legendary Lin Hwai Min, the inspiring founding director of Cloud Gate Dance Theatre, was an added bonus.

**International festival of dance academies**

This four-night program showcased some of the world's best dance training institutions. The diverse program presented works by the USA's Purchase College, Western Australian Academy of Performing Arts, Beijing Dance Academy, Hong Kong Academy for Performing Arts, Queensland University of Technology, Japan's Kobe College, the University of Auckland, and of course, TNUA. Choreographers included Bill T. Jones, Zhang Xiao-Xiong, Ming-Lung Yang, Pei-Jung Lee, John Utans, Justin Rutzou, Jeff Hsieh, Lar Lubovitch and Stephen Petronio.

**1] The opening ceremonies of the 2012 Global Summit in the Arts Forum of Taipei National University of the Arts, Taiwan on 14 July 2012.**

**2] Happy and satisfied WDA members on the final day of the 2012 Global Summit in Taiwan. 3] Young performers after the opening ceremony of the 2012 Global Summit in the Arts Forum of Taipei National University of the Arts, Taiwan on 14 July 2012.**

Photo: Julie Dyson.

### Paper presentations

The five conference themes were dance and social justice, teaching dance, dance learning, curriculum, and education of dance teachers and artists. In each stream there was a range of papers, project dialogues and panel discussions by educators from all over the world, covering a sea of sub-themes including gender, spaces of innovation, and scope for the future, many of them informed by practice-based research. The academic program highlighted conflicting and complementary ideas for further discussion and research, and catalysed future research projects, writing, dialogues and inclusive curriculum design. The program was very well organised in excellent spaces with great technical support. In March 2013, Ausdance will be publishing the papers from the conference on behalf of WDA and daCi.

### Meetings

World Dance Alliance held a series of meetings—the WDA Asia Pacific, WDA-Americas, WDA global networks, and a well-attended Global Assembly. The Global Executive also met to confirm policies and procedures, and to start making plans for the next Global Assembly in 2014 (see the Secretary General's report in this issue). daCi also held its international meetings during the week.

The Global Summit was the first collaboration ever between WDA and daCi, two different types of dance organisations with different ways of engaging with dance. daCi has a rich network in the European region and a

greater focus on dance among children and young people. WDA has principally worked as a network-building organisation for the professional dance community, especially for choreographers, scholars, researchers and dance critics, and is more prominent in the Asia Pacific region and the Americas. Through the Global Summit, the two organisations have had an opportunity to learn from each other, share ideas, and extend their reach into new territories and regions across the world.

The success of the week was largely due to four people: Ralph Buck (New Zealand), Jeff Meiners (Australia), Yunyu Wang (Taiwan) and Ann Kipling Brown (Canada). They were well supported by many others in both WDA and daCi over almost two years of hard work, but their attention to detail and vision for the overall event was exceptional, as was the amazing TNUA team who were both professional and friendly throughout the festival. A big thank you and congratulations to all on this triumph of coordination, exceeding all expectations in fully realising the potential of our common bond through the commitment to dance.



**The opening ceremonies of the 2012 Global Summit in the Arts Forum of Taipei National University of the Arts, Taiwan on 14 July 2012.**

## World Dance Alliance Asia Pacific Annual General Meeting 2012

Report by Julie Dyson



The WDAAP Annual General Meeting was held in Taipei at Taipei National University of the Arts on 14 July 2012, attended by the Executive Board, network chairs, chapter heads and members.

Executive Board reports were accepted, as published in the June 2012 edition of Asia Pacific Channels. Urmimala Sarkar, Vice President, introduced Nepal as a new chapter to commence in March 2013. Yunyu Wang reported on behalf of Treasurer Jeff Hsieh, noting that the audited accounts had been transferred from Malaysia. It was agreed that the current secretary (Julie Dyson) would remain in place until the next WDAAP election in 2014. There will be a new Australian chapter head with the appointment of Ausdance's new CEO, and the Secretary will continue to work with her on WDA business.

Chapter reports were accepted, as presented in the June 2012 edition of Asia Pacific Channels. Lubna Marium (Bangladesh) spoke about the One Billion Rising campaign and invited WDAAP to commit to its aims. It was agreed that this project be taken to the Global AGM on 18 July for consideration as one of the inaugural projects for the new Support & Development network.

On funding for the AGM in 2013 to be held in Bangladesh and the choreolab that will precede it: Yunyu Wang noted that the Chin Lin Foundation could support some funding for flight expenses for two choreographers from WDAAP to attend the choreolab. Each WDAAP chapter head should nominate one choreographer but the selection committee will make the final

decision about the two choreographers to participate.

Education & Training report: Ralph Buck noted that WDA has been involved in working with other partners, especially UNESCO where WDA was able to influence the introduction of an inaugural international arts education week in May this year. UNESCO has also supported a third world education conference in 2015, possibly in Scotland. WDA has been the voice for dance in those forums as a member of the World Alliance for Arts Education (WAAE). [See Education & Training network report in this issue for more details.]

There was discussion about how WDA could participate in arts education week and contribute further to the WAAE. What does WDA consider to be the big issues for dance?

Dr Anis noted that the Korean Society of Dance (KSD) is working with CORD and the Society of Dance History Scholars towards a joint conference in 2015 and wishes to collaborate with WDA as conference partner. [See East Asia VP report in this issue for updates.]

Jeff Meiners thanked all those who had contributed to this conference, including Anna Chan who had been working with translations, and Cheryl Stock and her team for refereed abstracts. A vote of thanks was recorded to the TNUA team led by Yunyu Wang and the daCi/WDA committee.

2013 AGM and conference: 27-29 December in, Dhaka, Bangladesh, with a choreolab to be held in the previous two weeks.

**Key Global Summit 2012 organisers Dr Ralph Buck, University of Auckland and Jeff Meiners, University of South Australia, at the WDA Global Assembly 2012.**  
Photo: Naomi Faik-Simet

## Reflections on the International Festival of Dance Academies

by Amelia Stokes

In July 2012 fourteen students from Western Australian Academy of Performing Arts were invited to perform at the International Festival of Dance Academies in Taiwan. As part of the festival we were able to take classes at Taipei National University of the Arts, and perform alongside dancers from twelve countries. We also had the chance to experience the culture and people of Taiwan and other countries involved in the festival.

One student, Katherine, had previously taken

part in a semester exchange with TNUA, so IFDA gave her an opportunity to return to Taiwan. She was reunited with all her lecturers, saw her old classmates perform and took part in the traditional Asian techniques that she has missed so much back in Australia. It was helpful for her Australian classmates to have someone who knew their way around Taipei and could enlighten us as to some of the more foreign customs of the country, such as no chewing gum at the train station! Katherine acted as tour guide to

all the temples, markets and restaurants that she loved the most.

For a few of our group this was their first time travelling overseas. Despite the culture shock, these students were touched by the hospitality of the Taiwanese. For Tahlia, the experience of visiting the Lungshan Temple was unforgettable. The sheer beauty and intricacy of the temple architecture was hard to ignore, with its colours of crimson and jade and embellishments of golden calligraphy. Although the temple attracts many tourists, its main function is still to worship the Buddhist goddess Guanshiyin and other divine spirits. Another student, Annabel, recalls feeling immersed in the smell of burning incense, the sounds of wooden chips tossed onto the pavement and the deeply expressive chants of the worshippers. One elderly woman caught Annabel's attention as she passed her fingers over wooden sticks that lay splayed in a tin basket. Picking the one that called her and reading the scripture carved into the wood was obviously a daily routine that she has engaged

in for years. It reminded Annabel how important it is to reflect upon life and your thoughts to yourself, to those you know and love, and also to the people or things that you believe in.

The history and culture of Taiwan was apparent in the classes at the festival. On our first day there we took part in a traditional kung-fu class taught by a lecturer from TNUA. We were out in the courtyard in the breathtaking university grounds, seeking shade under a huge tree, our ears ringing with the sound of cicadas. As we worked through the poses and forms, we were dripping with sweat from a combination of exertion and forty-degree heat. The class was challenging and exciting for us, and we felt very accomplished at the end of the session!

Performing in the theatre was another highlight. As well as being able to watch pieces by universities around the world, we had the chance to showcase ourselves and WAAPA to audiences of almost 6000 people. The stage felt familiar, similar to our home theatre in Perth. It was not until the curtain call, when the theatre erupted into cacophonous applause that we remembered we were performing to thousands of people in an enormous theatre! Lara has a fond memory of warming up for our performances alongside the Taiwanese dancers. The students formed a circle into which they would enter in turn and dance a short improvisation. Despite not knowing the dancers very well, we were stunned at their skills and could see their individuality shining through. Lara vividly remembers the excitement with which they filled the room.

The actual performances were awesome. We had worked on the pieces for months at home and were eager to show them off to an international audience. Before we stood on stage for the beginning of Chieh-Hua Shieh's piece *Surviving* we huddled together to take a breath as one. Although we were far away from home, dancing the piece was both exhilarating and familiar; we believe that our message of love overriding the everyday anonymity of our society translated to the audience of students and dance lovers from around the globe.

We had so many beautiful experiences in Taiwan, from eating huo guo (Taiwanese hot pot) with the dancers from academies all over the globe, to amusing the locals with our inability to stand the temperatures in the hot springs. We witnessed the humid summer rain from the TNUA cafe, enjoying a view of all of Taipei. We learnt about culture and history from trips to the museum, Buddhist temples and from wandering the labyrinthine night markets. Each one of us is so grateful for the short time we had at IFDA, for everything we learnt and everyone we met.



**WAAPA students in Taiwan for the International Festival of Dance Academies, July 2012.**  
Photos: Lily Roberts.



## Upcoming events

### 2013 AGM Invitation World Dance Alliance Annual General Meeting, December 2013 in Dhaka

The WDAAP Annual General Meeting for 2013 has been scheduled to be held in Dhaka, Bangladesh, from 27 to 29 December. A pre-event choreolab has been planned from 13 to 24 December 2013 conducted by renowned dancers like Jin-Wen Yu. British-Bangladeshi dancer Akram Khan will deliver the inaugural speech and also conduct a lecture-demonstration.

The theme of the 3 day event is 'Bridging the Gap', emphasizing how dance can help to bridge social, cultural and economic gaps within society.

The event will include a seminar, masterclass, workshops, lecture-demonstrations, studio performances and evening performances. One of the main attractions of the event will be an open-air Bangladeshi fair which will include folk performances, crafts shops and food outlets.

The call for performances and papers will be posted on 1 January 2013. For more information, contact Lubna Marium, chair, Bangladesh chapter at [kanchendzonga@gmail.com](mailto:kanchendzonga@gmail.com).

### One Billion Rising

One in three women on the planet will be raped or beaten in her lifetime. One billion women violated is an atrocity. One billion women dancing is a revolution.

On V-Day's 15th Anniversary, 14 February



1] Folk dancers performing Lathikhela or 'bamboo stick dance' in Netrokona, Bangladesh.

Photo: Lubna Marium

2] Bangladeshi dancers performing at the launch of the OBR Movement in Dhaka on September 15, 2012.

2013, we are inviting one billion women and those who love them to walk out, dance, rise up and demand an end to this violence.

One Billion Rising will move the earth, activating women and men across every country. V-Day wants the world to see our collective strength, our numbers, our solidarity, across borders.

What does one billion look like? On 14 February 2013, it will look like a revolution.

One Billion Rising:

- A global strike
- An invitation to dance
- A call to men and women to refuse to participate in the status quo until rape and rape culture ends
- An act of solidarity, demonstrating to women the commonality of their struggles and their power in numbers
- A refusal to accept violence against women and girls as a given
- A new time and a new way of being

To learn more about this event visit: [www.onebillionrising.org](http://www.onebillionrising.org)

World Dance Alliance is calling out to all members to plan their own event in their area and support this important movement.

If any of the WDAAP chapters are planning any event please take time to inform Lubna Marium, VP (South Asia), at [kanchendzonga@gmail.com](mailto:kanchendzonga@gmail.com), so that your event can be put into the global schedule.

### **Call for Paper Submission to the Initial Edition of the Journal of Emerging Dance Scholarship: An International Publication of the World Dance Alliance**

Submission deadline: 2 January 2013

First edition publication date: 1 July 2013

The World Dance Alliance is pleased to announce the initiation of a blind-reviewed publication (in English) specifically designed for the needs of emerging dance scholars, those scholars currently enrolled in a graduate program or within five years of having graduated from a graduate program in dance or a related field. *The Journal of Emerging Dance Scholarship* (JEDS) will be published online through the World Dance Alliance website and available as an open resource demonstrating original dance research. Articles will be selected to assure dance scholarship from around the world is included in each publication.

Each article submission will be blind-reviewed by two international dance scholars with only 12 submissions accepted for the publication's initial edition. Articles will be chosen based on originality of research and the contributions each makes to the future of dance praxis (theory and practice). All submissions must comply with the guidelines.

Each submitting author must show proof of membership in the World Dance Alliance before the article can be reviewed and edited. Please contact either of the editors below to determine the appropriate WDA region to join: Urmimala Sarkar (World Dance Alliance Asia Pacific, [urmimala.sarkar@gmail.com](mailto:urmimala.sarkar@gmail.com)) or Linda Caldwell (World Dance Alliance Americas, [lcaldwell2@twu.edu](mailto:lcaldwell2@twu.edu)). For more information: [www.facebook.com/WorldDanceAlliance?sk=notes](http://www.facebook.com/WorldDanceAlliance?sk=notes).

### **Announcement of Inauguration of WDAAP Nepal Chapter**

**Dates: 9-10 February 2013**

WDAAP announces the plan to inaugurate the Nepal chapter of WDAAP in February 2013. In the same model of the inaugurations in India, Cambodia, Thailand, Bangladesh, and Western Sumatra, it is proposed that interested members of WDA (WDAAP, WDA Americas or WDA Global) may volunteer to be a part of the delegation to Nepal during this period, as facilitators, master teachers or observers to meet the future members of the WDAAP family from Nepal and welcome them into WDA, and to participate in the event being organized by the Nepalese dance community.

We invite, request and encourage members to volunteer and respond positively in a timely fashion to help us reserve the rooms at the hotels, given that it is high season for tourism in Nepal during that time.

For event details visit:

[http://www.wda-ap.org/wda-ap/wda\\_event/2013.htm](http://www.wda-ap.org/wda-ap/wda_event/2013.htm)

### **Announcing the 2013 Asia Pacific Dance Festival**

**8 – 26 July 2013, Honolulu, Hawai'i**

The Asia Pacific Dance Festival showcases the finest dances, dancers, and choreographers from Asia and the Pacific. In addition to performances, APDF offers dance workshops, university course offerings, public lecture forums and community demonstrations that foster diverse and dynamic types of cross-cultural interactions, exchange, and understanding.

Festival Intensive (8 – 26 July 2013): University students can earn 7 credits in a combination of theory and practice-based courses. Professionals can participate in a special seminar for university and college faculty. Instruction by University of Hawai'i faculty and festival guests from New Zealand, Taiwan, and Hawai'i.

Welcoming Ceremony (19 July 2013): Open to the public and featuring our visiting dance companies from New Zealand, Taiwan and Hawai'i in an event based on indigenous Hawaiian practices.

Festival Concerts (20 – 21 July 2013): The centerpiece of the Festival is two concerts with different repertoire for each day and featuring the work of Atamira from New Zealand, Taipei National University of the Arts, and Hawai'i's Halau Na Kamalei o Liliuhua under the direction of Robert Cazimero.

Public Forum (21 July 2013): Immediately following Sunday's performance participate in a public forum with dance critics-in-residence Deborah Jowitt, of New York City, and Steve Villaruz, of the Philippines.

For more information or to receive details for registering in courses email [csinfo@hawaii.edu](mailto:csinfo@hawaii.edu), call +1-808-956-8246, or visit our website at <http://outreach.hawaii.edu/community/asiapacific.asp>

# About the World Dance Alliance Asia Pacific



## Our Mission

WDA serves as a primary voice for dance and dancers throughout the world, and encourages the exchange of ideas and the awareness of dance in all its forms.

World Dance Alliance operates via its regional centres with an overarching Presidents' Committee, and a Secretary General, bringing the regions together in matters of policy and global projects. The current regional centres are

- WDA Americas
- WDA Asia Pacific

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

## Our Goals

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

## Our Founder

Carl Wolz

## Our Background

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

WDA Asia Pacific is one of the regional centres that make up WDA. The other is WDA Americas [[www.wdaamericas.org](http://www.wdaamericas.org)].

## Membership

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

### Membership benefits

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

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

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

### To join

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

### Visit our websites

[www.worlddancealliance.net](http://www.worlddancealliance.net)  
[www.wda-ap.org](http://www.wda-ap.org)

# World Dance Alliance key contacts

## WDA Presidents

### WDA Asia Pacific President

Yunyu Wang  
The School of Dance,  
Taipei National University of the Arts  
#1 Hsueh-yuan Road, Pei-to,  
Taipei, Taiwan 112  
yunyuge@gmail.com

### WDA Americas President

Professor Jin-Wen Yu  
Lathrop Hall  
1050 University Ave.  
Madison, WI 53706  
jwyu@education.wisc.edu

### Secretary General

Ass. Prof. Cheryl Stock  
c.stock@qut.edu.au

## Asia-Pacific Executive

### President

Yunyu Wang  
(see above for address)

### Vice President

Urmimala Sarkar Munsri  
urmimala.sarkar@gmail.com

### Secretary

Julie Dyson  
julie.dyson@home.netspeed.com.au

### Treasurer

Jefferson Chieh-hua Hsieh  
performerxie@gmail.com

### Vice President South East Asia

Joseph Gonzales  
senitari@gmail.com

### Vice President Pacific

Christina Hong  
cmhongjoe@gmail.com

### Vice President East Asia

Anna Chan  
annachan@hkapa.edu

### Vice President South Asia

Lubna Marium  
kanchendzonga@gmail.com

## Asia-Pacific Network Chairs

### Education & Training

Ralph Buck (New Zealand)  
r.buck@auckland.ac.nz  
Jeff Meiners (Australia)  
jeff.meiners@unisa.edu.au

### Research & Documentation

Urmimala Sarkar Munsri (India)  
urmimala.sarkar@gmail.com

## Asia-Pacific Chapters

### Aotearoa New Zealand

Tania Kopytko  
Dance Aotearoa New Zealand (DANZ)  
PO Box 9885  
Wellington New Zealand  
T +64-4-8019885  
F +64-4-8019883  
execdirector@dan.org.nz  
www.danz.org.nz

### Australia

Roslyn Dundas  
Ausdance National  
PO Box 45  
Braddon ACT 2612 Australia  
T +61 2 6248 8992  
ceo@ausdance.org.au  
www.ausdance.org.au

### Bangladesh

Lubna Marium  
General Secretary, Shadhona  
A Center for Advancement of  
Southasian Dance & Music  
House 69, Road 5, DOHS (old),  
Dhaka 1213  
T +88029889426  
M +8801713040814  
kanchendzonga@gmail.com

### Cambodia

Fred Frumberg and Kang Rithisal  
Amrita Performing Arts  
#128 G9, Sotheaors Blvd. Sangkat  
Tonlé Bassa, Khan Chamcarmorn  
PO Box 1140  
Phnom Penh 12000, Cambodia  
T +855 2322 0424  
F +855 2322 0425  
admin@amritaperformingarts.org  
www.amritaperformingarts.org

## Fiji

Sachiko Miller  
PO Box 228  
Suva, FIJI  
T +679 3362 408  
F +679 3303 160  
sachikomiller@gmail.com

## Hong Kong

Pewan Chow  
Vice Chair of Hong Kong Dance  
Alliance  
G/F, 110 Shatin Pass Road  
Wong Tai Sin  
Kowloon, Hong Kong.  
T +852 22676663  
F +852 22676733  
pewanchow@hotmail.com

## India

Dr Kapila Vatsyayan  
Indira Gandhi National  
Centre for the Arts  
New Delhi 110 001 India  
F +91 1 1338 1139  
asiaproject@gmail.com  
*Karnataka chapter*  
Veena Murthy Vijay  
wdakarnatakachapter@gmail.com

### *Maharashtra chapter*

Smt. Darshana Jhaveri  
sandhya\_purecha@yahoo.com

### *West Bengal chapter*

Alokananda Roy  
suman.sarawgi@gmail.com

## Indonesia representative

Maria Darmaningsih  
mariadarma@yahoo.com

## West Sumatra

Indra Utama  
World Dance Alliance - West Sumatra  
c/o Rumah Buku Boestanoel Arifin  
Adam  
Jl. Bahder Djohan 12, Padangpanjang  
West Sumatra, Indonesia  
T +62 752 82133  
indrautama60@gmail.com

## Japan

To be confirmed

## Korea

Kui-in Chung  
World Dance Alliance Korea  
Art Complex Dance Department, #209  
Pusan National University, Jangjeon-  
dong, Geumjing-gu, Busan, Korea  
kicdance@naver.com  
wdcseoul@korea.com

## Malaysia

Bilqis Hijjas,  
MyDance Alliance  
PO. Box 12409, 50776  
Kuala Lumpur, Malaysia  
T +6017 310 3769  
contact@mydancealliance.org  
www.mydancealliance.org

## Philippines

Basilio Esteban Villaruz  
College of Music  
University of the Philippines  
Diliman, Quezon City 1101 Philippines  
T +63 2 428 7772  
basilio\_esteban.villaruz@up.edu.ph

## Singapore

Dr Siri Rama  
sirirama@hotmail.com  
Jyoti Unni  
Jyoti\_unni@rediffmail.com

## Taiwan

Su-ling Chou  
Dance Division, Tsoying High School  
#55 Hai-Kung Road  
Tsoying, Kaohsiung, Taiwan 81326  
T/F +886 7 585 3083  
dance@mail.tyhs.edu.tw

## Thailand

Dr Surapone Virunrak  
wda.thailand@gmail.com  
obb\_on\_earth@yahoo.com

## Vietnam representatives

*Hanoi*  
Chu Thuy Quynh  
136/106 Nghio Ton,  
Cau Giay, Hanoi  
F +84 4 756 0326  
*Ho Chi Minh City*  
Sophie Yuen Mason  
Saigon South International School  
Saigon South Parkway  
Tan Phong Ward, District y7  
Ho Chi Minh City, Vietnam  
smason@sis.edu.vn