

# Asia-Pacific CHANNELS





# Contents

## Executive reports

About the Executive	1
President's report	2
Secretary General's report	3
South East Asia report	4
East Asia report	5

## Network reports

Education & Training network	6
Research & Documentation Network	7

## Chapter reports

About the Chapters	8
Aotearoa New Zealand	9
Australia	10
Cambodia	11
Hong Kong	12
India	14
Korea	16
Malaysia	18
Papua New Guinea	20
Philippines	22
Singapore	24
Taiwan	26
Thailand	28

## WDA announcements

2013 WDAAP Annual General Meeting report	30
2013 International Young Choreographer Project reports	32
About the WDA	36
Key contacts	37



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Asia-Pacific**

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Cover: The Second Reinventing Norah workshop, instructed by master norah performer Thammanit Nikomrath, at Thaksin University, Songkla.  
 Photo: Oui Damrhung

## 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.



**100% True** by Liana Yew (New Zealand). A new work created for the International Young Choreographer Project in Kaohsiung, Taiwan, performed at the Tsoying Dance Theatre, 20-21 July 2013. Photo: Zen-hau Liu



## President's report

by Yunyu Wang

In comparison to last year, WDAAP seems to have had a quiet time this year but it is like a hiding dragon ready to return with a greater event. All of WDA's board members are super busy behind the curtain this second half of the year 2013.

The WDAAP Annual General Meeting was held in November in Taipei, Taiwan. Although planned within only three months, it was received with great enthusiasm. The mini-conference co-sponsored by Taiwan Dance Research Society, The University of Taipei and Taipei National University of the Arts finished a week ago in Taipei, Taiwan. 27 papers, three workshops and six dances in an informal showcase, were presented by representatives from 15 countries from the Asia-Pacific area as well as local Taiwanese scholars, students and professional dance artists. Almost all of the network chairs and area vice presidents attended as well. Although smaller in scale compared to last year's AGM, the enthusiasm is not less, and the excitement, if anything, is greater.

The issues of network chairs and area vice presidents were topics of hot discussion. The need to recruit new blood is urgent. An open call for applications has been launched to locate a new vice president for the Pacific area and to find missing co-chairs of the networks.

Chinlin Foundation for Arts and Culture, based in Taiwan and Hong Kong, continues its third year of the Artist-in-Residency Project for Southeast Asian countries. In 2014, it will be ready to send four Taiwanese dance artists to Thailand, Singapore and possibly Fiji. Any country of WDAAP in the Southeast Asia area may contact me for arrangements, if you are interested to host an artist. Chinlin funding

will cover the international flight expense and provide an honorarium while the host country needs to take care of accommodation, local transportation and the project, which should allow the artist to give and the local arts community to gain.

Also regarding the International Young Choreographer Project (IYCP) that has been held in south Taiwan every July since 2005, starting from 2014, IYCP will be run every other year. Therefore, there will be no IYCP in 2014, but it will return in the summer of 2015. The decision was made to support the greater WDAAP dance community with less of a burden on the WDAAP-Taiwan sponsoring office. In addition, all efforts in the coming months will be aimed towards the WDA Global Dance Summit in Angers, France, next year.

The 2014 WDA Global Dance Summit committees are at boiling point this month. In taking care of the showcase applications, I foresee the excitement of having all of WDA represented in Europe, where we are looking forward to recruiting more dance people to enrich the two existing WDA regions, WDAAP and WDA Americas. Both regional organisations, plus some new members in Europe, are pulling in their man power to support the conference and the site at the National Dance Center in Angers. We encourage all of you to send out invitations to ask your dance colleagues to join us in Angers. This is WDA's largest attempt to reach into Europe since its first and only WDA conference held in Dusseldorf, Germany, in 2002. We hope to bring more friends into the WDA fold from that corner of the world, and reach out our hands to welcome them to our World Dance Alliance.

**Open performance space at the Centre National de la Danse Contemporaine.**  
Photo: Julie Dyson





## Secretary General's report

by Cheryl Stock

### Update on 2014 WDA Global Summit, 6-12 July in Angers, France

Contemporising the Past: Envisaging the Future

Since the last report announcing the World Dance Alliance Global Summit in Angers next year hosted by the Centre National de Danse Contemporaine (CNDC) we have been extremely busy processing almost 400 applications from at least 30 countries across the various program components, not to mention the thousands of enquiries we have received over the last 6 months.

The Summit promises to be wonderfully vibrant and dynamic with the diversity of offerings that is the hallmark of all our WDA events. We hope to share them with as many of you as possible in Angers next July. Start saving and book your tickets soon! By the time Channels goes to publication registrations will be open and accommodation options posted on the website at [www.wda2014.org](http://www.wda2014.org). Our hosts at CNDC are trying to keep costs to a minimum and Angers is a truly magical city, especially in summer.

The task of organising such a large and complex event is enormous and I would like to express my heartfelt thanks to our small band of WDA volunteers, particularly the following wonderful members in their tireless efforts to keep on top of the exciting deluge of applications and enquiries:

### Conference

Committee members Jennifer Roche and Urmimala Sarkar (WDAAP), Linda Caldwell and Scott Martin (WDA Americas) and Rosemary Stock (our conference administration volunteer) plus the 40-strong review team undertaking the blind refereeing process. Counting the numbers of individuals in panels and joint papers, we now have well over

200 applicants. Successful applicants will be informed by the end of February.

### Showcase performances

Yunyu Wang and her assistant Jeff Hsieh (WDAAP) for sorting through 103 applications with her sub-committee of WDA volunteers for around 35 places. Half of the entries are from the Asia-Pacific region which is very encouraging. Successful applicants will be informed by 31 January.

### Master Classes

Bilqis Hijjas, her assistant Stephanie Ho, and her sub-committee who are reviewing 60 applications to choose 20 places, so we can guarantee a high quality of classes during the Summit.

### Choreolab

Robert Swinston (Choreolab mentor and Director of CNDC) together with Jin-Wen Yu (WDA-A) and Nanette Hassall (WDAAP) who are working with their team to make the difficult choice of 4 choreographers, a team of dancers and two scholars to research and document the intensive week-long process. Applications for Choreolab close on 31 January.

### Communications

Julie Dyson (WDAAP) and Arnaud Hie (CNDC) for their work on keeping us informed via the website, the WDA Facebook page, and much else in between!

We are looking for volunteers to assist us with the myriad jobs required for the smooth running of WDAGS 2014. Please contact me at [c.stock@qut.edu.au](mailto:c.stock@qut.edu.au) if you are interested and are planning to come to Angers this July – you will meet great people, make new friends and have the opportunity to brush up or pick up some French along the way.

In conclusion I congratulate WDA-A and WDAAP respectively on their recent very successful regional events in Vancouver in July and more recently in Taipei in November/December. The latter WDAAP conference and



1



2

The WDA Global Executive meeting on 1 December 2013, at University of Taipei.

1. WDAAP President Yunyu Wang and WDAAP Past President Mohd Anis Mohd Nor.

2. L-r: Mohd Anis Mohd Nor, Yunyu Wang, Cheryl Stock, Urmimala Sarkar and Julie Dyson.

Photos: Rayuan Tseng

AGM was hosted by the University of Taipei in conjunction with the Taiwan Dance Research Society and kindly found time in their schedule for an interim WDA Global Executive meeting to progress planning for Angers.

Wishing all of you peace, health, happiness and many wonderful dancing moments as we enter 2014.



## South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam

## South East Asia report

by Vice President Joseph Gonzales

The range of genres and sheer volume of dance that is happening in Southeast Asia is incredible. In each country, the output of performances, workshops and collaborative projects are truly staggering. This is happening with or without financial support of the government or corporations, and within and beyond government-funded groups. Artists such as Eko Supriyanto from Indonesia, Pichet Klunchun from Thailand, Amrita Performing Arts from Cambodia, THE Dance Company from Singapore, Lee Swee Keong from Malaysia, among others, serve as a reminder that there is global impact and interest in Southeast Asian arts/dance. These artists or companies have worked incredible hard to hone their craft as well as to obtain the finances needed to produce their work on a national and international platform.

Regional cooperation is still difficult and proves to be extremely challenging as it involves serious funding. Noteworthy examples of success stories are Singapore's Esplanade Theatre and the National Arts Council that still stands head and shoulders above their counterparts in what they are able to program and organize on a consistent, structured and sustainable manner. For this year's da:ns Festival from 10 – 20 October in Singapore, several Southeast Asian art forms were on display including menora from South Thailand and makyung from Malaysia. These performances were offered free to the public in the outdoor theatre while workshops were organized in the concourse during the day, making these revered traditional theatre forms accessible to the masses. The performance was produced entirely by the hosts and production costs included travel, per diems, and artists' wages. Malaysia was represented by ASWARA Dance Company, a professional full-time company supported by a corporation (the Sime Darby Foundation), who presented *Makyung Dewa Indera Indera Dewa*. The festival garnered great response and the audiences were packed for all the performances which are signs of the effectiveness of the management and

promotional aspects of the festival.

Another regional project is the ongoing MAU: J-ASEAN Dance Collaboration, spearheaded by The Japan Foundation, that is touring Jakarta, Singapore, Manila and Kuala Lumpur. JFKL funds travel, accommodation, per diems and salaries as well as all production costs that involve five artists from various ASEAN countries. Another noteworthy project is the Asia Dance Company where one dancer from each of the 15 signatory countries from Asia has been invited to be a part of a company that will dance at the launch production for the Gwangju Asia Arts Centre in Korea. This mammoth arts centre project mooted by the Ministry of Culture, Sports and Tourism, Korea will host several venues of different capacity, resource centres, children's interactive learning programs and so on. A competition was held in 2011 and the award-winning dance proposal entitled *The River* is to be choreographed by Idit Herman of Israel, assisted by a production team that will be employed by the Ministry. This commitment to the production is heartening for dance artists as the availability of funding immediately makes the project possible. If however, each country was required to fund its own participation, it would be rather more difficult and, possibly, not achievable at all.

WDA Southeast Asia needs to move forward and be a force within the region. We need to strategize and create a space for the artists. There needs to be a more concerted effort to create a regional project or several regional projects on a more consistent basis. I believe that scholars are generally better taken care off, as they have access to institutional funds to do the work that they are interested in, primarily research and publication. The value of networking through WDA cannot be underestimated but the link between individual artists or organizations with fund-giving bodies and corporations that are able to provide financial support is still missing. I am uncertain about what needs to be done and how to navigate this, but perhaps we could stimulate further dialogue.

However, until we meet again in the next Channels, keep dancing and keep doing what we can!



## East Asia

Hong Kong

Japan

Korea

Taiwan

## East Asia report

by Vice President Anna CY Chan

Dance continues to be celebrated and to flourish in the second half of 2013. Thanks to the Taiwan chapter and President Wang Yunyu for hosting the Annual General Meeting 2013 and network meetings from 29–30 November 2013. I was particularly excited to be reunited with Professor Chung Kui-in from the Korea Chapter and Chou Su-ling from Taiwan chapter, and look forward to a closer partnership with Korea and Taiwan in 2014.

The Hong Kong chapter continues to celebrate dance through the six-week Hong Kong Dance Festival 2013, including stage performances by professional companies and budding new artists, dance competitions for emerging young artists and professionals, dance participation for everyone in the community, a street dance camp for teenage, workshops, research and experimental site specific performances. A new project focusing on mid-career established artists has been launched to help mid-career choreographers take a leap forward in creation and presentation.

Taiwan chapter's annual International Young Choreographer Project (IYCP) held in July is one of the key projects for WDAAP which offers opportunities for young choreographers from Asia Pacific chapters as well as WDA America representatives to polish and improve their choreographic skill as well as for cultural exchange. A special note to all readers: from now on, IYCP will be held every two years, so the next event will be in 2015.

Korea continues to promote dance through the 9th Busan International Dance Festival with a special stage set on Haeundae Beach for five days under the theme of "Dance, opens the sea!" What an exciting idea to dance and perform closer to nature!

And more work has to be done to reconnect with the Japan chapter after the loss of our dear friend Prof Miki Wakamatsu. We hope in the future we will find other leaders in dance in Japan who are excited to reach out to the Asia Pacific region through WDAAP

## Network reports

### Education and Training Network report

by Ralph Buck (Co-Chair)

#### Dance and Our Communities

The June 2013 edition of WDA Channels found me sitting in a café in Paris. Today I'm sitting in a café in Buenos Aires, Argentina. I have been in Buenos Aires a week and have enjoyed the tango scene, the teachers and the general vibe of this wonderful city.

My journey to South America initially took me to Marabá and Belem in the Amazon region, Brazil and then on to Buenos Aires. I have been a great tourist, but my focus has been to initiate a small research project into dance and arts education in community contexts. I am interested in how specific projects are valuing dance as a means for making, changing, defining, and re-claiming community.

It is a truism that the world is ever changing, with communities emerging, strengthening and/or dying as people move into and out of rural and urban environments. As people move voluntarily, forcefully, by necessity and/or defiantly not move, what role does dance have in supporting notions of community making?

Community is more than place and we can be members of many different communities at once. For instance, through WDA and Channels we are forming a loose but meaningful community with shared interests and individual contributions in various ways, yet we live in diverse contexts. Community as best expressed by sociologist David Clarke (1973) involves people having a sense of solidarity and a sense of significance. I add to this another, a sense of security. Solidarity evokes meanings of 'we', us together as a collective with similar goals and feeling welcomed into a circle and indeed making the circle. Significance relies on each individual feeling that they have something to contribute, that they are seen, heard and invited, irrespective of whether they say or do anything. This is the 'me' feeling. Security is connected to solidarity and significance, yet where gender, age, cultural or economic difference is real, it is also real that people require a sense of safety before they will enter a circle or be an individual. Creating safe environments for engaging in 'we' and 'me' activities is paramount.

Community dance is a term increasingly used to value diverse peoples' desires to make and do dance. It is a term used in valuing processes of creating dance in an interactive and democratic environment. I asked Zequinha, a community 'elder' in Cabelo Seco on the banks of the Tocantim River in the Amazon, what is community dance? He said, "Community dance is to question, to go beyond superficial experiences, to deepen understanding, to deepen the experience of dance and go beyond the mass of dance." He went on to say that community dance is "a way of telling a community's story and building identity".

Living in Cabelo Seco, a small and threatened community with deep histories of violation and repression, Zequinha and many of the locals have witnessed too many atrocities to recount here. However the latest, and without doubt

most violent, atrocity is the destruction of their unique and historically significant community at the hand of the industrial might of Vale. This, Brazil's largest mining company, is removing iron ore from the heartland of Brazil in trains that are so long that in all honesty I could not see the end of the train. In order to move the ore and commence gold mining and diamond mining, dams need to be made to supply the hydro electricity. And yes, that dam will kill the rivers that Zequinha and his family rely on and identify with.

We, in other parts of the world, only hear of the "growth of Brazil", "the emergence of Brazil into the world economy as member of the B.R.I.C. group (Brazil, Russia, India, and China)". We also hear of the deforestation of the Amazon. What we don't hear of is the real impact that 'growth' has in tiny communities such as Cabelo Seco. We also do not hear about what some people are doing to resist the might of industrialisation or the ruin of their community. We need to share the stories of how people are working through arts/dance to transform and save their communities. This will be my focus for the next few years as co-chair of the WDA Education and Training Network along with Jeff Meiners. We will build an awareness of the quality of the work being completed around the world but specifically in the Asia-Pacific region, as such stories of destruction are equally real in our region.

I travelled from Cabelo Seco, Brazil to Buenos Aires, Argentina, where beyond my tango classes and café life I visited the organisation Crear vale la pena, in the outer poorer suburbs of Buenos Aires. Here too they are using arts/dance as a means for raising young people's self esteem, and also to question political, social, cultural and physical relationships. I met with board member Patricia Kistenmacher and founder Ines Sanguinetti, and briefly discussed the needs of young people and the success of their programme. Ines noted that there is a Latin American Network for Art for Social Transformation, highlighted in the most recent Animated Journal (Autumn 2013) produced by the Foundation for Community Dance in UK. Ines helped form a database of all the organisations that undertake this work and I feel that this kind of database for the Pacific and Asian region would be invaluable. Identifying and mapping the extent of arts for transformation projects and then analysing common issues, successes and pedagogies would also be useful for organisations such as UNESCO, WHO, OECD and government bodies.

As Ines and I went our busy separate ways we agreed that it is this kind of art, this kind of education, that is the future. Valuing every-body in their diversity is what is interesting and relevant. I know I'm on my soap box here, but being part of such wonderful work by Dan Baron Cohen and Manu Souza in Cabelo Seco, and Ines Sanguinetti in Buenos Aires and many more stirs my imagination. Here in the Asia Pacific let's aim to build a database of community dance/arts projects. Let Jeff and me know what you think. Send us info about projects and let us begin collating the information. This will provide a deal of evidence and power for the cause of dance in the Asia Pacific.

Reference Clarke, D.B. (1973). *The concept of community: A re-examination. The Sociological Review. 21(3) pp. 397-416.*

## Research and Documentation Network report

by Urmimala Sarkar

In the world of dancers, we often hear disparaging comments about how dance has to be 'danced' and not 'written'. But dance needs to exist after it is danced, and so critics and scholars have been doing what makes dance stay on in public memory, develop beyond history, and get reframed in time and place.

Since its inception, the Research and Documentation Network of the World Dance Alliance Asia Pacific has acted as an important mentor through which a lot of this work has been carried out. One such recent effort is the Journal of Emerging Dance Scholarship, known in short as JEDS, that currently has its first issue published on the website [www.jedsonline.net](http://www.jedsonline.net). This is a journal for emerging scholars, from the level of graduate students to scholars who have finished their PhD no more than 5 years back. It is essential that we acknowledge that one of the most important works of WDA is to create a platform for young people to engage with dance, in as many different ways as possible, and JEDS is one such platform.

JEDS was proposed together by two WDA regions and is a global effort across regions. At present it has two editors from Americas and the Asia Pacific. The papers, of course, are invited from all over the world, and are double-blind reviewed and edited.

For the first volume of JEDS, we received 27 submissions out of which 12 papers were published. On the basis of the papers we got, we divided the topics as:

- Dance as Shifting Curricula and Learning/Teaching Possibilities
- Dance as Living Histories, Spiritualities, and Political Resistances
- Dance as Living Ethnographies
- Dance in New Spaces with New Audiences

by New Performers

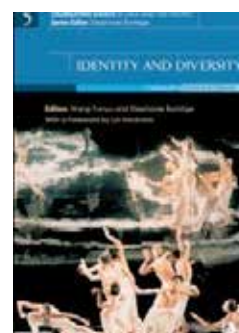
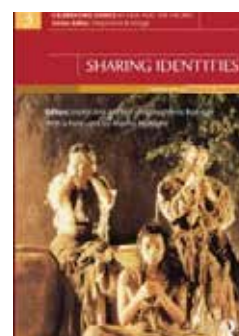
I urge WDA country heads to encourage their different members to spread this news among young scholars through the network of senior scholar members. The rigour of scholarship is just as difficult and necessary as the rigour of learning the skills required in performing a particular dance, or developing a new vocabulary thereof. The call for papers for the next editions of JEDS is up on the Internet already.

The Routledge Book Series "Celebrating Dance in Asia and the Pacific," which started life as a WDAAP initiative, with Stephanie Burridge as the series editor, has already got books from Cambodia, India, Malaysia, Australia, Taiwan and New Zealand. Recently published is the final book in the series from the South Pacific, which was launched alongside the WDAAP AGM in Taipei in November. This effort, among all the previous publications, has to be acknowledged as one of the major works which validate the focus of the Research and Documentation Network.

The Global Summit of WDA in Angers, France, next year also promises a blind-reviewed publication of selected papers. Therefore it is necessary for all of us to gear up and commit to being blind reviewers, or to help in the publication process. The conference committee has had a huge response to the call for papers and panel presentations. So all the best to all of us and cheers to the success of the event!

**Right: The Routledge Book Series "Celebrating Dance in Asia and the Pacific," includes books from Cambodia, India, Malaysia, Australia, Taiwan and New Zealand.**

**Below: Journal of Emerging Dance Scholarship website banner: [www.jedsonline.net/](http://www.jedsonline.net/)**



## 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.



Batucada performing at International Dance Day 2013, who also closed the DANZDance20 event in December 2013, to celebrate 20 years of DANZ in New Zealand.  
Photo: Barman Simatupang.

## Aotearoa New Zealand chapter

by Tania Kopytko

Kia ora, greetings to you all across Asia Pacific!

It is with great pleasure I report that DANZ celebrates its 20th anniversary year of service to NZ dance with a concert at the Wellington Opera House on Saturday 16 November. The concert of both professional and community performances will be linked with an audio presentation showing how DANZ has worked with sector groups over the years to provide mentoring, coaching, and other professional development opportunities, and support for the education sector as well as promotion, visibility and advocacy.

DANZ has nearly completed the huge task of preparing the special enlarged 20th Anniversary Edition of the DANZ magazine for which I have greatly enjoyed writing the history of DANZ. DANZ emerged in 1993 after a seminal national dance gathering, referred to as the Flock House conference, where dance people from across the sectors called for an organisation to help their vision to become a reality. Over the years DANZ has provided conferences,

Performing Arts Qualifications for the Tertiary sector (levels 3 to 6). DANZ represented the dance industry and with other performing arts colleagues we have ensured that the need for teacher training in the vocational sector is recognised. We look forward to working with our qualifications authority to develop these in the future. Such qualifications will be vital to quality assurance in dance teaching at all levels from community and recreation to a higher level. Dance is an unregulated industry and thus quality assurance issues in teaching practice do occur.

While DANZ has been busy, so also has our sector. Te Matatini, a Maori performing arts festival in February, featured 41 kapa haka groups representing 13 regions including some from Australia. The winners were the wonderful Te Waka Huia whose performance you can see at [www.maoritelevision.com/tv/shows/te-matatini-2013](http://www.maoritelevision.com/tv/shows/te-matatini-2013). The dance festivals in Auckland (TEMPO), Christchurch (The Body) and the one currently running in Wellington have been highly successful. In Wellington, Kowhiti 2013 ([www.kowhiti.org.nz](http://www.kowhiti.org.nz)), the Maori contemporary dance festival which opened the re-emerging DANCE Wellington festival, held an exciting academic symposium which explored contemporary indigenous dance practice with wonderful guest presenters from the USA and Australia.

We look forward to an exciting 2014. Wellington will have the New Zealand Festival of the Arts ([festival.co.nz](http://festival.co.nz)) from 21 February to 16 March and included will be two works from internationally renowned NZ Arts Laureate choreographer Lemi Ponifasio, and also a work from the exciting young artist Ross McCormack who will present *Age*. Ross has a distinguished international career as a dancer as well as choreographer, having performed with Australian Dance Theatre and Les Ballets C de la B.

The New Zealand Dance Company ([www.nzdc.org.nz](http://www.nzdc.org.nz)), led by another dance laureate, Shona McCullagh, has recently successfully toured a new work—*Rotunda*—whose theme is the commemoration of New Zealand's involvement in World War One. Next year is the beginning of this commemoration (1914-1918) and there will be many more dance and art works produced that will also take up this theme, including the Crows Feet Dance Collective's *Armed Man*. Crows Feet is one of many dance groups formed of mature dancers and are indicative of a recent NZ trend in the rapid growth of adults' dance.

DANZ and dance are doing well and we look forward to great things in 2014.



Above: Tanemahuta Gray, who opened the DANZ Dance 20 event, here performing at the opening of Wellington Dance Festival 2011.  
Photo: Justune Hall

forums, seminars, master-classes and other opportunities for dance people to learn, exchange skills and gather, as well as providing an essential information infrastructure through IT and print. The 20th magazine will be launched at another special DANZ event on 6 December which will be attended by past and present board members, staff and supporters, as well as dancers, teachers and performers.

This year has also seen the important, demanding and very interesting Review of

## Australia chapter

by Roslyn Dundas



Local, national and international artists were all recognised as part of the 2013 Australian Dance Awards. Presented in Canberra this year, as part of the Capital's centenary celebrations, the awards celebrate outstanding achievements in professional dance. Ronne Arnold, originally from the USA but a strong advocate for Australia's indigenous dance, was recognised with the Lifetime Achievement Award. *Virtuosi*, a dance documentary by Sue Healy, showcasing eight New Zealanders travelling abroad, was recognised for Outstanding Achievement in Dance on Film/New Media. And Rafael Bonachela, artistic director of Sydney Dance Company, former associate choreographer with Rambert Dance Company and proud Spaniard, took home the award for Outstanding Achievement in Choreography for *2 One Another*. This work also won Outstanding Performance by a Company for Sydney Dance Company. In total, 12 awards were presented to some of Australia's most outstanding dancers, choreographers, writers and educators. For a full list of winners

**1. *Spirituals*, choreographed by Ronne Arnold in 1971.**  
Photo: Roderic Vickers  
**2. Sydney Dance Company at the Australian Dance Awards.**  
Photo: Intimate Imagery

and to find out more about the awards visit [www.australiandanceawards.net.au](http://www.australiandanceawards.net.au)

The role of dance in education has been a hot topic across Australia in recent years. After years of research, discussion and hard-work, Ministers for Education from Australia's state and territories, along with our Federal Minister, endorsed a new *National Curriculum: Arts* including dance, drama, media, music and visual arts, in July 2013. Focusing on making and responding, the curriculum aims to ensure young people are able to experience their entitlement to an arts education. In September, educators, dancers and policy makers gathered in Melbourne for the third Dance Education in Australian Schools Conference. With a focus on 'best practice' in the classroom, and the opportunity to engage with professional dance companies offering education programs, DEAS2013 was a great opportunity to share knowledge in preparation for implementation of the new curriculum. Keynote speaker for DEAS2013 was Professor Brian Caldwell, a leading researcher who has been examining the benefits of arts in schools. Recent studies with partners such as The Song Room (who deliver music programs in schools) have found strong evidence of the benefit of arts for all aspects of the learning environment. Attendance increases, and literacy and numeracy improve as a result of arts based programs. Professor Caldwell noted arts are vital in every school, at every level. DEAS2013 was a great success, however the progress towards implementation of the new Curriculum has been delayed following the recent Federal Election. Ausdance continues to work with the National Advocates for Arts Education in support of the Curriculum and its implementation.





## Cambodia chapter

by Kang Rithisal

Amrita Performing Arts celebrated their tenth anniversary in September with a photographic exhibition of past activities and a reception presided over by HRH Princess Norodom Buppha Devi. Amrita also announced a major structural change at this time: founder and former executive director Fred Frumberg became chair of the board, and program director Kang Rithisal was announced as Amrita's new executive director.

*Khmeropèdies III: Source/Primate* by Emmanuèle Phuon was performed in Singapore at the da:ns Festival to critical acclaim. Amrita dancer Nget Rady also danced at the festival in *Temporal Pattern* by Japanese artist Hiroaki Umeda.

Amrita held their first Contemporary Dance Platform in November. The Platform is a new phase for Amrita Performing Arts in nurturing and furthering Cambodian artists' choreographic development. Through this platform, works were created by Amrita dancers Nam Narim and Chumvan Sodhachivy (Belle) and showcased alongside a work from our ongoing international collaboration with Peter Chin of Tribal Crackling Wind, Toronto. An Artist Talk was held as part of the Platform with Phon Sopheap (Amrita Performing Arts), Arco Renz (Kobalt Works, Belgium), Peter Chin and Dr Sal Murgiyanto (Indonesia Dance Festival)

sharing their experiences and knowledge of contemporary dance choreography. Other dance partners from Cambodia joined Amrita dancers for this session. The third aspect to the Platform was a discussion and critique session between the Amrita dancers, the choreographers, invited international guests Arco Renz, Peter Chin and Dr Sal Murgiyanto, and one of our most prominent dance masters, Proeung Chhieng. More Platforms are planned in the future to continue the development of Amrita's artists and other dance partners in the country.

In October, Sophiline Arts Ensemble presented programs at the Beijing Traditional Music Festival, Post Mountain Art Space, and as part of Singapore's da:ns Festival's Rasas series. Its short film *Neang Neak*, produced in collaboration with Studio+Revolt, screened at the Cambodia Town Film Festival and at New York's Jewish Museum.

Gillian Rhodes, a young American choreographer based in Phnom Penh, is a new member of the WDA-AP. She is currently establishing a small group of Cambodian dancers, performing Cambodian/contemporary fusion, under the name of Pandaemonium Dance. She plans to produce a site-specific performance in January 2014 and is seeking out other performance opportunities.

**Above: Dancers of Amrita Performing Arts in *Bach Cello Suites* choreographed by Chumvan Sodhachivy (Belle) at Contemporary Dance Platform, November 2013.**  
Photo: Anders Jiras

## Hong Kong chapter

by Pewan Chow and Elena Wong

### Hong Kong Dance Festival 2013

The Hong Kong Dance Festival entitled “Unleash Creativity Dance On”, presented by the Hong Kong Arts Development Council in partnership with professional dance companies, associations and training organisations, was held from 25 October to 15 December 2013. This successful event showcased the city’s creativity in dance through premiere productions, new ensembles and innovative presentations, and shared the joy of dancing to the wider public.

This seven-week Dance Festival was composed of four elements: Hong Kong Originals, Environmental Creations, Promising Talents, and Community Palette, and offered altogether 33 performances to showcase the art of dance in Hong Kong in its most dynamic and original forms, and featured an exciting array of dance styles.

The theme of 'Hong Kong Originals' included four new productions by the Hong Kong Alliance and the three flagships dance companies:

- *The Best Things Happen While You're Dancing* with artistic director Yuri Ng showcased over 100 local dance choreographers, dance artists and musicians in a gala evening.
- *The Dream of the Red Chamber*, choreographed by Ballett Dortmund artistic director Wang Xin Peng was a collaboration between Hong Kong Ballet and Ballett Dortmund. The production weaves a rich social tapestry that looks back through centuries of China's history at the country's greatest love story.
- *The Legend of Mulan* choreographed by Yang Yuntao, artistic director of Hong Kong Dance Company, brought to the stage an inspiring re-telling of the household folktale of love, peace and virtue in a strong dance drama with the live accompaniment of a children's choir.
- *In Search of the Grand View Garden*, choreographed by Willy Tsao, artistic director of CCDC, transformed the theatre into a mesmerising landscape for audiences to explore as if they were in the dream-like world of the Chinese novel *The Dream of the Red Chamber*.

**Environmental Creations** featured dance found outside theatres. In the hustle and bustle of the city, extraordinary dance works were everywhere.

- *SPoKs* was an art journey by young artists from various disciplines, including a cappella, painting and sound, at Unlock Dancing Plaza's studio in San Po Kong industrial



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building.

- *Journey to the West* was the first show presented by CCDC Media Lab. Set in Yau Ma Tei in the West Kowloon district, Pun Siu-fai, acclaimed guru of site-specific dance in Hong Kong, and Daniel Yeung, veteran dance-maker, created a multi-site experimental performance fusing dance, multimedia and technology.
- *Dance and Multi Media Improvisation Research Week + Improvisation land 43* was a five-day artistic exchange project. Participants explored themes, created works and conducted workshops and participated in discussion.
- *illusion-art-scape* was a partnership project between DanceArt and Jockey Club Creative Arts Centre. Designed by visual artist Mac Mak and choreographed by Francis Leung, a two-layer common space transformed into an unexpected performing space that gave audiences plenty of vivid visual enjoyment.

**Promising Talents** showcased talented dancers from Hong Kong and abroad in stage performances and competitions.

- *Young Ballet Stars Gala Performance 2013* was presented by The Hong Kong Ballet Group.
- *2013 ADSF Asian DanceSport Single Dance Championships* showcased top ranking

DanceSport athletes from Asian countries competing for the championships in Hong Kong Queen Elizabeth Stadium.

- *New Dance: Our Dance!* was a performance by the Hong Kong Academy for Performing Arts School of Dance young talents.
- *Bauhinia Cup 2013* was an International Dance Invitation Championship.
- *Dancers of Genius: Showcase in Hong Kong* was a brand new dance production to showcase plurality in styles, characters and cultures performed by top-notch dance groups in Hong Kong.

**Community Palette** engaged the general public as audience and participants and allowed them to be inspired by body movements.

- *Dancing Beans* was a day of fun dancing in all eighteen districts in Hong Kong.
- *Hong Kong Street Dance Camp* featured a three-day two-night dance camp to promote the history of street dance, and to enhance dance learning and skills, organized by the Hong Kong Federation of Youth Groups.
- *Dance Day 2013* was in commemoration of the 100th Anniversary of *Rite of Spring*. This Dance Day continued to pass the torch and showcase different generations of local dance talents, presented by the Leisure and Cultural Services Department.

### HKADC Nomination Exercise 2013 Polling

Renowned independent choreographer and dance artist Mui Cheuk-yin has been selected through a public polling exercise to represent the dance interest of Hong Kong for the next 3 years at the Hong Kong Arts Development Council (HKADC), effective from 1 January 2014.

Mui won the “Best Dancer of the Year” award from the Hong Kong Artists Association in 1991. She was four times the winner of Hong Kong Dance Awards, and garnered the Hong Kong Dance Alliance Distinguished Achievement Award in 2012. In 2007, she received the Chief Executive’s commendation for community service for her contributions to the Hong Kong dance field. The Alliance looks forward to working with Mui to further develop and advance the arts of dance in Hong Kong.

### Creative Space: Residency for Mid-Career Choreographers

This is a new project curated by the Alliance and co-presented with CCDC which aims to provide a 5-month residency for mid-career local choreographers of all dance styles to sharpen body and mind, and to create new works. The projects will provide master classes, workshops, residency stipends, springboard



**1. Hong Kong Dance Festival 2013** presented by the Hong Kong Arts Development Council (HKADC) from 25 October to 15 December 2013.

Photo: HKADC

**2. Mui Cheuk-yin.**

Photo: CCDC

**3. *The Best Things Happen While You're Dancing***, co-presented by HKADC and Hong Kong Dance Alliance, sponsored by the Leisure and Cultural Services Department, on 27 November 2013 at Hong Kong Cultural Centre Grand Theatre.

Photo: HKADC & HKDA



showcase production costs and international festival performance opportunities. We hope that selected artists will be able to take a leap forward in creation and presentation. The final performance will be showcased on 13 – 18 May 2014 at Sai Wan Ho Civic Centre Theatre in Hong Kong, and at an international festival.

## India chapter

by Urmimala Sarkar

It has been a great year for collaborations, publications and awards for some of our dancers, dance scholars and critics. It is with pride that we report on two such people who have been integral part of Dance Alliance India.

Dr. Sunil Kothari, former professor and Uday Shankar Chair, Rabindra Bharati University, Kolkata, has edited a book, *Sattriya: Classical Dance of Assam*, published by Marg Publication, India, in 2013.

Dr. Kothari is one of the most well-known

male dancers, sattriya, also performed mainly by celibate monks, was being taught to female dancers, and educated middle class girls took to it enthusiastically. Earlier, bharatanatyam, kathak and odissi dance forms were popular among the young dancers. With the recognition of sattriya as a classical dance form, it became popular among young dancers, who have now become known nationally and internationally.

"It was decided that the book edited by me for Marg Publication should reflect the

scholarship of the Assamese scholars and performers. Therefore we have invited leading scholars to contribute articles on various aspects besides my own research and field work. Avinash Pasricha, the ace photographer, travelled with me, stayed with me in various *sattras* and took photographs to capture the spirit and mood as well as salient features of the dance and dance-drama form. His contribution, as in the past for my other books on dance, has been very valuable."



**Gayan Bayan monks performing with drums, from *Sattriya: Classical Dance of Assam*, edited by Sunil Kothari.**

Photo: Avinash Pasricha.

dance critics from India, and has edited and published excellent books on dance traditions of India and dance history. One of the most vibrant figures in the world of dance journalism, criticism and scholarship, he has continued to be a part of Indian dance dialogues within and outside India.

To quote Dr. Kothari, "Sattriya dances had been preserved, practiced and performed in *sattras* [monasteries] for the past 500 years, but they were not presented outside the *sattras*. During the early 1930s, a few pioneering artists got together in an attempt to present sattriya dances in non-sattra locations, in order to preserve and propagate the dance form. However, it was the 1958 All India dance seminar which was a watershed in development and awareness of sattriya dance and finally in 2000 sattriya dance received recognition as the eighth classical dance form of India.

"It also followed the development as seen on other classical dance forms. Like Kuchipudi dance-dramas which were mainly performed by

Navtej Johar, one of the founding members of Dance Alliance India, has just returned from an eight-month trip to Germany after finishing his research project "Naming Anxieties around Sacred/Erotic Dance" as a fellow (2012/2013) at the International Research Center "Interweaving Performance Cultures", at the Department of Philosophy and Humanities, Freie University, Germany.

In his research he looked at "the reflexive and potentially transformative qualities" of Indian dance, and the reasons behind the fact that "today it has become for the most part exhibitionistic, chauvinistic and self-conscious to the degree of becoming empty and stultified." He writes, "One of the primary reasons is the liminal nature of the sacred-erotic dance that could only be misunderstood and conversely misinterpreted within the modern state. This anxiety of 'interpretation' so as to make it 'understood' within the modern context is at the crux of its artistic bankruptcy today. Classical Indian dance is one of India's primary cultural

properties and still controlled by the invisible yet prescribed parameters of the state. Apart from devising and introducing new methodologies of teaching bharatanatyam (Southern Indian classical dance, of which I am an exponent and teacher), where dancers learn the classical dance as a form, historic and rich but free from the pressures of cultural representation, it also requires a rigorous enquiry into its history and cultural philosophy.”

Navtej has also been working with Ben J. Riepe on their co-choreographed work *Don't Ask, Don't Tell* in the past months. It is interesting to note that Navtej Johar, himself a well-known Indian choreographer and bharatanatyam dancer, and Ben Riepe, a German choreographer working at the edge of performance/art, met in Delhi in 2009 at a Dance Alliance India and Goethe-Institut-organized choreo-lab and workshop. There were six choreographers from India, Germany, Cambodia, Pakistan, and Taiwan who had come together to talk, exchange ideas, and work together for seven days. Ben and Navtej continued their association after realizing the similarities in their thoughts and understandings, which finally resulted in the wonderful collaboration between the two choreographers from across the world.

The choreographers discovered that they were both working on similar issues pertaining to performance. Both love and hate dance. Ben feels that dance offers the biggest freedom of all art forms: the combination of the human body and the fact that it is live offers infinite possibilities of expression. Navtej feels that dance has overplayed and exhausted itself through its eagerness to show, display or explain instead of its potential of being 'real' and 'present.' This collaborative project with dancers and musicians both from India and Germany is not about difference or inter-cultural exchange. It is interested in pushing boundaries within a live situation and looking for new forms of representation; searching for real ways of making the body present and available for an

exchange, be it erotic, humorous, beautiful, ugly, hard or ordinary. Both choreographers rely on the premise that everybody brings their respective cultural and artistic background, and pushes the research of this work from that point onwards.

The work premiered in India at the Ignite Festival at New Delhi on 2 November 2012 and was performed at the NCPA, Mumbai, on 6 November and in Chennai on 8 November, under the aegis of the ICCR. Since then,



through 2013, the two choreographers—apart from continuing their own individual works—have worked together for this performance, touring and presenting their choreography to an international audience.

The German-Indian project between the two choreographers was a result of working together Ben J. Riepe from Düsseldorf and Navtej S. Johar from New Delhi through the choreographic process which took place almost in equal parts in India and in Germany. Ben and Navtej have worked with an international cast of dancers and musicians. Singer Carolina Rüegg, musician João Bento and four dancers act in tableaux-like scenes in which cultural convention and the relation of sexual desire and its representation on stage come into focus. Both choreographers challenge the boundaries and possibilities inherent in a live performance, and scrutinise stereotypes in Indian and contemporary European dance, while concentrating on the individuality of the performers in atmospherically dense scenes.

***Don't Ask, Don't Tell*, an Indo-German production by Ben J. Riepe and Navtej Johar.**

Photo: Briana Blasko.

## Korea report

by Kui-in Chung

### 9th International Dance Festival on the beautiful beach in Busan

The 9th Busan International Dance Festival was held at the Busan Cultural Center theater and special stage on Haeundae Beach for five days (from 31 May to 4 June 2013) under the theme of "Dance opens the sea!".

Busan International Dance Festival is the only festival of its kind in the world to perform on an outdoor beach stage against the backdrop of the sea. Ten countries and 50 dance companies from overseas participated in the 60 works presented to the audience.

Important keywords in program selection for this year's festival were 'harmony' and 'communication'.

On the theme of reconciliation and mutual understanding, we selected works popular with the public in accordance with this theme. Rather than performances that the audience sees only unilaterally, removed from them on the proscenium stage, this program also included works in which dancers connected with the audience directly.

The core program of the international dance festival was the participation of 10 excellent dance organisations from around the world. South Korea was represented by *Saruchumu*, choreographed by Jonshinhye and performed by Jonshinhye Dan, 2013 *Sunrise*, choreographed and performed by Choi Eun-hee, and present post Mature Korea Dance Company with *Gen Gun Dance*.

Among international dance companies, Sebe Kan Dance Company (USA) performed *Bao*, *Soli*, *Konowilen*, a work that reconstructed traditional music and dance of Guinea in West Africa. Dancers from China performed a ballet.



**Nature Melody, by Guangzhou Ballet Company, at the International Dance Festival in Busan, 31 May 2013.** Photo: Newsis Company



Dancers from Israel and Spain presented *Hasta donde...?*, a modern dance duet based on the technique of contact.

### Weh-sun Park, a pioneer of modern dance

On 20 December 2012, a memorial performance was held in Pusan National University Theater directed by Kui-in Chung, a professor of Pusan National University and WDA Korea chapter head. The theme of the performance was "The Spirit and Soul of Dance", inspired by the image of a forest of bamboo. It was a look back at the beautiful life of Weh-sun Park, whose soul of art and strong spirit was like the bamboo. Kui-in Chung wanted to trace the emotional and artistic life of Park in a sacred performance that was also a memorial.

Weh-sun Park, a pioneer of modern dance in Korea, died in September 2011 at the age of 96. Called "the godmother of dance education", she will be remembered forever. "Be real before you dance" was her mantra, which will be remembered within us. Rest in peace.



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Above: The poster for *I'm Dance* by Kui-in Chung Dance Company, for the memorial performance for Weh-sun Park in December 2012. Photo: Kim Min-sung

1. Weh-sun Park, pioneer of modern dance in Korea, who was remembered with a memorial performance on 20 December at the Pusan National University Theatre, directed by Kui-in Chung. Photo: Newsis Company
2. Korean folk dance at the International Dance Festival in Busan, 3 June 2013. Photo: Aving News Network
3. *B-Boy Passion*, by Gorilla Crew, at the International Dance Festival in Busan, 2 June 2013. Photo: BIDF Author.



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## Malaysia chapter

by Bilqis Hijjas

The unprecedented levels of local dance productions in 2013, due to the availability of government funding, continued right up until the end of the year. Some weeks saw as many as nine dance productions happening at once—a testament to the energy of the Malaysian dance scene, but unfortunately proving very taxing on our limited dance audience. So far, government funding for 2014 has not been announced, so this flash in the pan may be coming to a close. Still, it was good while it lasted!



**Caitlin MacKenzie, with henna-painted hands, in *Uncommon Ground*, choreographed by MacKenzie and Gabriel Comerford (Australia), in Dancebox, 21 September 2013, at The Actors Studio @ KuAsh Theatre, Kuala Lumpur.**  
Photo: Wee Ling

MyDance Alliance has made its own contributions to this rash of activity. We moved into the second phase of our Dance Escalator project, encouraging emerging Malaysian choreographers to make full-length works. In December, our five participating choreographers each presented a 20-minute work, which had been developed over several months under the guidance of our panel of six mentors, in a performance at The Actors Studio @ KuAsh Theatre. The five works certainly illustrated the diversity of styles visible in contemporary dance in Malaysia today, from thrilling, physically risky duets, to comedic political dance theatre, and heaving mobs of moody, organic movement. Following an evaluation of the first two parts of the project, we may continue into Phase III in 2014, with the production of full-length works.

We also moved into the second phase of our audience development training project: dispensing small grants from the National Department of Art and Culture to eleven small projects by the local dance organisations which participated in the intensive training session in April. These small projects were designed to put new audience development skills into practice. They ranged from producing promotional videos in neighbourhood corner *mamak* restaurants, and also included a bring-one, free-one entry scheme, an open dress rehearsal for photography clubs, and a *butoh* workshop targeted specifically to dancers beyond the Malaysian Chinese community. British Council continued their involvement in the project, assisting with evaluation of the success of these mini projects and dissemination of our findings more widely through the dance community.

In September we held the only edition of Dancebox—our popular platform for emerging

choreographers, experimental dance or works in progress—for the year, with 5 short works in ballet, classical Chinese dance, kathak, and contemporary dance. Unfortunately, the Actors Studio—our partners for Dancebox—are moving out of their new space at the KuAsh Theatre at the end of 2013 due to management incompatibility, and so Dancebox will go into hiatus once again until The Actors Studio finds a new home.

MyDance Alliance also provided some support to other local dance productions, including MyDance committee member David Lim's Asia Pacific Impro! project, which brought together dance and music improvisers from Malaysia, Taiwan, Singapore, and Japan for workshops and two delicate, alert and witty performances at the Damansara Performing Arts Centre in November.

For 2014, MyDance Alliance anticipates a number of local and regional projects. Initial planning for a Southeast Asian choreolab for emerging choreographers is underway, modeled on the regional audience development training conducted at Rimbun Dahan in early 2013. This projected will be championed by Joseph Gonzales, the WDA Southeast Asia vice president, and the Support & Development and Creation & Presentation networks of WDAAP.

Plans are also afoot for an International Conference on Dance Education, helmed by Prof Mohd Anis Mohd Nor, in collaboration with University of Malaya, the National Department for Culture and Arts, and the Johore Heritage Foundation. It has been tentatively scheduled to take place on 12 – 17 August 2014 at one of the leading hotels or convention centres in Kuala Lumpur. More information on ICONDE 2014 will be sent to WDAAP members as soon as the first announcement comes out early next year. It is hoped that this conference will provide opportunities for WDAAP members to present papers or attend the conference in Kuala Lumpur.

We are also doing the groundwork for a possible contemporary dance market to be held in Kuala Lumpur in early 2015—bringing the best of Southeast Asian contemporary dance to the attention of international festival programmers and presenters—in partnership with My Performing Arts Agency.

So 2014 promises to be as busy as 2013 for MyDance Alliance, even though things may become more quiet in the local dance performance scene. We do need time to rest, reassess and recharge, and to build the capacity of our audiences, choreographers and researchers, before charging back onto the stage.



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1. A workshop by Japanese butoh master Yukio Waguri, especially targeting dancers beyond the Malaysian Chinese population in Kuala Lumpur, produced by Soubi Sha as part of the Audience Development Training Project, on 27 August 2013 at The Actors Studio @ KuAsh Theatre. Photo: Yeow Lai Chee

2. Kok Su Chin as the lead role in Wong Cheong Chee's elegant classical Chinese dance work *Portrait of Court Ladies*, performed in Dancebox, 21 September 2013, at The Actors Studio @ KuAsh Theatre, Kuala Lumpur. Photo: Wee Ling

3 – 4. Asia-Pacific Impro! -- a project bringing together dancer and musician improvisers from Taiwan, Malaysia, Singapore and Japan, with workshops at Damansara Performing Arts Centre, Malaysia, 4-5 November 2013. Pictured in image three are workshop instructor I-Fen Tung (Taiwan, left) and participant Niafronia Womack-Freeman. Photos: David Lim

5. Christopher Liew and delighted audience members in *Remote Control*, a project to bring in 50% new audience members, produced by Borneo Dance Theatre and PITaPAT Theatre as part of the Audience Development Training Project, on 31 August 2013 at Synergy Dance Studio, Kota Kinabalu, Sabah, Malaysia.



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## Papua New Guinea

by Naomi Faik-Simet

A country of great diversity in cultures and rich dance traditions, Papua New Guinea continues to be challenged with change and new developments. Many have now resorted to education as a means of passing on cultural knowledge to the young.

In this year's education conference, cultural education was the utmost concern. The

and non-formal schools, government officials, representatives from business communities and tertiary institutions, researchers and policy workers. As culture plays a pivotal role in education the Institute of Papua New Guinea Studies (IPNGS) is currently working with some teachers in schools to assist in the delivery of dance education. A dance workshop is now in the planning to take place for May next year. This is to assist teachers teach dance as a subject for learning other knowledge and also



**1. Lomo Hangu Cultural Group Dancers performing a Lomo dance, at Yangoru Secondary School 39th Anniversary Celebrations, on 16 September 2013 in East Sepik Province.**

Photo: Naomi Faik-Simet

conference was held at the University of Goroka from 8 to 10 July. It was jointly hosted by the Office of PNG Vision 2050 and the University of Goroka, and addressed the theme "Calibrate Education for My Future". The aim of the three-day conference was to calibrate a pathway or design a map for Pillar No. 1, on human capital development in the PNG Vision 2050. This is to be implemented in the new curriculum in 2014. There were about 200 participants ranging from teachers in formal

to safeguard and enhance the continuity of Papua New Guinea's traditional forms of dance.

Some examples of these work are shared here in two recent field-trips undertaken this year by staff of IPNGS to Yangoru Secondary School in Yangoru in the East Sepik province and to the Higaturu International School in Popondetta, Oro province. The field-trips were held from 12 to 16 and 19 to 22 September respectively. These schools have seen the need for effective implementation of dance



**2. Stage One dancers performing a Tapioka dance from the Milne Bay province, at Higaturu International School Dance Festival, 20 September 2013, in Oro Province.** Photo: Naomi Faik-Simet

education at primary and secondary levels and are working closely with the community. The Yangoru Secondary school celebrated its 39th Anniversary which coincided with the country's 38th Independence celebrations. These celebrations involved contemporary dances from students and traditional dances from the village communities. The interaction by these groups provided the opportunity for many young people to appreciate their cultures and have a sense of belonging. On the other hand, the Higaturu International School is embarking on teaching dance as a subject of knowledge in education and has thus organised a dance festival which was aimed at showcasing what the students have learnt in their creative arts subjects.

Given these developments, more work is anticipated in 2014 to see dance soar to greater heights with the mentioned up-coming dance workshop and the Melanesian Festival of Arts in June!



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## Philippines chapter

by Joelle Jacinto

Dancers and dance makers in the Philippines were busy this second half of the year, as many independent projects were initiated and followed through. In May, the Contemporary Dance Network Manila (which functions as the choreography network of WDA Philippines) held a dance film workshop, *Uncensored Bodies Xplore*, and showed their films in the first week of June. The showing held much potential, with young choreographer Japhet Mari Cabling's *What If* as a stand-out work, as was Myra Beltran's *Daddy*. There is also an acknowledgement that there is much more to learn among the participating choreographers, and the workshop series, led by filmmakers Sherad Sanchez and Ruelo Lozendo, will see more incarnations in the future.

In September and October, Lozendo worked on a dance film with Myra Beltran and the

CDNM, producing *Rosas ng Maynila (Rose of Manila)*, which was our contribution to the global 30th anniversary celebration of Anne Teresa de Keersmaecker's *Rosas Danst Rosas*, through the fAbleus Rosas Remix Project. The project interestingly meshes with the proposed theme of next year's Wifi Body Festival, which is contemporary dance engaging with dance history. Many local choreographers are now buzzing with excitement for this theme, after the possibilities seen through *Rosas ng Maynila*.

The network was also able to engage with foreign dance personalities, first with German choreographer Arco Renz, and then with Dutch dance scholar Maike Bleeker. Renz returns to the Philippines to give a series of workshops with Philippines Educational Theater Association (PETA) spanning the month of June next year, and a shorter weekend workshop with the CDNM. Bleeker, who was in town to participate in the first Performance Studies conference, arranged by De La Salle University,

was kind enough to attend her own colloquium with members of the Education and Research & Documentation networks, on Dancing as Mode of Thinking. Sadly, attendance was minimal as her lecture coincided with one of the numerous typhoons that besieged the Philippines this year.

August was a month of ballets staged each weekend, starting with a revival of *Giselle* by Nonoy Froilan for Ballet Philippines, with a corps de ballet of wilis to reckon with, so chilling right from their first entrance emerging like mist from the dark corners of the CCP Main Theater stage. This was followed by a Filipino-themed *Tatlo Pang Kuwento ni Lola Basyang* (*Three More Stories from Grandmother Basyang*) from Ballet Manila, and a rerun of Philippine Ballet Theatre's *Le Corsaire*, featuring former principal Jared Tan, now with the Atlanta Ballet, and featured in Ballet Manila's *Stars of Philippine Ballet* last June. Since then, BP has staged *[Rock] Supremo*, a rock ballet to rock music composed for the 150 year celebration of Philippine revolution hero Andres Bonifacio. In November, Philippine Ballet Theatre also experimented with contemporary music and themes, presenting *Sayaw at Serye* (*Dance and Series*, but really a wordplay on Teleserye or TV series, what we call American soap operas). Ballet Manila continues with Lisa Macuja-Elizalde's Swan Song series, which ends this year with performances of *Le Corsaire*, *La Bayadere*, and *The Nutcracker*. Since the Visayas was near-decimated by Typhoon Haiyan/Yolanda this November, Lisa Macuja-Elizalde pledged all ticket sales for *La Bayadere* to go to the relief fund.

Independent efforts were also seen in Agnes Locsin's *Sanga* (*Branches*), a fourth installment to her *Alay sa Puno* (*Tribute to the Trees*) series, which premiered in Davao City in August. In September, young choreographer Ea Torrado almost single-handedly produced *Dots*, a contemporary work on existentialism, which opened in a studio in Makati. Also in Makati was Eisa Jocson's *Macho Moves*, an ironic solo show on objectification and voyeurism; an expanded version, *Macho Dancer*, was performed in Tanz im August in Vienna. October saw Airdance perform their season production, *Volume*, at a new venue: the PETA Arts Center in Quezon City.

Two dance giants were given tributes in October, one posthumously. An ad hoc committee of Dance Concert Company alumni produced *Viva Vella*, to celebrate the achievements of Vella Damian, who mentored many of the country's great ballet dancers. Meanwhile, a three-day festival was held for the late Tony Fabella, featuring schools and

companies who have his choreographic works in their performing repertoire. According to Ballet Philippines artistic director, Paul Morales, the diversity of works staged in those three days are testament to Fabella's brilliance and great contribution. The younger generation of dancers and dance makers were able to see how important their histories have contributed to dance today.

Chapter head Basilio Esteban Villaruz (Steve) has been appointed area editor for the dance volume of the Cultural Center of the Philippines' update of the Encyclopedia of Philippine Art, for publication in 2015. In the process of gathering new information for entries with the pool of writers, mostly made up of the chapter's Research and Documentation network, the idea of an archive of information on Philippine dance was born. The local R&D network is composed mostly of scholars pursuing higher education and is committed to contributing pertinent readings to the catalog, which was begun by myself, Joelle Jacinto, in early September. The network is still in the process of determining the mechanics of the archive and researching intellectual property laws.

**1. The cast of *Rosas ng Maynila* dance film, screened 8-12 October 2013 at Kaaitheater, Brussels, alongside other contributed tribute films for the anniversary of Anna Teresa de Keersmaeker's *Rosas Danst Rosas*. Dancers L-R: Sarah Maria Samaniego, Myra Beltran, Angela Baguilat, Ma. Elena Laniog, Marielle Baylocon and Chaya Joyce Baris.**  
Photo: Gelay Concepcion

**2. Ballet Philippines' *[Rock] Supremo*, 20-29 September 2013 at the Little Theater of Cultural Center of the Philippines. Dancers (L-R) Carissa Adea as Oryang and Richardson Yadao as Andres Bonifacio. Choreography by Paul Morales, Alden Lugnasin and Dwight Rodrigazo.**



## Singapore chapter

by Siri Rama

From June 2013, Singapore has seen such a vibrant period of dance activity that most audiences are at a loss to choose which performances to attend. Members of the Singapore chapter have been a very active part of this artistic landscape. The new executive committee elected in the AGM held on 29 Oct 2013 has Dr Siri Rama (President), Dr Caren Carino (Vice President), Jyoti Unni (Secretary) and Imran Manaff (Treasurer).

Under Dr Caren Carino's leadership, the department of dance at Nanyang Academy of Fine Arts (NAFA) presented *Crossings: Dance Diploma Showcase 2013*, in April at the Lee Foundation Theatre, which featured exclusively contemporary dance works, thus exemplifying the 'contemporary' posture of the Department of Dance at NAFA. The programme showcased dance compositions by two veteran choreographers: 'When the line dissolves' by Wallie Wolfgruber, dance director at SUNY Purchase, USA, and 'The Horizon', by associate professor Zhang Xiao Xiong in collaboration with Wu Chien-Wei, both affiliated with the Taipei National University of the Arts, Taiwan.

The programme also introduced four graduating NAFA Diploma in Dance students and their choreographies: '...to change' by Muhammad Nur Afiq Bin Noorazwa, 'Cha' by Lu Yun Di, 'Multiply' by Goh Jia Hui Matthew and 'Waiting for...' by Naomi Tan Ai-Tong. Their choreographies emerged from and were developed in an advanced dance composition class led by Mdm. Lim Fei Shen, NAFA senior fellow lecturer and Singapore Cultural Medallion recipient. Through their diverse approaches to dance creation, these graduating choreographers and performers represent a generation of up-and-coming contemporary Asian dance artists from Singapore: 'a new breed' poised for the 'world stage'. In this year's *The Third Space: Contemporary Asian Explorations in Dance*, in October at The Esplanade, NAFA was excited to present six choreographies by its alumni: Chan Sze-Wei (2010), Chen Guohui Max (2009), Elizabeth Sarah Lee (2012), Lee Ren Xin (2010), Lin Juliana Yusoff (2003) and Shou-Yi Goh (2010). While past *Third Space* programmes featured dance works of alumni together with guest or lecturer choreographers, this is the first time that the line-up was solely alumni.

Maya Dance Theatre (MDT), under Kavitha Krishnan's leadership, presented the work *Grey* in Singapore and Malaysia during MDT's tour in June-July 2013. A unique aspect of MDT's

presentation of *Grey* in Singapore was its collaboration with the residents living in the vicinity of the venue to create a mural designed and guided by visual artist Charlie Lim, which served as part of the backdrop for the performance; and also the unusual venue of the performance itself: outdoors and on the roof-top of a building! The show later moved to Malaysia and was presented in regular theatres in Penang, in association with the Georgetown Festival, and finally in Kuala Lumpur. The following production, *3Sixty*, was presented in September at Singai Tamil Sangam, Singapore. Devised through a span of three months, *3Sixty* brought choreographers Shahrin Johry and Sheriden Newman together as collaborators and artistic comrades. MDT then participated in the Jogja International Street Festival and Asia Tri Festival in Yogyakarta, Indonesia, in September.

Kavitha Krishnan and dancer Sufri Juwahir choreographed a dance piece for Republic Polytechnic's Indian cultural group for presentation in MUSE in October. Entitled *Akshana*, it drew inspiration from bharathanatyam, hip hop and modern contemporary dance. MDT and The Substation returned with a new episode of *CREations*, its annual choreographic dance production in late October, in which four choreographers presented their works which explored both the physical and mental interpretations of the term 'in between'. *CREations 2013* came with a new team of choreographers: Ajith Bhaskaran Dass (Malaysia) and Danang Pamungkas (Indonesia), with MDT's Sheriden Newman and Shahrin Johry mentored by Dr Stephanie Burrbridge, and artistic direction by Kavitha Krishnan.

MDT then headed to New York City to present *Path* at the American Dance Guild Festival 2013. *Path* explores individualism in a passage of unity/harmony. In November the company made its debut with *Grey* at the International Dance Festival in Bangkok. MDT then returned once again to DiverCity, which is the premier platform for high-quality performances showcasing the culturally diverse



**Above: Givers and Takers, featuring Joey Chua (being lifted), at the Dance Umbrella Festival in Johannesburg, September 2013.**

contemporary dance scene in Singapore today, where it presented *QuickSilver V2*, which expounds and evolves through Asian influence and the aesthetics of bharathanatyam.

Apsara Asia, an arts education service provider in local schools in Singapore together with MDT, presented an Indian dance programme featuring Ajith Bhaskaran Dass as part of Esplanade's Feed Your Imagination (FYI) series in May. The performance was aimed at sharing information on bharathanatyam, its components and its influence in Bollywood dance, to schools students to better appreciate the dance form.

In the meantime, member-at-large Joey Chua has travelled to South Africa through the Singapore National Arts Council grant, where she performed in Dance Umbrella Festival in Johannesburg in a commissioned work called *Givers and Takers* in September. Kok Wai, another member-at-large, mounted a performance by the third year students in Dance and Theatre Studies at Universiti Brunei Darussalam: *Within Walls*, an interrogation into the postmodern idioms of abstraction, deconstruction and fragmentation. A creative laboratory produced the six site-specific performative pieces featured that investigated the issues of addiction and angst beneath the Bruneian landscape of peace and harmony.

Dr Danny Tan's Odyssey Dance Theatre (ODT)'s third season of Summer Dance Fit Festival returned in June. This year the festival presented seven different platforms to engage the community from all walks of life. Partnering with key stakeholders such as Tan Tock Seng Hospital, Malay Heritage Centre, arts organizations, artists, schools and voluntary welfare organisations, Summer Dance Fit had a wide range of activities from professional performances and workshops, community health and arts presentations, to youth engagement and aspirations.

ODT also organised the 7th Xposition 'O' Contemporary Dance Fiesta in November, which assembled six international companies, 40 international artists, and more than 280 young performers for performances in six cities in Asia and Europe with 19 major productions of 13 international works showcased. This edition included international collaboration performances and fringe events such as an international dance camp, exhibition, master classes and workshops. The Singapore season opened with *The Road*, a collaboration between ODT and Et Aussi Dance Company (France/South Korea), followed by the Young Stars Series that featured ODT and emerging artists. *Emptiness—The Structure of the Air*, a new

collaboration between ODT and Double C (Taiwan/Germany), had its premiere in Germany. The highlight for this year's fiesta was *Fervour*, which had recently premiered in Rome, at University Cultural Centre Hall. It presented an evening of three contemporary works infused with rich cultural nuances and voices, choreographed by Danny Tan and Simona Cieri, and performed by ODT and MOTUS. The festival concluded with *Celebration of the Senses*, a music and dance improvisation performance at Aliwal Arts Centre.

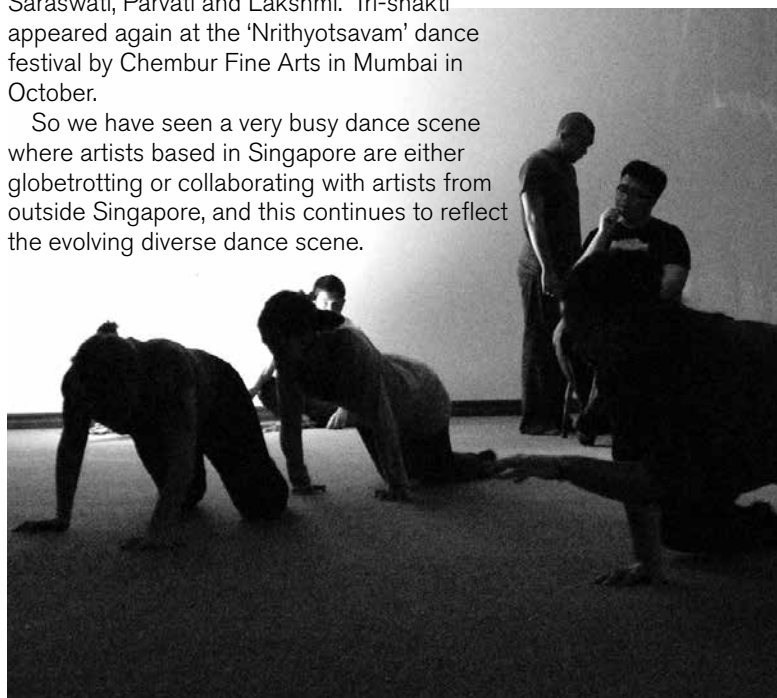
Sri Warisan Performing Arts Centre has had a wonderful year performing in Istanbul, Korea, New Zealand, Indonesia and Peru. Recently, the Singapore cultural delegation of Sri Warisan, Persadaku ASB and Sri Mahligai won the silver award in the Cheonan World Dance Festival Dance competition, attended by 16 countries from around the world.

Students of Singapore chapter secretary Jyoti Unni participated in the program 'Krishna Manjari' in an odissi presentation conducted by the Gita Jayanti foundation at Singapore Chinese Girls School in September. Dr Siri Rama's students and chapter member M.S. Srilakshmi also presented bharatanatyam works specially choreographed for the program.

Dr Siri Rama herself performed and choreographed 'Tri-shakti', with her dance troupe featuring dancers from the Kanaka Sabha Performing Arts Centre, in July in Mumbai. The classical dance work in bharatanatyam and kuchipudi highlighted the different aspects of the three goddesses Saraswati, Parvati and Lakshmi. 'Tri-shakti' appeared again at the 'Nrithyotsavam' dance festival by Chembur Fine Arts in Mumbai in October.

So we have seen a very busy dance scene where artists based in Singapore are either globetrotting or collaborating with artists from outside Singapore, and this continues to reflect the evolving diverse dance scene.

**Heavy, Looped by Low Kok Wai.** Photo: Mike Han



## Taiwan chapter

by Su-Ling Chou

In the second half of 2013, dance in Taiwan remains active and there are plenty of activities especially performances. Dance programs from universities and high schools present their annual dance concerts. Around October, November and December, the dance performances are expanded everywhere in the whole island. It is exciting to watch all these young generations showing their strong technique and dominant talent in dance. Dance companies are also showing their achievements after six months of work and rehearsals, and we can see the beautiful blossoms in every corner of the island. In addition, due to the political situation in Bangladesh, the WDAAP annual general meeting and network meetings was moved to Taipei, Taiwan, taking place in conjunction with the Taiwan Dance Research Society Conference at the University of Taipei's Tien-mu campus.

In 2013, the International Young Choreographer Project (IYCP) was hosted by WDAAP-Taiwan in July. This project received more talented young applicants from the WDA regions and from local dancers than ever. It was concluded successfully with two extraordinary applauded performances, and a question and answer forum between the choreographers and audience at Tsoying Dance Theater on 20 and 21 July. The programs highlighted the diversity in both styles and cultures, and how local and international choreographers perceive their daily lives and the world. Three of the eight choreographers are Taiwanese (Chien-Kuei Chang, Hsin-Yu Kao, and Chen-Wei Hsu) while three others were from the Asia-Pacific area: Nam Narim of Cambodia, Tan Bee Hung of Malaysia, Liana Yew of New Zealand, and Nicolas Sannier, a Frenchman staying in Japan. Jul Kostelancik was selected from America representing WDA-Americas.

Due to the increasing dance activities in Taiwan as well as in the whole world, IYCP will now be held every two years. After the 2014 Global Summit in Angers, France, IYCP will take place during the following year: 2015.

Meanwhile, WDAAP-Taiwan continues its expansion and the members mainly consist of university and graduate dance students, dance instructors, and professional dancers. It is expected that dance in Taiwan will continue growing into a new era through all of its dance events.

### WDAAP Taiwan members activities, July – December 2013

#### Performances

##### Kaohsiung City Ballet

*The Wild Swans*, 17 July at Jungli Arts Hall, 19-20 July at Jihde Hall of Kaohsiung City Arts Center

2013 *Children Dance Dream*, 9-10 November at Jihshan Hall of Kaohsiung City Arts Center

##### Tso's Dance Association

2013 *International Young Choreographer Project*, 20-21 July at Tsoying Dance Theater, Kaohsiung

##### Dance Works

2013 *Taipei Tap Festival – Tappers' Party*, 5 July and 15 August at Songshan Cultural and Creative Park

2013 *Taipei Tap Festival – Tap Concert*, 27-28 July at Dance Works Studio 112

2013 *Taipei Tap Festival – Tap Walkman*, 10 August at Songshan Cultural and Creative Park

2013 *Taipei Tap Festival – Cutting Contest*, 14 August at Dance Works Studio 112

2013 *Taipei Tap Festival – Tap Together*, 17-18 August at Hakka Music and Theater Center of Taipei City Hakka Cultural Park

##### Assembly Dance Theatre

*Luna*, 25-26 September at Multifunction Hall of New Taipei City Government

*Dese*, 25 October at Performing Hall of Xinzhuang Culture and Arts Center,

9 November at Kaohsiung Tsoying Dance Theater, 21-22 December at

Performing Hall of Cultural Affairs Bureau of Taoyuan County Government

##### Century Contemporary Dance Company

2013 *Dream Hatched Theater*, 4-13 October at Century Contemporary Dance Company

*Winds of Desire*, 27-29 December at National Theater

##### Scarecrow Contemporary Dance Company

*Passion – The Life and Creative Journey Of An Artist*, 18-20 October at

Experimental Theater of Tainan Municipal Cultural Center, 25-27 October at

Experimental Theater of National Chiang Kai-Shek Cultural Center

2013 *Step In•Complex – Creative Performances of Dance V.S. Costumes*

*Installation Design at Museum of Contemporary Arts*, 29 November-1 December at The Museum of Contemporary Art Taipei

##### Formosa Aboriginal Song & Dance Troupe

*Pu'ing: Tracing the Atayal Route*, 1-3 November at National Theater

##### Chang Dance Theater

*Fabrication*, 2-3 November at Kaohsiung Tsoying Dance Theater, 27-29

December at Wen-Shan Theater of Taipei Cultural Center

##### Taipei Dance Circle

*Chasing the Wind Turning*, 22-25 August at Experimental Theater of National

Chiang Kai-Shek Cultural Center, 16 November at Experimental Theater of

Chiayi Performing Arts Center

##### MAD Theater

*Backpacker*, 22-23 November at Taichung City Chung Shan Hall, 7 December

at Jihshan Hall of Kaohsiung City Arts Center, 14 December at Performing Hall of Nantou County

##### Horse

*3 Men on a HORSE*, 30 August-1 September at Novel Hall for Performing Arts

##### 8213 Physical Dance Theater

*Pause*, 21-24 November at Guling Street Avant-garde Theatre

##### 30 Dance Theater

*Take off x Have a Nice Trip*, 5 October at Kaohsiung Tsoying Dance Theater,

12 October at Performing Hall of Cultural Affairs Bureau of Taoyuan County

Government, 18-20 October at Experimental Theater of National Chiang Kai-Shek Cultural Center

**Tsoying Dance Group, Tsoying Senior High School**

2013 *Tsoying Dance Troupe Performance*, 2-8 December at Tsoying Dance Theater in Kaohsiung, 15 December at Harbour Performing Arts Center in Taichung City, 21 December at Yunlin County Government Culture Center Music Hall, 24 December at Chi-der Hall of Kaohsiung Culture Center

**Conferences**

**Dance Works**

2013 *Taipei Tap Festival – Tap Talk*, 16 August at B2 Classroom of Taiwan Mobile Building

**Neo-Classic Performing Arts Foundation**

*International Symposium of Dance Anthropology*, 25-27 October at Department of Dance of National Taiwan University of Physical Education and Sport and Neo-Classic Performing Arts Foundation

**National Taiwan University of Arts**

2013 *Speaking of Dance – The Diversity of Dance*, 2 November at Lecture Room of National Taiwan University of Arts

**University of Taipei**

WDAAP AGM and Taiwan Dance Research Society Conference, 29 November-1 December in Tien-mu campus, University of Taipei

**Scholarships**

1. The Development of Young Artists Grant by Chinlin Foundation for Culture & Arts (CLFCA)

**Sponsorships**

- 1. 2013 Annual Plan of Tso's Dance Association by CLFCA and its memberships
- 2. 2013 WDAAP AGM by CLFCA
- 3. 2013 WDAAP Taiwan Annual Planning by CLFCA



## Thailand report

by Pornrat Damrhung

Thailand's dance and performing arts scene is quite vibrant during the last two months of each year. But much of the public attention is now turned to larger political performances taking place on the streets of Bangkok, with whistle-blowing mass rallies, news drones, flash mobs, and ad hoc protests at some of the hippest spots like the Bangkok Arts and Cultural Center (BACC), along Silom Road and at Asoke train junction, not to mention Rajdumnuen Avenue. Still, audiences need some time away from politics, and so they join in the feast of dance performances and big theatre festivals that are occurring in various (mostly) indoor public spaces, weaving through the waves of protest.

Between late October 2013 and January 2014, audiences have been enjoying a series of workshops and an international dance festival organized by Dance Center. This overlaps with the Bangkok Theatre Festival, and much of it takes place at the BACC but also with performances in four other spaces.

This has been a year full of dance and physical performances. In *Trap*, Sinlapathorn artist Manop Meechamras gave meaning to the Prasudhon-Manorah Jataka tale—a love story that goes bad, as many often do, while we have been treated to new physical theatre pieces from B-Floor and Crescentmoon. The Sodsai Drama Center of Chulalongkorn University hosted a new dance piece about the high wire expert Philippe Petit by Jitti Chompee and 18 Monkey Dance Theatre Company called *On the Tight Rope*, showing a firm stand in the contemporary performance world outside of the company's *khon* (masked dance) roots and a surge of development from just a few years ago. The choreographer and dancers alike have learned to work in new ways with different configurations of story, music, storyline, and other components, beyond any Thai context. And in late November, the Pichet Klunchun Dance Company, which had just returned from touring in the Netherlands and Norway, gave the Thai premier of the innovative minimalist work *Black and White*.

At Burapha University, an hour south of Bangkok in Chonburi, many dance-theatre performances in Thai and contemporary modes are now being staged. There are also new collaborative projects using artists and coordinators from five Thai universities, with Master *Norah* Thammanit Nikomrath performing with his students and Western-based dancers to experiment with ways to re-invent the dance form *norah*. Although the four meetings have generated several works-in-progress, there are plans to premier the new work at the new Rajdumneun Arts Center on Rajdumneun Avenue in January 2014.





1 – 6. **The Second Reinventing Norah workshop**, instructed by master norah performer **Thammanit Nikomrath**, at **Thaksin University, Songkla**.  
Photos: Oui Damrhung.

7. **Sandan Ka**, a performance by physical theatre group **B-floor** at **Bangkok Theatre Festival, Bangkok Arts & Cultural Centre, November 2013**.  
Photo: Ka-ngeh Moonvilai





## WDAAP Annual General Meeting

30 November 2013  
in Taipei, Taiwan  
by Julie Dyson

The Annual General Meeting of WDAAP was held at the University of Taipei as part of the conference 'New Visions for Dance in the Asia-Pacific Region'. It was attended by the Asia-Pacific executive board, chapter heads and network chairs from across the region, as well as many general members.

The WDA Secretary General, Cheryl Stock, was also in attendance, and gave an update of planning for the next Global Summit, to be held in Angers, France, in July 2014. She noted that the time for submission of proposals for the conference had been extended to 15 January 2014. She also noted that volunteers were especially needed to help make this event a success in Europe, and asked for those interested to contact her directly. Cheryl had given the keynote address the same day, which will be published next year in *Taiwan Dance Research Journal*.

WDAAP President Yunyu Wang gave a report on behalf of the Treasurer, and noted that the last Global Summit - a joint event held in Taipei in

July 2012 with dance and the Child international (daCi) - had returned a small profit, some of which had been spent reimbursing volunteers who had contributed many hours of their time making the event a success. WDAAP currently has about US\$30,000 of accumulated funds.

WDAAP chapter heads had contributed updates of activities in their countries in the June 2013 edition of *Asia-Pacific Channels*, and these were tabled at the meeting in printed editions of *Channels*. However, chapter heads from Malaysia, Bangladesh, Cambodia, the Philippines, India, Korea, Taiwan, New Zealand, Australia and Hong Kong all provided updates of their activities and plans at the AGM. These updates are contained in the chapter reports in this edition of *Channels*.

Due to the availability of resources, WDA Taiwan announced that the International Young Choreographers Project will now be held every two years instead of every year. The next IYCP will be conducted in 2015 with an application deadline of March 2015.



**World Dance Alliance delegates at the WDAAP Annual General Meeting in Taipei on 30 November 2013.** Photo: student photographer (unknown).



**L-r: Nicholas Rowe, Stephanie Burridge, Mohd Anis Mohd Nor and Sarah Knox at the launch of *Moving Oceans: Celebrating Dance in the South Pacific*.** Photo: Julie Dyson

### Network reports included the following

**Research & Documentation:** Urmimala Sarkar reported that there had been an extension to 1 January 2014 for submissions to the *Journal of Emerging Dance Scholarship*. She also congratulated Routledge series editor Stephanie Burridge on the continued success of the *Celebrating Dance in Asia and the Pacific* series, and noted that the original contract for six books had now been completed. The series will now continue on a case by case basis, with the next book emanating from Singapore, funded by the National Arts Council of Singapore. The last book in the current series, *Moving Oceans: Celebrating Dance in the South Pacific*, edited by Ralph Buck and Nicholas Rowe, was launched at the conference by Dr Mohd Anis Mohd Nor on 30 November. WDAAP members were asked to support and promote the series as much as possible.

**Education & Training:** Jeff Meiners presented the report, and began by thanking all those who had produced the proceedings from the 2012 WDA-daCi conference, especially Susan Stinson, Shu-Ying Liu, Charlotte Svendler Nielsen, Cheryl Stock, Anna Chan and Rachael Jennings. He also noted the forthcoming Routledge publication *Dance*

*Education Around the World: Perspectives on Young People & Change*, and thanked Stephanie Burridge for driving the proposal forward with Routledge. He reported on WDA's part in the success of the World Alliance for Arts Education (WAAE), and noted particular emphasis on liaising with lobbying UNESCO to continue funding cultural activity. Arts Education Week will be held again next May, and Jeff encouraged everyone to profile dance education at that time. WDA is also liaising with daCi to survey 10 countries in their provision of dance education and curriculum, and results will be reported to the Global Summit in Angers in 2014.

**The Creation & Presentation and Support & Development network** meetings were combined to consider a way forward for these two networks, and focused particularly on structural issues and possible collaborations across both networks. It was agreed that new co-chairs were needed to strengthen them, and that the second co-chair for Creation & Presentation should be drawn from the host country in which WDA events were held each year. It was agreed that a formal process would be put in place calling for expressions of interest for several vacancies for network co-chairs: Creation & Presentation, Research & Documentation and Support & Development. These will be called for by the end of March 2014 for an announcement to be made at the next AGM in July in Angers.

Full minutes of these meetings will be completed and circulated to all board members, chapter heads and network chairs early in 2014.

## International Young Choreographer Project 2013

The International Young Choreographer Project (IYCP) has been held in southern Taiwan every July since 2005, hosted by WDAAP-Taiwan. In 2013, the IYCP received more talented young applicants than ever; eight choreographers representing six different countries were eventually chosen to take part. The three-week process of developing new works with local Taiwanese dancers concluded with two performances at Tsoying Dance Theater on 20 and 21

July. The programs highlighted the diversity of dance in both styles and cultures, and how local and international choreographers perceive their daily lives and the world.

**Works created for the International Young Choreographer Project in Kaohsiung, Taiwan, performed at the Tsoying Dance Theatre, 20 – 21 July 2013. Photos: Zen-hau Liu.**



### Chen-wei Hsu (Taiwan)

I had an opportunity to stay in Kaohsiung, my hometown, at Tsoying Senior High School, my old school, for three weeks – it was exactly what I needed. I have spent a long time studying, teaching and choreographing outside my hometown; so perhaps you can understand my feeling of homesickness. All I saw reminded me of the old days. It seemed all the cells of my body were absorbing fabulous nutrients. I could not have been more comfortable. I used all my feelings of returning home – the local atmosphere, the pace of life, even the temperature of the performance venue – to create this dance piece. I was like a leaf falling back to the roots, and I was touched by what I needed most.

### Chien-Kuei Chang (Taiwan)

It was a great experience to return to Kaohsiung and to work with a group of performers who are also full of passion. After the performance, I also felt the passion the audience had for dance from their enthusiastic responses. Besides presenting my own creation, what was most important in IYCP was having the chance to communicate and interact with choreographers from all over the world, and to gain familiarity with different dance styles and cultures. I am looking forward to cultivating general public appreciation for the arts in the future.



*C'est la vie — Competition*



*Soben*



*C'est la vie — Competition*



*Soben*

## Hsin-Yu Kao (Taiwan)

My work for IYCP focused on competitions, all the mutual comparisons that happen in our daily life from the moment we are born. My choreography included daily movements such as washing hands and faces, riding bikes, and sweeping floors, as well as usual competitions like racing and shooting. All things can be compared; this is life! Nevertheless, we each join the competition in our own way.

The limited time at IYCP made me realize the importance of selecting. Problems about choreographic structures and dancers' movements were easier to solve. More complicated was to incorporate props, dancers, and the tension dancers presented. Through repeated tries and adjustments, as well as helping me to make and decorate the props, the dancers finally enjoyed themselves on stage and successfully expressed the concepts I wanted. This dance could not be born without the dancers' collaborative teamwork.

## Nam Narim (Cambodia)

From the first day that I arrived in Kaohsiung, when I got a warm welcome from Lee Fang-Hua and her husband who had come to pick me up from railway station, my time at IYCP was beautiful, and I am happy and thankful I had a chance to join. This program taught me how to fight to get the most beautiful dancers during the selection process, and how to rely on my own strength to create new choreography – sometimes you need to be selfish to get what you want! We worked hard and fast in the five days of development, which was difficult to produce a new idea and a new dance, and I was thankful to Su-Ling Chou for her help.



*Formosa (We Are Taiwanese)*



*On the verge of collapsing*



*Formosa (We Are Taiwanese)*



*On the verge of collapsing*

**Nicolas Sannier** (French citizen, residing in Japan)

I learned a lot from this project, and I hope my dancers learned something from me! Working with the Taiwanese dancers was a great pleasure; they showed interest in everything I tried to teach, even if it was difficult. We did struggle with the short development time (3 hours per day including warm up) and for the choreographers in the afternoon, the dancers were already tired. But from this experience, I would like to participate in more projects in Taiwan and with Taiwanese dancers.

**Tan Bee Hung** (Malaysia)

IYCP was a wonderful experience. The three weeks of the program, although short, were in the end very fulfilling. Participants had a clear timeline and knew what to expect. And I was happy with the schedule as it also gave me time to get to know Kaohsiung a little more. In the future, it would be great to have more interaction among the choreographers. While we hung out together and talked casually, I would like to see a facilitated discussion, for the choreographers to share their thoughts in a structured way. And it would definitely be helpful to have choreography workshops or talks by artists, not necessarily from the dance field, to give the young choreographers something to ponder and to bring back home.



[depth]



100% True



[depth]



100% True

## Jul Kostelancik (Americas)

This was my first international experience. While the six artists I worked with to create my work were magical, we experienced a cement barrier with our language difference. I was challenged to think on my feet to address aesthetic and philosophical details without using my words, to find new ways into my own body to communicate what I saw, felt, experienced, and wanted to develop. A tool that I used to shift ways in which dancers ground themselves was to take them outside and feel the earth move *with* them. I did not fully realize the impact of this approach until one of the dancers sent me this:

*Today Jul took us outside for an hour to dance with bare feet in the grass for the first time. We were apprehensive because Taiwan grass is really not clean like grass in other countries. But watching her go first and dance, roll around, jump, move, and lay, we were going all out! Feel the soil, grass, wet, soft. The body was itchy and the sun was really strong but the personal experience of nature and ground forces made me really happy from the heart.*

## Liana Yew (New Zealand / Aotearoa)

This experience was amazing and I would recommend it to anyone who is interested in traveling to Asia or visiting Taiwan, choreographing with dancers who speak another language and learning new ways to work. My dancers were generous with their commitment and time; I thought they were truly happy with my work and what they put into it. I would have liked to have been able to have deeper discussions during the rehearsal period, to push my own thinking of my work. Having someone who could help with this would have been awesome. Also I would have liked to see what the other choreographers had to share; perhaps getting each choreographers to give a workshop or class. But I thank you for this opportunity; it has enhanced my dancing and my life.

# 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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