

# Asia-Pacific **CHANNELS**





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Asia-Pacific

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Cover: A Manjusri dance performed by Raju Shakya of Kalamandapa. WDAAP Nepal chapter's International Dance Day events on 29 April 2013 at Yalam Maya Kendra in Kathmandu. Photo: Prabin Lal Singh

## 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.



**Ter Wei Lun from Lee Wushu Arts Theatre in *Wushu Madness II – The Realm Between*, choreographed by Lee Swee Seng, in the Showpiece Performances of MyDance Festival 2013, at Panggung Bandaraya on 31 May 2013. Photo: Huneid Tyeb**



## President's report

by Yunyu Wang

It seems like not long ago that we met in Taipei to celebrate dance together, yet it is now almost a year ago. I miss all of the laughter and the glory we shared in those sunny and rainy days last July at the conference/festival in Taipei, Taiwan.

There are two major events that have been in the works since then. The first is the WDAAP AGM that was voted to take place in Bangladesh, thanks to the proposal from Lubna Marium, Bangladesh WDA country head. Lubna was busily in the process of organising the event and Akram Khan had accepted the position of keynote speaker for our gathering. Unfortunately, the political situation in Bangladesh became impossible and Lubna asked for the event to be postponed to another time. After intensive discussion among the WDAAP board, it was decided that the AGM this year will be held once again in Taipei, Taiwan. The Taiwan Dance Research Society that has strong membership in WDAAP-Taiwan opened its arms and offered its annual dance conference to sponsor our AGM.

The event will be held from Friday 29 November until Sunday 1 December with the WDAAP AGM scheduled on Saturday 30 November. Ten country heads have confirmed their attendance including Hong Kong, Malaysia, Singapore, India, Bangladesh, Thailand, the Philippines, Cambodia, Taiwan and Australia. Additional delegates are from Indonesia and Papua New Guinea while New Zealand, Korea, Fuji, Vietnam and Japan have not yet confirmed. More than 16 papers, workshops or performances will be presented by delegates including some of our network chairs who have accepted the invitation to present at the conference. For more details and the registration form, please visit [www.wda-ap.org](http://www.wda-ap.org) and click on 'news' then '2013 WDAAP AGM in Taipei'. Please come and join us in the beautiful autumn in Taipei.

The second major event being planned this year is the 2014 Global Dance Summit which will be held in Angers, France. I extend my thanks to Cheryl Stock, WDA General Secretary, who has been working very hard in close contact with all the board members of WDA to prepare this important activity. At the beginning of June 2013, six board members of WDA met in Paris and Angers to discuss the summit and to visit the Angers conference site. More details are in Cheryl's report and will also be announced in upcoming editions of Channels.

Please stay in touch and have a very wonderful dancing year.





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## Vice President's report

by Urmimala Sarkar Munsri

The International Dance Day Message by legendary choreographer Lin Hwai Minh draws the world's attention to dance and the dancing community in the Asia Pacific region in the year 2013. The multiplicity of dance cultures, the variety of dance genres, and the vibrant nature of the dance community of this region have always left the audience awestruck. While one finds dance as an essential part of rites of passage of many of the communities, one also is struck by the huge popularity of the Bollywood dances and dancers, spreading all over the world, to become almost the representatives of dances of India. At the same time, exquisite classical dances from Thailand, Cambodia, and India exist side by side with spellbinding contemporary choreography in many parts of Asia and the Pacific. Dance theatres of different formats make the world of dance rich and varied, and so do the popular forms which represent different classes, races, and also multiethnic mixes that are part of the urbanised populations in this part of the world.

World Dance Alliance Asia Pacific aspires and hopes to be an organisation to connect these different universes of dance, completely different yet so similar in their corporeality and understanding of the bodies that make it possible as tools as well as sites for the huge variety of dances. As we work to connect different regions with completely different languages, both in terms of dance and spoken and written vocabularies, we are excited to see young people from different parts of this huge region respond consistently and excitingly. One such experience was the inauguration of the Nepal chapter of WDAAP.

The Nepal chapter was inaugurated on 10 February 2013, after a two-day event jointly organized by a delegation of WDA members from Bangladesh, India and Malaysia, and the dancers, choreographers and dance scholars of Nepal, which was hosted by Vajra Hotel, Kathmandu.

The two-day event saw several dance workshops, performances and discussions between the Nepalese dance community, consisting of master teachers as well as young dancers, and the visitors from the different member countries of WDAAP. The inauguration of the Nepal chapter was marked by the formation of a working committee made up of senior and junior dancers and choreographers of Kathmandu, who were present during the two-day event. We warmly welcome Nepal to our WDAAP family and look forward to more country chapters joining us in the future.



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Photos from the inauguration of the new chapter of World Dance Alliance Nepal, at the Vajra Hotel in Kathmandu on 10 February 2013.

- 1] A vajra dance performed by Raju Shakya.
- 2] A folk dance performance.
- 3] The group of Nepalese and visiting international dancers.
- 4] Suman Sarawgi performing Manipuri dance.
- 5] Debanjali Biswas performing Manipuri dance.



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Photos 1 – 2: Urmimala Sarkar.  
Photos 3 – 5: Raju Shakya



## Secretary General's Report

by Cheryl Stock

### Announcing 2014 World Dance Alliance Global Summit

6 – 12 July in Angers, France

Contemporising the Past: Envisaging the Future

The World Dance Alliance Executive met in Paris over two days in June this year to report on 2012/2013 activities, discuss future initiatives and, importantly, to progress plans for the 2014 WDA Global Summit to be held in the city of Angers from 6 to 12 July next year. WDA Executive Committee present at the meeting comprised WDAAP representatives Yunyu Wang and Mohd Anis Md Nor, WDA-Americas representatives Jin-Wen Yu, Mary-Jane Warner and Hazel Franco, elected member Julie Dyson and myself as the secretary general (with apologies from Urmimala Sarkar).

On Monday 3 June we were generously hosted by the Centre National de la Danse (CND) and welcomed Laurent Van Kote, Director of Dance at the Ministry of Culture, who generously stayed for the morning in order for us to discuss how the initial plans for the Summit could be progressed. Zoe Simard, Events and Program Coordinator for ITI-UNESCO, also joined us later in the morning for a very productive meeting that had been preceded by discussions between myself and the Director General of ITI-UNESCO, Tobias Biancone, over several months. As a result of the Paris meeting we are pleased to announce that Prof Mohd Anis Md Nor was unanimously voted as the WDA-nominated representative on the International Dance Committee of ITI-UNESCO. We also furthered our discussions for an ongoing partnership with ITI-UNESCO during the meeting.

The entire day of 4 June was spent in Angers with WDA executive as above and the key staff from Centre National de la Danse Contemporaine (CNDC) who will be hosting the 2014 WDA Global Summit: CNDC Deputy Director Claire Rousier, Director of Production and Communication Arnaud Hie, and Sandra Bony, Manager of Artist Residencies. CNDC Director Robert Swinston joined us for the first part of the meeting on Skype from Munich to particularly discuss the Choreolab which he will be directing for the Summit. The meeting was honest and fruitful, and despite some budgetary concerns, it was agreed that the proposed program was both achievable and exciting as well as very much in line with what is expected at our WDA global events.

In order to set up and maintain effective communication with CNDC for such a complex event, each of the executive committee members has been appointed to chair and form

a sub-committee comprising network chairs and other willing WDA members (to be confirmed) as follows:

#### International Conference

Chairs: Cheryl Stock in liaison with Claire Rousier, with key input from Urmimala Sarkar and Mohd Anis Nor, along with Mary-Jane Warner, Linda Caldwell and Stephanie Burrige as well as European scholars and researchers. The conference is the largest and most time-consuming of the activities, as it will result in online proceedings, and will of course require an editorial team of French and English speakers.

#### Choreolab

Chairs: Jin-Wen Yu in liaison with Robert Swinston, Nanette Hassall and Sabrina Castillo along with co-opted members.



**1] The teams from the World Dance Alliance and Centre National de la Dance Contemporaine, outside the Angers theatre where the 2014 WDA Global Summit will be held. From left: Mohd Anis Md Nor, Hazel Franco, Mary Jane Warner, Jin-Wen Yu, Cheryl Stock, Arnaud Hie, Yunyu Wang, Sandra Bony and Julie Dyson.**

**2] View of Angers from the Centre National de la Dance Contemporaine.**

Photo: Julie Dyson

**3] The Hostellerie Bon Pasteur, one of the accommodation options in Angers.**

Photo: Julie Dyson

**4] Open performance space at the Centre National de la Dance Contemporaine.**

Photo: Julie Dyson

### Workshops

Chair: Hazel Franco in liaison with Sandra Bony, with Zihao Li and Nirmala Shesadri, and co-opted members from Europe. Workshops will be in two streams: professional masterclasses, and youth, community, education and special interest classes.

### Showcase Performances

Chair: Yunyu Wang in liaison with Arnaud Hie, Susan Roberts and other co-opted members including some from Europe. These performances will comprise short works from both student groups and independent/project artists.

### Website & Communication

Chair: Julie Dyson in liaison with Arnaud Hie and Support & Development Chairs Bilqis Hijjas, Jeff Hsieh and Scott Martin.

### Global Assembly and Network Meetings

*All WDA members.*

The sub-committees will develop calls for submissions and shortlisting processes (including selection criteria relevant to each program component), handle enquiries and liaise with CNDC and web managers regarding online applications and registrations.

Plan for your trip to Angers now! It is an enchanting mediaeval city with a spectacular fort in the middle of the town in the heart of the Loire Valley and only 90 minutes by train from Paris. The newly-built theatre Le Quai Vivant is right on the river overlooking the fort and comprises

four theatres from an intimate studio through to a 900-seat venue, with three studios in the complex and another three studios only a five-minute walk away. The university conference venue is likewise within walking distance as are the plentiful and very reasonably priced student and delegate accommodation options. Start saving now for our first WDA Global Summit in Europe since 2002!

Coincidentally the Tanzkongress, which was our final stop for the WDA executive meeting this June, was held in Dusseldorf, at the very place of our 2002 event hosted by the first WDA-Europe President Bertram Muller, then and still, Director of Tanzhaus Dusseldorf. We had a warm reunion with Bertram who provided us with important archival documentation from the early days of WDA Europe. WDA joined with members of the International Dance Support group in a well-attended public forum on the value of dance, co-chaired by Madeline Ritter and Julie Dyson. The Tanzkongress was attended by over 1000 people, with a rich program of workshops, lectures, panels and performances by some of Europe's leading artists, scholars and producers. The expansive venue (a converted tram depot providing studios, theatres and large foyers) provided ample networking opportunities with plenty of food and drink and welcome sunshine on the lawns outside.

Exciting plans are afoot in 2014 so please stay connected, offer your expertise and services, and together with our CNDC colleagues and host let's make Angers a WDA event to remember!





## South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam

## South East Asia report

### Vice President Joseph Gonzales

The strength of a regional organization are that it is able to build bridges and facilitate greater communication between member countries enabling sharing of knowledge and practices. Actually achieving this is a great challenge primarily due to issues and

constraints of the funding that is required to be borne by the host organization. Nevertheless, for Southeast Asia, this objective was best exemplified in this first half of the year by the project 'Our Roots Right Now—The Research Forum and Festival of Thai/ASEAN Contemporary Theatre', hosted and organized by the Faculty of Arts, Chulalongkorn University, Bangkok, Thailand. The ambitious project-event was held from 19 to 28 January 2013 and supported by The Thailand Research Foundation and Maha Chakri Sirindorn Foundation for the Faculty of Arts, among others.

Gathering artists/scholars from across the region kicked off the event with stimulating papers for the forum keynotes, including Surapone Virulak's "New Possibilities for the Classic", Sunait Chutintaranond on "The Heritage of Ramayana in Southeast Asian Socio-Cultural Context", Danny Yung's presentation on "Reinterpreting Traditional, Recreating Contemporary" and Joseph Gonzales' "Making Traditional Theatre Makyung Relevant to Contemporary Society Through Performance and Education".

The other components of the festival forum were workshops, tea talks (which were very informal gatherings of those interested to share experiences and learn from each other) and performances. I was there for about 3 nights and was fortunate to watch *Yok Rob* – a contemporary shadow puppet performance directed by Bhanbhassa Dhubthien, *Lanka Sip Ho* by Pornrat Damrhung and *Tam Kai* by Pichet Kunchun Dance Company, as well as to attend a kunqu workshop by Ke Jun, a highly acclaimed artist from China. Malaysia was represented by ASWARA Dance Company, a professional full-time company (supported by a corporation, the Sime Darby Foundation) which presented *Rooted in Silat*. Also featured were *Muet* by the 18 Monkeys Dance Theatre and *Dancing with the Ghost of my Child* by Singapore's Noor Effendy Ibrahim. It was a pity that I was unable to watch other performances by other invited artists such as Waedao Sirisok, Amrita Performing Arts, Daniel K and many more but

no doubt the audience was treated to a feast. The festival also faced the typical challenges that are dealt with by companies across the globe such as publicity and audience response, especially for the talks and workshops, although the performances were well attended.

Another event that I was fortunate to attend was the Singapore Youth Festival to which I had the honour to be invited for the sixth year as an adjudicator for the Malay dance category. The various categories had their performances over a period of time in the month of April, and I was impressed by the commitment of the government of Singapore through the Ministry of Education to keep dance and other arts as an integral part of the schools' curriculum. Watching children playing the gamelan, or singing in choirs and being a part of dance groups, really soothes the aching heart of an artist who struggles with questions of audience appreciation and education. That the Malay dance category alone had 80 secondary schools participating, each with about 20 dancers, was thrilling. Other panellists were Cultural Medallion winner Som Said, Azrin Rahim, advisor to the Polytechnic Cultural Centre, Eko Supriyanto from Indonesia, and Onn Jaafar, choreographer from the Johore Heritage Foundation. One of the best parts of the event was the opportunity to exchange opinions and ideas regarding dance and the arts. I found this aspect even more interesting this year; for some reason it was even more open and interactive than usual. A huge kudos to the organizers and all the participants of the event.

Two very important upcoming events in Malaysia will have global or regional impact. The first is the George Town Festival curated by Joe Sidek. A highpoint of the 2013 edition will be Sidi Larbi Cherkaoui's work *Sutra* and other heavyweights of the industry. The other is the return of Tari '13, an international dance festival that has been in hiatus for 7 years! The event will take place at ASWARA from 3 to 7 July 2013 with the theme "Dancing Across Borders", and some confirmed artists include Riki von Falken from Germany, Un Yamada from Japan, Frontier Danceland from Singapore, Amrita Performing Arts from Cambodia, University of Philippines Dance Company from the Philippines, and others. We look forward to a stimulating five days of performances, masterclasses, round-table talks and showcases. It will be an exciting time for dance in Malaysia. We have also received news that the Singapore Arts Festival will return in 2014 and we look forward with great anticipation to its new look and focus.

Until we meet again in the next Channels, keep dancing!

# 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.

## Education and Training Network Report

by Ralph Buck  
(Co-Chair)

I'm in a café in Paris. I've had my first espresso and am considering a second. As I sit here watching the passing parade, I am reading the World Alliance for Arts Education (WAAE) Strategic Plan in readiness for the WAAE Executive Forum meeting with Maria Kyriotou

and planning may seem a million miles away from your local context in our Asia-Pacific region. Jeff Meiners and I as the co-chairs of the WDAAP Education and Training Network are active dance educators and researchers in our respective home towns, and we recognise that there are many equally active dance educators undertaking excellent practice, research, advocacy and networking in diverse contexts across Asia and the Pacific. In this Channels edition I want to try and join some dots, to help make some connections between what we are all doing in our local contexts with some of the strategic planning questions posed in the current WAAE Strategic Planning document. The WAAE Strategic Planning document draft from last year's conference in Rovaniemi, Finland, may be accessed at [www.waae.info](http://www.waae.info).

As with past WAAE documents, our focus remains with networking, advocacy and research within arts education. Key ideas and questions are outlined under these headings. Here I re-orientate some of our key questions and objectives towards you, the reader in the Asia Pacific region. I ask that you review some or all of the following questions and then email me or Jeff Meiners with examples of what you are doing in your home town with respect to these objectives and questions. Sharing each others' practice and research activity and/or more questions will reveal to ourselves and relevant networks a sense of the richness or paucity of activity which in turn may inform future collaborations, conferences and support.



**Executive Committee members of the World Alliance for Arts Education at the World Summit on Arts Education: Polylogue II in May 2013 in Wildbad Kreuth, Germany. From left: Rita Irwin (INSEA), Margaret Barrett (ISME), Ralph Buck (WDA) and Patrice Baldwin (IDEA).**  
Photo: Julie Dyson

(UNESCO Youth Coordination Unit) and Mauro Rosi (UNESCO, Sector of Museums and Creativity Unit). As you know, the WDA is a core member of the WAAE, and our aim is to build an international arts education alliance that has a collective voice in advocating for arts education, inclusive of dance education.

I'm having my second espresso. I'm excited by the role the WDA has in energising world debate and exchange of ideas in arts education. I'm also very conscious that much of this work

I'm considering a third espresso. Irrespective of my growing involuntary tremor and racing heart I pose the following questions and ask that you give your feedback. Some of this feedback will hopefully be shared at the next WDAAP AGM in Taiwan in November 2013 and possibly in the next edition of Channels.

Please consider the following and send your responses to Jeff Meiners or me:

#### **Advocacy**

- How have you successfully advocated for dance education in your community?
- Have you found useful advocacy websites or 'tools'? If so, could you share them?
- Who is/are the main audiences for your advocacy? That is, who do you most need to convince to engage with dance education?
- Did you use the UNESCO International Week for Arts Education (fourth week in May) as a focus for dance activity?
- Have you used the UNESCO Seoul Agenda: Goals for the Development of Arts Education document as an aid in advocacy?

#### **Networks**

- Who do you most network (communicate, share, work) with?
- How do you network: face to face, email, Skype, socially?
- What makes good networking for you?
- Who in your region do you think needs to be targeted in future networking?
- How can WDAAP help your networking activity?

#### **Research**

- Do you know of the UNESCO Seoul Agenda: Goals for the Development of Arts Education, and use some of these objectives/ideas for initiating research?
- In reading the Seoul Agenda, what would be your priority research topics or questions?
- Do you have examples of good practice and or research that you would like to share?
- If you could research, or ask someone to research, anything in dance education, what would you want to research?

I have finished my third espresso and now need to walk off my caffeine. I invite you to sit down with a coffee or tea or chai latte or mochachino on hand and ponder some of the questions (and others) above. Please write to Jeff and/or me with your thoughts, such that we can profile our own successes and needs. I look forward to reading your emails and in turn sharing them with our colleagues in the Asia Pacific region in the next Channels newsletter. Till then, enjoy your hot drinks where ever you are.

## **Report on the World Summit on Arts Education: Polylogue**

**Wildbad Kreuth, Germany, 13 – 17 May 2013**

**by Jeff Meiners (Co-Chair)**

I'm in Munich and have just finished attending this exciting world summit in the beautiful Bavarian Alps with Ralph and twelve other dance educators who were invited to represent the World Dance Alliance. The summit was a partnership between WAAE, the International Network for Research in Arts Education (INRAE), Arts and Cultural Education Network (ACENet) and UNESCO.

The group included WDA and daCi members Beatrice Ayi (Ghana), Mapingo Alfdaniels (Uganda), Jane Bonbright (USA), Ralph Buck (New Zealand), Julie Dyson (Australia), Naomi Faik-Simet (Papua New Guinea), Ann Kipling Brown (Canada), Antje Klinge (Germany), Susan Koff (USA), Wilma Kuiperi-Jansen (Aruba), Scheila Mara Macaneiro (Brazil), Jeff Meiners (Australia), Charlotte Svendler Nielsen (Denmark) and Nicholas Rowe (New Zealand).

With WDA as the representative dance organisation within the World Alliance for Arts Education (WAAE) this was another important opportunity for WDA members to position dance alongside the professional associations of drama (IDEA), music (ISME) and visual arts (INSEA), to learn about new developments, and to network and develop strategies for dance education. It was also politically important to 'polylogue' (rather than just 'dialogue') with others and to locate ourselves as a strong advocacy alliance of arts educators alongside representatives working in arts education policy in the ministries of culture, universities, education and arts agencies from many countries.

Building on the Advocacy, Networking and Research workshops in the 2012 WAAE meeting in Finland (see Ralph's questions in the report above), the focus of the German summit was on research, and was framed by the three themes: 'Evaluation', 'Mapping' and 'Artistic & Cultural Competencies'. The WDA representatives met as a dance group and also took responsibility for leading, reporting and joining roundtable discussions with other arts colleagues to ensure our dance voices were heard.

'Evaluation' was seen by summit presenters as essential to changing policy and arts practices. The need for 'evidence' from a range of perspectives to articulate and justify the

effects and results of policies and practices was emphasised and attention given to forms of assessment as representations of learning. From the Centre for Education Research and Innovation of the Organisation for Economic Cooperation and Development (OECD), we were introduced to the OECD's changing paradigm from 'outcomes' to the concept of different levels of 'artistic and cultural competencies' in formal and non-formal arts education contexts.

'Mapping' to monitor arts and cultural education was also considered as a crucial aspect of our advocacy work. From Germany, Susanne Keuchel presented early experiments for mapping arts education in a new research approach to mapping 'formal', 'non-formal' and 'informal' fields of arts learning which was of particular interest to some of the dance delegates. The joint daCi and WDA curriculum mapping project started at the joint 2012 Global Summit in Taiwan is now developing from a focus on formal curriculum to include other dance learning contexts. The project has re-focused with the intention of capturing learners' participation in experiences outside school and in other informal learning that might occur as part of young people's personal and cultural identity within families and communities. A key suggestion was that research design is strengthened by methodology that includes both quantitative and qualitative evidence and that the role of research participants requires serious consideration as evidence.

The international summit enabled us to continue discussions and to keep up to date with dance projects as well as to hear fresh perspectives from new dance educators brought into the WDA network. Importantly, WAAE members heard about dance education in Ghana and Uganda from Beatrice Ayi and Mapingo Alfdaniels.

Broader perspectives from outside the arts education field were provided in presentations by UNESCO's Christian Manhart and by the OECD's Dirk Van Damme. We were asked to support UNESCO's plans to strengthen UNESCO's 2014 International Arts Education Week (see Ralph Buck's report in the last Channels). In addition, we considered issues of 'quality' and 'access' in arts education, as the OECD investigates 'artistic and cultural competencies' within and beyond schools. The OECD presentation also informed us of its work on identifying and measuring skills for creativity and innovation, and explained its efforts to provide a definition of 'creativity' that included the dimensions of inquisitiveness, persistence, imagination, discipline, and collaboration.



Issues raised relating to assessment included the implementation of standards for students and teachers as well as criteria for assessing achievements in arts learning.

Various presenters emphasised the need for alignment between policy, practice and research to strengthen the position of arts education around the world. We were reminded of the challenges facing our world with a rapidly increasing and mobile population. Michael Wimmer from EDUCULT referred to the 'mass-misery' of 60% of young people and of their 'disenchantment' as they face future uncertainty in a global context where education is driven by economic agendas from capitalist/neo-liberal/consumerist cultures. I thought of recent televised images from countries such as Greece, Portugal and Egypt where such disenchantment leads to cynicism, anger and violence. A founding member of WAAE reminded me of the alliance's earlier aim for a new paradigm for arts education leading to a more peaceful world. Other issues discussed at the summit were the apparent decreasing quality of teachers prepared to teach the arts and the need for plural perspectives and broad arts education offerings to meet the needs of increasingly diverse populations.

The summit included opportunities to see local examples of arts education provision for young people. After watching 15-16-year-olds perform a work developed at their school in the Gasteig Blackbox theatre and preparations by a youth organisation for play-based activity in an outer Munich suburb, the dance participants visited the StaatsBallett and learned of its outreach and in-reach programs. These cultural tours provided useful reference points grounded in arts practices for our discussions.

A highlight was the most engaging performance at the StaatsBallett by a whole class of 11-12-year-old girls and boys from a Munich school. Their performance and

**Dance delegates at dinner, during the World Summit on Arts Education: Polylogue I in May 2013 in Wildbad Kreuth, Germany. From left: Naomi Faik-Simet (Papua New Guinea), Julie Dyson (Australia), Ann Kipling Brown (Canada), Charlotte Svendler Nielsen (Denmark), Susan Koff (USA), Ralph Buck (New Zealand), Nicolas Rowe (New Zealand) and Jeff Meiners (Australia).**

ownership of the dance demonstrated the students' clear focus on the content of the work and their commitment to conveying meaning through movement. There was a strong sense of democracy in the work, with opportunities for solo, partner, small and large group work showing students' individual contributions and collaborative skills. The dance included challenging physical tasks and choreography with thoughtful creative responses to the theme, as well as humour and references to popular culture showing authentic connections to young people's real life worlds. All this had been achieved by two young dance artists working in partnership with a school teacher. They told me that they valued working with these young students for the learning opportunities gained by exploring their choreographic ideas with such a large and diverse group, and the teacher was enthusiastic about the significant learning outcomes achieved in and through dance. After performing, the girls and boys explained that they had particularly enjoyed creating the dance together, that their parents had been surprised by their achievements and that their own ideas about dance had changed. All this had been achieved over a two week period, a perfect example of a quality dance project achieved by dance professionals working for cultural change in a school.

It was a huge pleasure to spend a fun evening together with dance colleagues exploring dance assessment levels practically via solo and group improvisation facilitated by Ann Kipling Brown! Our dance discussions included updates on plans for a range of projects for youth dance, mapping and researching dance education provision with surveys and case studies, as well as updates on future dance education publications. Our networking with colleagues outside the dance field has led to important new connections.

Ralph Buck's role as the nominated WDA representative for the WAAE executive was a crucial factor in the successful organisation of this collaborative summit and I thank him for his outstanding commitment and hard work to ensure that our diverse dance voices were present at this important international meeting. Our participation was generously hosted by the German Federation for Arts Education and Cultural Learning (BKJ) and the Hans Seidel Foundation. Please contact Ralph or me if you would like further information.

## Research and Documentation Network Report

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

### Journal of Emerging Dance Scholarship

It is a pleasure to announce that WDA, as an organization across the world, has started the procedure of finalizing the first issue of the Journal of Emerging Dance Scholarship (JEDS), which will go online in August. The journal aims to encourage scholarship on dance from young scholars who are pursuing their specialized studies and research in dance studies or closely related areas of interest. After inviting contributions from scholars from all over the world, the editors (Prof Linda Caldwell, WDA Americas, and Dr. Urmimala Sarkar, WDAAP) were pleasantly surprised to receive a large number of contributions from scholars with varied interests. It was a hard task to select the final articles, from all the exciting and new areas of dance research, through a double-blind review.

Both editors take this opportunity to thank the members of World Dance Alliance and also the friends of the organization from all over the world for having done an excellent job of reviewing and helping us with our final selection of papers. We also thank all the emerging scholars who sent us their papers. We are currently working on creating a cover and a format for the journal, and shall notify all the members as soon as the journal goes online.

### The Online Publication of "Dance, Young People and Change"

The other publication, a result of the conference jointly organised by Dance and the Child International (daCi) and WDA which was hosted as a huge event at the Taipei National University of the Arts (TNUA), during which WDA also conducted its Global Summit, in July 2012, is the online conference proceedings "Dance, young people and change: Proceedings of the daCi and WDA Global Dance Summit", originally published on 18 March 2013, by daCi and WDA. This has been a groundbreaking work, edited by Susan W. Stinson (English language research papers and panels), Charlotte Svendler-Nielsen (English language projects), and Shu-Ying Liu (Chinese papers and projects). Editorial assistance has been provided by Katie Fennell, with production assistance from Rachael Jennings of Ausdance.

The Research and Documentation Network thanks all the members of daCi and WDA who worked tirelessly to make the 2012 global event and the publication possible. We at WDA hope that this work, jointly created by efforts of the network on Education and Training of WDA and daCi, will be an important addition to the existing publications on dance and social change.

To view the online publication, search for "Dance, young people and change: Proceedings of the daCi and WDA Global Dance Summit", ISBN 978-1-875255-19-1, online publication.

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



# 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.

## Aotearoa New Zealand chapter

by Tania Kopytko

### **Kia ora and warmest greetings from Aotearoa New Zealand and DANZ.**

New Zealand dance is having a great year on the international stage. The Royal New Zealand Ballet, which is celebrating its 60th anniversary this year, had a successful tour of China in April. The company performed in Shanghai, Beijing and Guangzhou, wowing audiences with their performances of *Giselle*. Clips of the tour will be included in TV3's *The Secret Lives of Dancers* to be screened later this year. The popular TV programme is contributing well to the visibility of dance in New Zealand. In Europe, Douglas Wright's *Rapt* toured and performed with great success at Lucent Danstheatre, The Hague in Holland.

Atamira Maori Contemporary Dance Company are to tour the USA in July/August of this year and are very excited to be finishing with performances at the illustrious Jacob's Pillow Dance Festival. They are the first ever Maori contemporary dance company to be invited to participate in this highly regarded event—Black Grace was the first New Zealand Company to perform there in August 2004.

The Pacific Dance Fono held on March 8th was the 7th *fono* or gathering to discuss key issues facing Pacific dance practitioners in New Zealand. The 2013 guest keynote speaker was Kumu Hula Blaine Kamalani Kia from Hawai'i. The founder and president of the Ka Lāua'e Foundation, a network of 15 *halaus* or hula schools, he discussed the philosophy and processes behind the schools and their teaching and how ancient wisdom has a great relevance for cultural practice and educational approaches.

International Dance Day was celebrated by two large events in New Zealand—in Dunedin on Sunday 28 April at the beautifully renovated Toitu Museum and in Wellington at Te Papa National Museum on Sunday 5 April. Both projects focussed on the diversity of dance cultures in their cities, providing contemporary and more traditional perspectives. Workshops and performances were well attended with upwards of 800 at the Te Papa performance. The beautiful words from Lin Hwai-Min were often referred to as people were invited to, "Come, turn off your television, switch off your computer, and come to dance. Express yourself through that divine and dignified instrument, which is our body."

The Review of the 2008 NZ Dance Industry Strategy has been completed. It found that there have been positive changes since 2008 especially in Arts Council funding and the development of performing arts markets and promotional opportunities for dance works. People felt there was a greater sense of unity and support within dance communities. In the past five years major growth has occurred in the youth dance sector, particularly in hip-hop/street dance, and it was good to see some youth dance engagement strategies and projects emerging, including from dance companies.

In the area of viability a major area of concern was the recent rise in competition for funding across the board as the economy shrinks and funding organisations have less to distribute. This has led to increased complexity in funding applications and more strain on applicants preparing their proposals just when the situation was looking more flexible and easier. The vulnerability of the freelance sector has been exacerbated by this situation. As a sector their career and artistic pathways can so easily be undermined by wider social and economic changes, but as artists they desire a more self-driven, flexible artistic career. People recognised that development and change takes time. For example, audience engagement initiatives and development of dance company strength takes time to mature and needs long-term investment.

The economic climate is negatively affecting dance studios and businesses and there was major concern about the poor resourcing of dance and constriction in support services as a result of policy decisions in the school education sector.

Despite this there is resilience in the dance sector, as dance people get on with the job of teaching, creating and producing performances and dancing for their health and wellbeing.

This year DANZ celebrates its 20th anniversary. We will be launching a new website and producing a special 20th anniversary edition of the DANZ Quarterly at the end of this year to mark the occasion.

For more information on New Zealand dance go to [www.danz.org.nz](http://www.danz.org.nz).

## Australia chapter

by Roslyn Dundas

“Why dance?” was the question Australian dance artists, teachers and producers gathered to consider at the 2013 National Dance Forum. In only its second incarnation, the forum attracted a broad audience and was a fitting accompaniment to the Dance Massive independent dance festival taking over the city of Melbourne in March. Working over two and a half days, 170 delegates joined together to challenge, inspire and share. The National Dance Forum was first held in 2011 to fill a long

The Australian Dance Awards will be presented for the first time in Australia’s capital, Canberra, on 5 August this year. Being held during Canberra’s centenary celebrations, the Dance Awards recognise a range of outstanding artists and dance makers for works in the previous year. The Awards ceremony will also include the presentation of the second Ausdance Peggy van Praagh Choreographic Fellowship. The fellowship is awarded annually to a mid-career choreographer (over 35 years

old) with a minimum of 10 years professional choreographing experience. Stephanie Lake was the first recipient and was thrilled to receive a cheque for \$10,000 at the 2012 Australian Dance Awards. Stephanie has spent the months since she received the fellowship creating new works including *Dual*, which premiered at Dance Massive in March, and toured to the Dublin Dance Festival in May as well as to other European cities in 2014.

It has also been a time of change in Australia’s political and bureaucratic arts

leadership, with a new Minister for the Arts, as well as a new head for the major arts funding body, the Australia Council. The Hon. Tony Burke MP was appointed as Minister for the Arts in late March, following the departure of the Hon. Simon Crean MP, who had spearheaded the development of a new cultural policy for Australia. Tony Grybowski took on the role of CEO of the Australia Council in May. Tony has been Executive Director of Arts Organisations at the Australia Council for the past five years and is well known to artists and arts organisations for his passion and commitment to creativity. Ausdance National has welcomed Tony to his new position, and is looking forward to working with him and the Council over the coming years. Libby Christie, who has been acting CEO since 1 January, was thanked for her contribution in leading the Australia Council while the National Cultural Policy was launched and the review of the Australia Council considered.

gap in dance dialogue conferences. NDF2013 explored the unique qualities of dance as an art form and why we choose it as our mode of expression, communication or storytelling. Views from multiple perspectives—that of maker, dancer, educator, audience member and the broader community—were examined and discussed. Speakers at the forum challenged participants to examine their dance practice, to reach out and engage and to view more broadly who the ‘dance sector’ comprises. Education was a key topic for conversation, with delegates exploring the roll-out of the new Australian schools’ curriculum, the need for professional development for artists and dance makers, and the opportunities offered by dance education to engage new groups across the community.

Australian dancers are keen to keep talking, sharing and learning; consideration is now under way for the continuation of these discussion forums into the future. Presentations from NDF2011 and 2013 are available for viewing on the Ausdance website: [www.ausdance.org.au](http://www.ausdance.org.au)



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1] National Dance Forum opening crowd.

2] Panel *BETWEEN US: Connections within and beyond the independent dance sector* with chair Brian Lucas and speakers Byron Perry, Kristina Chan, Sam Chester, Paea Leach, Jo Pollitt and Jade Dewi Tyas Tunggal.

3] Keynote artist-in-conversation # 1 Dalisa Pigram in conversation with David Pledger

4] Keynote artist-in-conversation # 2 Garry Stewart in conversation with Anne Thompson.

All NDF photos: Ausdance 5 – 8] Alisdair Macindoe and Sara Black in *DUAL* by choreographer Stephanie Lake. Photos: Byron Perry



## Cambodia chapter

by Fred Frumberg



Amrita Performing Arts was proud to be the Cambodian line producer for Season of Cambodia, an unprecedented event featuring over 125 Cambodian artists in 35 venues throughout New York City in April and May 2013 celebrating traditional and contemporary Cambodian dance, theater, visual arts and film. The festival was an initiative of Cambodian Living Arts.

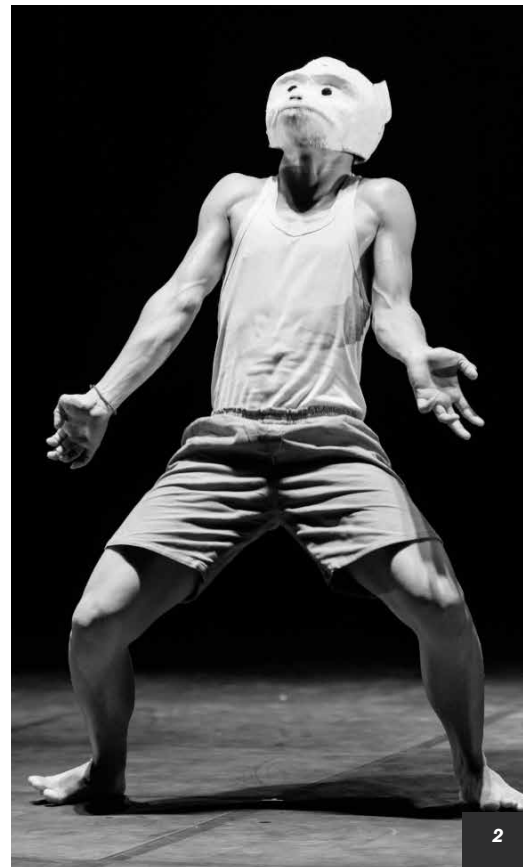
In addition to our role as line producer, Amrita presented two works of contemporary dance. The Abrons Arts Center hosted a double bill including *Olden New Golden Blue* by Canadian choreographer Peter Chin and *My Mother and I* by Cambodian choreographer Chey Chankethya. The Guggenheim Museum presented *Khmeropédies III: Source / Primate* by Khmer-French choreographer Emmanuèle Phuon.

Other works of dance at the festival included a new commission by the Khmer Arts Ensemble entitled *A River Runs Through It* by Cambodian choreographer Sophiline Cheam Shapiro in collaboration with Cambodian visual artist Pich Sopheap and Cambodian composer Him Sophy. The work enjoyed a very successful run at the Joyce Theater—New York's premier dance venue. Cambodian Royal Ballet was presented at the Brooklyn Academy of Music with *The Legend of Apsara Mera* by HRH Princess Norodom Buppha Devi.

Amrita Performing Arts is looking forward to a new collaboration with Japanese artist Hiroshi Koike which will premiere in Phnom Penh on 12 July 2013 as well as to a

second phase of workshops with German choreographer Arco Renz in early June. Amrita will also perform at the TARI '13 festival in Kuala Lumpur in early July.

**1] Amrita Performing Arts in Peter Chin's *Olden New Golden Blue* at the Abrons Arts Center in New York, April 2013, for the Season of Cambodia Festival.** Photo: Pete Pin  
**2] Dancer Nget Rady from Amrita Performing Arts in *Khmeropédies III: Source / Primate* by Emmanuèle Phuon at the Guggenheim Museum in New York, April 2013, for the Season of Cambodia Festival.** Photo: Anders Jiras



## Fiji chapter

by Sachiko Soro

There have been many dance happenings in Fiji of late and there are many more coming up as we speak.

First, Fiji's traditional dance company Kabu Ni Vanua recently collaborated with renowned New Zealand theatre director Nina Nawalowalo and British illusionist Paul Kieve on the work *Masi*. For this brilliant production, six Fijian dancers trained in Wellington for six weeks in the lead up to the show. The

production references the traditional art of Fijian bark-cloth making—*masi*—and it was filled with mystery, intrigue and illusion. The six male dancers from Kabu Ni Vanua added an extra depth to the show and give it that contagious Fijian spirit and *mana*. After being performed at the New Zealand International Arts Festival, the production then toured to Fiji and on to Australia for the Sydney Arts Festival.

The Oceania Dance Theatre based at the University of the South Pacific recently hosted a troop of aerial artists from the Hawaiian company Samadhi. This company, famous for its site-specific aerial work and whose founders were trained at La TOHU, the school of Cirque du Soleil, came to Fiji via the courtesy of the American Embassy to give a two-week intensive workshop. The dancers at the Oceania Centre added these new skills to their repertoire and hope to showcase some of their learning in workshops for their upcoming productions. One of these productions is *Men Dancing*, an exciting work by choreographer Peter Rockford Espiritu featuring an entirely male cast, which should premiere this July. Dr Nicholas Rowe of the University of Auckland's Dance Department also recently visited the University of the South Pacific with the possibility of assisting with curriculum development for a tertiary dance program, which, if it goes ahead, will be the first in the South Pacific region.

Another local contemporary company, VOU, recently finished a tour around the rural islands to the north of Fiji as a part of its 'Recover, Rediscover, Represent' project, which follows company dancers back to their own villages to learn their traditional chants and dances. For this tour, the company followed John Peckham to his village in Bua on the northern island of Vanua Levu. There the company performed traditional ceremonies of returning Peckham to his village, learned the stories of his forefathers, and his songs and dances. Following this, the company visited Rabi



**Tupua Tifua of Pacific Dance New Zealand leads dancers from Rako Dance Company in a workshop at the Rako rehearsal space in Suva, Fiji.** Photo: Aaron Taouma

Island—Fiji's only Micronesian island—to perform for the Rabi High School and surrounding community. Lastly, the company visited the island of Koro to perform and exchange dances at the village of Tuatua.

VOU is also offering an international dance residency program, open to dancers throughout the world, to come to Fiji to teach, choreograph and perform with the company. The residency is from August to September this year and will also be offered again next year. For more information about this opportunity, please contact [sachikosoro@gmail.com](mailto:sachikosoro@gmail.com).

Finally but most importantly, we were lucky recently to be visited by a team from Pacific Dance New Zealand (PDNZ) who were hosted by local Rotuman dance company Rako with the help of the New Zealand High Commission. The Pacific Dance team from New Zealand, headed by Iosefa Enari, held workshops and professional development for contemporary and Samoan dance. Most of the workshops were held at Rako's headquarters and were also generously open to the public. The PDNZ team also offered their expertise and gave workshops at the VOU studios and the Oceania Centre for Arts and Culture at the University of the South Pacific.

Another fantastic outcome of the PDNZ visit to Fiji is that they brought together all the different dance companies to have a discussion about the possibility of hosting a dance *fono* (a festival and dance gathering, similar to the dance *fono* that PDNZ hosts in New Zealand) in Fiji in 2015. All the parties present seemed motivated to make this a reality and keep ties open between each other and with our New Zealand-based Pacific dance neighbours.

## Hong Kong chapter

by Pewan Chow and Elena Wong



Dance in the first half of the year in Hong Kong continues to be rich and diverse.

### 2013 Hong Kong Dance Awards

The Hong Kong Dance Awards presentation and gala performance is an annual event to recognize individuals and organisations that have made significant contributions to the development of dance in Hong Kong over the past year. The 2013 event held at the Kwai Tsing Theatre on 19 April 2013 was its fifteenth anniversary. Artistic director Yang Yuntao, former award winner and acting artistic director of the Hong Kong Dance Company, orchestrated a sumptuous dance performance comprised of dance, poetry and music. The evening exhibited the excellent and diverse facets of Hong Kong dance.

This year, a total of 10 awards were presented:

- Outstanding Achievement in Direction for Dance to Tang Shu-wing for *Thunderstorm*.
- Outstanding Achievement in Production to Hong Kong Dance Company for *Spring Ritual Eulogy*.
- Outstanding Independent Dance Production, and Outstanding Lighting and Set Design for Dance, to Passoverdance and designer Leo Cheung for *Maze*.
- Outstanding Achievement in Choreography to Mui Cheuk-yin and Xing Liang for *Thunderstorm*.
- Outstanding Ensemble Performance to The Hong Kong Ballet for *Castrati*.
- Outstanding Male and Female Performance to Tina Hua for her performance in *Thunderstorm*, and Dominic Wong for his performance in *The Comedy of K*.

- Outstanding Project in Community Dance to Hong Kong Arts Centre and Daniel Yeung for *Open Dance*.
- Outstanding project in Video for Dance to City Contemporary Dance Company for its *Jumping Frames International Dance Video Festival*.

### Yuri Ng's New Ballet Chinois—*The Frog Prince*

Commissioned by The Hong Kong Ballet, renowned Hong Kong choreographer Yuri Ng and dancers from The Hong Kong Ballet Yuh Egami and Ricky Hu have co-created *The Frog Prince - A Ballet Chinois* which was performed at the Hong Kong Cultural Centre's Studio Theatre from 19 to 21 April 2013. The ballet, set to Maurice Ravel's richly textured music, recounts the time-honoured classical fairy tale story of the frog prince, but relocates it to the time of the demise of the nearly two millennia of imperial rule by the Qing Dynasty in China.

According to Ng, the idea for *The Frog Prince* was born out of his fascination with the interplay and parallels between the Occidental and the Oriental. He was struck by the colourful story, which reminded him of the kaleidoscopic, mesmerizing world of the Qing. The Western fairytale is depicted in an Eastern setting in a Western art form, as if the ballet is a hall of mirrors, each reflecting the other and disguising the true origin.

### *The Buying Game*—A New Work about Consumer Culture

*The Buying Game*, presented by City Contemporary Dance Company (CCDC)

and choreographed by CCDC's dancer-choreographer Noel Pong, was performed at the Hong Kong Cultural Centre Studio Theatre from 26 to 28 April 2013. Pong explored the fun, struggle and emotions of consumer culture, leading audiences through a labyrinth of thousands of products, created by renowned set designer Yuen Hon-wai. *The Buying Game* brought a stunning visual impact and fresh experience to audiences.

**Love Letters—A Greater Pearl River Delta Cultural Cooperation Project**

A collaborative multi-media dance and theatre production titled *Love Letters* was staged in Hong Kong at the Kwai Tsing Theatre Auditorium on 4 May 2013.

*Love Letters* was jointly presented by the Department of Culture of Guangdong Province (with the premiere in Guangdong in February), the Home Affairs Bureau of the Government of the Hong Kong Special Administrative Region and the Cultural Affairs Bureau of the Government of the Macao Special Administrative Region, and was organised by the Leisure and Cultural Services Department.

Based on five letters exchanged over decades, veteran choreographer Pun Siu-fai explored family, self-determination, love and introspection. He brought together an outstanding array of dance and cross-disciplinary artists from Guangdong, Hong Kong and Macau in a passionate dance and multimedia creation. From Act I's *A Letter from Father to Son* by Guangdong choreographer

Hu Xiao and Pun, Act II's *Rite of Colours* by Hong Kong choreographer Ong Yong Lock, Act III's *A First Love Letter* choreographed by Popeye Hong from Macau and Pun, Act IV's *Love Forsaken* by Hong Kong choreographer Mui Cheuk-yin, to Act V's *A Letter to My Father* also choreographed by Pun, the story was interwoven with the romantic music of Chopin, Ravel, Mahler and Gershwin. *Love Letters* created an ideal platform for the exchange of passion and dance.



1] Pewan Chow, awardee of Outstanding Independent Dance Production for *Maze*, sharing the moment of honour with her team, presented by Hong Kong Dance Alliance, on 19 April 2013, at the Kwai Tsing Theatre. Photo: Woody Luk

2] All recipients of the 2013 Hong Kong Dance Awards, coordinated by Hong Kong Dance Alliance, on 19 April 2013, at the Kwai Tsing Theatre. Photo: Woody Luk

3] *Love Letters* organised by the Leisure and Cultural Services Department, choreographed by Hu Xiao, Pun Siu-fai, Ong Yong Lock, Popeye Hong and Mui Cheuk-yin on 4 May 2013, at the Kwai Tsing Theatre Auditorium. Photo: Jesse Clockwork

4] *The Frog Prince* choreographed by Yuri Ng and co-created by Yuh Egami and Ricky Hu, presented by The Hong Kong Ballet, from 19 to 21 April 2013, at the Hong Kong Cultural Centre's Studio Theatre. Pictured L-R: Wu Fei-fei, Jin Yao and Wei Wei. Photo: Conrad Dy-Liacco

## India chapter

by Priyanka Basu

From the time when dance reforms were activated to the present, in the last one hundred years, Indian dance has come a long way. From temple-dancers to nautch girls to professional women dancers, to Bollywood heroines and by-products—like item girls, bar dancers and the popular local/regional professional women dancers like the Kalbelia dancers of Rajasthan or the Nachni women of Bengal—the story of earning a livelihood in dance is the story of survival, of pain and struggle, of empowerment, and of subjugation and subversion repeated across various social spaces and times.

From the celebrated beautiful image of the traditional representative of classical dance to the excessive exaggeration of femininity portrayed in the Bollywood item numbers, women and the Indian dance scenario exist together. These professional women performers have all been earning a living, but have also been negotiating identities in the public sphere where their presence is always a matter of uneasy speculation, of where to negotiate

beautiful, the negotiation between public and private remains an individual struggle as well as a gendered discourse involving the whole community of female dancers, whether or not they see themselves as a united whole.

The mythicized history of Indian dance remains a burden that all women dancers across class, caste, and ethnicity continue to carry. The uneasiness of their existence becomes evident in all the recent endeavors of choice of patronage, the classicization process, and the writing/re-writing of history, where the national agenda still remains to project dance as 'high art'. The dancers play the part of the images and agencies of responsible representation of history, tradition, identity, transition, dignity, modernity and respectability.

Keeping this as the historical reference point, the seminar 'The Moving Space: Women in Dance' (3 – 5 February 2013), wanted to bring in scholarship and research on women dancers from these varied spaces and times, giving equal and academic credence to their effort, agency, and 'work', to critically engage with the performers without falling into the usual trap of talking about the more visible classical dancers more than any other category. The idea was to bring together people from multidisciplinary backgrounds, and not necessarily dance scholars only, emphasizing critical scholarship/engagement through research, films, and practice.

The seminar was organized jointly by Dance Alliance India and the School of Women's Studies, Jadavpur University. Rabindranath Tagore Centre (RTC), Indian Council for Cultural Relations (ICCR), Kolkata, supported the event as a venue collaborator and the performances were supported by the Sangeet Natak Akademi. The event was inaugurated by Prof. Bharati Ray, former vice president, ICCR, and Prof Jasodhara Bagchi, former chairperson, West Bengal Commission for Women.

The inauguration was followed by the performance of *Ravanama* by Smt. Maya Krishna Rao and *Chitrangada* by Dr. Aishika Chakraborty in collaboration with the Dancers' Guild. *Ravanama* represented an actor's search for the character of Ravana in the epic Ramayana through the variety of stories in circulation about the demon-king. A kathakali performer and a theatre practitioner, Maya Krishna Rao depicted the Ramayana as a story of longing, dipping into the kathakali repertoire and coming up every time with a deeper revelation of Ravana. *Chitrangada*, on the other hand merged two texts—narrative verse and dance-drama by Rabindranath Tagore—in order to bring out the conflicting desirous and defiant



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the line between being the acceptable representative of culture and tradition to the 'public' and 'available' woman of disrepute.

When, even today, a woman is made to feel that she can only be powerful if she is



selves of Tagore's most celebrated heroine, Chitrangada, through contemporary movements.

The following two days of seminars at Vivekananda Hall, Jadavpur University, involved three sessions on 'Choreographing gender: negotiating identity and creativity', 'Moving space(s): mainstream women dancers and others' and 'Emerging space(s): women dancers in dialogue with rehabilitation and therapy'.

The evening of 4 February saw a number of performances at the RTC, which started with *Moreechika/mirage: Nothing is hidden*, a solo performance by Prof. Ananya Chatterjea, Theatre Arts and Dance, University of Minnesota. *Moreechika* is an exploration of women's stories highlighting those women who emerge from their shadows to assert their stories. These are stories that often do not hang together but are ruptured by doubt, hesitation and struggle. This was followed by *Are we loud enough?*, a presentation by Shakti, the feminist dance project of Shadhona from Dhaka, Bangladesh. The performance developed during various workshops on feminist dance conducted by Shadhona in Bangladesh. The young dancers who participated in the workshops interacted with each other, exchanged stories and built a narrative on these dialogues which questioned issues of gender equality, violence against women, and ways in which dance can be used to bring about social change by building awareness.

Smt. Lokeshwari Dasgupta, an M.Phil Student at the School of Women's Studies, Jadavpur University, presented an improvised lecture

demonstration: *A journey through various stages of kathak*. The lecture demonstration highlighted the historical tradition of kathak with a special focus on the form as a women's dance form. She was followed by Smt. Debanjali Biswas, a researcher and choreographer/dancer trained principally in Manipuri from Kolkata, who performed a contemporary dance piece entitled *Bound*. *Bound* traces the agony and anger of a woman caught between loss and hope. It explores contemporary and Manipuri movements and seeks inspiration from common women who negotiate everyday space and strife in Manipur. The last performance of the evening was *Transforming Steps* by Kolkata Sanved. A thought-provoking performance, *Transforming Steps* speaks about life experience and human stories and upholds a quest to move forward. It was Kolkata Sanved's international creative initiative to raise awareness on sex trafficking and to stand against exploitation, and was showcased at Sadler's Wells in the U.K. on 22 March 2012.

The last day of the seminar featured four more sessions: 'Framing the space: viewing and writing the women dancers', 'Emerging space(s): women dancers in dialogue', 'Contesting space in Chandralekha's choreography'—in which Sri Sadanand Menon, art critic and journalist from Chennai, showed video documentations of a range of choreographies, and a final session which included five exciting presentations of new research by young researchers.

- 1] The inauguration ceremony for 'The Moving Space: Women in Performance' at the Rabindranath Tagore Centre, Kolkata, by Prof. Bharati Ray, former vice president, Indian Council for Cultural Relations, and Prof. Jasodhara Bagchi, former chairperson, West Bengal Commission for Women, on 3 February 2013.
- 2] Prof. Ananya Chatterjea performing *Moreechika/mirage: Nothing is hidden* on 4 February 2013 at the Rabindranath Tagore Centre, Kolkata, during the seminar 'The Moving Space: Women in Performance'.
- 3] Dr. Maya Krishna Rao in her performance, *Ravanama*, during the seminar 'The Moving Space: Women in Performance' at the Rabindranath Tagore Centre, Kolkata, on 3 February 2013. All photos by Kolkata Sanved



## Malaysia chapter

by Bilqis Hijjas

1] Dancers of Kwang Tung Dance Company in Tan Bee Hung's 'Under the Skin', in the Show Up! Performances of emerging choreographers at MyDance Festival 2013, at Damansara Performing Arts Centre on 24 May 2013. 2] DPAC Dance Company in *G for Girls*, choreographed by Wong Jyh Shyong, and presented in the Showpiece Performances of MyDance Festival 2013, at Panggung Bandaraya on 31 May 2013. 3] 'The King & I', the winning work by ASWARA Dance Company choreographer Fairul Zahid, presented in the Show Up! program of emerging choreographers at MyDance Festival 2013, at Damansara Performing Arts Centre on 24 May 2013. All photos: Huneid Tyeb

Malaysian dance is currently experiencing a boom. There are unprecedented levels of performance activity among the professional and semi-amateur groups that make up Kuala Lumpur's theatre dance community. This is partly due to the availability of the first government grants for the performing arts—supporting production costs, apprentices for arts organisations and mentored projects by emerging artists—provided under the National Creative Industry Policy that was launched last year. Local arts organisation Kakiseni lobbied the government for these funds, and has been administering the application and assessment process, and assisting in dispensing the grants. It is currently unclear if these grants will continue next year, or if this is a one-time event, but organisations who have received the grants will be cramming performances in before the end-of-the-year deadline.

Another element of the boom is the construction of new small theatres around the Klang Valley. These follow a model of partnerships between arts organisations and commercial developers, in which developers fund, build and continue to subsidise the theatre, and the arts organisation runs it, in exchange for bringing foot traffic to new retail-commercial-residential districts. This model, which has been shown to work well with the existing theatres of PJ Live Arts, MAP @ Publika, Penang Performing Arts Centre and The Annexe Central Market, is being employed by new venues including Damansara Performing Arts Centre (DPAC), which opened



in May 2013, and The Actors Studio @ KuAsh Theatre which is expected to open this month. DPAC is a particularly promising theatre for the dance community as it is directed by dancer-choreographer Wong Jyh Shyong, and is positioning itself as a dance-centric venue.

MyDance Alliance has been in the thick of this year's activity. Our Research and Documentation Network started the year with the publication of *Dancing Mosaic: Issues on Dance Hybridity*, edited by Prof Mohd Anis Md Nor, published by the Cultural Centre University of Malaya and the National Department for Culture and Arts (JKKN), Ministry of Information, Communication and Culture. This volume contains 29 papers selected from the Asia Pacific International Dance Conference held in Malaysia in 2011, and offers different perspectives and case studies of hybridity in dance performance, research and writing. To order a copy of the volume, priced at USD18, email [anisnor55@gmail.com](mailto:anisnor55@gmail.com).

At the end of April, MyDance Alliance conducted a five-day intensive training workshop in audience development for contemporary dance. Held at the private arts centre Rimbun Dahan, the project was supported by British Council and JKKN. Professional trainer Sarah Boiling of the Audiences Agency, London, flew in to address 25 participants involved in contemporary dance production and promotion, of whom 16 came from Malaysia and nine from surrounding countries including India, Indonesia, Cambodia, the Philippines, East Timor and Singapore.

WDAAP network connections were invaluable in helping to reach out to regional participants to take part in this project.

The training addressed issues of audience segmentation, research, target methods, making newcomers welcome, using digital communication and other general promotional approaches. Feedback from the project suggested a high level of satisfaction among participants, and highlights the importance of similar professional training opportunities in future. The project will continue in Malaysia; the second phase will dispense small grants to the local participants of the training to undertake small audience development projects.

MyDance Alliance has also launched another project, this one targeting choreographers rather than producers. Modelled on similar projects overseas, the Dance Escalator is designed to support emerging choreographers in the production of full-length work. Seven choreographers were selected, together with a panel of six mentors. The first phase of the project – the Ground Floor – involved the creation of 8-minute works which launched the MyDance Festival 2013. The second floor – the Mezzanine – at the end of 2013 will support selected choreographers in creating 20-30-minute works, and the project will conclude with the Top Floor in mid-2014 with a few choreographers continuing to produce a full-length work. Thanks to the Goethe-Institute, we were able to provide a prize for the best of the works created for the Ground Floor—a trip to Berlin to see the Tanz im August festival—which was won by young ASWARA Dance Company choreographer Fairul Zahid.

MyDance Alliance committee member David Lim has been instrumental in expanding and standardising our workshops by visiting dance professionals. This year he launched the Improvisation Workshop Series which brings in international improvisation artists every few months to conduct workshops at the new small studio Free Space @ Kakiseni. This regular event is helping to establish an improvisation community in Kuala Lumpur, and supplements the existing annual Contact Festival Kuala Lumpur, an event produced by David's Contact Improv Kuala Lumpur and supported by MyDance Alliance, which is happening now at Rimbun Dahan.

Despite all this activity, we somehow managed to produce the fifth MyDance Festival, which took place from 24 May to 1 June. MyDance Festival happens every two years, and is the biggest event for which we are responsible. Thanks to superb work by our volunteer MyDance committee, and, as

always, the generous contributions from the Malaysian dance community, the festival was once again a success. This year, we focused on Malaysian dancers, with an emphasis on bringing dancers together to make contact with each other and enjoy each other's work. In addition to the Dance Escalator performances, the festival presented three different showcases of short works by established Malaysian dance companies, as well as masterclasses at ASWARA. David Lim curated a program of Malaysian dance films (a first for Malaysia and for the MyDance Festival) and committee member Lim Sae Min connected us with the dance community beyond the performing arts scene with a Latin-ballroom tea dance and a flash mob.

With all this activity happening before the middle of the year, it is now time for us to take a break and enjoy all the performances that will take place in KL before the end of 2013, especially the TARI '13 festival happening at ASWARA in early July. But we will be continuing our ongoing projects on audience development, emerging choreographer support, improvisation workshops and our fortnightly newsletter. We hope to launch a new series of our popular Dancebox performance platform when the new Actors Studio has opened. We also look forward to increasing engagement with the government and advocacy of the needs of the independent dance sector, which becomes ever more crucial in this fast-changing landscape.



**The cover of the new volume *Dancing Mosaic: Issues on Dance Hybridity*, edited by Prof Mohd Anis Md Nor, offering different perspectives on dance hybridity in papers from the Asia Pacific International Dance Conference in 2011.**

**4] *Some Days*, choreographed by Malaysian dancer Lee Ren Xin and performed by T.H.E. Second Company of Singapore, in the Showpiece Performances of MyDance Festival 2013, at Panggung Bandaraya on 31 May 2013.**

**5] Dancers from geethashankarandance and Asthana Arts in Geetha Shankaran-Lam's *Sthai—Show Off the Steps & Poses*, in the Showpiece Performances of MyDance Festival 2013, at Panggung Bandaraya on 31 May 2013.**

**6] Performers in the *Show Your Hands* flash mob of MyDance Festival 2013, coordinated by Lim Sae Min, at Dataran Merdeka on 2 June 2013.**



## Nepal report

by Rajendra Shrestha

The International Dance Day Celebration on 29 April 2013 was successfully organized for the first time in Nepal by the WDAAP Nepal chapter. The event was held at the Yala Maya Kendra, Patan Dhoka, with the participation of twenty-five dance and performing art institutions from Nepal, as well as a European dancer and a Native South American dancer. The dances performed included the Nepali classical form from the Kathmandu Valley, a high Himalayan Sherpa dance, mid-mountain folk dances and tropical folk dances as well as European contemporary jazz from the Netherlands and a Mexican dance.

The program was inaugurated by Hariman Shrestha, a guru of sixteenth century medieval Nepali temple theatre, and by Bina Joshi. The International Dance Day Message of the WDA President was read by WDAAP Nepal chapter president Rajendra Shrestha, who spoke about

the present situation of Nepali performing arts. Dance scholar Bina Joshi also gave a speech on Nepali dance.

On this occasion some of the organizations which presented dance performances were Kalamandapa which presented Manjushri Chacha, Himalayan Culture Centre (from the Mount Everest region) which presented the shebru dance, Amar Kala Kendra with thali dance, Classic Arts Academy with Newar folk dance, Y-Stand with freestyle, Kalandihi Indira Sangeet Mahabidhayalaya with kathak, Casa Catorce Arzentina with a Mexican folk dance, and the School of Performing Arts Kathmandu with a European contemporary jazz dance.

All the participants—audiences, artists, dancers, choreographers, musicians, singers, dance scholars, teachers, school and company directors, critics, historians, and art lovers—came together to form an alliance to celebrate this occasion.

**Events at International Dance Day events on 29 April 2013 at Yalam Maya Kendra in Kathmandu, organised by the newly inaugurated WDAAP Nepal chapter.**

**1] Kathak dance performed by Kalandihi Indira Sangeet Mahabidhayalaya.**

All photos by Raju Shakya & Prabin Lal Singh.



2] Rajendra Shrestha, president of WDAAP Nepal, addressing the audience.  
3] Krishna Prashad Paugel, vice president of WDAAP Nepal, addressing the audience.  
4] Dance scholar Bina Joshi addressing the audience.  
5] Thali dance performed by Amar Kala Kendra.  
6] Sherpa dancers from the Himalayan Culture Centre of the Mount Everest region.  
7] Rajendra Shrestha, president of WDAAP Nepal, with Cornee Hordjik and the performers of European contemporary jazz dance from the School of Performing Arts Kathmandu.





8] Dinesh Chhetri and Macharaja Maharjan, musicians of Kalamandapa.

9] The shebru dance performed by Sherpa from the Himalayan Culture Center of the Mount Everest region.

10 & 11] Hip-hop performed by Free Y Style by Y-Stand.



## Papua New Guinea

by Naomi Faik-Simet

Papua New Guinea is currently preparing to host the 5th Melanesian Festival of Arts next year. The festival will be held from 28 June to 11 July 2014. The government has pledged support towards the festival to promote and showcase the country's diverse cultures through the various activities that will be staged during the event. A main attraction of the festival will be the staging of various traditional and contemporary forms of Papua New Guinea dance by traditional dance groups and contemporary performing arts groups. Preparatory work began at the start of the year and will continue throughout the year. The National Cultural Commission has been given the task by the government to coordinate the activities of the festival and has so far had a successful launch of the event on 15 May this year.

Other developments include the Port Moresby Grammar School Foundation Day celebrations which were held last month and attracted a variety of participants from all over the country and some international dance groups as well. The school has now made it compulsory as part of their curriculum to have all students participate and learn their traditional dance. They have put in place a criteria to assess students' participation and skills in learning and performing a traditional dance. This has been a positive step so far for Papua New Guinea to see how dance is utilised to enhance cultural learning in schools.

More recently, Papua New Guinea, through the Institute of Papua New Guinea Studies, was invited by the World Alliance for Arts Education to participate at the World Summit



on Arts Education which was held in Munich and Wildbad Kreuth, Germany, from 13 to 17 May this year. This invitation comes at a time when there is a need locally to advocate for a better understanding and implementation of cultural education in formal, non-formal and informal contexts. Papua New Guinea's contribution at the summit was focused on how dance can be used to promote cultural learning in the formal school system. An interesting aspect of this discovery is the fact that many Papua New Guinean dances exist in informal settings. However, with the increase in urbanization (people's movement from one place to another), mixed marriages and other factors, these dances are now being performed outside of their traditional settings. The initiative by some schools to implement cultural education through dance is a step forward in addressing the issues of cultural competency in the informal and formal systems of education.

**A ceremonial dance from the West New Britain province of Papua New Guinea, performed during the Foundation Day Celebrations at Port Moresby Grammar School on 4 April 2013.**

Photo: Naomi Faik-Simet

## Philippines chapter

by Joelle Jacinto

While February is National Arts Month in the Philippines, when the institution-organized Pasinaya and Sayaw Pinoy festivals\* take place, this year there were more energies focused towards dance events in April, in celebration of International Dance Day and also the birthday of dance innovator Jean-Georges Noverre. Dance Xchange, the international festival organized by the National Commission on Culture and Arts, was held this year in Puerto Princesa, Palawan, a few weeks before IDD,

Manila on 29 April, positing a new approach to choreography without intentionally working with a 'dancing body.' This event, which conforms to the objectives of the Conseil International de Danse to widen the audience for dance, was unfortunately postponed to May, then again indefinitely, as scheduling conflicts with the Museum are being worked out.

CDNM produced its annual Contemporary Dance Map in celebration of International Dance Day on 29 April. Although the previous



1

from 11 to 14 April. The festival, with its extensive sharing workshops, was attended by groups from Japan, Hong Kong, South Africa, South Korea, Spain, England, Singapore, Malaysia, Indonesia, Brunei Darussalam and Taiwan.

Other celebrations were planned for Manila, via the Contemporary Dance Network Manila, which serves as the choreography network of the Philippine chapter of World Dance Alliance, and the independent efforts of Donna Miranda, who was to stream The Ultimate Dance Playlist at the Metropolitan Museum of

years have narrowed the scope of the Map into a singular gala event on 29 April, this year the network returned to its original format wherein several performances were 'staged' in each group's studios in the week leading up to International Dance Day, going back to why it was called a 'map.' Titled X-hilarate!, the bustle of activity began at Airdance's studio with a reprise of their *In/Stall/Ment*, a series of experimentations and negotiations with space, which premiered the previous month.

Other studio performances involved the UP

Dance Company, Chameleon Dance Theater, and the Lyceum of the Philippines University Dance Troupe, convening at Dance Forum Studio Theater for the gala on 29 April, where Cloudgate director Lin Hwai-Min's International Dance Day message was screened as a video at the start of the evening. The following evening, Dance Forum also hosted a screening of two documentary films—*Merce Cunningham: A Lifetime of Dance* and *Meredith Monk: Inner Voice*. As the films seemed to raise many ideas and thoughts from the audience of dance makers, the network is planning to schedule a roundtable forum, to discuss not only the films and their content, but also questions that the films managed to draw out of the young choreographers on their own practice, approach to choreography, and the style and genre they are inclined to pursue.

The screenings were actually a kick-off to another activity of the CDNM: *Uncensored Bodies X-plore*, a lecture series and workshop for dance films. Filmmakers and project facilitators Sherad Anthony Sanchez and Ruelo Zendo will choose seven projects pitched at the workshop, composed of collaborations between filmmakers and choreographers. Throughout the month of May, the chosen groups will work on their dance films, screened on 7 June 2013, once again at Dance Forum.

On the first of June is *Stars of Philippine Ballet*, produced by Lisa Macuja and Ballet Manila, aiming to celebrate Filipino dancers who are making waves abroad, including 2012 Helsinki gold medalist Candice Adea, who now dances with Hong Kong Ballet, Christine Rocas of the Joffrey Ballet, Aileen Gallinera, Elline Damian and Jojo Espejo of Ballet David Campos in Spain, Marcelino Libao of Hamburg Ballet, and Jared Tan of Atlanta Ballet. Homegrown companies meanwhile produced successful full-length ballets during the first half of this year. Ballet Philippines commissioned *A Midsummer Night's Dream* from Hong Kong-based Filipino Carlo Pacis, which met with good reviews in February, while in early April, Ron Jaynario, artistic director of Philippine Ballet Theatre, staged an exciting *Le Corsaire*, although it could have seen better marketing.

The Research and Development network of the Philippine chapter of WDAAP has been forming an editorial board since 2011, and working on an anthology of essays on the effects of diaspora and transnationalism on Philippine dance. The chapter has also been mobilizing a projects-based council to consolidate projects for each network, hoping to stir up better productivity.



\*Pasinaya is a festival organized by the Cultural Center of the Philippines, meant to kick off the year's programme with samplings from all the center's resident companies, including Ballet Philippines, Philippine Ballet Theatre, the Bayanihan National Folk Dance Company and the Ramon Obusan Folkloric Group, and other schools, companies and troupes that have performed at the CCP. Translated from Tagalog, Pasinaya means 'taste.'

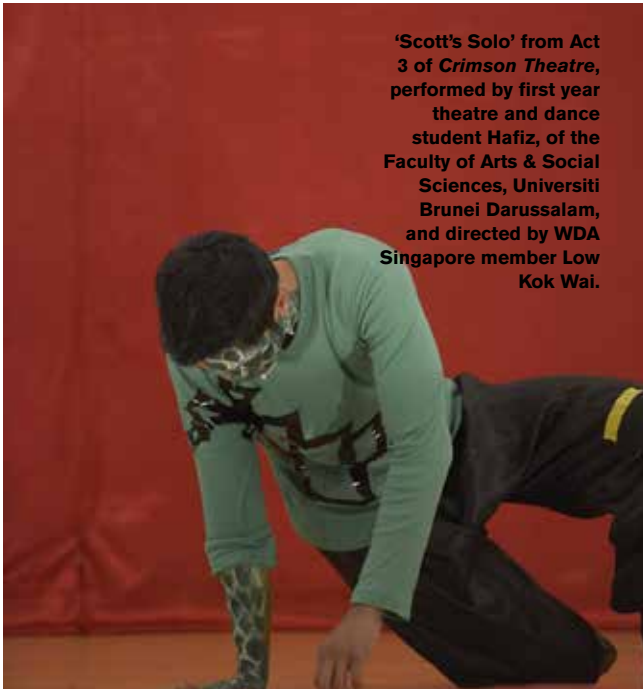
Sayaw Pinoy is often scheduled on the same day as Pasinaya, sometimes with the same groups performing, but in another city, organized by the National Commission on Culture and Arts. Sayaw is the Filipino word for 'dance,' while Pinoy is an abbreviation of Pilipino/Filipino, colloquially used to refer to a citizen of the Philippines.

**1] Mia Cabalfin, Ava Maureen Villanueva and Rhosam Prudenciado in 'Agaw-Eksena/ Scene Stealer' from *In/Still/Ment*, by Mia Cabalfin and Rhosam Prudenciado of Airdance, at the Airdance studio in Quezon City on 23 March 2013.**

Photo: Joel S. Angeles

**2] Ava Maureen Villanueva and Love Llana Macapagal [r-l] performing in 'A Room of One's Own' from *In/Still/Ment*, by Ava Maureen Villanueva of Airdance, at the Airdance studio in Quezon City on 23 March 2013.**

Photo: Joel S. Angeles



**'Scott's Solo' from Act 3 of *Crimson Theatre*, performed by first year theatre and dance student Hafiz, of the Faculty of Arts & Social Sciences, Universiti Brunei Darussalam, and directed by WDA Singapore member Low Kok Wai.**

## Singapore chapter

by Siri Rama

The Singapore chapter members continue to support its activities. A successful event in celebration of International Dance Day was held with the support of the National Library Board Singapore, on 11 May 2013 at the NLB Plaza. The event, called K'NOW' Dance, had WDA Singapore members, Singaporean dancers and dance groups from different genres perform in a three-hour event with the primary aim to make dance accessible to the general public. The dance performances were interspersed with commentaries and short lec-dems by the choreographers and instructors on the various genres of dance. Danspire International presented two lyrical jazz pieces, 'Just Us Dancing' and 'Another One', choreographed by its founder Vincent Yong. Frontier Danceland presented excerpts from *Compose*, a new work by Chang Chien-Kuei which explores the analogy between dancers' bodies and musical instruments.

Attri Dance Foundation, led by Mohamed Rizal Bin Mohamed Yusoff, presented two graceful Malay dance pieces. The first, 'Adat Persembah', was a welcome dance and the second, 'Tinting', featured a popular Malaysian song by traditional singer Noraniza Idris, accompanied by the melodious kompang or handheld drums. Indian classical dance was represented by students of odissi exponent Jyoti Unni who presented 'Pallavi', and bharatanatyam exponent M.S. Srilakshmi's students presented 'Shiva Tandava', representing the dance of the god Shiva, and 'Devi Stuti', an ode to the mother goddess.

T-net Dance Club, which is part of the local amateur arts scene at the Sembawang Community Centre, presented a foot tapping hip-hop number with dancers ranging from energetic teenagers to small enthusiastic children. Niz from the Bollywood Dance studio taught the dancers and

audience a short routine in the popular Bollywood dance genre. On the whole, a unique space was created in which learning about dance and having a wide range of dancing talents resulted in a rewarding afternoon for the dancers and the audience.

In other news, Kavitha Krishnan's Maya Dance Theatre (MDT), continuing its incredibly hectic schedule, will present BEYOND, a contemporary Indian dance presentation on pushing the boundaries of classical Indian dance, at the Shaikh Rashid Auditorium in November 2013 in Dubai. *Anwasha—The Quest*, a new Asian contemporary dance work by MDT, was part of the Delhi International Arts Festival 2012. In this work two distinct eras, both tracing the ideals of women, meet together in a quest for purpose, strength and liberation. MDT ended 2012 and its fifth anniversary celebration with a performance entitled 'In the Moment...' choreographed by Kavitha Krishnan, in DiverCity, a part of T.H.E. Dance Company's festival CONTACT 2012. In March 2013, MDT in collaboration with The Substation Theatre presented RELEASE 2.0, the second installation of their annual production, RELEASE. RELEASE 2.0 featured five talented choreographers: Shahrin Johry (Most Promising Choreographer recipient for SPROUTS 2012), Gigi Gianti (artistic director and founder of Gigi Art of Dance, Indonesia), Hafeez Hassan and Sufri Juwahir with dancers from Maya Dance Theatre, Down Syndrome Association, La Salle College of the Arts, and Abby Johnson from Makeshift Collective, Australia.

MDT engaged in an exchange programme with the prestigious Chitrasena Dance Company, Sri Lanka, in April this year, when several members of the company travelled to Sri Lanka to learn Kandian dance forms. Also in April, MDT together with its associate partner Apsara Asia participated in the month-long PASSIONARTS event. The company embarked on its debut in the United Kingdom as part of the Accidental Festival in May 2013, representing Singapore with their contemporary dance production *Path*.

Elsewhere, WDA Singapore member Low Kok Wai, presently working as a lecturer at the University of Brunei, spent three months exposing his students to a multi-disciplinary curriculum that included mime, silat (Malay martial art), commedia dell'arte, musical theatre and contemporary dance. On 17 April 2013, the students presented a performance titled *Crimson Theatre* which was inspired by the brilliant hues of the sunset at Bandar Seri Begawan, Brunei's capital city, and which attempted to discover the intersections between the kinesthetic and the theatrical in order to create a movement vocabulary that could move their narratives along like notes in a musical score.

An incredible variety of dance activity continues to reflect the multicultural influences in Singapore and the year 2013 seems to indicate a marked increase in activity at the half year mark. The members of the Singapore chapter look forward to meeting other Asia Pacific chapter members during various events and to continue to connect through dance.



## South Korea chapter

by Kui-in Chung

WDA Korea celebrated International Dance Day 2013 with performances directed by chapter head Kui-in Chung. The day was designed to celebrate our life with dance, with the theme 'Dance, the energy of life - switch off your computer, come to dance and embrace life'.

For the first day of the event, performances were held at Shinsegae Square which is the outdoor stage of the Seoul Art Center. Twenty-two different teams took to the stage including a number of highly respected choreographers and dancers. Lots of audience, press members and WDA Korea members filled the Seoul Art Center. The teams included representatives of contemporary dance (by Chichi Dance Company and LOM Dance Company), modern ballet (by Yoem Jihoon Ballet Theater), hip-hop (by Mad Spirit Dance Team) and more. The performances took place over three hours. At

the end, everybody danced under the lead of choreographers Jungho Ha and Jaeduk Kim, which was the highlight of the whole festival.

On the second day, performances were held at Busan National University in Busan. WDA Korea put all its efforts into making the best outdoor stage event ever despite the unfavourable weather conditions. Audiences and spectators were able to enjoy the performances and the beautiful view of Gemjung Mountain at the same time. Eighteen different teams from various genres showed their own talents, including ballet, contemporary, modern, belly dance, Latin dance, hip-hop and so on. It was a successful two-hour show.

People who participated could share the positive life energy of dance during International Dance Day 2013. WDA Korea is now stronger than ever after this successful event. But we won't stop in our efforts to make a better future and will be looking forward to the next dance event.

**1] Hanryang Korean folk dance by Kim Kyong Mi Dance Company for the International Dance Day event in Busan, on 29 April 2013.** Photo: Kim Minsung

**2] Argentina tango by Sung Eunji at the International Dance Day event in Busan, on 29 April 2013.** Photo: Kim Minsung

# Taiwan chapter

by Su-Ling Chou



Every year in spring, the members of WDAAP-Taiwan—especially the university members, including National Taiwan University of the Arts, Taipei Physical Education College, National Taiwan College of Physical Education, Chinese Culture University and Taipei University of the Arts—present their annual achievements. This year, each school not only presented the dances choreographed by their faculty members and invited local and international guest teachers, but also promoted the creations made by their graduate students. With their individual characteristics, these five colleges presented dance concerts in various styles.

In addition, it is an honor that Tso's Dance Association, one of the major organizational members of WDAAP-Taiwan, was invited by the Bureau of Cultural Affairs, Kaohsiung City Government, to give a full-evening production in the 2013 Kaohsiung Spring Arts Festival. This production was commissioned to recreate *Rite of Spring* in remembrance of 100 years of celebration of the dance that was produced

by Diaghilev and choreographed by Nijinsky in May 1913. Additionally, three other dance pieces were presented together in the same evening with the use of music by the same composer in honor of his well-known creation. The evening concert was entitled *Stravinsky's Night*.

After a year's absence, because of the 2012 daCi/WDA Global Summit in Taipei last year, the International Young Choreography Project (IYCP) is back in 2013. This year, we have received more talented young applicants from the WDA regions than ever, and the competition was especially high. Eight choreographers (one from WDA-Americas, four from WDAAP and three from Taiwan) were selected and will be in Kaohsiung, Taiwan in July. Each year, the event provides young and talented choreographers with an opportunity to work together with each other and with local dancers to produce a final performance at the end of the three week's residency in Kaohsiung. With a limited budget, WDAAP-Taiwan has again done its best to support and organize the event, to bring young

artists together in one place.





1 – 4] Tso's Dance Association in Po-cheng Tsai's *Silent Scream*, presented in the 2013 New 'Rite of Spring'@ Kaohsiung program, at Kaohsiung City Dadong Arts Center on 22 – 23 June 2013.

5 – 7] Tso's Dance Association in Ting-yu Chen's *Rite of Spring*, presented in the 2013 New 'Rite of Spring'@ Kaohsiung program, at Kaohsiung City Dadong Arts Center on 22 – 23 June 2013.

All photos: Su-ling Chou

#### WDAAP Taiwan members activities, January – June 2013

#### Performances

##### Kaohsiung City Ballet

2013 *Dance Shoe*, 19-20 January at Kaohsiung Municipal Cultural Center Jihshshan Hall, 3 – 4 February at Experimental Theater of National Theater  
*The Wild Swans*, 15 June at Northern Miaoli Art Center

##### Yi Tzy Folk Dance Theatre

2013 *Festival of Flowers*, 3 March at Tainan City Arts Center  
 2013 *Liudui Hakka Cultural Park Spring Art Festival*, 14 April at Liudui Hakka Cultural Park

##### Century Contemporary Dance Company

*Amusement Park*, 30 May-2 June at Experimental Theater of National Theater

##### Scarecrow Contemporary Dance Company

*An-ping Love Tale*, 3 – 5 May at Tainan An-ping Tree House  
*Step In-B.B. Art—Site-specific Creative Dance Performance*, 18 May at B.B. Art  
 2013 Scarecrow Contemporary Dance Company Creative Voices Series—*The Apartment*, 22 – 23 June at Native Theater of International Hall of Tainan Municipal Cultural Center, 29 – 30 June at Kaohsiung City Wei-Wu-Ying Center for the Arts

##### Taipei Dance Circle

*Let the Water Bless the Land*, 25 May at Xinzhuang Culture & Arts Center

##### MAD Theater

*Dress up*, 9 March at Taichung City Tun District Art Center, 17 March at Taichung City Seaport Art Center, 12 May at Yilan County Cultural Affairs Bureau, 25 May at Pingtung Art Hall, 1 June at Keelung City Cultural Hall, 9 June at Kinmen County Cultural Affairs Bureau, 15 June at Music Hall of Chiayi City Cultural Affairs Bureau, 29 June at Auditorium Penghu County

##### Horse

*To Every Man His Dog*, 15 – 16 June at Kaohsiung City Wei-Wu-Ying Center for the Arts

##### 8213 Physical Dance Theater

*Not Dance* 3, 25 – 28 April at Guling Street Avant-garde Theatre

##### Focus Dance Company

*Fusion*, 22 March at Kaohsiung Municipal Cultural Center Jihde Hall, 12 April at Arts Hall of Taoyuan County Government Cultural Affairs Bureau, 19 April at Cultural Affairs Bureau Hsinchu City Auditorium Hall, 24 April at Taichung City Chung Shan Hall, 10 May at Cultural Affairs Bureau Yilan County

##### 30 Dance Theater

2013 *Spring Tour*, 27 April at International Culture and Tourism Bureau, Miaoli County Chung Cheng Hall, 30 April at Cheng Shiu Hall of Cheng Shiu University, 6 May at Music Hall of Chung Yuan Christian University

##### Tso's Dance Association

*New "Rite of Spring" @ Kaohsiung*, 22 – 23 June at Kaohsiung Dadong Arts Center

##### Scholarships:

1. The Development of Young Artists Grant by Chin-Lin Foundation for Culture & Arts (CLFCA)
2. Chin-Lin American Dance Festival Scholarship by CLFCA

##### Sponsorships:

1. 2013 Annual Plan of Tso's Dance Association by CLFCA and its memberships
2. 2013 WDA-AP Taiwan Annual Planning by CLFCA
3. 2013 International Young Choreographer Project by CLFCA
4. 2013 Dance Cultural Anthropology Seminar by CLFCA



## Thailand report

by Pornrat Damrhung

### *Pulling up the Roots*

Earlier this year (19 – 28 January 2013) a festival-workshop-conference called *Our Roots Right Now* pulled up the roots of Southeast Asia's dance cultures at the Sodsai Pantumkomol Drama Center in Chulalongkorn University. The ten-day extravaganza with more than fifty participants from a dozen countries in Asia impressed national and international audiences. A recipient of university support for work on ASEAN projects (as well as help from many other organizations, businesses and individuals), the festival aimed to showcase the new work growing from Southeast Asia's diverse cultural roots, and to allow artists many opportunities to interact with students and the public in Bangkok.

The event opened with a performance choreographed by keynote speaker Professor Emeritus Dr. Surapone Virulrak, chair of the Thai chapter of the WDA, in his contemporary khon piece *The Tragedy of Ravana*. Besides the amount of fun it generated, the event was

an opportunity for contemporary dancers, choreographers, performing artists, musicians, theatre directors, and performing arts scholars to meet, exchange, watch and learn. Two other keynote speakers were Danny Yung from Hong Kong and Dr. Joseph Gonzales from ASWARA in Malaysia.

Among the performance highlights were ASWARA Dance Company's *Rooted in Silat* work, playing off the reconstructed silat court dance form by Dr. Zamin Haroon, by his young choreographers and dancers. Other performances were Noor Effendy Ibrahim from The Substation in Singapore with his *Dancing with the Ghost of My Child*, and two Cambodian contemporary dances from Amrita Performing Arts, directed by Fred Frumburg, *Bach Cello Suites* by young dancers Chey Chankethya and Chumvan Sodhachiv, and *Ferocious Compassion* by Canada-based choreographer Peter Chin.

Thai professional dancers performing in the event included Pichet Klunchun, who used



1] The Nora Thummanit Thaksin University Group who performed *Nora: Klong Hong* in January 2013 in the 'Our Roots Right Now' research forum and festival at Sodsai Pantoomkomol Centre for Dramatic Arts.  
 2] Chy Ratana from Amrita Performing Arts leading a workshop at 'Our Roots Right Now'. Photo: L. Skar.  
 3] Ke Jun, director of the Jiangsu Kunqu Opera Troupe, leading a workshop on kunqu, at 'Our Roots Right Now'. Photo: L. Skar.  
 4] Sophiline Cheam Shapiro's section of the tripartite *Fire Fire Fire*, on 28 January 2013 in the 'Our Roots Right Now' research forum and festival at Sodsai Pantoomkomol Centre for Dramatic Arts.  
 5] *Fawn Leb / Identity* by Waewdao Sirisook and Ronarong Khampa in January 2013 in the 'Our Roots Right Now' research forum and festival at Sodsai Pantoomkomol Centre for Dramatic Arts.  
 6] Thai choreographer Pichet Klunchun in his section of the tripartite *Fire Fire Fire*, on 28 January 2013 in the 'Our Roots Right Now' research forum and festival at Sodsai Pantoomkomol Centre for Dramatic Arts. Photo: L. Skar  
 7] Jitti Chumpee's *Muet* performed by 18 Monkeys Dance Theatre in the 'Our Roots Right Now' research forum and festival at Sodsai Pantoomkomol Centre for Dramatic Arts on 21 – 22 January 2013.

a classic virtuoso Thai wooden xylophone work *Tam Kai* to let his dancers improvise as they 'followed the chicken' across the stage, Waewdao Sirisook and Ronarong Khampa with the piece *Fawn Leb / Identity*, and Jitti Chumpee's *Muet* piece of contemporary khon. On the more traditional side, we had the nora master Thamanit Nikomrat and a Shan State diaspora group performing works about birds in Asian dance cultures, with the swan the focus of the former and the peacock the focus of the latter. Pornrat Damrhung worked with Tai-Lüe dance drama in the collaborative effort *Lanka Sip Ho*, while Bhanbassa Dhudhien had young people from Wat Ban Don in Rayong stomping and energetically casting shadows over the walls, floors, and screen with their large shadow puppets in their new nang yai piece *Yok Rob*.

Finale performances included the tripartite *Fire Fire Fire*, presenting the episode of Sita's trial by fire in the Ramayana as interpreted by three Southeast Asian artists funded by the Goethe Institut since 2010—listed as they

performed: Sophiline Cheam Shapiro with her all-female performance, followed by Pichet Klunchun and his troupe, and finally Eko Supriyanto leading his dance group. All told, the ten-day festival and workshop made brilliantly clear not just the vitality of the roots of dance culture in Southeast Asia, but also signalled a need to continue and enhance sharing and collaborating across the region.

## **World Dance Alliance Asia Pacific Annual General Meeting and Conference**

**Friday 30 November –  
Sunday 1 December 2013**  
**University of Taipei (formerly Taipei Physical Education College) Tien-mu Campus**

The WDAAP AGM and network meetings will now take place in Taipei, Taiwan instead of in Bangladesh due to the political situation in Bangladesh. Plans for the WDAAP annual event there have had to be postponed for another year.

The WDA meetings will be accompanied by the Taiwan Dance Research Society Conference and supporting activities including performances, workshops and an informal showcase.

The WDAAP 2013 AGM will be hosted within the existing conference sponsored by the Taiwan Dance Research Society (TDRS) & University of Taipei, entitled 'New Visions for Dance in the Asia-Pacific region'.

### **Time\* and format**

- Friday, 29 November, 6pm – Workshops, and reception at 7pm
- Saturday, 30 November, 9am to 5:30pm – Conference (keynote #1, papers & workshops)
- Sunday 1 December, 9am to 5:30pm – Keynote #2, papers & workshops \*.  
Informal Showcase will be held in the conference site during lunch hour.  
\*Times to be announced.

### **Keynotes**

Assoc. Prof. Cheryl Stock and Prof. Mohd Anis Md Nor

### **Paper or workshop presentations**

Urmimala Sarkar (India), Lubna Marium (Bangladesh), Stephanie Burrige (Singapore), Caren Carino (Singapore), Teresa Pee (Singapore), Anna Chan (Hong Kong), Joseph Gonzales (Malaysia), Sal Murgiyanto (Indonesia), Fred Frumberg (Cambodia), Siri Rama (Singapore) and more to come.

### **Informal Showcase**

Jueny Michelle Chang (Malaysia) and more.

### **Registration**

- Members of WDAAP: US\$30 for the conference package
- Non-members of WDAAP or TDRS: US\$50 (members of TDRS pay annual membership fee with registration fee included)
- Presenters and WDAAP country heads: Free registration package
- Informal Showcase is included in the registration package

Please register by going to the WDA 2013 event at [www.wda-ap.org/wda-ap/](http://www.wda-ap.org/wda-ap/) and click on 'news' then '2013 WDAAP AGM in Taipei'.

## **Call for Submissions to the Journal for Emerging Scholarship in Dance (JEDS)**

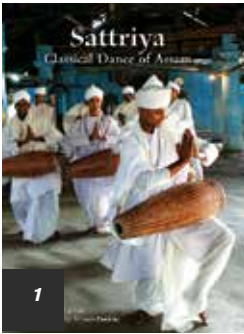
**An international publication of World Dance Alliance—Second Edition**  
**Submission deadline: 1 December 2013**

**Second edition publication date: 1 September 2014**

World Dance Alliance is preparing to publish the first edition of its international online publication, the Journal for Emerging Scholarship in Dance (JEDS), by 1 September 2013, as scheduled. We are also ready to start the process of selecting original research papers for publication in the second edition of JEDS, 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 will be published online through the World Dance Alliance website, [www.worlddancealliance.net](http://www.worlddancealliance.net), and will be 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.

Manuscripts and any questions about submission procedures should be submitted online to either of the editors: Urmimala Sarkar (WDAAP, [urmimala.sarkar@gmail.com](mailto:urmimala.sarkar@gmail.com)) or Linda Caldwell (World Dance Alliance – Americas, [lcaldwell2@twu.edu](mailto:lcaldwell2@twu.edu)) by 1 December 2013.



## A New Book on Indian Classical Dance

**Sattriya: Classical Dance of Assam**  
 Edited by Sunil Kothari with photographs  
 by Avinash Pasricha

The Marg Foundation, Mumbai, India has recently published a book on the classical dance of Assam, edited by Sunil Kothari, Vice President of Dance Alliance India.

For the past 500 years, sattriya dances have been preserved and performed by celibate monks in the monasteries of Assam, where they are a part of religious rituals during important festivals. These dance dramas are based on the plays of the 15th-century monk Sankaradeva, dealing with mythological stories and characters from the Ramayana and the Srimad Bhagavata. The performances have elements of dialogue in Brajbuli, a hybrid language created by Sankaradeva and his disciple Madhavadeva, which was comprehensible to the local people.

In 2000, the Sangeet Natak Akademi accorded sattriya with the status of a classical dance form, in recognition of its content of the required elements of *angikabhinaya* (bodily movements), *vachikabhinaya* (dialogues or songs), *aharya* (costumes) and *sattvikabhinaya* (state of mind or emotions expressed through bodily reactions, resulting in the aesthetic pleasure of *rasa*).

Monks who have left monasteries, and settled in cities like Guwahati, Jorhat and Sibsagar, have started training young girls who have

adopted and adapted this dance form, playing female roles as solos. They became extremely popular and are now a part of Indian dance scene. However, both the streams continue to exist: dances as performed by the monks in monasteries and those performed by both male and female solo dancers in the cities. Welcome changes in costume and presentation have taken place, and *nritta*, or pure dance, has received special attention from performers and is now well choreographed and designed. Recent trends have included adapting the poems of Rabindranath Tagore to the sattriya technique.

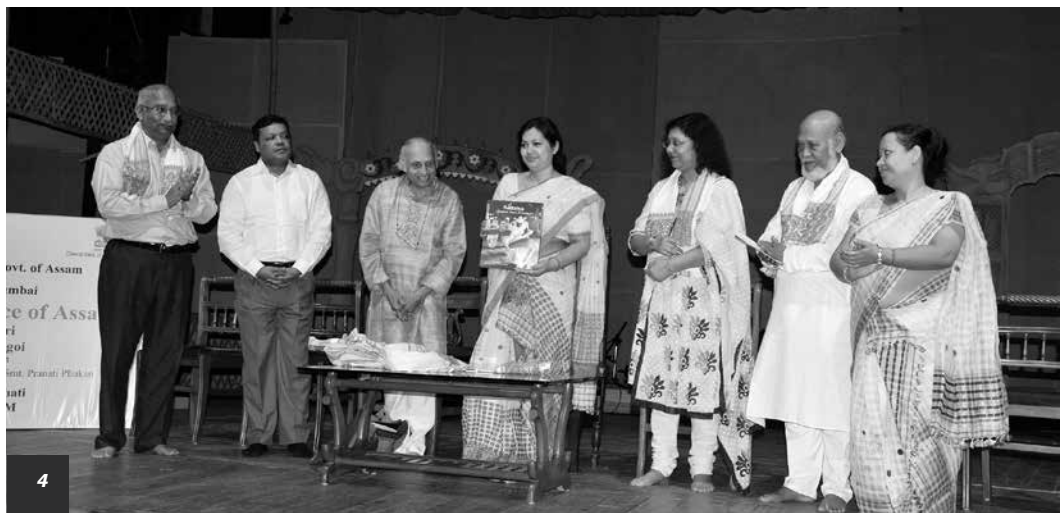
This volume collects articles by Assamese scholars originally written in the Assamese language, including contributions by leading scholars like the late Dr Maheswa Neog, an article on music from Dr K.D Goswami and on the sattria or monasteries from Dr Pradip Jyoti Mahanta, as well as articles by practicing dancers.

Sunil Kothari spent considerable time in the monasteries of Majuli Island to research the content of this book, with the help of renowned photographer Avinash Pasricha. It is the first ever book on sattriya covering all major aspects of the dance, including its contemporary exponents.

Copies for USD 60 can be ordered from The Marg Foundation, [margfound@vsnl.net](mailto:margfound@vsnl.net). Please mention your connection to WDAAP and Sunil Kothari to receive the dancer's discount.

1] *Sattriya: Classical Dance of Assam*, edited by Sunil Kothari with photographs by Avinash Pasricha.

2 & 3] Young solo sattriya dancer Anwesa Mahanta.  
 Photo: Avinash Pasricha



4] The book launch of *Sattriya: Classical Dance of Assam*, at Guwahati on 10 April 2013 by the Minister of Culture, Government of Assam. From left, Swapananil Barua (Commissioner, Department of Culture), Kumar Sanjeev Krishna (Principal Secretary, Government of Assam), Dr Sunil Kothari (editor of the book), Pranatee Phukon (Minister for Culture, Government of Assam), Dulal Roy (Director, Sattriya Kendra), Ankiya Bhaona, Raka Datta (Regional Director, Eastern India Marg), Smt Madhuri Brua Sen (Director, Department of Culture, Government of Assam). Photo: Sattriya Kendra

# 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)



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