

Asia-Pacific CHANNELS





Contents

Executive reports

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

Network reports

About the Networks	6
Support & Development Network	7
Southeast Asian Choreolab—Facilitator's Impressions	9
Research & Documentation Network	10
Education & Training Network	12

Chapter reports

About the Chapters	13
Aotearoa New Zealand	14
Australia	15
Cambodia	16
Fiji	17
Hong Kong	18
India	20
Korea	21
Malaysia	22
Nepal	24
Papua New Guinea	25
Philippines	26
Singapore	28
Taiwan	30

WDA announcements

WDA Events	32
Events	34
About the WDA	36
Key contacts	37



**World Dance Alliance
Asia-Pacific**

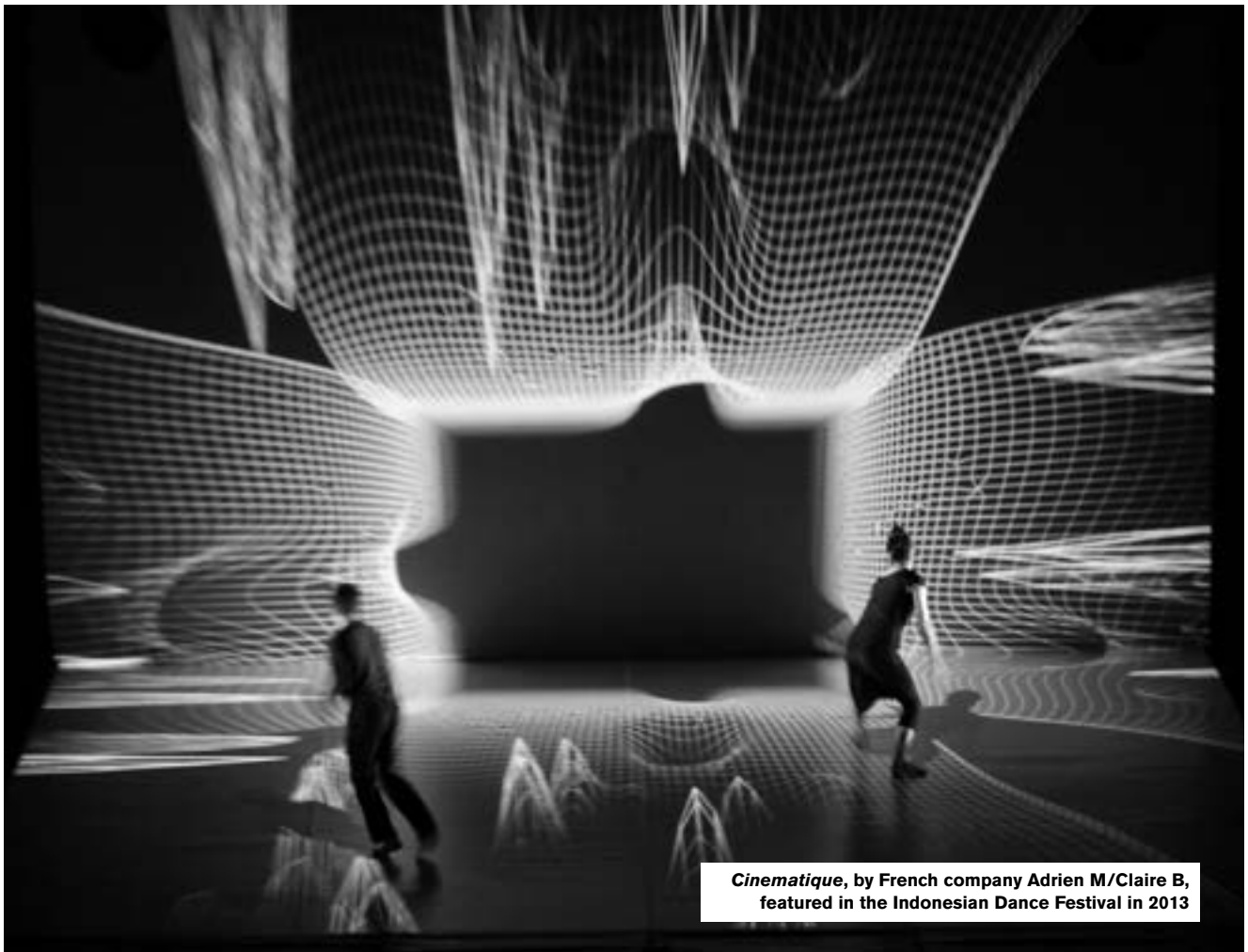
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Ehare mask dancers from Toare village, in the Gulf province of Papua New Guinea, photographed on 9 December 2005. These dancers will be performing at the opening ceremony of the upcoming 5th Melanesian Arts and Culture Festival in Port Moresby.

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.



Cinematique, by French company Adrien M/Claire B, featured in the Indonesian Dance Festival in 2013



President's report

by Yunyu Wang

I am writing from Kuan-du, the site where 1,200 dance specialists from WDA and daCi danced in 2012. A few weeks ago, I was informed that the WDA/daCi 2012 event book is ready to launch and all of the dancing memories will be forever captured in written words. I am delighted that the next WDA global event is returning. This year, as in 2012, three regions will lead WDA together. Notably, the frequency of the Global Summits has changed from once every two years to every three. Our next Global Summit will be held in 2017 in America at a location yet to be determined.

In the first half of 2014, the members of WDAAP were focusing on the preparations for the 2014 WDA Global Dance Summit that will be held in Angers, France. I would like to extend my gratitude to Cheryl Stock, who spent endless hours organizing the WDA core team members in Asia Pacific and in the Americas. She is bringing us closer to Europe, where WDA has been trying to establish strong ties and recruit more members into our big dance family. Cheryl has been in constant communication with the Angers site in France, dedicating much of her time to this event. We send her the highest salute and appreciation. This will be an important step for us in WDA.

The WDA summit in Angers is not the only activity that WDAAP core members are working on. Ralph Buck attended the UNESCO lead arts education event, the Monitoring Research Workshop in Montreal and Kingston, Canada, from 26 to 31 March 2014. An important question blossomed from the workshops: "What is the state of arts education across the globe?" Although the working team understands the difficulties of gathering reliable data from around the world, they will continue pursuing this task by developing data-gathering indicators, drafting a proposal that outlines the research project, and by establishing how to operationalize the project. As reported by Ralph, WDA can help by supporting the data and case study gathering activities, and other aspects for research especially country-based data collection. There is long way to go but dance

and the arts are used to persevering through challenges. We should be enthusiastically supporting this project. More information will be coming, and I urge you all to be ready to contribute.

Bridging dance and international stages in the Asia Pacific region is the aim of Chinlin Foundation for Culture and Arts since its establishment in 2004. This donor has given me strong support to utilize the funding to enable exchanges between WDA exchange artists from Taiwan and dance institutions or organization in the Asia Pacific area since 2010. The donor initiated the project after he observed one of WDA's yearly events. This year, Thailand, Fiji, Singapore, Bangladesh, Nepal and possibly India will receive Chinlin-supported artists at their designed sites to learn the local culture as well as to provide contemporary dance workshops. The goal is to stimulate the local dancers but not to impose the so-called Western contemporary dance style. Upon returning, the artists are required to further develop cultural exchange between the two countries.

Singapore has proposed hosting the WDAAP annual general meeting in 2015. The proposal will be discussed in Angers at the Global Summit this July. If any other country is interested in proposing to host the next annual general meeting, please send your request to me as soon as possible.

We have also had a request from individuals from Timor-Leste and other countries who came to the WDAAP AGM in Taipei last year. They are proposing to become country members under WDAAP. Upon request, we have encouraged them to seek support from other members of their dance communities to host a festival and/or conference. This process will help them to understand what WDAAP is expecting. A successful new country would be a strong force in the family of WDAAP.

As WDAAP is embracing the upcoming Global Summit in Angers, I hope all of us will meet there to celebrate dance in research and in practice. Have a great 2014.



Vice President's report

by **Urmimala Sarkar
Munsri**

I am writing this report at a time when all of us are looking forward to our World Dance Alliance Global Summit in Angers, France. We have been working very hard to fine tune the plans for the global summit. The event promises to be a spectacularly interesting one, and I know many of us from a variety backgrounds including a large number of young people will be there to be a part of it.

I would like to share a thought that emerges as important, in continuation of the goals set by our founder members when they started this organisation. At a time when the world gets more and more divided by ethnicities, religious affiliations, languages, and various other segregating, isolating and self-perpetuating pockets, there is reason to celebrate what World Dance Alliance has always stood for. We have actively striven to create an environment which generates and reaffirms our commitment to the world of dance, and continue to do so in diverse ways. Also, when people are becoming increasingly self seeking, many of the committed members work (sometimes literally day and night) to create more opportunities for dance to manifest itself.

It is interesting that in today's world violence is what brings bodies into our minds and into public discourse most often. War and killings, acts of terror, violent acts of discrimination, and sexual violence like rape or abuse, are occasions when one thinks of human bodies. Most of these thoughts are those of mourning, sadness, anger, indignation, and extreme helplessness. This phenomenon needs to be kept in mind as we renew our commitment to strive to foreground the corporeal essence of dance, as a wonder of human existence, and, in itself, a celebration of life.



Secretary General's report

by Cheryl Stock

The last six months have been relentless but most enjoyable with the excitement mounting for the 2014 WDA Global Summit—the first time it has been held in Europe since 2002 in Dusseldorf. I would like to express my heartfelt thanks to all of you who served on the many committees and who, at the time of writing, continue to assist as we finalise the program. By the time you read this I hope many of you will be on the way to Angers and I look forward to seeing you there!

This edition of *Channels* contains information elsewhere about the WDA Global Summit but I will take the opportunity to add some detail not included, in particular the additional events being held in the main venue, le Forum du Quai—Forum des Arts Vivants, Angers. These are:

- Robert Swinston's *Shadowplay* performed by the students of l'Ecole Supérieure du Centre National de Danse Contemporaine;
- Bal Moderne, a unique French experience of a kind of choreographed flash mob for all attending the Summit—learn some serious (simplified) repertoire in an evening of fun;
- An installation by French visual artist Jackie Matisse;
- Screenings of Sue Healey's award winning feature film *Virtuosi*.

The theme for the 2014 Summit, 'Contemporising the Past; Envisaging the Future', provides a place for us to explore—through our research, teaching and practice—the multiple ways in which dance engages with a contemporary networked world; of digital transformations, and interdisciplinary/transcultural practices and pedagogies that intersect with the ongoing evolution of our social and cultural identities. In this complex and

rapidly changing choreographic environment, knowledge of the past enriches and simultaneously informs past and present. This, arguably, is essential to building an innovative and dynamic space for dance.

The Global Summit therefore interrogates:

- How does choreography, with its renewed focus on the place of history, articulate that in relation to past, present and future?
- How is that articulation shaped by the current reality of globalisation?
- What are the threads of influence that make up our practices?
- How do we view current and future trends at local, national and international levels?
- How can envisaging the future help us create an ecology of dance that is sustainable and interconnected?

Such discussions and sharing of our practices are a crucial part of World Dance Alliance. Even if you cannot attend the Global Summit, we encourage you to stay engaged through our four networks to participate in contributing to the development of dance in all its forms. WDAGS has set aside two full days to discuss the future of WDA, propose projects, find ways to strengthen our networks and communications, and to hear from you. There are many other WDA projects and events in 2014 which are covered elsewhere in *Channels*. Please contribute to these conversations and be part of the communication and activities to shape our future in dance.

Marion Brazier from CNDC in the foyer of the conference venue at the University of Angers, in February 2014.



Arnaud Hie, Director of Communications and Production for CNDC, in the foyer of the conference venue at the University of Angers, in February 2014.

Photos: Cheryl Stock





South East Asia report

by Vice President Joseph Gonzales

South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam

As someone who is driven to reclaim our cultural space, I celebrate the incredible wealth of dance which is happening in Southeast Asia, this archipelago that shares hundreds of years of migration and cross fertilization. However thus far, 2014 has begun a little slowly, each nation sharing in tumultuous accidents, political turmoil, national catastrophies and at the top of our minds (especially here in Malaysia) has been the missing plane MH 370, mired in

mystery. We pray for all those onboard and all family and friends affected by this tragedy.

In 2014, my primary goal in my capacity as SEA vice president has been regional cooperation. An idea was mooted at the Taiwan conference at the end of November 2013, that was picked up by the Support & Development network. Thank God this has come to fruition and it is my honour to announce that the first SEA Choreolab is presently ongoing at the Rimbun Dahan estate owned by celebrated Malaysian architect Hijjas Kasturi and his wife Angela, who hails from Australia, who together with their daughter, MyDance president Bilqis, run the various residency programs. The Choreolab has successfully brought together 15 emerging artists from 8 countries to work with Janis Claxton, an Australian choreographer based in Scotland, from 1–9 May 2014. The Support & Development network report has a more in-depth report about the project, its aims and outcomes. Gratitude to Malaysia's British Council office and officer Grey Yeoh, for facilitating Janis Claxton's presence to lead the Choreolab. We thank all our other sponsors too.

As a producer of regional projects, Singapore's Esplanade leads the way in bringing Asian or SEA artists together at the Esplanade Theatre. This year, from 25–27 April, the venue produced 'A Tapestry of Sacred Music' with participation from Indonesia, Philippines and Malaysia among others, consisting of both ticketed performances as well as free shows to the public. The program also included ticketed workshops and free talks on such topics as ritual theatre in Bali and traditional sacred music from Kelantan and Terengganu, as well as other informative and educational sessions. A dialogue that arises in these situations is with regards to cultural politics, as well economic and curatorial decisions especially regarding ownership, authenticity and/or hegemony, but the festival nevertheless serves to introduce the public to lesser known forms. The onus is on

the producer to bring the best possible representation, but in any given situation, there are always constraints, and thus this may not always be possible. The audiences then have to use their discretion or make further investigation into the forms that attract or interest them. This is a note to all producers including myself.

Besides this, Maya Dance Theatre hosted RELEASE 3.0 at The Substation inviting two Malaysian choreographers and a Thai choreographer to present their work alongside young and emerging choreographers from Singapore. This intimate festival with minimal financial support could well be another regional project that WDA SEA could piggy-back on and it is possible that, with more funds, it could provide great exposure to young artists. Congratulations to the untiring Kavitha Krishnan, Imran Manaff and the MDT team for putting this together. It was an invaluable experience for all, especially gauging from the responses of the international participants, as well as the press coverage garnered. Other Singapore projects that involved regional representation were the SPROUTS platform, a choreography performance of several young Singapore artists held in January, and the mammoth Singapore Youth Festival held in April, that brings together schools showcasing their co-curricula activities such as music, dance (Malay, Chinese, Indian, international), marching bands and so on. I was privileged to be on the panel once again at the invitation of the Ministry of Education that organises this event. The celebration of dance by primary school students, the effort that was untaken by all, and the standards of achievement of dance was impressive. In the attempt to move the event away from the spirit of competition that inevitably arises, the format was slightly changed and the awards were of participation, commendation and distinction instead of gold with honours, gold, silver, and bronze. I appreciate the sincerity of the Ministry in constantly trying to find the best practice to deal with various issues. For the judges, led by Singaporean matriarch of Malay dance Som Said, it was a great opportunity to share insight and debate about the aesthetics and methods of evaluation for dance. Kudos to all who participated and to the organizers.

WDA Southeast Asia has now taken a step forward with the SEA Choreolab and we have a pledge for a possible mentor next year, so this at least gives us a regional shared identity through a common project. I hope that this can be a staple on our calenders and perhaps other countries could also propose to host the event in the future—perhaps 2016? We need to continue to create spaces for artists, and to achieve this, we also need to create a dialogue with agents or producers. This is a continuing courtship that is incredibly challenging, as everyone in the arts is all too aware.

I will leave you with that thought and until we meet again in the next Channels, let us keep dancing and keep doing what we can to make this a better place for and through dance!

Network reports

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

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

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

About the networks

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

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

The Support and Development Network focuses on dance-based activities in terms of management, promotion, distribution, advocacy, policy and funding, through members who practice in these areas. It equally encompasses members who are concerned with the social and physical well being of dance such as health professionals, somatic practitioners, community facilitators and legal advisors. In all these aspects communication networks—professional and social—are an important driver for dance sustainability.

Practicing mirroring during the first Southeast Asian Choreolab organised by WDAAP in Malaysia in May 2014—Fauzi Amirudin in the gallery at Rimbum Dahan, with 'Reflection', a suspended sculpture by former resident artist Helen Crawford.

Photo: Sarah Samaniego



Support & Development Network

by Bilqis Hijjas, Co-chair

Anyone standing outside the studio at Rimbun Dahan listening to the Southeast Asian Choreolab happening inside could have been forgiven for thinking they were at a summer camp. Bursts of laughter would erupt from the studio, followed by excited chattering, and then pop music: David Bowie, Rolling Stones, Massive Attack. But if you peeked into the studio you would see 16 bodies hard at work, dripping with sweat, minds tightly focused, moving to exacting rhythms: lifting, leaning, connecting, springing apart.

The first Southeast Asian Choreolab, organised by the Southeast Asia network of WDAAP as well as the Support & Development network, was a huge success. From 1 to 9 May 2014, fifteen emerging choreographers representing the countries of Malaysia, Singapore, Philippines, Indonesia, Cambodia, Thailand, Vietnam and East Timor underwent an intensive learning and sharing session at the private arts centre of Rimbun Dahan, outside Kuala Lumpur, Malaysia. They partied, watched videos, stayed up late and consumed mounds of food, but they also acquired new skills and approaches to choreography, experimented and built their confidence in a supportive environment, and established lasting professional networks.

Every day began with a warm-up conducted by a member of the Malaysian dance community and MyDance Alliance (the Malaysian chapter of WDAAP), ranging from t'ai chi ch'uan, to contact improvisation and classical Malay dance. Janis Claxton, an Australian/UK choreographer based in Scotland, led regular morning sessions exploring a range of choreographic principles including the innovative new partnering method TACTICS, developed by New Zealand choreographer Michael Parmenter. Afternoons were devoted to sessions led by the participants themselves, in which they shared personal approaches, choreographic methods and ideas. Two days during the choreolab were study tours, to give the participants a chance to recharge their bodies, with trips to significant arts institutions in the Klang Valley on one day, and a nature tour to the seaside town of Kuala Selangor on the other.

As a pilot project to test the viability of the model, the choreolab proved fairly easy to operate. Accommodation, studio space and airport transfers were provided for free by Rimbun Dahan, where I also direct the dance

programme. British Council provided funding to support the presence of our key facilitator, Janis Claxton. ASWARA, the national arts academy, provided in-kind support in the form of a bus for study tour transportation, and MyDance members led warm-up sessions pro bono. Participants had to secure funding for their own airfare to Kuala Lumpur, which was affordable thanks to the city's position as a hub for budget airlines. The largest cash costs were meals. Thus, the choreolab represented an excellent example of combining available local resources to construct a significant outcome.

A sustainable budget only goes so far; in my opinion the remarkable success of the choreolab was due to more intangible reasons. Janis Claxton's energy and enthusiasm as the key facilitator ensured participants remained engaged throughout the exhausting schedule of studio time. Thanks to her careful coaching, the participants felt confident and supported during the sessions that they led, and were able to achieve outcomes which were meaningful for themselves as well as for the rest of the group. The participants themselves formed a stunning combination; they were all excited about learning new things, keen to share their own perspectives, respectful of the different levels of experience, ability and perspectives of other members of the group, and sincerely appreciative of each others' presence. The mood on site at Rimbun Dahan was frankly joyful. I could not have hoped for a better pilot!

Some words that emerged from the participants in the feedback session reflect

Below: All the participants of the Southeast Asian Choreolab 2015, during the group outing to Bukit Melawati. Back row l-r: Hii Ing Fung (Malaysia), Chai Vivan (Malaysia), Do Thi Hai Anh (Vietnam), Shahrin Johry (Singapore). Middle row l-r: Colleen Coy (East Timor), Otniel Tasman (Indonesia), Lee Ren Xin (Malaysia), Ea Torrado (Philippines), Fauzi Amiruddin (Malaysia), Jane Aditep Buanoi (Thailand), Yon Davy (Cambodia). Front row l-r: Chan Sze-Wei (Singapore), Nget Rady (Cambodia), Rizki Suharlin Putri (Indonesia), Sarah Samaniego (Philippines). Photo: Rizki Suharlin Putri



the project atmosphere, words like sanctuary, reflection, synergy, fulfilling, inspiring, networking, cherished moments, diverse, teamwork, experience, eye-opening, soul food. The participants also had many suggestions for subsequent choreolabs, including more evenings dedicated to watching dance films and each others' choreography, more site-specific work, more free time to digest information, more days overall spent in the studio, and, naturally, the opportunity for choreolab alumnae to attend again.

As the 2014 choreolab was such a success, I hope that we will be able to continue this project in the future, holding it every year at Rimbun Dahan, and possibly also in other parts of Southeast Asia should the opportunity arise. Thanks to the example set by British Council Kuala Lumpur, I hope that we can leverage funding from all the international cultural organisations in turn to support the key facilitator for every choreolab. We are already planning for the 2015 edition. I am pleased to announce that our key facilitator for next year, supported by Goethe-Institut Kuala Lumpur, will be Arco Renz. A German choreographer based in Belgium, Arco has already spent much time in Southeast Asia working in Cambodia, the Philippines and Indonesia, and we look forward to the approaches he will share with our future participants.

In the long term, I hope that the Southeast Asian Choreolab will become a mainstay of the Southeast Asian network of WDAAP and of Support & Development. Next year,

I hope I can start the application process earlier, to give everyone plenty of time to spread the word, and to engage more WDAAP country chapters with choosing the choreolab participants from their country. I hope that the choreolab can be an ongoing resource to which regional choreographers may return for inspiration, refreshment, respite and a continual sense of community.

At the moment, the other main project of Support & Development is what you're looking at: the biannual edition of Channels, for which I serve as editor, with fantastic design by Rachael Jennings at Ausdance, and with contributions from all of you. I hope you enjoy this edition, and it inspires you to even more marvellous dance activities to fill future editions of Channels!

1] Choreolab participants with their favourite meal of 'rojak', which in Malay means 'mixed'. They were a very rojak group!

Photo: Sarah Samaniego

2] The first day of the Southeast Asian Choreolab, learning new skills in the studio at Rimbun Dahan.

Photo: Joelle Jacinto

3] Choreolab participant Sarah Samaniego with Jack Kek, a guest teacher from exercises at Cloud Gate 2, where he had been a dancer.

Photo: Sarah Samaniego



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Southeast Asian Choreolab—Facilitator's Impressions

by Janis Claxton

My extraordinary journey as facilitator for the first Southeast Asian Choreolab began with immersion in the exquisite jungle-surrounded Rimbun Dahan and the most delightful introduction to the resident wildlife. As Bilqis showed me around and calmly explained the local creatures from cicadas to geckos (oh, the songs!), to bats (oh, the pool!), to wild boar (don't worry, they haven't charged yet), to the rat (who only eats soap!) to the ferocious mosquitoes (she was right!) to the local troop of monkeys, my excitement grew with each introduction to a new critter!

But nothing prepared me for the extraordinary thrill of working so intensively and intimately with the glorious creatures who were about to descend upon the complex from eight Southeast Asian countries, and the joy and delight they would bring with their questions, answers and revelations about choreographic processes and the sharing of their own individual work, be that culturally specific or not—each emerging artist brought something inherent from their country and from the region as a whole.

It was a privilege to work with such an open, diverse yet united group whose support of each other to embrace both dance and cultures through both similarity and differences is far from my experience in the West.

A few words of learning, collated on the last day of the SEA Choreolab:

Observing what we liked

Delay, support, tumble, site specific, precise, parallels, stillness, investigations, layers, away mirror, speed change, speed chain, eye investigation, nose investigation, symmetry, confrontation, unusual contact points...

1. A warm-up class in classical Malay dance conducted by Alla Azura Abal Abas, in the open-air loggia at Rimbun Dahan. In the foreground, Choreolab participant Jane Aditep Buanoi (Thailand).

2. TACTICS sessions in the studio at Rimbun Dahan, facilitated by Janis Claxton. Jane Aditep Buanoi (Thailand) dancing with Sarah Samaniego (Philippines).

3. Choreolab participant Do Thi Hai Anh (Vietnam) during a warm-up class in Odissi technique by Rathimalar Govindarajoo of Sutra Dance Theatre.

4. Choreolab participants practising TACTICS in the studio at Rimbun Dahan, facilitated by Janis Claxton. L-R: Ea Torrado (Philippines), Do Thi Hai Anh (Vietnam), Nget Rady (Cambodia) and Fauzi Amiruddin (Malaysia). All photos: Bilqis Hijjas



Research and Documentation Network report

by Urmimala Sarkar and Stephanie Burridge, Co-chairs

Part I

by Urmimala Sarkar

The Research and Documentation Network has been steadily evolving as one of the strongest networks within WDA. The online, blind-reviewed journal for publishing scholarly writings of young scholars is already getting ready to publish its second volume online. This Journal for Emerging Dance Scholarship (JEDS) is a joint effort of WDA Americas and WDA Asia Pacific, with Prof. Linda Caldwell and me as editors.

Within WDAAP, this network had a wonderful kickstart, with Prof. Mohd. Anis Md Nor as its first chair, at the time when WDA's founder Carl Wolz was at the helm of the organisation. A series of publications have been the consistent contribution of the network since then, in which I followed Prof. Anis as network chair.

After three years, I was joined by Dr. Stephanie Burridge. This period saw a wonderful series from Routledge, from the internationally renowned publishing company Taylor and Francis, 'Celebrating Dance in Asia and the Pacific', which was initiated by Dr. Burridge. All these books have been results of collaborative work by country editors (senior scholar and members of WDAAP from the Asia-Pacific countries of Cambodia, India, Malaysia, Taiwan, Australia, New Zealand and Singapore) and Dr. Burridge as the series editor. It is, therefore, a happy moment that Dr. Burridge, after leaving her position as a co-chair in 2011, has returned once again to the position of co-chair with me.

Meanwhile, the Research and Documentation Network continues to work in the true spirit of an inclusive and dynamic group, where the main excitement is to create visibility for WDA as an organisation through serious scholarship. The network continues to try and create dialogues between theory and praxis in dance, and to generate credible scholarship in the area of dance.

Part II

by Stephanie Burridge

Evolving Synergies: Celebrating Dance in Singapore is the seventh book in the Routledge series *Celebrating Dance in Asia and the Pacific*. Like the other volumes in this series, it has brought together about 50 chapter writers,

Artist Voices and photographers in what will be a much-needed resource and documentation of dance in Singapore. The first international launch of the volume will be part of the WDA Global Summit, 6–11 July, Angers, France, led by Claire Rousier, adjunct director with Robert Swinston of the Centre National de Danse Contemporaine (CNDC). Another local launch will be hosted by the Institute of Southeast Asian Studies (NAFA) and WDA-Singapore in September. Below is an excerpt from the introduction to the book.

Singapore is as a meeting point for dance from the East and the West. With myriad festivals and performances in theatres, the community, schools and site-specific spaces, Singapore is a vibrant player in the evolution of Asian contemporary dance which is burgeoning throughout the region. In the Singapore context, storytelling, personal reflections, memories and local histories have been the basis for dance choreography with artists drawing from eclectic, embodied backgrounds. Its extensive calendar of events encompassing companies and soloists from diverse dance practices and rich cultural traditions ensures a dynamic dance scene that confronts audiences with a complexity of forms, concepts and productions. Indian, Malay and Chinese dance vocabularies and a variety of Western contemporary dance techniques come together in an amalgam of creativity to make new poetic statements about our world through movement. Dance is emphatic 'glue' in the political and social landscape promoting harmony across racial, religious, ethical and philosophical lines. This evolving synergy of seemingly disparate parts parallels deeply rooted cultural values that come together in the celebration of national days, marks the calendar of religious events and engages schools and communities within an ethos of tolerance and cohesion. Geographically a small island, Singapore's heritage is defined not only by trade and waves of immigration, but of British colonisation, occupation by the Japanese during World War Two, a three-year relationship as part of Malaysia, and finally the struggle for independence achieved in 1965.

'Unity and diversity' is a catch phrase that is often used to describe many aspects of Singapore whether associated with the rich heritage of food, the multiracial mix of its people, or the complexity of the local arts scene. Since independence, waves of immigration, industrialisation and urbanisation have occurred at a rapid pace. The government's direction in the development and nurturing of artists has encouraged both traditional forms

along racial lines, and contemporary dance practice. Individuals, companies, projects, overseas exchange and professional training have all been supported through a variety of funding schemes and grants. The post-colonial search for identity has dominated thematic directions in dance, moving beyond community affirmation of ethnicity, evoked through the performance of traditional Indian, Malay and Chinese dance, to free expression led by individual choreographers wanting to address current issues and concerns about place, space and time. Narratives with a literal approach to story-telling are danced alongside abstract choreography rooted in exploration, experimentation and artists working with new technologies. Some artists have embraced globalised future dynamism and energy; others look back and reflect on lost languages, places and the encroaching buildings that squeeze personal space.

Dance in Singapore continues to evolve with a creative confidence that is engaging audiences and revitalizing an interest in all forms of dance from contemporary to hip hop, Indian, Malay and Chinese dance. Singaporean choreographers work through their embodied cultural 'memories' and embrace multiple

dance traditions—these co-exist and merge not only with Western contemporary dance forms but with dance practices from across the region. Professional contemporary artists and companies give regular performances, hip hop and hybrid dance forms thrive in community centres and on the stage while the unique Singapore Youth Festival sees thousands of students participate in dance performances. Innovations in movement vocabulary, juxtaposed with cultural and personal narratives and storytelling traditions, celebrate a deep-rooted understanding of tradition that underpins radical changes in Singapore's contemporary dance scene.

In other news for international dance research and documentation, the publication *Dance Education around the World: Perspectives on Dance, Young People and Change* (editors: Charlotte Svendler Nielsen and Stephanie Burrige; foreword by Sir Ken Robinson) is well underway and scheduled to be launched at the next daCi conference in Copenhagen in July 2015. This project is also supported by the WDAAP Education and Training Network.

Sufri Juwahir and Shahrin Johry performing in Grey, by Maya Dance Theatre, Singapore.
Photo: Grisha Parikh



Education and Training Network report

by Ralph Buck, Co-Chair

WDA as a member of the World Alliance for Arts Education (WAAE) was invited to participate in The Hong Kong Institute of Education, Arts for Peace Festival, 3–5 May 2014. This event included an Arts for Peace Festival that featured diverse community arts groups and artists, and a one day Arts for Peace symposium, all of which was profiling the forthcoming UNESCO International Arts Education Week (19–25 May 2014). The Arts for Peace symposium organised by the International Network for Research in Arts Education (INRAE) was structured by four sub-themes with invited speakers who gave experiential and researched insights to each theme. The themes were:

- Sustainability and the ethics of power: Contemporary issues in researching arts for peace.
- Understanding the paradox: Despite a range of studies indicating the benefits of the arts, the arts remain undervalued in many countries.
- Ideas that work around the world: The diverse nature of the arts and their relation to education and sustainability.
- Arts possibilities and limitations for a sustainable future.

The symposium was small and therein lay its value and potential. Beyond the symposium, INRAE launched its Second Yearbook for Arts Education, see <www.arts-edu.net>; WAAE launched its International Arts Education Week Advocacy Tool Kit, see <www.waae.info>, and delivered the inaugural IAEW message written by Sir Ken Robinson; National Dance Education Organisation (NDEO) launched the report on evidence of the impact of dance in the K-12 school setting, see <www.ndeo.org>, and the INRAE Hong Kong Declaration was signed, see <www.arts-edu.net>.

In celebrating the UNESCO International Arts Education Week, 19–25 May 2014, please find below Sir Ken Robinson's message to arts educators across the globe.

Arts for Peace

World Alliance for Arts Education and UNESCO
Inaugural International Arts Education Week: 19–25 May 2014

People everywhere have dreams of peace. These dreams can face deep challenges. Some of the deepest are to do with our different ways of being. They are cultural. Arts education has unique roles in meeting these challenges. Why is that?

As human beings, we are born with immense powers of imagination and creativity. Through the languages we speak, the things we make, and the customs we practice, we generate the many different cultures that humanity inhabits. As a result, we all live in two worlds—the world around us and the world within us. We experience both through the filters of our ideas and the tones of our feelings. Some of these we owe to our own dispositions and some to the cultures that envelop us.

What have the arts to do with this? We form our worlds not only in words and numbers but in sounds and movement, in images and designs, in rhythms and harmonies. We may call some of these art but they are all part of a larger impulse to understand ourselves and each other. Effective arts education can help us do both.

What has this to do with peace? Peace is a state of safety and well-being. It is living without the fact or fear of oppression. Peace is not a material state but a spiritual one. To promote peace around us, we must find peace within us. Our music and images, our poems and performances are ways of exploring some of our deepest ideas and feelings. Peace does not mean lack of passion for our own ways of being. It means compassion for others. Engaging with the arts of others is the most vibrant way of seeing and feeling the world as they do.

It's been said that there is no path to peace: that peace is the path. And so it is. Congratulations then to everyone involved in International Arts Education Week for taking this path together and for knowing that the first and most important step is to believe in this dream and the power of education and the arts to make it real.

Sir Ken Robinson, Los Angeles, May 2014



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.

Jack Sun performing his own choreography at the Epeli Hau'ofa International Dance Festival, ICT Theater University of the South Pacific, Fiji, on 24 March 2014. Photo: Dave Levaki

Aotearoa New Zealand chapter

by Tania Kopytko

Kia ora, warmest greetings to you all across the Asia Pacific! Our year has begun with a bang through the launch of our new website danz.org.nz on Tuesday 29 April to celebrate International Dance Day. The new DANZ website has a much advanced functionality that provides it with a variety of communication tools to promote New Zealand dance and provide vital information. It is designed to become the one-stop shop for New Zealand dance. The public will be able to easily find out where to see dance and learn to dance, and as well there is far more accessible access to industry resources and information to help the professional sector. The aim is to provide much higher visibility for New Zealand dance, interconnect the many subsectors and integrate dance with wider society.

International Dance Day was celebrated in Wellington and Dunedin by large community projects on Sunday 4 May. Wellington Youth Education Trust presented a day of workshops and performances at the national museum Te Papa Tongarewa. The dance styles covered cultural dance such as a premiere performance from an Ethiopian community dance group through to a range of genres such as tap, jazz, contemporary dance, salsa, hip hop, waltz and integrated dance. Dunedin celebrated its Celtic heritage with DANZ support at Toitu Museum with Celtic dance styles as well Middle-Eastern, Indian, Gypsy fusion contemporary and hip hop. For both events the audiences and participants were huge, showing an annual increasing interest and appreciation of these community dance celebrations for International Dance Day. International Dance Day was also the opportunity for Touch Compass touchcompass.org.nz an integrated dance company, to launch a new project: the 2014 DanceBox media challenge, which questions who can dance and brings dance out of theatre and into peoples' lives.

The Arts Council of New Zealand, Creative New Zealand, undertook a Dance Review in late 2013 which has formed the basis of funding approaches to dance for the next five years. This has informed the funding strategy for dance with an emphasis on finding solutions to issues facing performance dance. See www.creativenz.govt.nz/en/arts-development-and-resources/research-and-arts-sector-resources/dance-review-final-report-2014.

New Zealand dance companies are continuing to develop strength under the new arts council funding programme as they develop programmes that are of international and national acclaim. New Zealand Dance Company nzdc.org.nz and Okareka Dance

Company both had great responses to their works in the 2014 Holland Dance festival. NZDC will tour *Rotunda* in New Zealand next year. *Rotunda* commemorates New Zealand involvement in World War One with dance accompanied by a brass band, all part of the expression of that era. Okareka okareka.com are about to present their inspiring new work *Mana Wahine*, the true story of Te Aokapurangi, a young Maori who was captured in battle but returned to Mokoia Island in Rotorua to save her people.

Atamira Dance Company atamiradance.co.nz have just premiered a new work, *Moko*, inspired by the traditional Maori art of tattooing, and now have started working on a major project with the Auckland Philharmonic Orchestra. All our dance companies have wonderful websites with information and clips on their work. Take a look at those and the new DANZ website!



Nancy Wijohn in Okareka Dance Company's *Mana Wahine*. Photo: Alex Efimoff

Australia chapter

by Roslyn Dundas

Events at the Australian Youth Dance Festival 2014, in Renmark, South Australia.

Photo: Roslyn Dundas



On the banks of the iconic Murray River ninety-five young people staged a spectacular performance to close the 2014 Australian Youth Dance Festival. Held in Renmark on the border of South Australia and Victoria, this was the eighth Australian Youth Dance Festival (AYDF). The AYDF is unique in its structure, allowing young people to engage in creative exchange in a supportive, non-competitive environment that encourages participation and learning.

Artistic Director Adam Wheeler led a team of tutors including well-known Australian performers and choreographers Katrina Lazaroff, Larissa McGowan, Sani Townsend, Kiale Nadine-Williams and Frankie Snowdon. Dancers of *Lake* by Lisa Wilson, who were on a regional tour and opened the festival with a performance of this beautiful and stunning piece, also joined in teaching at the festival. Young people from a diverse range of backgrounds came together to learn and develop lasting friendships. Participants included members of the Quantum Leap Youth Ensemble, Australian Dance Theatre youth ensemble, YellowWheel, Restless Dance Theatre, Nunga Rhythms of Riverland Youth Theatre, DanceDown and Sprung Integrated Dance.

The final performance included rocking out to Nirvana's *Smells Like Teen Spirit* and a series of duos, trios and the full company dancing to an original score composed by Alex Waite-Mitchell. The performance closed with the dancers bringing members of the audience to the river's edge to join in setting paper boats adrift in

the river—each with a personal message of regeneration, hope and change.

Ausdance National was delighted to join many dancers and producers from across Australia and the world for the 2014 Australian Performing Arts Market (APAM). APAM is a contemporary performing arts event that brings the sector together to exchange ideas, experience new work, and network with national and international peers. Many Australian dance companies were able to showcase their work at the market, engaging with producers and venues to support touring and audience development initiatives. Shaun Parker & Company opened the event with their new work *Am I*, while Lucy Guerin Inc, Force Majeure, Antony Hamilton, Kage, Lisa Wilson, Ade Suharto, Vicki Van Hout and Claire Marshall all had the opportunity to showcase their work. Ausdance was proud to host a reception for the dance community welcoming many dancers and supporters from around the world.

David McMicken and Tim Newth, the co-directors of Tracks Dance, a community focused company from Darwin, Northern Territory, have been recognised in the Australia Day Honours, by being made members (AM) in the General Division of the Order of Australia. David and Tim have been recognised for their tireless work with Tracks Dance and Aboriginal and Torres Strait Islander communities in the Northern Territory. Tracks Dance were also recognised at the 2013 Australian Dance Awards for outstanding achievement in youth or community dance.

Ausdance National life member and former president Sue Street was recognised by being made an Officer (AO) in the General Division for 'distinguished service to the performing arts, particularly to dance education at a tertiary level, as a teacher and administrator, to professional organisations, and as a mentor'. Professor David Throsby was also made an Officer (AO) in the General Division for 'distinguished service to the community as a leading cultural economist, to the promotion and preservation of Australian arts and heritage, and to tertiary education'. David authored *Dance in Australia - A Profile*. Lucinda Dunn, recently retired principal with The Australian Ballet, was recognised with an OAM for service to the performing arts through ballet. Entertainer Rhonda Burchmore also received an OAM for service to the performing arts and to the community.

The coming months will see many Australians participating in the World Dance Alliance Global Summit and planning for the Australian Dance Awards, which will be presented on 9 November at the Sydney Opera House.



Cambodia chapter

by Kang Rithisal & Claire Wilcock

In January this year, Amrita Performing Arts curated an evening of dance on film called *Dance our City*, as part of Our City Festival, a festival of art, architecture and ideas. Nine videos were screened, from groups such as Amrita, Epic Arts, Dance Made in Cambodia and Khmer Arts plus solo artists who responded to our call for partners. Amrita also gave a performance of three works, *Bach Cello Suites* by Chumvan Sodhachivy, *Khmeropédies III: Source/Primate* by Emmanuèle Phuon and *Ferocious Compassion* by Peter Chin, as part of a charity auction by international auction house Christie's. Amrita held an artist talk, screening and work-in-progress sharing of a new work by French-Cambodian choreographer Emmanuèle Phuon (*Khmeropédies I, II and III*) based on Khmer (Cambodian) boxing in February.

In May, Amrita produced their second *Contemporary Dance Platform* in which four emerging choreographers experimented and created three new works: *Brothers*, *Complicated* and *Religion* by Khon Chansina & Khon Chan Sithyka, Khen Vanthy, and Noun Sovitou respectively. The works were presented in Phnom Penh, followed by a feedback session the following day where prominent dance practitioners, producers and scholars gave critical and nurturing feedback on the works created. The invited guests included Sophiline Cheam Shapiro, founder and artistic director of Sophiline Arts Ensemble (Cambodia); Peter Chin, artistic director of Tribal Crackling Wind (Canada); Neo Kim Seng, independent

producer/director (Singapore); Peter Wilson, independent theater director (Australia) and Marion D'Cruz, lecturer from the National Academy of Arts, Culture and Heritage (ASWARA) (Malaysia).

Two of Amrita's artists, Nget Rady and Yon Davy, were selected to be among the 14 participants from the region to participate in the Southeast Asian Choreolab led by Janis Claxton and hosted by Rimbun Dahan from 1 to 9 May 2014.

As part of Amrita's production work, an evening of Indian classical dance by India's Kalakshetra Foundation was produced by Amrita on behalf of the Indian Embassy as part of the Festival of India in February.

Among Cambodia's WDA members, Sophiline Arts Ensemble (formerly Khmer Arts Ensemble) will present the Cambodian premiere of its concert-length dance drama *A Bend in the River* at Phnom Penh's Chaktomuk Hall, 13–15 June 2014. *Bend* premiered at the State Theater in Minneapolis, USA, in 2013 and was cited by *The New York Times* and *The Star-Ledger* as a dance highlight of the year. Inspired by a traditional folktale, the piece is a collaborative effort between choreographer Sophiline Cheam Shapiro, composer Him Sophy, sculptor Pich Sopheap and local designers, featuring wildly inventive dance, the first new music for pin peat ensemble in modern history, large-scale rattan crocodiles and a cheekily unreliable narrator.

Gillian Rhodes (an individual member of WDA) choreographed a site-specific performance for the opening exhibition of the nationwide Our City Festival in January. She also coordinated and choreographed a flash mob performance in collaboration with Cambodian Living Arts and Tiny Toones. In May, she will be dancing and choreographing for a special European Union celebration concert broadcast live on television. Currently, she is working with Cambodian Television Network to brand her dance team and start a series of special performances, and preparing for a performance at the Sibuh International Dance Festival in Malaysia in June.

Other recent dance activities in Phnom Penh included a performance by the Royal Ballet of Cambodia of *Light and Shadow*, a new work by Princess Norodom Buppha Devi, to celebrate King Norodom Sihanouk's birthday. The King is himself a former ballet dancer, and the Princess is his sister, so it was a very special occasion for all. The Royal Ballet have now embarked on a European tour which will see them perform in France, Italy and Portugal.

In March, the Institut Français organized an outdoor dance event in which 20 dancers performed solos in rotation on eight outdoor stages. Dancers and performers from all over Cambodia took part in the event.

1] A still from *Forward*, choreographed and performed by Nget Rady; filmed, directed and edited by Lim Sipheng. *Forward* was made as part of *Dance Our City* and was premiered at Our City Festival, Phnom Penh, in January 2014.
2] *Bend in the River*, performed by Sophiline Arts Ensemble and choreographed by Sophiline Cheam Shapiro. Video still: Sophiline Arts Ensemble.





Jack Sun performing his own choreography at the Epeli Hau'ofa International Dance Festival, ICT Theater University of the South Pacific, on 24 March 2014.
Photo: Dave Levaki

Fiji chapter

by Sachiko Soro

Bula vinaka from Fiji! Fiji has been abuzz with many recent dance happenings. The University of Auckland's postgraduate dance department recently delivered a research methodologies course and other dance workshops alongside the postgraduate department from the Pacific Studies program at the University of the South Pacific (USP). The workshops were hosted at the Oceania Centre for Arts and Culture and discussions were held between the two universities about the possibilities of starting a dance curriculum at the University of the South Pacific, which would be a first for the region.

The University of the South Pacific hosted the first Annual Epeli Hau'ofa Dance Festival. The festival was named in honour of Pacific scholar and founder for the Oceania Centre, Prof. Dr Epeli Hau'ofa. The festival, which was directed by Peter Espiritu, included all of Fiji's top dance companies such as Rako, Oceania Dance Theatre, VOU, Shobna Channel Dance Company and Kabu Ni Vanua from the Conservatorium of Music. International artists included Jack Sun from Taiwan, Compagnie Posuë from New Caledonia, dancers from the University of Auckland dance program, StudioJaz from Germany, Yuko Anami Ballet from Japan and Andrea Torres from Hawaii.

After the festival, Jack Sun from Taiwan in collaboration with VOU hosted a series of workshops. These workshops were full of eager dancers who learnt so much from the wealth of knowledge that Jack has on Chinese opera dance and various contemporary techniques, and a wonderful bridge was built between the Taiwanese and Fijian dance communities. Jack Sun hopes to host a few Fijian dancers with his dance company in Taiwan in November this year.

Contemporary Rotuman dance company Rako hosted their first full-length concert at the civic centre to a sell-out audience. The concert was in aid of recording their first musical album, which will hopefully be released in the second half of 2014.

Karmen, a Pacific take on Bizet's opera, was staged at the USP ICT theatre directed by Larry Thomas and Igelese Ete. It included new dance

works created for the production by young and upcoming choreographers Glen Lord, Nisi Bola and Katalina Fotofili, and the lead role of Karmen was played by Ateca Ravuvu, an accomplished dancer and choreographer in her own right.

The Conservatorium of Music has just come to the end of a long tour of many of the major cities in the United States and Canada. It was a promotional tour of Fijian culture for Tourism Fiji, and showcased some of Fiji's ancient chants and *meke* dance.

MASTI Arts & Dance Group, a local Bollywood company, got to dance alongside Bollywood superstars from India such as Karan Grover, Shahnaz Akhtar and Chirag Wadhvani during their recent tour of Fiji. They were very inspired by these stars who are household names in Fiji and hope to go to India to perform with them one day.

The Melanesian Arts Festival is in June this year in Papua New Guinea. The festival happens every four years and all of the Melanesian countries of the Pacific come together and celebrate dance, music, weaving, navigation, storytelling, fashion design, carving, ornamentation and many more cultural art forms. Representing Fiji this year for dance will be VOU for contemporary Fijian dance and the Conservatorium of Music for traditional dance.

VOU has also been invited to participate in the Tribal Journeys Festival which takes place in Canada in July; they will bless and paddle a Fijian canoe that is being carved in Canada. They will then participate in a traditional ceremony alongside First Nations people from Canada and indigenous people from as far and wide as the US, New Zealand and Japan. After that VOU will perform for the gala evening and throughout the Mission Falls Folk Music Festival. Later on in the year VOU will be travelling to New Zealand where they will perform for the opening night of the Tempo Dance Festival and will be hosted by the Auckland Museum to make a series of installations in collaboration with New Zealand-based Fijian artists in response to the Fijian collection at the museum. The work will then be made into mediated installations which can then be on permanent display in the museum.

Fiji's first every hip hop crew to qualify for the World Hip Hop Dance Championship will be representing our country and competing against the world's top hip hop crews in Las Vegas this year. The crew, called KVT679, hopes to do our country proud. After returning to Fiji, KVT679 hopes to further establish hip hop as an art form in Fiji by organising free workshops and battles for various crews around Fiji.

Hong Kong chapter

by Pewan Chow and Fiona Chow

Creative Space: Residency for Mid-career Choreographers and Springboard Showcase

Creative Space: Residency for Mid-Career Choreographers is a pilot project curated by Hong Kong Dance Alliance and co-organized by CCDC Dance Centre. The project seeks to broaden participants' movement palettes and skills, giving them more creative possibilities while providing a platform and resources for them to present their choreography to the world. After five months of preparation, regularly rehearsing with dancers while also taking part in choreography and technical master classes, the program's three resident artists Chen Kai, DoDo Lau, and Yang Hao presented new works in the Springboard Showcase in May 2014. After the kickoff performance in Hong Kong, the three choreographers will present their works at international dance festivals. *Meet* choreographed by DoDo Lau and *Nothing... But Something* choreographed by Yang Hao have been invited to perform at the Global Summit 2014 of World Dance Alliance in Angers, France, this July, while *Line II* choreographed by Chen Kai will perform at the Tari '14 festival in Malaysia this November.

Site-specific Dance Performance: Momentum Episode I

The CCDC Media Lab invited veteran choreographers Xing Liang and Mui Cheuk-yin, multiple Hong Kong Dance Awards awardees and outstanding dance artists, to collaborate with composer and sound artist Dickson Dee to create *Momentum*, a site-specific dance performance combining dance and sound installation according to the theory of Feng Shui. The performance by eight dancers staged at Victoria Peak, with the forests as a backdrop to evoke the universe's harmonic essence, featured dancers portraying between the five elements of nature accompanied by soothing music, transporting the audience away from everyday fuss to return to nature and to dance's origin.

CCDC Media Lab was established by CCDC in 2013. With the support from the Contestable Funding Pilot Scheme of the Home Affairs Bureau, it aims to explore the possibility and potential of combining dance with various media, breaking through the conventional practice of modern dance performance and offering audience extraordinary experiences.

i-Dance (HK) 2013

The fifth i-Dance Festival since 2004, this year the event invited a wide range of different media artists from China, France, Japan, South

Korea, USA and Hong Kong to lead a variety of open workshops, research workshops and solo and improvisation performances in a three-week period. These brought inspiration to different media artists as well as new insight to Hong Kong audience. The festival aimed at promoting solo dance performance, improvisation and site specific performance in Hong Kong as well as providing a platform for interaction between artists, sites and audience, and also arousing public concern towards contemporary dance and new dance development in Hong Kong.

The 42nd Hong Kong Arts Festival—The Hong Kong Jockey Club Contemporary Dance Series

Hong Kong Arts Festival has presented new contemporary dance by local artists for the third year in a row. By showcasing five new works by a veteran choreographer and promising talents – *Reaction* by Xing Liang, *Puzzle* by Huang Lei, *Outspoken* by Yang Hao, *Heaven behind the Door* by Chloe Wong and *Even-Odd* by Ivanhoe Lam—this series aimed at providing a platform for emerging artists to demonstrate their innovation. The program was staged at the Studio Theatre, Hong Kong Cultural Centre, 13–16 March 2014.

New Artistic Director and Executives Directors

Hong Kong Dance Company has appointed Yang Yuntao as artistic director. Yang joined the Hong Kong Dance Company (HKDC) in 2002 as principal dancer, and received the Hong Kong Dance Award 2003 from the Hong Kong Dance Alliance for his performance in *Water Margin* and *The Song of the Earth*. Yang joined the City Contemporary Dance Company (CCDC) in 2005, and received the Hong Kong Dance Award 2006 again for his performance in *The Conqueror*. Yang joined the Hong Kong Dance Company in 2007 as assistant artistic director. He received the Award for Best Artist (Dance) at the Hong Kong Arts Development Awards 2009 from the Hong Kong Arts Development Council.

In the past six months, Paul Tam and David Tsui have been appointed as executive directors of The Hong Kong Ballet and Hong Kong Dance Company respectively. Both have extensive expertise in arts management and arts leadership. The appointment of the artistic director and executive directors marks an important milestone for the two flagship companies in Hong Kong.

2014 Hong Kong Dance Awards

The 16th Hong Kong Dance Awards—Gala Performance at Kwai Tsing Theatre on 25 April 2014 brought together Hong Kong's top dance artists, creators, educators and enthusiasts to recognize individuals and organizations that have made significant contributions to the development of dance in Hong Kong over the past year. Artistic director Jacky Yu, former awardee and artistic director of E-Side Dance Company, orchestrated a sumptuous gala performance which featured performances by various dance companies in Hong Kong including City Contemporary Dance Company, Hong Kong Academy for Performing Arts, Hong Kong Dance Company, The Hong Kong Ballet as well as independent dancers. SoHuman, representatives of the awarded film *The Way We Dance*, demonstrated an integration of popping dance and beat-boxing that brought the energy and excitement of street dance to the stage. The gala performance exhibited the excellent and vibrant diversity of the Hong Kong dance scene.

This year, a total of 10 awards were presented in the event:

- Outstanding Design for Dance to Hong Kong Dance Company and co-presenter Guizhou Dance and Song Theatre for its global design of *Masquerade*
- Outstanding Achievement in Youth and Community Dance to City Contemporary Dance Company for *Journey to the West* and to The Hong Kong Ballet for Creative Ballet Animateur Scheme "Live Your Dreams"
- Outstanding Performance by a Female Dancer to Justyne Li Sze-yeung in *Galatea X*
- Outstanding Performance by a Male Dancer to Lai Tak-wai in *In Search of the Grand View Garden* (City Contemporary Dance Company)
- Outstanding Ensemble Performance to Hong Kong Dance Company for *The Legend of Mulan* and to The Hong Kong Ballet for *The Merry Widow*
- Outstanding Achievement in Presenting Dance in the Mass Media to the film *The Way We Dance*
- Outstanding Independent Dance Production to DanceArt Hong Kong for *M-cident*
- Outstanding Achievement in Choreography to Justyne Li Sze-yeung and Wong Tan-ki for *Galatea X*
- Outstanding Production to Hong Kong Dance Company for *The Legend of Mulan*
- Distinguished Achievement Award to Willy Tsao, Founder and Artistic Director of City Contemporary Dance Company



1] Hong Kong Dance Company performed *The Plateau* at the gala performance of the Hong Kong Dance Awards.

Photo: Mark Lam/Hong Kong Dance Alliance

2] Yang Yuntao, artistic director of Hong Kong Dance Company.

Photo: Hong Kong Dance Company

3] *Reaction* by Keith Hiro, in the Hong Kong Jockey Club Contemporary Dance Series of the 42nd Hong Kong Arts Festival.

4] SoHuman, representatives of the awarded film *The Way We Dance*, performed an integration of popping dance and beat-boxing at the gala performance.

Photo: Mark Lam/Hong Kong Dance Alliance

5-6] A site-specific dance performance, *Momentum Episode I*, staged at Victoria Peak with nature as a backdrop.

Photo: City Contemporary Dance Company

India chapter

by Priyanka Basu

Over the last ten years, India has been an enthusiastic yet struggling part of World Dance Alliance. In spite of all the grievances often heard about patronage in the dance scenario in India much of the patronage in dance comes from the Indian Government. Quite naturally, dancers are unaccustomed to the concept of paying for participating in any dance event. The question that has been asked often by many members of the dance community here has been: "What would we get out of this membership?"

WDA has definitely clearly demonstrated over the years what it brings to the dance community. The network has been exciting and has opened new channels of collaborative connections for many of its members. One of the important ways in which one sees these networkings succeed is by connecting dancers, choreographers, and established and young academics to international organisations and universities of repute as well as individual choreographers, researchers, and funding bodies, from across the world.



Meghna Bhardwaj performing in *Chair Project*, with sculptures by Raffael Lomas. Photo: Tai Lomas

Currently, there are some very exciting collaborations and exchanges in the offing in India. Padatik from India has been finalizing a residency program with the Taipei National University of the Arts and Chinlin Foundation, Taiwan, and ASWARA from Malaysia, whereby choreographers from those two countries will be resident choreographers at Padatik. Meghna Bhardwaj, a young dancer and a Ph.D. scholar from Delhi—whose first international exposure to contemporary workshops was initiated by Dance Alliance India with her participation in the Taipei Dance Festival, 2011, held at Taipei National University of the Arts, Taiwan—is on an exciting dance journey. In 2013, she visited Germany for dance training for three months, and is currently participating in a five-month residency at Kibbutz Contemporary Dance Company, Israel, after which she is traveling to China, for a residency where other young dancers have been invited from WDAAP member countries.

Surprisingly, World Dance Alliance Global Summit at ANGERS, France, even though hugely expensive in terms of the general travel, registration, and accommodation, has evoked an extremely enthusiastic response among a diverse group of people from India. Many of the people who have been selected through the blind review process are students of Indian origin from different universities, from India as well as across the world. Most of these students are at different stages of their doctoral research, in a range of multi-disciplinary topics. Methodologically these researches range across dance studies, incorporating history and historiography, ethnography, cultural study, performance study, and South Asian studies. There are also Indian participants in showcase performances and masterclasses. Senior academics traveling to Angers will also share their research with the international dance community.

Dance continues to be vibrant in India in its many manifestations. It is a competitive field filled with uncertainties. Young dancers have continued to find their own space, away from the shadows of different controlling mechanisms born out of a tradition which justifies strong hierarchical practice. Under these circumstances, WDA with its networking and support needs to be understood for the range of possibilities it makes available, not as a typical funding body, of course, but for the extensive work as a facilitating body working tirelessly and voluntarily for the WORLD of DANCE it opens up through its various means of building ALLIANCE.

Korea report

by Kui-in Chung

WDA Korea celebrated International Dance Day 2014 with the 2014 International Dance Festival, and the performances were once again conducted by the WDA Korea chapter head Kui-in Chung. People were encouraged to gather together and communicate with each other by dancing on International Dance Day. This year's theme was 'Dance, Communicate, Love!'

For the first day of the event, performances were held at the front gate of Busan National University in the city of Busan. WDA Korea put all its efforts into making a better environment than last year's. Twenty five different teams from various countries and from various genres showed their own cultural folk dance such as the Brazilian samba dance, African dance, Indian dance, and Korean traditional dance. In addition to folk dance, performances also included ballet, contemporary dance, modern dance and hip hop, in a successful two-hour show.

The second half of the show is, at the time of writing, still on its way. It will be held on 25 May at the Busan Citizen's

Park. We are doing our best to complete the event successfully. Our wish is to have people come to communicate and love by participating in International Dance Day.

Recently in South Korea there has been a positive change in the dance education system. Finally, dance education has been adopted in formal education courses in elementary school, junior high, and high school in Korea. Fifty years ago dance education in Korea began, but there were many difficulties to its introduction in formal education courses. Many dance organizations, dancers and dance educators worked tirelessly for many years to generate this result and have also succeeded in creating a qualified dance teacher's certification from the government, to support the formal subject of dance. The South Korean government also intended to establish culture and art education institutes in thirteen different universities in South Korea last year, to lend even more support to dance education. Positive changes like this continue to help the dance world of Korea to further develop.



Above: The poster for the performances of the International Dance Festival in celebration of International Dance Day 2014.

Right: Korean folk dance at the International Dance Festival in Busan, on 29 April 2014.

Photo: WDA Korea



Malaysia chapter

by Bilqis Hijjas

As 2014 falls in between our biennial MyDance Festivals, the MyDance Alliance organisation has been using this year to recover from the exertions of 2013, and to plan for the year ahead. So far the most significant MyDance project this year has been the Southeast Asian Choreolab 2014, held in May (see the Support & Development network report in this issue). In the middle of 2014 we expect to hold our biennial annual general meeting, followed by the first International Conference on Dance Education, spearheaded by our national advisor, Professor Mohd. Anis Mohd. Nor (see Announcements section). We are happy to welcome WDA-Philippines projects director Joelle Jacinto (this year teaching at University of Malaya) as an honorary member of our team. Joelle is keen to launch a Malaysian version of her dance magazine Runthru, while MyDance committee member David Lim is also exploring possibilities for an online dance magazine.

Although MyDance Alliance is having a gap year, our members in the Malaysian dance community have not been idle. This month, fledgling dance organisation Soubi Sha will host its first international Butoh Season, with support from the Japan Foundation Kuala Lumpur, while David Lim continues his proven track record with another Contact Festival KL at Rimbun Dahan. Also in June, Sutra Dance Theatre and Dua Space Dance Theatre, grande dames of the Malaysian dance scene, collaborate on a ritzy performance with the Malaysian Philharmonic Orchestra at the Petronas Twin Towers. Kwang Tung Dance Company

will presents Kua Bu, its regular season of emerging choreographers, in November. In October, British Council Kuala Lumpur brings in works by young British choreographer James Cousins, and the last few months of the year will see Kuala Lumpur enlivened with the TARI '14 festival at ASWARA (see Announcements), as well as the D'Motion International Dance Festival at Damansara Performing Arts Centre.

Within tertiary education, ASWARA, the National Academy of Arts, Culture and Heritage, has been charging ahead with its annual student choreography showcase Gelombang Baru in April, even while its Experimental Theatre venue undergoes a much needed refurbishment. However, ASWARA's largest project this year was the kaleidoscopic traditional Malaysian dance festival Dancing in the Moonlight, open to the public for five nights at the Kuala Lumpur Lake Gardens in early March. Crossing Borders, an evening of bharatanatyam by ASWARA graduates, will take place in August, while Joseph Gonzales, Dean of Dance at ASWARA, plans a full-length work of his own choreography for the end of the year. The dancers of University of Malaya presented a showcase of contemporary choreography in May, while the UM dance degree program is being revised to offer academic tracks in dance education and choreography, in addition to ethnochoreology. And the Dancers Training Program at Damansara Performing Arts Centre is currently firing up its second season in ballet and contemporary dance, providing a stepping stone for studio

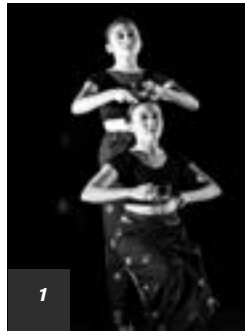
ASWARA Dance Company performing traditional Malay dance in the free-to-the-public performance of Dancing in the Moonlight, at the Kuala Lumpur Lake Gardens, 5-9 March 2014.

Photo: Normalridzuan Kamaruddin



dancers to progress to further education.

So you can see that even in a relatively quiet year, the Malaysian dance community is bursting with activity. Within this bustle, I see the task of MyDance Alliance as one of support, facilitation, connection and networking. We continue to spread the word with our fortnightly newsletter and Facebook page, and we welcome our WDAAP friends to stop by at any time to enjoy Malaysia's ceaseless panorama of dance.



1] Maria Devonne and Dalila Samad performing in *Feeling Good* by Nadhirah Razak, presented in ASWARA's student choreography platform Gelombang Baru, on 25 and 26 April.

Photo: Huneid Tyeb

2] Emma Yazid Wyder, a student of dance at ASWARA, performing in a Bollywood number, in the free-to-the-public performance of *Dancing in the Moonlight*, at the Kuala Lumpur Lake Gardens, 5-9 March 2014.

Photo: Normalridzuan Kamaruddin

3] Dancers of Dua Space Dance Theatre in rehearsal for the upcoming collaboration with Sutra Dance Theatre at the Petronas Philharmonic Hall in June 2014. Watching the rehearsal are Sutra artistic director Dato' Ramli Ibrahim, and Dua Space artistic co-director Anthony Meh.

Photo: A. Pratap

4] Joelle Jacinto of WDA-Philippines (jumping) performing with University Malaya dance alumni Lim Shin Hui in the student showcase at the university on 22 and 23 May, in *In the Sisterhood*, choreographed by Joelle's father Eli Jacinto.

Photo: Gary Ng

5] Leng Poh Gee, vice-president of MyDance Alliance, performing in *Reminiscences—The World of the Strange Tales*, choreographed by butoh master Yukio Waguri, at the Actors Studio Theatre in August 2013. *Reminiscences* will be restaged in June 2014 as part of Soubi Sha's 'Butoh Season'.

Photo: Huneid Tyeb.

6] ASWARA Dance Company performing the Indian peacock folk dance, in the free-to-the-public performance of *Dancing in the Moonlight*, at the Kuala Lumpur Lake Gardens, 5-9 March 2014. Photo: Normalridzuan Kamaruddin



Nepal report

by Rajendra Shrestha

To celebrate International Dance Day, Nritya Sahakarya Nepal (Nepal Dance Alliance) presented a dance performance on 29 April at the Naaga Theatre of the Vajra Hotel in Kathmandu, entitled *Dance of the Realms—Loka Nritya*. The Sanskrit word loka means 'realm' or 'world' in English. In the three main worlds which are described in scriptures—that of heaven, earth and the underworld—there are seven different types of beings—gods, demi-gods, humans, animals, ghosts, insects and plants—which were all depicted in individual scenes of the performance.

Bajrayogini Dance & Music Academy presented the realm of ghosts, while Jana Sanskritik Nepal presented the insect dance. Y-Stand Dance Academy was responsible for the monkey dance of the realm of animals. Humans were represented by a traditional Tharu folk dance by Dang Deukheri, from the midwestern Tarai region of Nepal. Kalamandapa, with choreography by Nepal Dance Alliance president Rajendra Shrestha, took charge of the performance of the gods and demi-gods.

This event heralds another success for the Nepal Dance Alliance, which, since its inauguration in 2013, has united many facets of the arts community Nepal through the common love of dance.



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1] Meena Baracharya Gamal and Raju Shakya portray the realm of gods and demigods, in choreography by Rajendra Shrestha of Kalamandapa, the Institute of Nepali Performing Arts.

2] A dance representing the realm of insects, performed by Ravi Rana Magar, Binod Sunel and Cheej Kumar Gurung, and choreographed by Rabi Ranamagar of Jana Sanskritik Nepal (People's Cultural of Nepal) in 2014.

3] A monkey dance representing the realm of animals, performed by Aayam Tamang, Samjhana Thapa, Sandip Chhetri, Pravin Tamang, Raj Shrestha and Rupesh Raj Rana, and choreographed by Dipendra Shahi Thakuri of Y-Stand Dance Academy in 2014.

4] The participants of the successful performance *Dance of the Realms—Loka Nritya*, held to celebrate International Dance Day, at the Vajra Hotel in Kathmandu, Nepal, on 29 April 2014.

5] Rajendra Shrestha, president of Nepal Dance Alliance, at the successful performance.

Papua New Guinea

by Naomi Faik-Simet



Ehoro mask dancers from Toare village, in the Gulf province of Papua New Guinea, photographed on 9 December 2005. These dancers will be performing at the opening ceremony of the upcoming 5th Melanesian Arts and Culture Festival in Port Moresby.

Papua New Guinea is now preparing to host the 5th Melanesian Festival of Arts and Culture which is scheduled to take place from 28 June to 11 July this year. The festival, an activity of the Melanesian Spearhead Group, is a celebration of the arts and cultures of the people from the Melanesian region which includes Fiji, Vanuatu, Solomon Islands and New Caledonia. Two other groups participating are from West Papua and East Timor. It takes place every four years with the last one held in New Caledonia in 2010.

Amongst the many international activities which take place in the country, the culture and arts festival has been the most significant event in promoting the wealth of cultural diversity in the region. The last occasion hosted in Papua New Guinea was the 3rd South Pacific Festival of Arts which took place in Port Moresby in 1980.

A main feature of the event is the showcasing of Papua New Guinea's special feature performances which include mask performances and other ritual dances. As dance is seen as a living cultural expression amongst other arts forms, the festival committee has been tasked to make the best

selection of performances that reflect the myriad and unique cultures of the country. Other activities will include a canoe regatta, music performances, film and art exhibitions, theatre performances and culinary arts. A workshop, forum and symposium on the theme "Celebrating Cultural Diversity" will be part of the festival as well. The main festival venue will be in Port Moresby while four satellite venues will be in the selected provinces of Western Highlands, East Sepik, East New Britain and Milne Bay.

Amongst other lead-up activities include the celebration of the UNESCO World Cultural Diversity Day from 21 to 24 May this year. This also saw the establishment of a UNESCO Global Village festival anticipated to be an annual event in the country. Papua New Guinea dance performance in traditional and contemporary forms continues to be a main attraction for these events with more interest coming from young people to participate.

Don't miss the next *Channels* report, which will feature updates from all the celebrations above, as well as other dance activities in the country.



Philippines chapter

by Joelle Jacinto

Much of the dancing in the Philippines that has been happening in the first half of the year 2014 has been found outside the theater. Both Eisa Jocson and Ea Torrado have featured their work in museums, continuing to stretch the definitions of art and performing space. Jocson's 'Philippine Macho Academy' at the Vargas Museum, from 17 February to 8 March 2014, presented her research on erotic performativity through excerpts of her bigger work, *Macho Dancer*, with workshops between exhibition dates.

Torrado was featured in *Complicated*, which invited performing artists to collaborate with existing museum pieces at the Lopez Museum. She presented *Sisa*, a three-channel video installation/dance film on the infamous Rizal character, inspired by Juan Luna's "España y Filipinas," which is also displayed in the Lopez Museum. As part of the exhibit, which runs from 21 February to 2 August, Torrado gave a talk on her process on 17 May 2014. She and Sarah Maria Samaniego also spent a week and a half in Malaysia last May for the SEA Choreolab, hosted by Rimbun Dahan and sponsored by British Council Kuala Lumpur, and shared that

the event was enriching, validating and has given both of them many more out-of-the-box ideas to work with in their choreographic craft.

So it seemed that it was only Ballet Philippines and UP Dance Company presenting in conventional theaters—the former not at the Cultural Center of the Philippines, where they are resident artists, but at the smaller Carlos P. Romulo Auditorium in RCBC Plaza in Makati, featuring old and new repertoire in *The Art of Dance*. UPDC, without university funding, continues as the performing art company of the University of the Philippines Dance program, and presented two graduation recitals this semester—Eunice Velasco and Ariel Manlapaz's EDSA, a memorial to the 1986 revolution, was staged at the UP College of Music Abelardo Hall Auditorium on 11 February 2014, in a double bill with their restaging of WDA Philippines President Basilio Esteban Villaruz's *Misa Filipina (Philippine Mass)*, which alludes to events that led to the revolution, masked behind the life of Jesus Christ. The second recital on 4 April was Jeiel Hernandez's *Sylvia Ligaya*, a deconstruction of La Sylphide in a cybernetic setting, but in the UPDC

studio. Although Villaruz co-wrote the libretto with Hernandez, he was pleasantly surprised with the efficiency of how the narrative unfolded, and found the result "revitalizing."

On 28 and 29 March, Airdance put on their fourth season of Body Politics at their Quezon City studio with *Revisited*, where company members take a look back at their previous choreographic works and see what they could have done differently. This theme is a taster for Wifi Body Festival 7: Engage, to be held this July. The festival has already chosen semi-finalists to the New Choreographers Competition, and is also hosting the Alvin Erasga Tolentino Koreograpiya Award, an incentive for the not-so-new, yet still emerging, contemporary choreographers to continue creating work.

Meanwhile, on 27 March, the Alliance Française de Manille celebrated Printemps des Poetes (Spring of Poets) 2014 with a poetry reading, book launch, and a site specific performance journey through the new floors of its recently renovated building in Makati. Conceptualized and curated by Myra Beltran, members of Contemporary Dance Network Manila performed and engaged with the spaces in the foyer, in the library, on the stairs, and in the director's office.

Beltran was also busy organizing *Rosas ng Maynila sa BGC* (Roses of Manila at Bonifacio Global City), which is also the CDN's celebration of International Dance Day. On the Sunday before 29 April, over 75 dancers convened at the "Specific Gravity" sculpture at Bonifacio High Street, performed several site specific dance shorts before performing *Rosas ng Maynila* en masse. Myra Beltran Dance Forum was able to acquire permission from Rosas (Brussels) to perform *Rosas ng Maynila* live for IDD, which proved to be exhilarating for both performers and the unsuspecting audience.

WDA Philippines' big project for 2014 happened in the first half of the year in Bacolod City, and was an enormous success. Choreographer and WDA-Ph committee member Dwight Rodrigazo spearheaded the 2014 Composition and Movement Analysis Program (CMAP), attended by 14 choreographers from all over the country, learning fundamental choreographic concepts in several dance genres from 24 to 31 March 2014. The workshop culminated with an informal outdoor showing, with a keynote speech from Villaruz. Participants of this CMAP will continue in next year's advanced C-MAP in March 2015, and will create works to be presented at the CMAP Festival of



1] A rehearsal for *Rosas ng Maynila sa BGC*, with Myra Beltran teaching *Rosas Danst Rosas* to the students of ACTS Manila. The event itself was on 27 April 2014 at Bonifacio High Street.

Photo: Jef Carnay



2] Choreographer Edana Labitoria working with dancer Cai Sotocinal at Composition and Movement Analysis Program 2014, from 24 to 31 March, at Dance Pull Project Studio, Bacolod City. Photo: Dwight Rodrigazo

Photo: Dwight Rodrigazo

3] Improvisation exercise at Composition and Movement Analysis Program 2014, from 24 to 31 March, at Dance Pull Project Studio, Bacolod City. Photo: Dwight Rodrigazo

Choreographers in September 2015.

Former head of the Performing Arts Department and Audience Development program at the Cultural Center of the Philippines (CCP), and also former WDA-Ph secretary, Josie Guillen has been elected as the new head of the dance committee of the National Commission for Culture and the Arts, effective 2014, following her retirement from the CCP. She will be finishing up existing projects this year, but we do look forward to the upcoming projects of the dance committee, composed of 12 dance practitioners from all over the country. On board as her vice head and secretary, respectively, are Peter de Vera and Lordivinio Vergara.

As president of the Philippine Folk Dance Society (PFDS), Guillen is also organizing the National Dance Workshop from 19 to 23 May 2014. Held at the Jimmy L. Fernandez Center Stadia, Dagupan City, workshop activities include learning of published and unpublished dances, lecture-demonstration, a forum on teaching processes, performances, a folk dance competition, and an exhibit of costumes and musical instruments. The event also coincided with the general assembly of PFDS members.

These days, WDA-Ph members are busy preparing for the Wifi Body Festival at the CCP from 17 to 20 July 2014, where they will be exploring options more in the black box (Tanghalang Huseng Batute) and other unconventional spaces. A sign of the times, perhaps? We'll see.

Singapore chapter

by Siri Rama

Now in its second year and supported by the National Library Board (NLB), the K'NOW' dance event is a development of International Dance Day celebrations which the Singapore chapter of WDAAP has been organising since 2009, with the primary aim of making dance accessible to the general public. During the month-long event, workshops conducted at different library

venues in Singapore included Philippine folk dance by Dr Filomar Tario, Indian folk dance by M.S Srilakshmi and Japanese dance by Naya Reitoku.

On 27 April, a program of performances, interspersed with enthusiastic commentary on the different dance styles by NAFA and WDA-Singapore member alumnus Chan Sze-Wei, was conducted at the NLB Plaza. Dance groups featured were from Nanyang Academy of Fine Arts (choreographers Chan Sze-Wei, Viv Phua Mui Ling and Kenneth Tan), Lasalle College of the Arts (choreographers Goh Xiang Tian, Gianti Giadi and Zhou Yi Ru), Danspire International (choreographer Vincent Yong), Global Indian Cultural Centre, Jyoti Unni Odissi dance troupe, MS Srilakshmi Bharata Natyam dance troupe, Maya Dance Theatre (Sufri Juwahir and Shahrin Johry), Jeimen Primary School (choreographer Kerry Gill), Nichiren Shoshu Buddhist Association Singapore, Dance Asia, and dancer-choreographer Eng Kai Ker. A special moment for this celebration was the enthusiastic participation by two special groups: VSOP (Very Special Outstanding Performers) Dance Group/Institute of Mental Health (with choreography by Shahrin Johry), The Little Arts Academy, and a special group from Indonesia led by Gianti Giadi and her dance troupe.

Nanyang Academy of Fine Arts (NAFA) presented Crossings: Dance Diploma Showcase 2014 which celebrated the joint efforts of the students, lecturers and staff of the Department of Dance at NAFA under the artistic direction of Dr Caren Carino (Vice



Maya Dance Theatre in performance, with artistic director Kavitha Krishnan, left.

Photo: Wong Horng Yih

President, WDA-Singapore). The programme featured 'Failed Analysis of a Yo Yo' by Wallie Wolfgruber, and 'This Person is a Country' by Molly Poerstel, faculty members of NAFA's BFA (Dance) degree partner, the Conservatory of Dance, Purchase College, State University of New York. The programme also introduced choreography by two graduating NAFA Diploma in Dance students: 'Mad Rush To ...' by Goh Jia Yin and 'Screams and Silences' by Kenneth Tan, SPROUTS 2014 Most Popular Choreographer. Their choreographies have emerged from an advanced dance composition class led by dance deputy head and lecturer Gillian Tan. The program reflected the dance department's dedication to producing "a new breed of dance artists for the world stage—bringing together contemporary Asian and Western perspectives, sensibilities and expressions."

Sufri Juwahir, a dancer with Maya Dance Theatre (MDT) and recent graduate from Lasalle College of the Arts, bagged the Most Promising Work award for his choreography 'All in Line' in the SPROUTS New Work Platform for Budding Choreographers, 5th edition, in January, thus becoming the overall winner. SPROUTS 5th Edition also featured the choreography of Shahrin Johry (the SPROUTS 2012 All Stars winner and dancer/assistant choreographer for Maya Dance Theatre) with dancers from Down Syndrome Association (Singapore) fusion dance group. Entitled 'Embrace', this new work was a development from Shahrin's winning piece for sprouts 2012, '(in)elegance', going

deeper into looking at one's identity and how each individual can accept the true self.

Maya Dance Theatre presented the third annual installment of its RELEASE programme, which showcases emerging choreographers, at the Substation Theatre from 21 to 22 March 2014. RELEASE 3.0 featured choreographers from overseas alongside local choreographers, supported by dancers from MDT. Apsara Asia and MDT also conducted five sessions of a dance workshop programme in February and March for students of Siglap Secondary School and senior citizens from Happy Lodge Home.

A new member of WDA-Singapore, The School of the Arts (SOTA) is Singapore's first national pre-tertiary specialised arts school with a six year integrated arts and academic curriculum, leading to the International Baccalaureate (IB) Diploma, for youth aged 13–18 years old. Under the ambit of the Ministry of Culture, Community and Youth (MCCY), the school offers a dedicated development path for those who have interest and show early talent in the arts. The SOTA curriculum offers specialised training in four main art forms: dance, music, theatre and visual arts. In addition to the daily core training programme, the SOTA Dance Faculty also annually presents two major showcases and one students' choreographic platform, which are open to the public.

Their first dance showcase this year, Rapport 2014, celebrated the various learning achievements of their Year 3-6 students; from demonstrations of the in-house classical ballet and contemporary dance curriculum to the final performance of their graduating cohort of 2014. With the launch of the International Baccalaureate Career-related Certificate (IBCC) course this year, the programming also included 'live' performance examinations for the IBCC students.

Mdm. Som Said of Sri Warisan and Nizard Ali conducted Malay dance and music lectures and masterclasses at the ASEAN Dance Conference organised by Kamphaeng Phet Rajabhat University, Thailand, in December 2013. A Singaporean cultural delegation of 27 people from Sri Warisan, Apsara Arts, Jigri Yaar Bhangra, Orkestra Sri Temasek and Singapore Youth Malay Orchestra participated in the Jakarta International Folk Dance Festival (IFDF) 2013, late last last year. Sri Warisan also sent a delegation to the Muscat International Folklore Festival in February 2014 in Oman, supported by National Arts Council (Singapore). Sri Warisan presented the Horse Dance at Chinatown's Chinese New Year Celebration in January, and 40 dancers from Sri Warisan and Damai Secondary School performed at Chingay Parade

in February. Mdm. Som Said was also inducted to the Singapore Women Hall of Fame.

WDA-Singapore president Dr Siri Rama presented 'Gejje Nada', a dance production in collaboration with leading Singaporean Indian classical vocalist Bhagya Murthy, in Mumbai, India, in January. This program was specially commissioned for the Kalabharati event and was choreographed on the theme of literature of the Kannada language, from ancient stone inscriptions to contemporary poetry.

Roaming WDA-Singapore member Kok Wai reports on his work in Brunei. Now into its fourth year, the University of Brunei Darussalam drama/theatre/dance programme continues to traverse the boundaries between texts, genres, styles and disciplines. This year, students from different backgrounds like business, biomedical, mathematics and the arts came together to construct a musical dance narrative simply called *Untitled*. The piece is a self-reflexive discourse on the state of the arts in Brunei where performance and artistic expression are limited due to religious and political agendas. It chronicles the lives of a group of dancers, singers and writers who disconsolately hold down regular jobs, but hone their creativity by night in a place called the 'Underground'.

So 2014 in Singaporean dance begins with an explosion of shows and a certain sense of anticipation on what the future holds. A sizeable contingent of scholars, choreographers and dancers are off to the Global Summit in France. Frontier Danceland with Bernice Lee and Jereh Leong have been accepted as dancers to the Choreolab along with Elizabeth Lee and Lasalle College of the Arts student Anthea Seah who performs with T.H.E Second Company. Maya Dance Theatre has been selected to perform at the showcase and Dr Stephanie Burrige has been selected to present an academic paper. All have been generously supported by the National Arts Council, Singapore. We wish everyone the very best for the Global Summit in France.



'Say Something', Act 2 Scene 2 of *Untitled*, performed by students of the University of Brunei Darussalam on 12 April 2014 at the UBD Multiple Purpose Hall. Directed by Kok Wai. Photo: Ira Ali Photography

Taiwan chapter

by Su-Ling Chou

***Punch*, choreographed by Shiu-Chin Yu, with video by Wei Wei Wu, and performed by Somatic Theater Company and Department of Performing Arts, Shu-Te University, to music by Annie Gosfield. *Punch* premiered at Dadong Arts Centre, Kaohsiung, in October 2012.**

Photo: Po-Yuan Wu

When spring comes, the members of WDA-AP Taiwan usually present their annual achievements in the form of dance recitals, especially by the universities including National Taiwan University of the Arts, University of Taipei, National Taiwan College of Physical Education, Chinese Culture University and Taipei National University of the Arts. Each school not only presented their spring concerts which are produced and choreographed by their faculty members and invited local or international guests, but also take the chance to promote their graduate students' creative works. Each college challenges itself to present dance concerts with various styles as well as individual characteristics.

In the past few years, the local governments have also focused on holding spring arts festivals. With various types of programs, the festivals embrace both globalization and localization, including music, dance, drama, theater and visual arts. Kaohsiung Spring Arts Festival (KSAF), hosted by the Bureau of Cultural Affairs, Kaohsiung City Government, has been running for four years now and has been widely honored by the city inhabitants.

Another festival with well-designed organization in southern Taiwan is Tainan Arts Festival. One year younger than KSAF, the festival presents around 60 performances invited from ten countries and runs over three months. It focuses on three themes: international classical styles, Taiwanese uniqueness, and Tainan characteristics. We are happy to see the arts being emphasized by the government in spreading it throughout the island and not just in metropolitan Taipei. It is hoped that arts development can be extended even further beyond its current reach.

The International Young Choreography Project (IYCP) will not be held this year due to the time conflict with the WDA Global Dance Summit in France. More than 80 Taiwanese members are ready to join the event in Angers in July. There are nine groups selected to perform in the afternoon showcase. In addition, Chang Dance Theater and Body EDT are selected to perform at Festival d'Avignon immediately after the WDA Global Dance Summit, funded by the Ministry of Culture. WDA-AP Taiwan members are moving forward with firm and steady steps.



***Illusion*, choreographed by Ya-ting Chang and danced by Tsoying Dance Group.** Photo: Su-ling Chou



WDAAP Taiwan members activities, January–June 2014

Performances

Kaohsiung City Ballet

- 2014 *Dance Shoe*, 18–19 January at Experimental Theater of National Theater, 25–26 January at Jhihshan Hall of Kaohsiung City Arts Center
- *Coppelia*, 18–19 April at Jhihde Hall of Kaohsiung City Arts Center, 10 May at Yuanlin Performance Hall, 11 May at Pingtung Arts Hall

Scarecrow Contemporary Dance Company

- 2014 *Scarecrow Contemporary Dance Company New Creative Voices of Dance—Silhouette*, 9–11 May at Native Theater of International Hall of Tainan Municipal Cultural Center
- 2014 *Scarecrow Contemporary Dance Company—Singular*, 13–15 June at Experimental Theater of National Chiang Kai-Shek Cultural Center

Tso's Dance Association

- *Ha! Happy Birthday*, 20–22 June at I Tsoying Dance Theater, Kaohsiung

Jade & Artists Dance Troupe

- *Action without Action*, 13–15 June at City Stage

30 Dance Theater

- *Proud Day*, 1 May at Providence University, 3 May at Miaoli County Chung Cheng Hall, 10 May at Tamsui Library Arts Hall

Somatic Theater Company

- 2014 *WDA Global Summit Showcase Concert Pre-Performance*, 19 May at Administration Building Plaza of Shu-Te University

Exhibitions

Body Expression Dance Theater

- 2014 artist residency sponsored by Ministry of Culture, 14 March–24 May at National Magong High School
- 2014 The competition for promoting senior health: creativity training courses for leaders of the community by Ministry of Health and Welfare, 1 April–31 May at Taipei, Taoyuan, Taichung, Chiayi, Kaohsiung, Hualien

National Taiwan University of Arts

- 2014 *Speaking of Dance*, 16–18 May at Lecture of National Taiwan University of Arts

Scholarships from Chinlin Foundation for Culture and Arts (CLFCA)

- The Development of Young Artists Grant
- Chin-Lin American Dance Festival Scholarship
- 2014 Flying Dance Awards of NTUPES Dance Department
- Chin-Lin Thesis Awards of the Dance Research Society, Taiwan
- ITMOI—Performing with Akram Khan Dance Company by Cheng-An Wu

Sponsorships by CLFCA

- 2014 Annual Plan of Tso's Dance Association (with additional sponsorship by association members)
- 2014 WDA-AP Taiwan Annual Planning
- 2014 Annual Planning of the Dance Research Society, Taiwan
- *Hero by Horse*
- 2014 Next Choreography Project by Mr. Chou
- *Small Nanguan 2* by WC Dance
- 2014 Novel Dance Series—Tao Dance Theater by CTBC Cultural Foundation
- *Singular* by Scarecrow Contemporary Dance Company
- *Story* by Creative Dance Theater
- *I Am Still Here* by Ku & Dancers

WDA Events

2014 World Dance Alliance Global Summit

Angers, France
Presented in partnership with Centre
National de Danse Contemporaine (CNDC)
in association with the University of Angers

Contemporising the past: Envisaging the future

6–11 July 2014

This exciting international dance event will feature presenters from over 40 countries in a juxtaposition of old and new cultures—a fitting metaphor for the ways in which we are shaping dance now and into the future. The Summit will feature six key elements:

- An international conference with keynote addresses by choreographers Robert Swinston (Director, CNDC and USA/ France Cunningham legacy), Germaine Acogny, Senegal / France, and Olivier Dubois, director of the National Choreographic Centre Roubaix. Also featured are more than 200 presentations featuring scholarly papers, panel discussions and performative presentations by international artists and practitioners, as well as poster presentations by emerging scholars and graduate students. Dual language refereed online proceedings will be published after the Summit.
- Daily sunset showcase performances of over 30 short works by independent artists and pre-professional dance students.
- Thirty-six international workshops for professional dance artists working in

performance, education, community, youth and special interest areas.

- Choreolab for four emerging and mid-career choreographers and 40 dancers from around the world who will work intensively under the mentorship of CNDC Director Robert Swinston and Germaine Acogny, Director of École des Sables, International Centre for Traditional and Contemporary African Dances in Senegal. There will be a public showing of works in progress.
- Evening performances by local and visiting companies, including the controversial *Tragedie* by Olivier Dubois, the celebrated *Event* by Robert Swinston and *Duo* by Amala Djanor.
- WDA Global Assembly and Network meetings—your opportunity to get involved and shape the future of World Dance Alliance.

The main site for the Summit will be the impressive contemporary Quai Forum des Arts Vivants theatre complex, situated on the banks of La Maine river and looking out on to the 13th Century fortress that houses the extraordinary *Tapestry of the Apocalypse* – an artistic endeavour that continues to enchant, intrigue and astonish.

Registrations are now open—you can participate in this major international dance event by visiting the WDA Global Summit website <www.wdaglobalsummit2014.org> and registering now!





World Dance Alliance
Asia-Pacific

World Dance Alliance Asia-Pacific Notice of Annual General Meeting

Centre National de Danse Contemporaine (CNDC),
Théâtre Le Quai, 17 rue de la tannerie, BP 50107, Angers,
49101, France
Thursday 10 July, 3.30–5 pm



Call for nominations for Executive Board

At the AGM, members will elect a new Executive Board to serve a two-year term. All Executive Board positions are open for election or re-election.

WDA-AP is managed by an Executive Board of elected members that consists of a president, a vice president, an honorary secretary and an honorary treasurer. The Executive Board also includes the following elected members:

- A maximum of four Regional Vice-Presidents (one each for Pacific Area, East Asia, South Asia, and Southeast Asia).
- A maximum of eight non-elected Network chairpersons will also be considered.
- The Executive Board may also include the positions of President Elect, Vice President Elect, Honorary Treasurer Elect and Honorary Secretary Elect, who will comply with all stated rules for the Executive Board.

Eligibility

Any Organisational Member (Chapter), or any individual who is a member of an Organisational Member of the WDA-AP may submit nomination(s) for offices of the WDA-AP Executive Board. Individual members of Chapters may also nominate for any office of the WDA-AP Executive Board.

Procedure

Nominees may specify a particular office for which they wish to be elected or may place their name in Open Nomination. Nominations must be accompanied by the nominee's agreement to be nominated and be seconded by another member.

Nominees and those expressing interest in being nominated should submit a brief biographical sketch (no more than 250 words) describing their background, with particular attention to their contribution to their national/regional dance organisation and/or the WDA-AP, and a brief statement (also no more than 250 words) outlining their vision for the WDA-AP and their strategy for achieving that vision while in office.

Ballots/Proxies—voting

The Secretary will collect all nominations and nominees' bios/statements and prepare a Ballot/Proxy for circulation to all Organisation Members (Chapters) by 25 June 2014. Election (and counting of Proxies for Organisational Members unable to send a delegate to the Annual General Meeting) is by secret ballot.

Each Organisation Member (Chapter) casts one vote for each Office of the Executive Board. Individual members do not vote for the Executive Board.

In order for the nominee to be elected to an Office s/he must receive a 'simple' majority (1/2 plus one) of all ballots/proxies cast.

Deadline for nominations

Nominations should be sent to WDA-AP Secretary, Julie Dyson <julie.dyson@home.netspeed.com.au> by Friday 20 June 2014.

Events

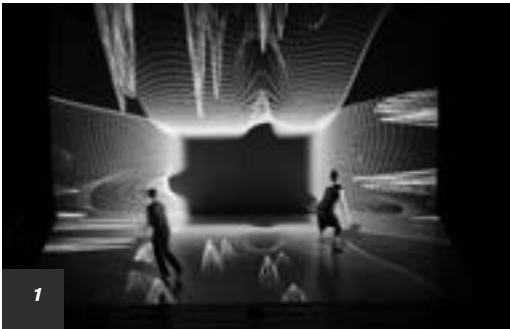
Indonesian Dance Festival 2014: Expand

The Indonesian Dance Festival (IDF) has entered its 22nd year with this latest festival edition. Held in Jakarta since 1992 under the Faculty of Performing Arts at the Jakarta Institute of Arts (IKJ), the IDF has emerged as a biannual contemporary dance festival hosting local and international dancers, choreographers, dance companies and performing arts lovers.

This year the 12th edition of the IDF is adopting the theme 'Expand', which will be celebrated from 4 to 8 November 2014. A pre-festival event opens on 2 November 2014. The IDF will be presenting works by some of the most progressive Indonesian choreographers to date, along with selected international choreographers from China, France, Belgium, Japan and Singapore. The festival will be opened by IDF's commissioned work by Retno Maruti, the neo-Javanese classical

choreographer, collaborating with Nindityo, an eclectic visual artist, and will be closed by another commissioned work by transcultural choreographer Arco Renz and Ali Sukri, a *pencak silat* based choreographer from Padang, Sumatra. Not to be missed as well is Eko Supriyanto's new work *Cry Jailolo*.

Patrons of the IDF will be able to experience these performances in some of Jakarta's most prestigious venues, such as the Taman Ismail Marzuki compound, Teater Salihara, and Gedung Kesenian Jakarta, the well-known colonial performance hall historically known as Schouwburg Weltevreden. Be sure not to miss these four days of the best in contemporary dance from Indonesia and the world! For more information, contact <idfo8@yahoo.com>.



1] *Cinematique*, by French company Adrien M/Claire B, featured in the Indonesian Dance Festival in 2013.
2] *Serpihan Jejak Tubuh*, by Jakartan choreographer Hartati, performed at the Indonesian Dance Festival 2013.

Call for Contributions: Twist and Twin, Exploring identities in dance

13th World Congress of Dance and the Child International

5–10 July 2015, Copenhagen, Denmark
Dance and the Child International (daCi) is pleased to announce the 13th World Congress hosted by the Dance Halls, Department of Nutrition, Exercise and Sports, University of Copenhagen and the Danish National School of Performing Arts.

The World Congress will explore the theme of identity in dance as it is experienced in formal, non-formal and informal settings of education. It will be a unique opportunity for everyone interested in dance and young people to meet, dance, share, present and discuss issues related to the congress theme across age levels and professions. The program will hold a variety of activities and presentation formats such as Nordic Dance Flavour workshops, invited keynotes, Creative Meeting Points, Twinning Labs, Youth Forums, Professional Forums, papers, panels, roundtables, research and dance workshops, project dialogues, lecture sharing, performances of young people and professional companies.

Deadline for submissions of young people's performances and Twinning Labs is 1 August 2014. Go to <www.daCi2015.dk> for more information and guidelines on how to submit your proposal. For more information, contact Charlotte Svendler Nielsen, program chair, <programdaCi2015@dansehallerne.dk>, or Susanne Frederiksen, project manager <infodaCi2015@dansehallerne.dk>.



Dansehallerne

Tari '14

The 10th International Dance Festival Tari '14 with the theme 'Building Bridges' will be held from 12–16 November 2014 (Wednesday–Saturday) hosted by ASWARA, the National Academy of Arts, Culture and Heritage, Malaysia. The funding this year has been made possible through the Ministry of Tourism and Culture's Visit Malaysia Year fund, and is also held in conjunction with the 20th anniversary of the establishment of ASWARA, Malaysia's only institution of higher learning focused on the arts. The main festival venue will be the ASWARA college campus as well as the auditorium of the Kuala Lumpur City Hall.

The festival will consist of main Performances with one gala evening, roundtable discussions and paper presentations, workshops, showcases presenting emerging Malaysian artists and one international showcase. At present selected participants include Nanyang Academy of Fine Arts, the Kaizen MD, and LaSalle College of the Arts, all from Singapore, Indonesia Institute of the Arts Jogjakarta, Hong Kong Dance Alliance, Amrita Performing Arts from Cambodia, Taipei National University of the Arts, Attakalari Centre for Performing Arts from India, Victoria College of the Arts, University of Melbourne from Australia, Kobe College of Liberal Arts of Japan, solo artists Leonard Cruz from St. Mary's College of Maryland and Hiroki Koba from USA, as well as Gillian Rhodes from Cambodia.

This promises to be an excellent event for dance regionally. For more information, visit <www.aswara.edu.my>.

International Conference on Dance Education 2014 (ICONDE 2014)

Dance Education—International Perspectives on Teaching, Learning, Creating: Challenges, Possibilities and Prospects
13–17 August 2014, Kuala Lumpur, Malaysia

Co-organized by Cultural Centre University of Malaya, Kuala Lumpur, National Department for Culture and Arts, Ministry of Tourism and Culture (Malaysia), and the Faculty of Music and Performing Arts, Sultan Idris Education University.

The first international conference on dance education to be held in Malaysia will explore and examine various dimensions of dance education mainly focusing on teaching, learning and creating dance in international communities (North America, Europe, Asia-Pacific) and in Malaysia. This conference hopes to define dance education and its goals, as well as the objectives, values, benefits, and rationale for dance education in today's society. The conference will deal with educational connections with other disciplines in the arts, humanities and sciences in developing curriculum design and instructional strategies. To that end this conference will assess the status of dance education and dance in tertiary institutions where dance education programs are offered. ICONDE 2014 will benchmark the trajectories for dance education as practiced in institutions of higher learning, particularly those that are focused on dance education degrees, and the training of dance educators in schools, private studios, and other venues. This conference hopes to bring together local and international participants to forge linkages through the presence of international dance organizations and create new networks for scholarly collaborations and exchanges.

Conference registration includes morning and afternoon snacks, lunch, conference kit and admission to keynote presentation, paper presentations, workshops and performances. Daily walk-in rates also available. For more information, see <umconference.um.edu.my/ICONDE2014>

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>.

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
www.wda-ap.org

World Dance Alliance key contacts

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