

Asia-Pacific CHANNELS





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**World Dance Alliance
Asia-Pacific**

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Le Bal Moderne, a chance for everybody to dance beneath the installation 'Air de Danse' by Jackie Matisse, at the Centre National de Danse Contemporaine (CNDC), during the World Dance Alliance Global Summit 2014 in Angers, France.
 Photo: Julie Dyson

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.



Le Bal Moderne, a chance for everybody to dance beneath the installation 'Air de Danse' by Jackie Matisse, at the Centre National de Danse Contemporaine (CNDC), during the World Dance Alliance Global Summit 2014 in Angers, France. Photo: Julie Dyson



President's report

by Yunyu Wang

While it seems like a long time ago now, it was only last July that we were all together in Angers. Since then, many connections in Europe have been developing. Three members from Europe are in the process of becoming non-voting members of the WDA Global Executive, while Cheryl Stock is once again acting as the leader to expand the WDA family tree.

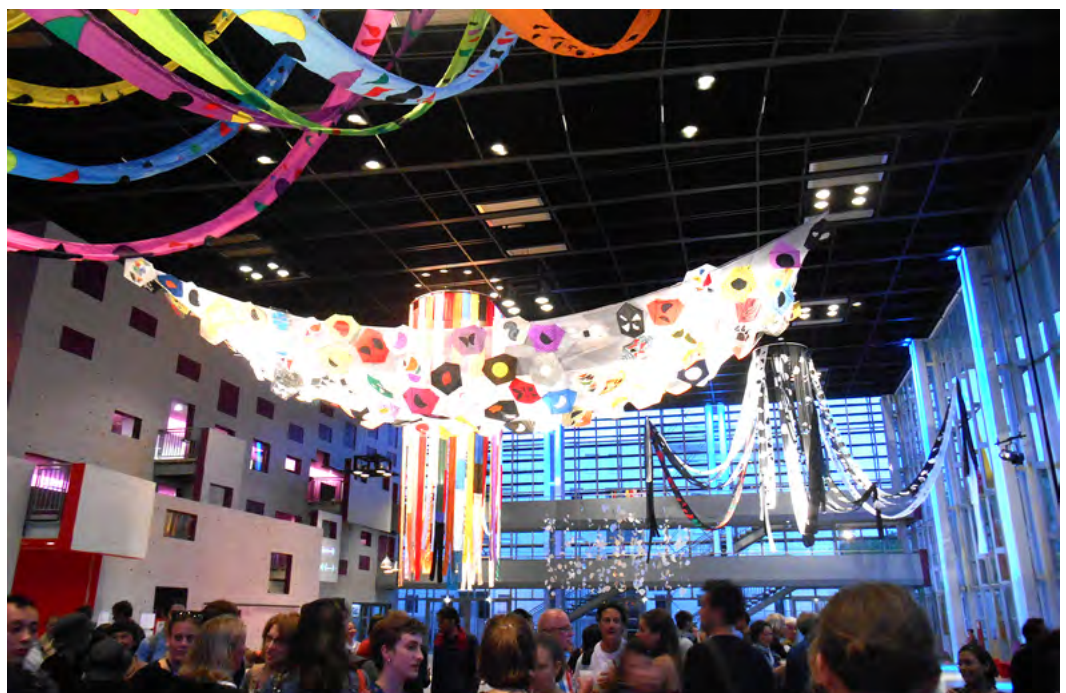
At this time, the next WDA Global Summit is set to be hosted by WDA-Americas in 2017. Although Montreal was mentioned in the meeting this year, we are hoping to have more recommendations for the venue. Although not successful this time, Bilqis Hijjas, our co-chair of the Support & Development network, sent out an application to the Asia-Europe Foundation Creative Networks to propose a WDA Europe/Asia event for 2015. We are very grateful to hear of her hard work for this project and encourage all members to seek out opportunities to enhance our chances of bringing more regional dance events to all of us.

Between July and the end of year, WDAAP has been in a smooth and tranquil place. Each country has been progressing with stability. Just this morning, I sent off twenty TNUA dancers and three faculty members to join other WDAAP country members for TARI '14 in Malaysia. This event is sponsored by one of our WDAAP core members, Joseph Gonzales, of ASWARA in Malaysia. In the meantime, people are already asking about the upcoming International Young Choreographer Project that will be held in Taiwan in July 2015. The

announcement will be online soon as this recurring event welcomes seven WDAAP choreographers and one WDAA young choreographer as part of WDAAP's core events every other year.

The Chinlin Southeast Asia Artist Exchange Project continues to move forward so that by the end of the year, six artists from Taiwan will have been sent to Thailand, India, Nepal, Singapore, and Fiji. In return, nineteen-year old Rusiate, a young dancer from Fiji, is currently visiting Taiwan and has conducted more than ten workshops for the local community. This experience has resulted in people laughing and dancing together in appreciation of Fiji's beautiful culture. We are expecting more artists to move around the Asia Pacific area so that the dances of Southeast Asia, especially, can be more widely seen.

Please plan your trip to meet us in Singapore in Oct 2015 for the next WDAAP AGM. The WDAAP website is going to be re-designed and information for the 2015 AGM will be published soon on the website at <www.wda-ap.org>. I hope to see you all there.





Vice President's report

by **Urmimala Sarkar Munsri**

World Dance Alliance Global Summit of 2014 in Angers was a landmark in many ways. It had tremendous participation from Asia in spite of the prohibitive expenses of traveling to France. It had a huge number of participants from all over Europe, and has awakened tremendous enthusiasm in members from European countries about World Dance Alliance.

Alas, I was absent. I had to cancel going there at the very last moment for personal reasons. But I have heard such wonderful descriptions and have read so many reviews that I feel this summit was the best of all the recent ones. Indeed World Dance Alliance is becoming a world organisation and I am glad that Asia Pacific continues to play a wonderfully significant part in it.

We are conscious of our responsibilities to the young community of dancers, scholars, choreographers, teachers and dance enthusiasts for facilitating opportunities and an exciting range of dance activities, and at the same time we are conscious of the respect and visibility that must always be guaranteed to the senior members of our community of dancers from all over the world. No longer does world Dance Alliance need recognition. Everyone knows the name of this organisation.

Still there is something that we need to think about. Especially in WDAAP, many members are reluctant to pay membership fees. They seem to think that there has to be some direct benefit received for the payment of membership. Many dancers become members and then start using connections established through the network but stop paying the membership fees. We in WDA need to keep the inter-country connections alive, and encourage membership from all the organisations which claim connections with their WDA country chapters. This may be achieved if we ask all organisations and individuals to connect through their respective country chapter only. I hope all of us will give serious thought to this and decide to follow this as a strategy in future.



Secretary General's report

by Cheryl Stock

It's a Wrap! 2014 WDA Global Summit in Angers, France

What next for WDA?

For many regional and global board and network members much of our time this year was spent on ensuring the success of the 2014 WDA Global Summit which is the subject of an extensive separate report in this issue of Channels. This report will concentrate on the full 2 days devoted to AGM business in the closing days of the Summit. For the first time it was possible to have full and extended discussions at Board and network level. These meetings were also very well attended with new and younger members offering their services and some taking on leadership roles.

The meetings and numbers attending were

- Global Assembly: approximately 100
- Research and Documentation Network: 52
- Education and Training Network: 47
- Support and Development Network: 26
- Creation and Presentation Network: 33
- WDA-Asia Pacific AGM: 34
- WDA-Americas meeting: 12
- Meeting re: formation of WDA Europe: 30
- Global Executive meeting: 9 members or their proxies, plus 3 international partner guests.

Global Assembly

The agenda of the Global Assembly comprised an overview of WDA policy and procedures, WDA Asia Pacific and WDA Americas regional reports, WDA network reports, future WDA events and initiatives and membership strategies. It was noted that almost one-third of delegates to the 2014 Global Summit were from Europe which was encouraging for future European involvement in WDA.

WDA Europe Working Group

The final WDA meeting on Friday afternoon discussed the potential for reinvigorating WDA Europe. Well attended, despite many having to leave Angers early, this meeting was characterised by energised, positive and friendly discussion resulting in a meeting in Lyon in September and the formation of the WDA Europe Working Group, chaired by Fiona Bannon from the UK assisted by a small committee with representatives from France, Italy, Germany, UK and Belgium. This productive meeting discussed current dance cultures in Europe and establishing priorities in working towards a WDA Europe, with a follow-up meeting planned in early 2015 in the UK. Importantly, WDA Global Executive has endorsed Claire Rousier (with Patrick Germain

Thomas as a proxy) as a voting member of the WDA executive for a further year. The executive has also invited Fiona Bannon and one other person from the newly formed working group to serve as non-voting members on the WDA Global Executive for 2015.

Annual WDA Global Executive meeting

In addition to crucial WDAGS business and the discussions around a reformed WDA Europe, members also discussed our ongoing relationship with WDA international partners who were all represented at the meeting: International Theatre Institute (ITI-UNESCO), World Alliance for Arts Education (WAAE) and Dance and the Child International (daCi). We were pleased to also welcome a new international partner specifically to work with Research and Documentation Network—the Ethnochoreology area of International Council for Traditional Music (ICTM) which has a large study group on dance research. Importantly, in discussing protocol and policy issues, it was agreed that each region will align its Board elections to three-year terms by the next Global Summit in 2017. Agreement was also reached on criteria and the method for appointing global network chairs including duration of appointments. Discussions on succession plans of key WDA Global Executive positions resulted in plans to ratify the nomination process and recruitment of elected Global Exec positions by July 2015. A communications sub-committee chaired by Julie Dyson was also formed to work on a new website. The meeting closed with discussion of Montreal as a potential site to pursue for the 2017 Global Summit hosted by WDA Americas.

WDA network meetings were energised with reworking of network statements (published elsewhere in this publication) and new initiatives proposed, a few of which are highlighted below.

WDA network meetings

Creation and Presentation network, chaired by Nanette Hassall and Susan Douglas Roberts, proposed critical response opportunities arising from the showcases, experiential audience engagement and immersion at WDA events, a video sharing space with discussion tools, as well as thematic and practical masterclasses or choreolabs that are not only physically based—for practice-based researchers and choreographers. Current international opportunities were also outlined such as the residency program coordinated by Bilqis Hijjas that runs in Malaysia at Rimbun Dahan,



1. Creation & Presentation co-chairs Susan Douglas Roberts & Nanette Hassall. 2. Research & Documentation co-chairs Linda Caldwell & Stephanie Burridge. 3. Education and Training co-chairs Jeff Meiners & Ralph Buck. Photos: Julie Dyson. 4. Support & Development chair Bilqis Hijias with Cheryl Stock. Photo: Rosemary Stock

available to support international arts community and build connections with local community, in addition to Taiwan's International Young Choreographers Project which involves 8 young choreographers for WDA members and will be next held in 2015.

Research and Documentation network, chaired by Linda Caldwell and Stephanie Burridge, outlined their ongoing and new publications including the WDA international refereed Journal of Emerging Scholars (JEDS) <www.jedsonline.net> for graduate students and new academics, edited by Linda Caldwell and Urmimala Sarkar, of which the 2015 issue will be devoted to papers from WDAGS pecha kucha presentations. It was noted that in

2013 Ausdance published WDA Global Summit 2012 (held with daCi) Proceedings *Dance, Young People and Change* <ausdance.org.au/publications/details/dance-young-people-and-change>. The Taiwanese Dance Research Journal is to be published in early 2015 and will include papers from the 2013 WDAAP AGM and conference, held in Taipei. Elsewhere in this issue is news about the launch of the seventh Routledge book *Evolving Synergies: Celebrating Dance in Singapore*. Stephanie Burridge, series editor, announced in the network meeting that discussions are now taking place regarding the possibility of adding Philippines and the Hong-Kong/Pearl River Delta area to this wonderful series.

Exciting new projects proposed at this meeting include an online dance critics circle with mentoring for critical writing on dance and the formation of an R & D Network Student Group which would provide peer support for research and early career academics, with Anja Ali-Haapala as interim chair of this group. At

this meeting many members generously offered their services towards peer review and editorial assistance in the forthcoming publications to come out of 2014 WDAGS.

Education and Training network activities (chaired by Ralph Buck and Jeff Meiners) are closely aligned with World Alliance for Arts Education (WAAE) of which WDA is a member of the Executive Forum and has been integral to organising WAAE global arts education events; representing dance through global summits around the world in Finland in 2012, Wildbad Kreuth, Germany in 2013 and Brisbane, Australia, 2014. With his WAAE and WDA hats on, Ralph keeps dance education on the agenda in the broader research forum of INRAE, formed in 2011 by UNESCO Chairs and Observatory for Arts Education. The current research focus is monitoring arts education around the world. INRAE website <www.arts-edu.net>.

This network also works in close cooperation with our partner daCi and since the 2012 joint Global Summit in Taipei have continued to work together, currently co-publishing *Dance Education around the World: Perspectives on Dance, Young People and Change* edited by Charlotte Svendler Neilson (daCi) and Stephanie Burridge (WDA) and published by Routledge. The two organisations are currently working together on a study 'Dance Learning in Motion: Global Dance Education' beginning with a survey involving Finland, Ghana, USA, Denmark, Germany, Australia, Canada, Netherlands, New Zealand, Taiwan, Brazil and Hong Kong, in ascertaining the provision of dance learning for young people in both formal and non-formal settings.

Support and Development is the newest WDA network chaired by Bilqis Hijias and Scott Martin (who was unable to be present). Activities focus on management, promotion, distribution, advocacy, policy and funding, through establishing and maintaining social and professional networks and developing communication strategies. Discussion focused on the necessity of leveraging new technology to increase communication between dance communities all over the world.

As this report shows, WDA is continuing to grow and to forge ever closer links between boards, networks and members in and across all of our regions. However, we cannot continue to do this without your ideas, time, and assistance so please let us know if you would like to be more involved in any of our networks and activities.



South East Asia

Cambodia

Malaysia

Philippines

Indonesia

Singapore

Thailand

Vietnam

South East Asia report

by Vice President Joseph Gonzales

The last half of the year has been very exciting and even as I write, we are in the thick of the 9th International Festival Tari '14 themed "Building Bridges" hosted by ASWARA, the National Academy of Arts, Culture and Heritage Malaysia. This festival is supported fully by the Malaysian Ministry of Tourism and Culture. There are representatives from 14 countries, totalling approximately 180 international performers/choreographers/artists/students joining more than 200 Malaysian dancers/teachers for 4 intense days of dance. Months and months of planning has finally coming to fruition. Southeast Asian nations are well represented with three groups from Singapore, two from Indonesia, and one each from Philippines, Thailand and Cambodia.

The festival consists of round-table discussions, masterclasses, afternoon showcases and evening performances. All this is given free to the public. Ironically, another international festival will be held from 22-26 November which is the Malaysia International Performing Arts Village (MIPAV) 2014, organized by the Department for Culture and Arts, Ministry of Tourism and Culture. This festival will offer music, theatre and dance performance and workshops. Dance will be represented by

1. Absence of Story
by Toru Shimazaki,
performed by students of
Kobe Jogakuin College,
Japan, at Tari '14 Festival,
ASWARA, Kuala Lumpur,
Malaysia in November
2014. Photo: Normalrizwan
Kamaruzaman



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six countries besides Malaysia, which are Sri Lanka, Cambodia, Korea, India, Philippines and Singapore. This will give yet another opportunity for dance artists from Southeast Asia to interact. I was appointed the Dance Curator of MIPAV 2014 which was very challenging as it was decided upon very hurriedly. Fortunately, due to extensive networking through our various channels, I think I was able to put together a great program which is a real treat for Malaysian dance aficionados with first-time performances of several companies in this country.

In other regional events for Southeast Asia, Singapore will host the first International Conference on Bharatanatyam in Singapore at the Stephen Riady Centre, University Town, National University of Singapore from 6-7 December 2014. The Singapore report contains more information about this. And the Southeast Asian Choreolab will be back next year and the announcements for applications have already been sent out. This is a great project and the 2014 edition with Janis Claxton was very useful to all the participants. This WDA SEA initiative has been kick-started with great success and on that I hope will continue and bear much fruit.

Finally, one very important opportunity presented by the Ministry of Culture in Malaysia is a call for names, numbers, addresses and email addresses for national experts in dance. I sent a call out for the information earlier, but the response has been slow and limited. Therefore, if you have anyone in your country who would best qualify to be considered an expert in traditional material but who extensively explores this vocabulary or ideas in a contemporary context, please request that their information is forwarded to me at senitari@gmail.com.

Thank you. Now let's all dance!

2. Bow by Jeon Mi Sook, performed by students of Korea National University of Arts, at Tari '14 Festival, ASWARA, Kuala Lumpur, Malaysia in November 2014. Photo: Normalrizwan Kamaruzaman



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East Asia

Hong Kong

Japan

Korea

Taiwan

East Asia report

Vice President Anna CY Chan

My new job requires me to travel a lot and has taken me to Melbourne, Sydney, London, Paris, Angers, Beijing, Guangzhou, Dusseldorf, New York, Seoul, Helsinki and Oslo for meetings and dance festivals in the past eight months. Similarly I have found that dance "travels" well internationally, since there is no language barrier but rich in translating cultural understanding.

In the cause of exchange with colleagues in different cities, two shared concerns have been raised. First, there is a general lack of funding and tailor-made projects to support mid-career artist development. Second, within the next five years, there will be the opening of many new arts centres, particularly in the East Asia region. Critical to the sustainability of these new culture and arts infrastructure is the race to look at relevant content creation and audience development. I would be interested to explore opportunities amongst the East Asia region to initiate collaborative projects that can address these two concerns.

During my last trip to Seoul, I was able to meet Professor Jun Hong Jo, the new president of WDA Korea Chapter, and welcomed her to the WDAAP network. Professor Jun is currently Associate Professor of the Department of Dance Art at Sungshin Women's University with a specialisation in dance pedagogy and dance science. We discussed possible projects the Korea chapter could initiate in the future and I look forward to support her to develop a stronger Korea presence to our future WDA events.

Last but not least, enjoy reading *Channels* and all those exciting and inspiring dance activities in each chapter.



WDAAP East Asia Vice President Anna CY Chan meeting Professor Jun Hong Jo, the new president of the WDA Korea chapter, in Seoul in November 2014.

Network reports

The World Dance Alliance works through four 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 supports and initiates projects that engage contemporary insights into dance as a vibrant part of diverse scholarly and artistic conversations. The network regularly publishes journals, books and conference proceedings and encourages members to participate in writing, editing and reviewing for these publications. It also encourages publications in differing formats and languages whilst maintaining English as the lingua franca for communication. Individual projects proposed by members addressing the heritage and future of dance, to include ideas for implementation, are encouraged and supported through this network.

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.

The Creation and Presentation Network provides opportunities for choreographic development, presentation, networking and cultural exchange. It includes choreographers, dancers, designers, composers, filmmakers and other collaborators.

Research and Documentation Network report

by **Stephanie Burridge, Co-chair**

As the WDAAP Research and Documentation Network co-chair (with Urmimal Sarkar Munsri, unfortunately absent for this meeting) I co-chaired the Global Research and Documentation Network meeting with Professor Linda Caldwell from the USA at the WDA Global Summit in Angers in July 2014. The meeting was packed and there was a great deal of enthusiasm and lively discussion as we went through our current activities and debated future plans. One thing clearly emerged: our network has evolved, and the current statement about the scope of our activities needs revision. We are currently updating this.

A summary of recent events follows and some notes about future network plans. Some are on hold until Urmimala and I can discuss them further at our next WDAAP meeting in Singapore in 2015. Thanks to Julie Dyson and Cheryl Stock for editing and providing minutes of the R&D Network meeting in Angers that form the basis of this report.

Routledge Series 'Celebrating Dance in Asia and the Pacific'

This year marked the launch of the seventh book in the Routledge series 'Celebrating Dance in Asia and the Pacific'. *Evolving Synergies: Celebrating Dance in Singapore*, edited by Stephanie Burridge and Caren Carino, is the seventh book in the series. Like the other volumes in this series, it 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 book was launched internationally at the University of Angers by Claire Rousier, Adjunct Director of Centre National de Danse Contemporaine (CNDC). Rousier gave an impressive speech outlining the risks and challenges of producing such an anthology that includes many voices from different cultural backgrounds. She supported the inclusion of the various areas including dance education, youth and community dance.

In conjunction with the official launch in Singapore, the Nanyang Academy of Fine Arts hosted a specially curated event of mini performances to hallmark the diversity and vibrancy of dance as a practice and passion in Singapore. The book was launched by Paul Tan, Deputy CEO of the National Arts Council, and hosted by the Centre for Southeast Asian Arts, Nanyang Academy of Fine Arts (Singapore)



and WDA Singapore. It was a joyous night of celebration that united Singapore's dance community for this special project.

The cover of the volume features a wonderful photo of local contemporary company T.H.E Dance Company by specialist dance photographer Mathew G. Johnson. He captures company dancers Yarra Ito, Lee Mun Wai, Liu Xiao Mi and Zhuo Zihao in mid air in Artistic Director Kuik Swee Boon's seminal choreography *As it Fades*, premiered by T.H.E at Singapore Arts Festival 2011.

Journal of Emerging Dance Scholarship (JEDS)

In 2013 the Journal of Emerging Dance Scholarship (JEDS) was launched. The number of senior scholars who have joined the reviewer and advisory panels, supporting emerging scholars (graduate students and up to 5 years post grad) was applauded and the success of the first editions noted as an inspiration for young scholars to publish. Visit <www.jedsonline.net> to read papers by our young scholars and see the application procedures. Also note that *pecha kucha* presentations from the Global Summit are encouraged to submit their work for publication in JEDS.

WDA Global Summit Papers

Conference papers from Angers will be published online by Ausdance at <www.ausdance.org.au>. Following a stringent double-blind refereeing process, the University of Angers will also select approximately twenty papers for publication in a book in French and English. Co-editors of the conference papers will be Patrick Germain-Thomas and Cheryl Stock. Many dance scholars have volunteered to referee the papers ably supported by our young scholars who will help with the copyediting—splitting the task into two distinct areas allows us to engage more Network members in the process and 'grow' the next generation to assist with these tasks that are an important, and on-going, activity for the R&D group.

New Projects

I suggested an idea to form an Asia-Pacific Dance Critics Circle to encourage more reviewing, mentor emerging dance critics, and support documentation. The circle could be developed online—existing critics could share published reviews (noting the original source), supporting newer critics to write short reviews that could be mentored by established reviewers. In Singapore, we are trialling a model

for budding dance writers in association with the well-established online review site The Flying Inkpot, <www.inkpotreviews.com>, and the M1 CONTACT Contemporary Dance Festival hosted by T.H.E Dance Company. Four participants will be paired with one Inkpot writer and be mentored to write a review of one of the shows at M1 CONTACT 2014 in November and December 2014. Selected reviews will be posted on the website. We hope to continue this model for future WDA events, eventually linking them to our WDA website and including links to the many dance review sites around the region.

Another proposal was to encourage student space at WDA events, to support networking and peer support for research and early career academics. The space could be informal or formal, but scheduled, with opportunities to meet and learn together. Such a meeting could take place prior to a conference for those new to such interactions. It was heartening to see so many young people at the conference and this bodes well for future directions and sustainability of our Networks and the larger organisation.

To implement a Facebook page for R&D Network was a suggestion that could be easily realised. It would feature as a page to post conference information, relevant meetings, forums and the like that members might be interested in.

These are exciting plans and proposals that will be instigated over the next year or raised for further discussion at the WDA AGM in Singapore next year.

Kuik Swee Boon, Stephanie Burrridge and Mathew G. Johnson at the Singapore book launch of *Evolving Synergies: Celebrating Dance in Singapore*.

Photo: Mathew G. Johnson



Support & Development Network

by Bilqis Hijjas, Co-chair

At the WDA Global Summit in Angers, the recently-formed Support & Development network held its first network meeting. Much of our discussion revolved around the necessity for greater communication between dance communities all over the world. There is a common consensus that we need to reach out using everything that new technology can offer, and that our websites must be updated to follow suit. If anyone would like to volunteer to help with upgrading the WDAAP website, please do get in touch!

Channels, of course, is part of this communication drive, and although it had a lovely physical presence at the Global Summit (thanks to printing organized by our president, Yunyu Wang), it is useless if no one reads it! So please read about what other people in the region are doing, and distribute this to all your networks. We have great material; my job, with the invaluable help from Rachael Jennings at Ausdance, who does the design, is to make these articles as readable and accessible as possible. And if you have suggestions for improving *Channels*, do let me know.

I am happy to announce that my first project for the Support & Development network, the Southeast Asian Choreolab, will take place once again in June 2015 at Rimbun Dahan, outside Kuala Lumpur, Malaysia. By the time you read this, the selection of participants will be taking place. We are hoping for 14 energetic and talented emerging choreographers from the Southeast Asian region to meet with our choreographer-facilitator, the Brussels-based German artist Arco Renz, for 10 days of choreographic capacity building and skill sharing. Arco is passionate about helping young choreographers intellectually engage with the wider world outside contemporary dance, as am I, and this will be a strong feature of the 2015 SEA Choreolab.

Many people have asked why the Choreolab is only for Southeast Asians, and I must admit the reasons are personal as well as logistical. Southeast Asian contemporary dance artists have so few choreographic opportunities within the region. We often work with artists from more developed countries—Germany, Japan, Korea or Australia—but rarely with each other. I would really like to see a strong network of Southeast Asian choreographers emerge from this Choreolab, which can serve us long into the future. But the Choreolab is a model—a

short-term intensive residential choreographic training and networking program, supported by a different cultural organisation every year (next year, we are grateful to have support from Goethe-Institut Kuala Lumpur)—which other regions are welcome to adopt.

Another model which I hope is replicable in other countries is this year's pilot of the Dancers' Health Workshop, by physiotherapist Tessa Forbes. As I write, this week we will be hosting Tessa, who works full time with the performers of Resorts World in Singapore, to conduct four three-hour long workshops on injury prevention and treatment for dancers. Tessa's workshop will cover taping to support injuries, use of a tennis ball to address problematic muscles, and rehabilitative and injury preventative techniques from Alexander technique, yoga, Pilates and kinesiology. Three of the workshops are for the three local universities with dance departments. The other workshop is open to participants from the Malaysian dance community. MyDance Alliance provides logistical, transport, organisation and some meals support for Tessa while she is here. Her contribution is repaid by workshop fees from participants, honoraria from the various universities, and, of course, goodwill!

If this week's workshops are a success, then I hope Tessa will be able to visit other countries in the WDAAP family to extend similar workshops. I think this move towards supporting the adjunct functions surrounding dance—our health, as well as our ability to dance and to choreograph—is exactly what the Support & Development network is for.





Physiotherapist Tessa Forbes conducting a workshop on helping dancers recover from injuries, at the Dance Department of the University of Malaya, Kuala Lumpur, in November 2014.
Photos: Bilqis Hijjas.

Education and Training Network report

by **Ralph Buck and Jeff Meiners, Co-chairs**

This report values the voices of postgraduate dance education researchers who presented at the World Dance Alliance Global Summit, Angers, France.

We asked a few speakers to give a short account of their experience of the Summit. Nicole Pereira, PhD candidate at the University of Auckland, Jennifer Petrie from Ohio University, and Hiroki Koba, PhD candidate at the University of Tokyo, generously agreed to share their perspectives.

Nicole Pereira, New Zealand

I recently completed my Bachelor of Dance Studies Honours degree. I am passionate about community dance and dance education, and my PhD aims to investigate dance education in community contexts.

The Global Summit provided an exciting opportunity for me as an emerging researcher to present my research. I had presented at national conferences previously, but never at an international conference of this size. The opportunity to expose my research, receive feedback, and raise discussion about my research topic was exhilarating and extremely beneficial. It sparked further research questions for my current PhD topic, and allowed me to reflect on the way I carry out my methods of inquiry.

This atmosphere of dialogue and shared experiences amongst like-minded creative practitioners, dance educators, community dance activists, choreographers and arts education advocates was an extremely valuable experience, and probably the most enjoyable aspect of the conference. It wasn't just the formal dialogue, like the Q&A time at the end of each presentation, that was valuable, but the networking over coffee and morning tea, or the conversations that would spark from a simple "Hello, my name is Nicole. What's your name? Where are you from?" Who knew I would meet someone engaging in community dance practices in Italy from a simple hello?

I enjoyed the diversity of presentations, and while I felt drawn to presenters who were articulating their research projects and ideas in the fields of community dance or dance education, I tried to stretch my comfort zone and attend other presentations that were outside this scope; interestingly enough, I enjoyed them. It was great to experience the multiplicity of dance activity going on around the globe, whether that be dance and technology,

choreographic practice, dance in diverse community contexts, dance and health, dance and arts policies, or curriculum development. We were united by this thing called dance, with varied understandings and experiences; it was a beautiful atmosphere to be able to share our dance stories together.

A highlight for me was the Education & Training and Research & Documentation network meetings. As a new PhD student with a passion for research and writing, it was humbling to be able to sit and receive insight and wisdom from established educators, researchers and practitioners in the field. These meetings allowed me to understand and gain an insight into what happens at a global level with dance, and how as a global community we can pull together resources, projects, and people to collaboratively develop and advance our industry. It was encouraging to know that there are other people out there who love what I love, and are willing to build dance networks at a global level.

Jennifer Petrie, United States of America

I am from Pittsburgh, Pennsylvania. I am an Educational Administration doctoral student at Ohio University working on my dissertation. The Global Summit was an exciting opportunity to present my research, network and learn about global dance and French culture.

I presented the initial findings of my dissertation research about music and dance education in senior high schools in Ghana in a pecha kucha format, which provided an excellent experience for an emerging young professional like myself. It was surprisingly challenging to prepare for such a short presentation. As this format is becoming increasingly popular, I now feel more equipped for my next pecha kucha presentation.

I also benefited from my colleagues' presentations which painted a diverse portrait of dance education's successes and challenges in Japan, Taiwan, France, and the United States. The feedback and experience of my panel helped me to better situate Ghana in the context of global dance education practices.

I was delighted that the conference paid attention to issues confronting dance education throughout the globe. I was able to network with young professionals as well as leaders in the field of international dance education at the Education & Training network session and in between sessions and showcases. Dance educators appeared open to incorporating a more inclusive and holistic advocacy of dance in all parts of the world—Africa, Asia-Pacific,

Europe, North America, and South America. I am excited to see where the World Dance Alliance will go in the future.

I also benefited from learning about world dance at the conference's location. One of my favorite memories was learning a baroque dance at the Château d'Angers. Being in Angers allowed me to immerse myself in French culture by speaking French with locals, tasting local wine and cuisine, and visiting historic locations which opened my mind to French culture and customs. I left the conference wanting to become more involved with WDA activities as well as wanting to find a way to live in France!

Hiroki Koba, Japan

My research concern is the history of dance education with a focus on Japan and the U.S.A. In many countries, dance started as a part of physical education for women. Now in some countries, dance is taught as a fine art, while in other countries it remains as a part of physical education. I'm trying to clarify why dance developed in such different ways. To answer this question, I'm sure that it's necessary to focus on the socio-cultural factors which surround dance education.

For me, it was really impressive experience to get to know dance educators and researchers from all over the world at the Global Summit. Also, it was really helpful for my research to know about dance education in other countries or regions because such an experience gives me an opportunity to re-think the relationship between dance education and social factors such as gender, ethnicity, class, and regional characteristics. At the same time, I could understand more deeply the heritage of dance education in Japan.

Dance education is a practical field. We face our students in schools or studios every day. Sometimes it's difficult for us to view our everyday practice and curriculum from a comparative perspective. At the conference, I could rediscover how dance education includes various kinds of working.

In Japan, dance is now mandatory in public middle schools. However, it's not an independent subject but a part of physical education. To get more resources such as teachers, time, facilities, and money, it seems helpful to learn from the practice of dance educators of other countries. The Global Summit gave me a great opportunity to learn about excellent practices and to connect with people all over the world who have the same passion.

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.

Chapters

- Aotearoa New Zealand
- Australia
- Bangladesh
- Cambodia
- Fiji
- Hong Kong
- India
- Japan
- Korea
- Malaysia
- Nepal
- Philippines
- Singapore
- Taiwan
- Thailand

Countries with representatives but no formalised Chapters:

- East Timor
- Indonesia
- Papua New Guinea



Aotearoa New Zealand chapter

by Tania Kopytko

***Goldmynd*, choreographed by Parris Goebbels, performed in Wellington in November 2014, part of the DANZ project Inspiring Wellington Youth.**
Photo: Jose G. Cano



Kia ora, warmest greetings to you all across Asia Pacific!

Another year of wonderful and diverse New Zealand dance draws to an end and we can reflect back on the inventiveness of our dance sector. Last night DANZ hosted the first Wellington performance of a Parris Goebel show, *Goldmynd*. This extraordinary hip-hop or street dance show, choreographed by the New Zealand hip-hop diva, featured Parris and dancers from performance company The Royal Family who hail from Parris's Auckland Palace Dance Studio. Parris is a major powerhouse and innovator in New Zealand hip-hop and is also an international trend setter. The success of her New Zealand crews at key American hip-hop competitions enabled her to create a presence, especially through social media. This has led to choreographic work for Jennifer Lopez and the Michael Jackson Cirque du Soleil show and also film work, both in creation and as an actor, dancer and choreographer. This is a remarkable achievement for a young woman in her early twenties.

The Wellington show was a sell-out with many families attending as well as a strong youth audience. Funders and sponsors were happy to be associated with the project. *Goldmynd* was part of a DANZ project called Inspiring Wellington Youth which also included workshops, plus a forum with Parris. The project also provided an opportunity to think about dance and its relevancy in our contemporary society, particularly to our diverse youth. As a city councillor remarked, "There are people

here tonight whom I suspect have not been in our Opera House before." As a dance sector the hip-hop or street dance sector is largely self-funded and is responsible for its own direction and development. Despite its huge popular support and participation, it is only in more recent years that it has been recognised as an art or dance form by the established arts and only recently have projects in this area of dance been supported by the Arts Council. Yet in looking at the breadth of talent demonstrated in the project it is certain that this sector of dance will have a large impact of the future of New Zealand art and dance making. For more information on Parris go to <thepalacedancestudio.co.nz>

Another extraordinary recent project was Atamira Dance Company's collaboration with the Auckland Philharmonic Orchestra on a project called *Te Manu Ahi* which fused Maori symbols and story-telling with Stravinsky's *Firebird* <atamiradance.co.nz/work/te-manu-ahi.php>. Once again, youth were involved in the performance and totally engaged as audience in this sold-out show. Many of our dance companies are embarking on creative innovative outreach programmes. The latest DANZ Magazine features this work, and in February the articles will be on the website. New Zealand dance companies have wonderful websites with information and clips on their work—take a look at those on the DANZ website at <danz.org.nz/Dance+Directory>.

Australia chapter

by Roslyn Dundas



Leigh Warren, 1986

Photo: Jeff Busby

The Sydney Opera House is an iconic venue in Australia, easily identifiable across the world, and a fitting venue for the celebration of iconic dance in Australia—the Australian Dance Awards. Hosted by Ausdance NSW, 11 awards and membership of the Hall of Fame were presented for achievements in choreography, production, film, education and performance.

Leigh Warren, former Artistic Director of Australian Dance Theatre and Leigh Warren Dance, was recognised with the Lifetime Achievement Award. Leigh has made an outstanding national and international contribution to dance as a performer, choreographer, teacher, director and mentor over four decades. Leigh's impeccable technique and mesmeric performances as a dancer saw him perform with The Australian Ballet, Ballet Rambert, Nederlands Dans Theater, Nureyev and Friends and other international companies. Leigh's choreographic career spans over 30 years during which he has been acclaimed for his exceptional musicality and seamless, fluid, inventive works, covering a wide range of subject matter that he explores in depth.

Gailene Stock was inducted posthumously into the Australian Dance Awards Hall of Fame. Gailene is best remembered as a tenacious dancer, teacher and leader. Her early death this year, aged only 68, shocked the dance world. After an illustrious performing career Gailene was appointed the director of The Australian Ballet School in 1990 and was recognised in 1997 with the Order of Australia

for services to ballet. Two years later she was headhunted to direct the Royal Ballet School in London. She held the post from 1999 until her death this year. Former principal dancer with the Australian Ballet, Garth Welch, spoke beautifully of Gailene's contribution during the Awards ceremony.

The spectacular Awards evening also saw the presentation of the first Keith Bain Choreographic Travel Fellowship. Keith Bain was a foundation member of Ausdance, the inaugural director of movement at NIDA (National Institute of Dramatic Arts) and an award-winning dancer, choreographer and teacher. It was Keith's wish to establish an award to provide funds to assist international travel for a promising young choreographer with an established body of work. The first recipient of this generous gift is Gabrielle Nankivell, who has been creating, performing and adventuring worldwide since 2000. Her work has been presented in 10 countries across three continents and was recently staged as part of the Sydney Dance Company's New Breed season.

For more information about the Awards and this year's recipients visit australiandanceawards.net.au.

Cambodia chapter

by Kang Rithisal

1. *Tension*, choreographed by Rady Nget at the Contemporary Dance Platform November 2014.

Photo: Anders Jiras

2. *Brothers*, choreographed and performed by Chan Sithyha Khon and Chansina Khon. This work was featured at the TARI Festival '14 in Kuala Lumpur, Malaysia.

Photo: Anders Jiras



For the first time, Amrita Performing Arts has an artistic director. Chankethya Chey, who has worked and toured with Amrita for many years, returned with her MFA in dance/choreography from University of California, Los Angeles (UCLA), to assume this position. In July this year, she participated in the World Dance Alliance Global Summit in Angers, France, performing her work *My Mother and I* and gave a masterclass of Cambodian classical dance. In August and October, she performed the same piece at Bangkok University and OJAI Playwright Conference in California.

In October, Mark Morris, choreographer and artistic director of the internationally acclaimed Mark Morris Dance Group (MMDG) from New York, undertook a 10-day residency in Cambodia as part of DanceMotion USAsm, a cultural exchange program produced by New York-based Brooklyn Academy of Music (BAM) and funded by the State Department and the US Embassy in Phnom Penh. The residency was full of activities including choreographic masterclasses and dance and music workshops with different dance and music companies from Cambodia's arts community including Secondary School of Fine Arts, Royal University of Fine Arts, Sophiline Arts Ensemble, TinyToones, Epic Arts Cambodia and so on. Several of Amrita's emerging choreographers choreographed on MMDG and Amrita dancers, enabling the artists from both sides to experience choreographic challenges and deepen their mutual understanding of their respective dance traditions. Mark Morris gave choreographic masterclasses that allowed

Cambodian artists to learn and get inspired from his choreographic styles and insights.

On 1 November, three of Amrita's emerging choreographers showcased their new works-in-progress in an evening performance of Cambodian contemporary dance as part of Amrita's *Contemporary Dance Platform*. Commissioned by Amrita, the choreographers had worked for six weeks with their artists in the experimentation and creation of their new works. This third platform was taken to the next level because of Amrita's newly-appointed artistic director. Chankethya's active and cultivating engagement through critical inquiries and advice, and artistic facilitation within the process, further elevated the artists' rich choreographic development.

The first piece in this platform, *Transformation*, was choreographed by Cheychanrith Hou. Through this piece, he reflected on polluted trash in Phnom Penh City by focusing on plastic disposal. He personally supports the idea of recycling waste. Artistically, he explored using human physicality in contact with props. He wished to create a striking visual image through artistic movement with plastic bags. The second piece, *Knot*, was created by Davy Yon. Her piece portrayed the relationship between two people, mother and son. Based on her own story, Davy concentrated on the relationship complexity between mother and son through text, movement, and props. Davy also explored juxtaposition in dance through contrasting her trained folk dance influences with her new experimentation. Lastly, *Tension*



Sophiline Arts Ensemble performing 'Ream Eyso & Muni Mekhala' as part of its *Thunder & Lightning* program at Phnom Penh's Chaktomuk Hall on 9 October 2014.
Photo: Bann Chamroeun

was choreographed by Rady Nget. His work focused on physical and mental challenges in everyday lives. Rady is interested in investigating how individual and communal forces give impact to each other. He also explores the differences between internal and external strength through the increasing levels of contact and speed as his piece progresses.

Two works by Amrita were featured at TARI Festival 2014 in Kuala Lumpur, Malaysia. Among the two pieces, *Brothers* was created and performed by Chan Sithyha Khon and Chansina Khon. It was created in May 2014 at Amrita's *Contemporary Dance Platform*, marking a significant step for our emerging choreographers for their work to be presented at such an important regional dance festival. Another work, *Goddess*, was performed by Vanthy Khen and choreographed by Chankethya Chey.

Also at this festival, Gillian Rhodes (Phnom Penh-based WDA individual member) presented an original work at the International Showcase.

The piece, *The Rich Wage War*, was a multi-genre (mixing contemporary and breakdance) narrative exploring the concept that when the rich make war, it's the poor who die. In this work, Gillian worked with a break dance artist and two dancers trained in Cambodian classical male masked dance.

In addition, Sophiline Arts Ensemble presented *Tompeang Snong Russey*, featuring works-in-progress by students of artistic director Sophiline Cheam Shapiro, at the Khmer Arts Theater in Takhmao on 6 September. From 9-12 October, the Ensemble presented *Thunder & Lightning* at Phnom Penh's iconic Chaktomuk Hall. They performed Sophiline's *The Lives of Giants* at the Malaysian International Performing Arts Village on 24 November and at the Jogja International Performing Arts Festival on 27 November. They will present *The Lives of Giants* at Chaktomuk Hall from 12-15 February 2015. Sophiline opened her exhibition of classical dance costumes, "Gods & Angels", on 3 December at Phnom Penh's Java Arts.

Fiji chapter

by Sachiko Soro

Bula vinaka from Fiji! This year has been particularly eventful for the dance industry in Fiji with many of our professional companies touring internationally and creating collaborative projects with other artistic partners in our region.

Rako Pasifika, the celebrated Rotuman contemporary music and dance company, is currently touring Sydney, Australia, as part of the Oceania Festival, 'Raising one voice for climate change'. Many Pacific artists have

gathered in Sydney to greet the fleet of canoes that have used traditional methods to sail from many different Pacific Island nations to raise a united voice for climate change in the Pacific at the IUCN World Parks Conference. One of the canoes in the fleet is the Fijian *Uto ni Yalo*—they have called this mission the *Mua voyage* and Rako is there to greet them in Sydney in the traditional manner. Rako will also be performing their unique blend of live Polynesian music and dance at the festival,

which will be primarily based at the Australian National Maritime Museum.

In keeping with the climate change theme, Oceania Dance Theater at the University of the South Pacific is in the process of organizing a 2015 European tour of their production *Moana—the Rising of the Sea*. This production was supported by the European Union to highlight the devastating effects that climate change will have on the culturally unique nations of the Pacific if we do not act fast to make changes in our modern lifestyle. In 2015 the Oceania Dance Theater in collaboration with the EU and Pasifika Voices plan to tour this production to France, the UK and Norway.

The Conservatorium of Music's dance company recently performed an array of traditional Fijian *meke* in Las Vegas at the Signature Travel Network Conference & Tradeshow 2014 supported by Tourism Fiji. And Bollywood dance company Masti Arts is auditioning and gearing up for a big show where they will be supporting dancers for a

group of Bollywood stars coming from India to tour Fiji with a number of live shows.

The Uprising Festival of Music Dance and Lights was recently held in Pacific Harbor. For six years now the Festival has been going from strength to strength, making it a travel destination to see Fiji's best musicians and dancers on show. The weather on the day was relentless, but that did not stop the best dance companies such as Shobna Channel Dance Company, Rako, Lei, and VOU braving the rain and coming out to give a great show.

VOU, Fiji's contemporary dance company, has had a very busy touring schedule this year, the first of which was representing Fiji in contemporary dance at the recent Melanesian Arts Festival in Papua New Guinea. VOU then embarked on a North American tour which included many festivals in various parts of Canada, as well as a nine-day traditional canoe journey alongside the First Nations people and other indigenous groups from around the world. They then traveled to Las Vegas where a hip-hop group that is a part of VOU, KVT679, was the first ever hip-hop crew to come from a Pacific Island nation to represent Fiji on the world hip-hop stage. The dancers hope to further develop hip-hop as an art form in Fiji.

VOU just returned from a New Zealand tour where their full-length production *Mataqali Drift* was performed at the Tempo Dance Festival. During their stay in New Zealand they also collaborated with the Auckland Museum and New Zealand-based dancers to make a work in response to the Fijian collection at the Auckland Museum. This project was very creatively rewarding and inspiring for the company and they hope to continue with this kind of performance and research in the future.

Lastly, the company is currently in China on a more commercial tour where VOU is performing repertoire at various events in Shanghai. They intend to embark on another 3-city tour of China in the coming year.

Most importantly, in the past quarter was a conference bringing together of all the performing artists. This two-day meet was arranged under the guidance of the South Pacific Commission (SPC) and the Forum Secretariat. One of the outcomes of the meeting was the formation of a Performing Arts Alliance made up of members of Fiji's music and dance industries. This organization can liaise between government and the artists themselves and be a body for which all performing artists will have a voice. The Fiji Dance Alliance aims to work closely with this new organization to help advocate for the development of dance in Fiji.



VOU dancers Edward Soro and Rusiate Rokilibau in *Bati nai Valu* at the Auckland War Memorial Museum.
Photo: Heather Walrond

Hong Kong chapter

by Michelle Yeung

Anniversary Celebrations

The Hong Kong Ballet presented a mixed bill programme (George Balanchine's *Serenade*, Nacho Duato's *Castrati* and Act III of *Swan Lake* by Natalia Conus after Marius Petipa) in celebration of the company's 35th anniversary. The trio of ballets featured represents the company's greatest strengths: a unique repertoire, remarkably talented dancers, and a dedication to the heritage of ballet, while still looking to the future.

At its 35th anniversary, City Contemporary Dance Company (CCDC) presents the two-week City Contemporary Dance Festival in December 2014, featuring works by young dancemakers from the Greater China Region including Beijing, Guangzhou, Taiwan and Hong Kong, latest productions by prestigious dance companies, a dance photography exhibition, an exciting symposium to revisit CCDC's contribution and the eagerly anticipated festival finale by CCDC—*Amidst the Wind*. Personally selected by Artistic Director Willy Tsao, *Amidst the Wind* is a feast of the most exhilarating dance excerpts from CCDC productions in the past decades, including works by choreographers with close relationships with CCDC—Helen Lai, Sang Jijia, Mui Cheuk-Yin and Xing Liang—as well as recent creations from rising choreographers Noel Pong and Dominic Wong.

As a 50th anniversary event, Hong Kong Ballet Group presented *The Sleeping Princess* on 29–30 August. The Ballet Group Heinz

Bosl Memorial Scholarship recipient Yuri Ng and renowned musician-dancer Stephen Xavier served as co-artistic directors. Over 180 students and teachers from 32 dance schools took part in the performance, together with Sylvia Wu and Cliff Lui as guest performers. Ms Wu and Mr Lui were the first princess and prince in the Hong Kong ballet scene.

Hong Kong Academy for Performing Arts marks its 30th anniversary in characteristic Academy style with a series of performances and events which showcase the Academy's unique and defining characteristics. The Anniversary Year also celebrated Academy alumni across the disciplines of Cantonese opera, dance, drama, music, film and television, and theatre and entertainment arts who have done so much to enrich the cultural life of Hong Kong. The grand finale of the Anniversary Year programme was the Academy's symposium 'Asian Transformation: New Perspectives on Creativity and Performing Arts Education' held in November. At this symposium, prominent academics and practitioners engaged with registrants from around the globe and the Hong Kong community to discuss the latest trends in creativity in the performing arts and performing arts pedagogy emerging in Asia.

At its 10th Anniversary and with five festivals presented, this year's i-Dance Festival (Hong Kong) 2014 by Y-Space includes an opening ceremony with a special excerpt performance by Helen Lai's *Testimony*, 60-mins i-Dance+ performed by 60 units of international and

Poster for the China Network Project—Hong Kong Focus, organized by City Contemporary Dance Company.

Photo: CCDC



Hong Kong dance within 60 minutes, and other events such as a dance video marathon, workshops, contest and dance conference.

Promoting HK Artists to the National & International Arts Field

Organized by City Contemporary Dance Company (CCDC), the China Network Project—Hong Kong Focus was held in July at the Beijing Dance Festival and in November at the Guangdong Dance Festival respectively. Drawing together works by Hong Kong choreographers, there were displays and panel discussions to introduce Hong Kong's dance ecology, as well as to build an international contemporary dance platform to facilitate exchange with international curators and arts festival directors.

Presented by the Hong Kong Dance Alliance, Chen Kai, a mid-career choreographer from Creative Space: Residency Programme for Mid-Career Choreographers, presented his work, *Line II*, at the Tari' 14 Festival in Malaysia in November 2014.

In other events, the Dance Enhance: Dance Appreciation & Criticism Writing Project 2014, organized by Hong Kong Dance Alliance, aims to nurture a new generation of dance critics in Hong Kong by introducing basic knowledge about classical ballet and Chinese dance appreciation and criticism to amateur writers and people with interest. The project includes lectures, workshop and discussion

session. Participants are required to attend four performances and write dance reviews. Mentors then comment on the reviews in a written format. Outstanding articles may also be published in *dance journal/hk* or other local media.

City Contemporary Dance Company has appointed Raymond Wong, formerly Senior Manager of the Programme and Marketing Department, as the Company Managing Director with effect from 1 July 2014.

And finally, 2014 marks the biennial New Vision Arts Festival's seventh edition, with a feast of cross-boundary local and overseas dance performances from October to November 2014. Opening the festival was the New Vision Arts Festival Uncut version of *Political Mother* choreographed by Hofesh Shechter with Hong Kong musicians taking part. Other works include pieces from two outstanding Chinese contemporary choreographers: *Rice* created by Lin Hwai-min and *4 and 5* choreographed by Tao Ye from TAO Dance Theater.

***Line II*, choreographed by Chen Kai. This work was also performed at Tari '14 Festival, ASWARA, Kuala Lumpur, Malaysia in November 2014.**

Photo: Mark Lam



India chapter

compiled by
Urmimala Sarkar
Munsi

Here are some responses from members of the large India contingent who travelled to Angers, France, for the World Dance Alliance Global Summit in July this year.

Aishika Chakraborty

The seed of *Magnolia grandiflora* was probably brought from the banks of the Mississippi by a botanist of Angers who planted it in the poor soil of a town near Nantes. A native of Southeastern America, it grew there without much care, producing big white flowers with a delicate perfume. A branch of the magnolia with such flowers, presented to a princess by a professor of Nantes, became a subject of the curious conversation of many and caught the attention of Louise XV, the butterfly king of France, who wanted to plant the tall tree in his palace garden in Versailles. Afterwards, the tree, mutilated and burnt during the civil war of La Vendée, survived much heavy weathers, frost and rain till it thrived once again, shooting out vigorously, recovering its strength, and producing large elegant flowers in various parts of Europe and the world.

This year in July, WDA celebrated its global summit in the city of Angers, surrounded by those tall trees of *Magnolia grandiflora* lining the river Maine. Angers, the city of tapestry, chateau, vine and crêpe turned out to be the site of a most exciting event, drawing together a mixed group of dance historians, practitioners and academics from across the world who vowed to initiate a dialogue to dislodge the rooted routes to explore dance studies, focusing on

the contemporary politics of dance and its shifting tides. Challenging the already and always existing imbalance within South Asian dance scholarship—which places the mainstream, national 'Classical' form on the top of the hierarchy, a symbol of high tradition, while pushing the contemporary, modern, folk and local down in the ranking—this conference, as a heretic insider of a hallowed lineage, opens up new vistas in revising and re-documenting

the many faces of South Asian dance from contemporary perspective(s). Scholars joined hands to record and retell the 'lesser', the 'little', the 'other', placing them at a par with the 'high' and the 'pure'.

In recent years many dialogues have been initiated through several dance conferences to question the status quo in social and performing bodies. But are conferees able to 'shift' their focus to challenge the discourse which has been tilted towards the hegemonic established order? Do they take into account the voices from the margins coming out of the Third World? Why, even today, are terms like 'hybrid' and 'contemporary' essentially defined as being derived from Western discourse? Why are theories and practices of dance still so markedly dictated by colonial rhetoric? The global summit of WDA addressed the lack embedded in the one-sidedness of dance scholarship by listening and recording the plurality of voices coming across the Global South.

Back in India, I find *Magnolia grandiflora* in the gardens of Delhi and also in my home town Kolkata, lining the river Ganges, while in Manipur the tree is called Ootahmbal or 'tree lotus'. In Kolkata, I can smell the same fragrance that once filled the rain-soaked evening in Angers; I can feel the same strength of its straight and erect trunk, as I can sense the same embodied spirit of spring that has survived civil war, revolution, frost and heat. I wonder, like the magnolia, does my modern dance have an 'actual' 'habitus'? Then where is its actual 'home' and how does it adapt outside? Where does its 'root' lie and how does the seed fly? Does its 'essence' keep changing after migration and transportation from place to place, weather to weather? We must look for an answer.

Arushi Singh

The conference at Angers was successful because it provided an opportunity for people working in the field of dance to share with their peers what work they have been undertaking over the years. The summit became a place where we received valuable feedback and made connections with people who share similar research interests. However, I wish the scheduling had allowed me an equal opportunity to attend the conference as well as masterclasses.

Debanjali Biswas

An appreciable number of dancers and academics from India attended the WDA Global Summit at CNDC. They presented in panels, pecha kucha, workshops, and performances,

The Indian contingent and Vice President of South Asia Lubna Marium from Bangladesh, outside CNDC at WDAGS, July 2014.

Photo: Aastha Gandhi



The work-in-progress choreolab presentation during the WDAGS, CNDC, Angers, France in July 2014.

Photo: Nimit Gandhi



and took delight in exploring the charming city of Angers. I have always loved the evening showcases that WDA arranges to bring together dance styles and dancers from across the globe. The panels that I attended rightly recognised the issues lying at the heart of the transcultural practices and transformations in the ever-changing contemporary choreographic environment.

Aastha Gandhi

The WDA Global Summit 2014 was a great success and saw active participation by the India Chapter and its representatives in all the events. From enthusiastic and insightful pecha kucha presentations (Arushi Singh, Prateek and Virkien Dhar) to critically engaging scholarly paper presentations (Aadya Kaktikar, Aastha Gandhi, Aishika Charabarty, A.P. Rajaram, Debanjali Biswas and Vanessa Mirza), masterclasses on classical Indian dance forms (Manipuri and odissi by Debanjali Biswas and Aastha Gandhi respectively), evening showcase performance (Aastha Gandhi) and choreolab participation (Nimit Gandhi), the India Chapter showed great enthusiasm in these events as well as zealous participation in network meetings. The absence of senior members and chapter heads was deeply felt.

Vanessa Mirza

It was a very exhilarating experience to be a part of WDAGS this year. I loved meeting and connecting with people from dance circles representing so many different dance/arts institutions, companies, universities and nationalities. CNDC has a warm and friendly atmosphere and Angers is such a lovely town, it made it even richer to have a conference in

such a setting. I was able to attend interesting masterclasses as well as conference sessions, but the performances were the highlight of the summit for me. It was great to see such a range of artists and new works being presented. I am so glad for WDA-Europe taking form gradually and I hope for networking and artist connections to grow in the future. My paper presentation at the conference was well received and it was valuable to hear insights and feedback from so many practitioners in the field of dance. While I look forward to being a part of different WDA events in the near future and even initiating some more activities here in India, I am eagerly awaiting the next global summit, as it is truly something so unique in the opportunities and platforms it provides to dance professionals, teachers, students and audiences. My heartfelt thanks to all those who have worked so long and hard to make such an engaging event possible. It was a memorable time that has made a deep impact on my journey as an emerging choreographer.

Nimit Gandhi

The choreographic laboratory was a cohesive process of movement development and exploration. The technique classes facilitated interaction, learning and exchange among all participants. Five days of work resulted in a work-in-progress showcase on the final day as an ensemble of moving bodies. Besides participating in the choreolab, we got to watch the evening performances which were carefully selected and presented a variety of works. My only regret was the inability to attend other events due to the busy choreolab schedule.

Malaysia chapter

by Bilqis Hijjas

The major activity for MyDance Alliance for the last six months has been hosting workshops by international dance artists. I believe this is a vital purpose of the World Dance Alliance network: to help travelling dancers identify key contacts in the countries they visit, and to facilitate the transfer of dance skills and knowledge across borders. In September, we ran workshops in Cunningham technique by Louise Burns, who danced for the Cunningham company in the 70s and 80s and who has incredible insight into how small technical adjustments can change the entire way that a dancer moves. At the beginning of November, we also hosted a Central Javanese dancer, Anggara Sri Wisnu, and Javanese dalang Eddy Pursubaryanto, in a short workshop at Rimbun Dahan, on the same weekend as the Tari '14 festival, so understandably most people's attention was elsewhere! And we are hosting another workshop by sports therapist Tessa Forbes at the end of November 2014; see the Support & Development Network report for more details.

MyDance Alliance may have been a little quiet towards the end of the year, but the Malaysian dance scene certainly is not. Since the end of Ramadhan, Kuala Lumpur has been assailed by major dance events: the Short+Sweet Dance Festival at Kuala Lumpur Performing Arts Centre, a competition especially helpful for providing a platform for emerging choreographers; Yayasan Sime Darby Arts Festival, also at klpac, which is a stellar example of a major corporation supporting community arts; Inspitari, a government-

sponsored festival for new developments in traditional dance; The Classical Malay Dance Convention 2014, featuring traditional dance delegations from universities and government, with the veteran dancers of MAWARKU; and Kakiseni International

Arts Festival at Pavilion Shopping Centre, featuring ASWARA dancers in traditional and contemporary guise, as well as a number of international works. Then of course there was Tari '14 at ASWARA in mid-November, an enormous undertaking and a spectacular success—read more about it in Joseph Gonzales' Southeast Asian Vice President's report.

In August, MyDance Alliance national advisor Prof Mohd Anis Mohd Nor hosted the International Conference on Dance Education, which was well attended by WDAAP members and dance scholars from around the world. And outside Kuala Lumpur, the fantastic George Town Festival in Penang goes from strength to strength, as does the Sibuh International Dance Festival in Sarawak.

Still to come this year is the new Shantanand Festival at Temple of Fine Arts, which will feature most of the major local dance companies, the Malaysia International Performing Arts Village (also see Joseph's report), and the second year of the D'Motion Festival at Damansara Performing Arts Centre in December, which is the Malaysian edition of T.H.E. Company's M1 Contact Festival in Singapore.

With this embarrassment of festivals, not to mention continuing independent shows by our major companies and touring international works, there is hardly a moment to draw breath. So I am happy for MyDance Alliance members to be fully engaged in all these activities, and for our organisation to continue to provide support and information to all. I am still sending out our free emailed newsletter every few weeks, which you can subscribe to here, eepurl.com/KqXS1, and you can also see our Facebook page for news.

One exciting new project, helmed by MyDance committee member David Lim, is *Langkah*, a Malaysian online periodical by contemporary dance artists for the contemporary dance community. David is hoping to collect the perspectives of dancers, choreographers, or producers on contemporary dance performances, workshops, labs, or festivals. *Langkah* means 'step' in Malay, and I hope this will be a great step forward in documenting and promoting all of the activities which we carry out with great dedication, but which tend to fade into obscurity as soon as they are over. *Langkah* also hopes to be a multi-language portal, in the hopes of bridging the gaps between language groups in Malaysia, which is still a significant issue.

1. Louise Burns teaching a workshop open to the local dance community at Rimbun Dahan, 4 October 2014. Photo: Rathimalar Govindarajoo
2–3. Louise Burns teaching a workshop in Cunningham technique to the students of the Dance Department of University of Malaya in October 2014. Photo: Latimin Keman



Nepal report

by Rajendra Shrestha



From 1 to 10 September, Chinese traditional and contemporary dance workshops and talks were conducted by Kao Hsin-Yu, an artist from the WDAAP Taiwan chapter, and organised by Kalamandapa (Institute of Nepalese Performing Arts) in collaboration with Nritya Sahakarya Nepal (Nepal Dance Alliance), and supported by the Chin Lin Foundation for Culture and Arts, Taiwan, and Vajra Hotel, Kathmandu. The event was held in the Naaga Theater of the Vajra Hotel in Kathmandu.

The workshop and talks were organized to raise awareness among Nepalese dancers of their deep cultural relations in terms of dance and dramatic theater with Chinese traditions. Kao Hsin-Yu demonstrated and taught traditional movements of Chinese dances, martial arts and Chinese opera. He also talked about how he uses these movements in contemporary dance.

The workshop participants included individual dancers, choreographers, dance instructors and dance lovers (Dipendra Shahi, Mahesh

Godar, Rabi Rana Magar, Nirmala Magar, Pariksha Rajbhandari, Rupesh Raj Rana, Raj Shrestha, Binu Tamang and Sabine Hauk) as well as dance institutions such as Y-Stand Dance Institute, Bajrayogini Dance and Music Academy, Jana Sanskritik Nepal (People's Cultural of Nepal), CWIN Nepal and Indira Kala-Nidhi Sangeet Maha Bidyalaya.



1–3. Taiwanese dancer Kao Hsin-Yu teaching a workshop to Nepalese participants at the Vajra Hotel, Kathmandu, in September 2014.

4. Taiwanese dancer Kao Hsin-Yu with Nepal Dance Alliance president Rajendra Shrestha at the Baudhnath Stupa in Kathmandu, September 2014. Photos: Raju Shakya



Papua New Guinea

by Naomi Faik-Simet

1. (L-R) Dr Don Niles, Professor Mohd Anis Md Nor, Professor Marcia Lloyd and Naomi Faik-Simet at the closing of the 2014 National Dance Workshop, 8–11 September, at the University of Goroka.
2. Dance workshop participants exploring Marcia Lloyd's Brain Dance techniques, during the 2014 National Dance Workshop, 8–11 September, at the University of Goroka.

Photo: Naomi Faik-Simet

The second part of the year was filled with dance activities with Papua New Guinea hosting the 5th Melanesian Festival of Arts and Culture that took place from 28 June to 11 July. Organized by Papua New Guinea's National Cultural Commission, the two-week festival promoted the theme "Celebrating Cultural Diversity" and showcased a variety of traditional and contemporary dances from the region. There were approximately three thousand participants from Fiji, Vanuatu, Solomon Islands, New Caledonia, Timor-Leste, Australia (Torres Straits) and Indonesia (West Papua). Being the host country, Papua New Guinea had the largest number of participants of about two thousand.

The festival provided an occasion for interaction and the sharing of cultures through the many dance expressions and performances. Fiji's contemporary VOU dance company was one of the highlights which promoted the unique technique of contemporary Pacific dance – this was loved by many! Other performances included the Fiji firewalkers, the Solomon Islands pan pipe dancers, Papua New Guinea Baining fire dance, and exotic traditional dances from Vanuatu, the Kanaks of New Caledonia, the Torres Strait island dancers of Australia, the colorful dancers from Timor-Leste and the vibrant dancers from Indonesia's West Papua province. These performances connected the relationship in language, culture and history among the participants and brought out the true Melanesian spirit.

Another great dance activity was the 2014

National Dance Workshop held at the University of Goroka in the Eastern Highlands province, from 8 to 11 September, which addressed the theme "Promoting Cultural Development through Dance". It was a collaborative activity between the Institute of Papua New Guinea Studies and the Creative Arts and Communication Strand of the University of Goroka.

The workshop was a practical way forward after the 2010 National Dance Symposium in Goroka.

It was held in three parts: paper presentations, practical dance workshops and interactive discussion sessions. Each of the sessions targeted specific areas: Understanding Dance in Papua New Guinea, Dance Adaptation and Creativity, Creativity and Aesthetics of Dance Techniques, Dance in the Education Curriculum, and Repositories and Accessing of Archival Dance Materials.

Participants included dance (arts) academics from the University of Goroka, University of Malaya Kuala Lumpur, Idaho State University and Queensland University of Technology Australia. Government representatives were from the National Performing Arts Troupe, National Film Institute, National Cultural Commission and the Institute of Papua New Guinea Studies. In addition were two local dance artists who participated as facilitators in the creative workshops. Other targeted participants included elementary and primary school teachers from four schools in the country: Kwahuie Elementary School from East Sepik Province, Ramu International Primary School from Madang Province, Higaturu International Primary School from Oro Province and Kopkop College from Port Moresby.

We were fortunate to have as our guests Professor Mohd Anis Md Nor and Professor Marcia Lloyd. Professor Anis opened the workshop with a keynote presentation focused on his personal and professional experience in reviving the traditional Malay Zapin dance. His presentation contextualized the guiding aims of the workshop in creating and ensuring the continuity of traditional dance in and through education. Professor Marcia Lloyd led a creative workshop which was explored by participants in three parts: (a) the Brain Dance, (b) one part of a creative dance lesson, and (c) creating a dance pattern using symbols for movement. Participants were able to create a template called the 'Goroka Pattern' at the end of the exercise. This learnt technique was much appreciated by the participants.

A National Dance Committee is in progress to facilitate future activities leading to a creation of a National Dance Curriculum which is non-existent at the moment. Dance education remains a challenge from early childhood right up to the tertiary level, and the need for a dance committee is a priority to add a dance voice to the education and cultural sector of the country.

May I take this opportunity to wish all the WDAAP family a blessed Christmas and a great 2015!



Philippines chapter

by Joelle Jacinto

The Wifi Body Festival held its last run this year from 18 to 20 July 2014, at the Cultural Center of the Philippines (CCP), organized by Contemporary Dance Network Manila, the creation network of the World Dance Alliance-Philippines. Despite being held a weekend after Typhoon Glenda, all components of the festival were well-attended, seemingly full of sentimental fans unwilling to let the festival go.

As far as founding director Myra Beltran is concerned, the festival has exhausted all its potential and she is more than willing to turn over the choreographers' competition to the CCP, who are planning to sustain this important component yearly, but attached to a choreolab. Japhet Mari Cabling of UP Dance Company won first place in the competition with *Bent*, while Bacolod-based Razel Ann "Xiao" Mitchao of Dance=Pull came in second. Mitchao was chosen to present her work in next year's Yokohama Dance Collection Ex, whose festival director Katsuhiro Nakatomi graciously participated in the 2014 Wifi Body Festival as judge for the New Choreographers Competition and speaker at the forum, Talk Dance. Also speaking in Talk Dance were Angela Lawenko-Baguilat, detailing the training of our future choreographers at the University of the Philippines dance program; Sarah Samaniego, sharing her and Ea Torrado's experience at the recent Southeast Asian Choreolab at Rimbun Dahan, Malaysia; and Clarissa Mijares, who added to the nostalgia with a historical evaluation of the festival's New Choreographers Competition.

In this year's festival, Beltran also adjusted programming so that there was no opening and closing gala, instead highlighting choreographers in several platforms throughout the three days. Choreo-duo Rhosam Prudenciado Jr. and Mia Cabalfin opened the festival with a double bill of work, followed by platforms that featured Eli Jacinto, Dwight Rodrigazo, Herbert Alvarez, Jed Amihan, Christine Crame, Eisa Jocson, Chantal Primero, Nicole Primero, Al Bernard Garcia, Sarah Samaniego, Zyda Baaya, Noel Garrovillo,

PJ Rebullida, theater artist Russ Ligtas and Filipino-American choreographer Alvin Erasga Tolentino, who presented his Koreograpiya award to Ea Torrado. This award is meant to encourage young choreographers to continue creating new work, which Torrado seems to have put into 'Imaginarium', her first project with her new Daloy Dance Company.

Many in the Manila dance scene find it curious that Wifi Body Festival 7, the most successful by far, is the last installment, and are concerned what this means for the contemporary dance scene. Associate festival director Baguilat hopes that this means our artists will work harder and more creatively to be able to present work. Also, being CDN M President, Baguilat is already lining up projects for 2015 with the rest of the Projects Committee of World Dance Alliance-Philippines, of which I am acting head, despite my current location in Kuala Lumpur, Malaysia. At the moment, the committee is taking its time in readjusting the vision and mission of WDA-P, carefully gathering feedback from WDA-P members on what they expect the network to do for them, and will hopefully regain steam in 2015.

Another Projects committee member, Dwight Rodrigazo, made a sudden decision to facilitate the Composition and Movement Analysis Program (CMAP) in Manila, the nation's capital, due to insistent popular demand from Manila members of WDA-P. Held from 17 to 22 June 2014, the workshop also helped in raising membership and interest in the network. Participants from the Manila workshop will also join the second level of CMAP and the resulting choreography festival in Siliman, Dumaguete, in September next year.

Finally, we congratulate our president, Basilio Esteban S. Villaruz, for receiving Philstage's Natatanging Buhay (direct translation: Remarkable Life) Lifetime Achievement Award for 2013, which was presented on 6 June 2014 at the annual Gawad Buhay (Gift of Life) Awards for the Performing Arts at the Cultural Center of the Philippines.

1. Jed Amihan's *i-saw-metric*, performed by Airdance members Jeiel Hernandez and Chantal Primero, for the Wifi Body Festival, July 2014, at the Cultural Center of the Philippines Blackbox.

Photo: Erwin Tolentino

2. Herbert Alvarez's *Ephemeral/Eternal*, performed by UP Dance Company, with Michael Barry Que in the center; for the Wifi Body Festival, July 2014, at the Cultural Center of the Philippines Blackbox.

Photo: Erwin Tolentino



3. Japhet Mari Cabling's *Bent*, winner of the 2014 New Choreographers Competition at the Wifi Body Festival, performed by Cabling and Abbey Carlos, at the Cultural Center of the Philippines Blackbox.

Photo: Rico Urbano

4-5. Xiao Mitchao's *La Elle s'en Va* (There She Goes), second prize at the Wifi Body Festival's New Choreographers Competition, performed by Mitchao and Lydia Arrieta Abao, at the Cultural Center of the Philippines Blackbox.

Photo: Rico Urbano

6-7. Mia Cabalfin and Rhosam Prudencio Jr. in their *Housewarming*, originally performed for a residency at the Kyoto Art Center in 2012 and restaged for the opening of the Wifi Body Festival. Photo courtesy of Kyoto Art Center



Singapore chapter

by Siri Rama

Varied and exciting dance news from the (Mer)Lion country, with some new members joining the Singapore chapter bringing in new enthusiasm and energy. Nanyang Academy of Fine Arts (NAFA), under Dr Caren Carino's leadership (WDAS Vice-President), presented *CROSSINGS 2014* which highlighted the Department of Dance's commitment to producing dance artists for the world stage. The evening's programme showcased both Western and Asian-inspired dance works. Wallie Wolfgruber and Molly Poerstel, both from SUNY Purchase Conservatory of Dance, presented two works choreographed on the Department's students during their concurrent residencies in January. The Department also reprised James Cousins' *Everything and Nothing*. There was also a selection of student works from the final year Composition module: *Mad Rush To...* by Goh Jia Yin and Kenneth Tan's *Screams and Silences*.

This year NAFA's 'The Third Space: Contemporary Asian Explorations in Dance' saw four contemporary Asian choreographers return to this platform to feature their ongoing adventures in dance. Choreographer Yvonne Ng created *Batulang* for The Third Space in 2009 – 'inspired by the ancient Chinese tale of the first man, who was conceived out of stone, and drawing on themes of initiations and rites of passage.' The other returning choreographers were NAFA's Department of Dance lecturers. Senior Fellow Dance Lecturer and Singapore Cultural Medallion recipient Lim Fei Shen recreated *The Ice Nymph*, inspired by an eponymous poem written by Tan Swie Hian set to music by John Sharpley. Fei Shen revisited another one of her seminal works and created *Choice*. Gillian Tan, Deputy Head and Lecturer of Dance, created *Meeting Space*, taking us into another dimension where we no longer need to have physical contact to establish a relationship. Finally, Senior Lecturer Dr Filomar Tariao's *Tres Beses* was inspired by the rural and tribal suites of Filipino folkdance.

Bhaskar's Arts Academy (BAA), under artistic director Santha Bhaskar and co-artistic director young Meenakshy Bhaskar, staged two core programmes and were involved in a record number of smaller scale ventures and collaborations from April to September. Two major productions, *Bhairavi* and *Ramayana/ Yaatra IV*, continued to engage audiences in Singapore. BAA was also involved in several local festivals and events such as the HeritageFest, the Mid-Autumn Festival and the re-opening of Victoria Theatre. BAA continued to reach out to the community by working with grassroots organisations

and other non-arts organisations such as the National Library Board (NLB) and the Asian Civilisation Museum. In terms of education, BAA was heavily involved in the Arts Education Programme in local schools as well as through the organisation of cultural exposure programmes for high-school students from Japan and workshops at tertiary arts institutions.

Our intrepid Vincent Yong, currently in New York studying to be a Certified Movement Analyst at Laban/Bartenieff Institute of Movement Studies, also reports that he is in the process of writing a book on dance called 'Flow—The Art of Creating Abundance Training'. He has taught numerous workshops through his company Danspire International, on parent-child rapport through dance, the use or abuse of the body during training, on dance and music types, and Zena Rommette Floor Barre. He was on the panel of judges for the annual dance competition Dance Works and he was a body canvas in Tan Ngiap Heng's recent photo exhibition.

Singapore chapter secretary and odissi dancer Jyoti Unni and her students performed for the launch of Singapore Heritage Fest at Asian Civilisations Museum and during the festival of Navaratri in September-October at various temples in Singapore including the Ruthrakaliyamman Temple, Mariamman Temple and Sri Thendayuthapani Temple.

With the introduction of the new International Baccalaureate Career-Related Certificate (IBCC) in School of the Arts (SOTA), Singapore, the IBCC students visited New Zealand School of Dance in July this year, where they were experienced life in a vocational dance institution. A group of seven students also traveled to Glasgow in July for the Commonwealth Youth Dance Festival as part of the Scottish Ballet's Youth Exchange initiative. Working with renowned British choreographer Kerry Nicholls, they dove into her immersive creative process and performed her new creation entitled *Semaphore*. They also shared the stage with 400 other young dancers from around the world as part of the BIG Dance Festival in July.

At SOTA, Year 4 dance students had introductory classes on composition and improvisation, culminating in *Indelible*, an annual studio showcase, the first of their creative milestones. In August, the Year 4 cohort presented 39 exciting new pieces alongside the IBCC students performing in repertoire by George Balanchine and David Zeitner. In November, SOTA Dance staged *Becoming 2014*, an annual platform with an array of works which

encompass the rigour of daily training and the effervescence of the stage. The triple bill featured excerpts from the ballet *Les Sylphides*, the raw power of Silvia Yong's *not my place...* and the kinetic elegance of Jeffrey Tan's *In Motion*.

WDAS member Eng Kai Er has had a very busy schedule participating as a dancer or performer in various projects, the major ones being *Fish*, a directorial debut under the Directors' Lab programme run by The Substation, Singapore. She performed in *Retrospective* by Xavier Le Roy, *Arty Farty Dance* at Latent Spaces, *Mandala* by In Source Theatre, *Breaking Silence* by Flamenco Sin Fronteras, and *Fish* at Lasalle Creative Cube. Kai Er and Birte Koehler organised contact improvisation jams at Kallang Community Club. She is also looking forward to a residency in France this December where she will work with her long-time Belarussian collaborator Sviatlana Viarbitskaya. They will perform new works in *The Pleasure of Eating Oranges* at Le Ring in Toulouse, France.

Odyssey Dance Theatre (ODT) continues striding across the dance space in Singapore with many productions and festivals. The 6th DanzINC—International Dancers & Choreographers' Residency Festival 2014—"Dancing Souls In Resonance II"—ran from May to November 2014. ODT was involved in six major platforms: international presentation and residency, International Choreographers' Platform, International Collaboration Platform, Singapore Choreographers' Platform Community & Youth Engagement Platform and the Finale of 6th DanzINC.

Moments, presented in November at University Cultural Centre Hall, was produced and directed by Dr Danny Tan, and marks the 15th anniversary celebration of ODT, in partnership with The Embassy of the Republic of Korea as a highlight of Singapore's Korea Festival 2014. *Moments* was performed by an international cast from Japan, Singapore and South Korea, with live music accompaniment by ODT Music Ensemble.

The dynamic Maya Dance Theatre (MDT) debuted their latest creation, *Gravitate*, choreographed by artistic director Kavitha Krishnan at the World Dance Alliance (WDA) Global Summit 2014 in Angers, France. MDT presented *Angst Angel: Returns*, a contemporary dance production documenting the human emotion of angst through characters from the Hindu epics Ramayana and Mahabharata, in August at Singai Tamil Sangam. Choreographed and performed by Indonesian dancer and choreographer Danang

Pamungkas, it was supported by Alessandra Fel as dramaturg. *Angst Angel: Returns* featured a new musical score by music composer and collaborator Alex Dea, and a diverse cast of dancers from MDT: Sheriden Newman, Shahrin Johry and Sufri Juwahir with project artist Tunku Atiah (Malaysia).

MDT (together with Singai Tamil Sangam) presented the production ROOTs for the Solo International Performing Arts Festival 2014 at Benteng Vastenburg, Surakarta, Indonesia in September. ROOTs was presented through a combination of movement vocabulary in Asian dances (bharatha natyam, zen dance, Korean dance and Javanese dance) and Western contemporary. This production was choreographed by Shahrin Johry, Bernice Lee and Kavitha Krishnan from Singapore, Dr Sun Ock Lee from Korea/USA, Janis Brenner from New York, and emerging choreographer from Norway/Thailand, with artistic direction by Kavitha Krishnan.

Inspired by *Angst Angel: Returns*, MDT presented *Quandary*, expounding the feeling of angst through four main characters from the Hindu epics (Rama, Sita, Arjuna and Draupadi) at Indonesian International Mask Festival in September in Surakarta, performed by Shahrin Johry and Sheriden Newman. MDT returned with its *CReations* project showcasing diverse dance works of both local and foreign choreographers in a minimal setting. *CReations 2014—Requiem* in October presented four different dance artists from Asia and USA, devised by Kavitha Krishnan, including Janis Brenner's *Soul River/Blues*.

Dr Siri Rama travelled to India for a dance production in Mumbai and Trivandrum in July. Titled *Asian Rhythms, Monsoon Beats*, the performance featured talented Indian-classical dancers from Mumbai-based Kanaka Sabha dance troupe, and a contemporary dance troupe from the National Taiwan University for Physical Education and Sports. The performance included rhythmic items choreographed by Dr Siri Rama and Dr Huynh Kien Binh in the two styles, and the finale was a specially-choreographed collaborative piece based on a fusion composition in raag Malhar and its variations—in sync with the rhythmic sounds of the monsoon. Both the troupes also presented a lecture demonstration for the Folk Art Department of the University of Mumbai.

And for information about the official release of *Evolving Synergies: Celebrating Dance in Singapore*, see the Research & Documentation network report in this issue.

Taiwan chapter

by Su-Ling Chou

In the second half year of 2014, dance in Taiwan has been more active than over the past few years and there have been plenty of activities especially performances. More than 80 Taiwanese members joined the WDA Global Summit in France in July, where nine groups were selected to perform in the afternoon showcase. In addition, Chang Dance Theater and Body EDT were selected to perform at Festival d'Avignon which was held immediately after the Global Summit. The appearance by the two groups was funded by Ministry of Culture of Taiwan; both groups received great reviews and strong ticket sales at the festival. Furthermore, it is very exciting to hear that Floating Flower, choreographed by WDAAP-Taiwan member Po-chen Tsai, received the Audience Award as well as the Gauthier Dance/Dance Company Theaterhaus Stuttgart Production Award in the 29th International Competition for Choreographers Hanover 2015 in June this year. This piece will be re-set on Dance Company Theaterhaus Stuttgart, with performances around Europe next year.

Besides these international performances, dance programs from universities and high schools present their annual dance concerts throughout the island of Taiwan from October to December. After six months of work and rehearsals, we can see the beautiful blossoms of these dance companies in every corner around Taiwan.

In 2015, the International Young Choreographer Project (IYCP) hosted by WDAAP-Taiwan will be held from 6 to 27 July. There will be eight choreographers (one from WDA-Americas, one from WDA-Europe, three from WDAAP and three from Taiwan) selected and gathered in Kaohsiung, Taiwan. This event provides young and talented choreographers with an opportunity to work together with each other and local dancers to produce a final performance at the end of the three week's residency in Kaohsiung. With a limited budget available, WDAAP-Taiwan keeps trying our best to support and organize the event.

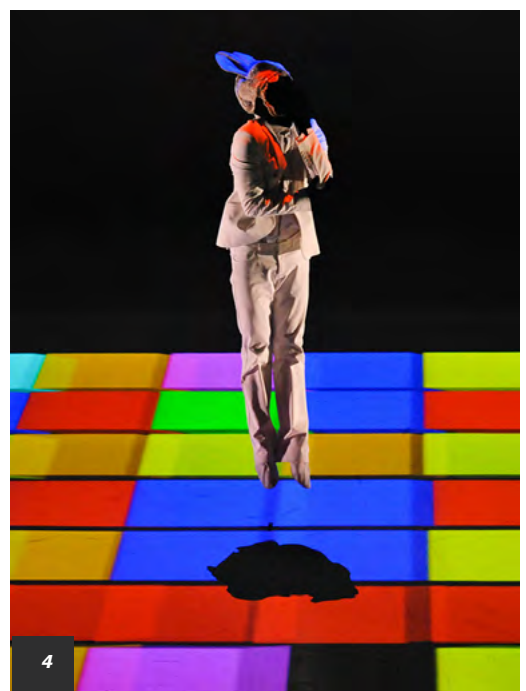
WDAAP-Taiwan continues its expansion, with new members mainly consisting of university and graduate dance students, dance instructors, and professional dancers. It is expected that dance in Taiwan will continue growing into a new era through all of these dance events.

1–2. *Fabrication*, performed by Chang Dance Theater, choreographed by Chang Chen-chih and Chang Chen-kuei.

Photo: Chou Su-ling

3–4. *Mr. R.*, performed by Body Expression Dance Theater, choreographed by Lee Ming-chen.

Photo: Chiu Wei-Chung





5-6. *Floating Flowers*, performed by Cheng Yi-han and Ku Dian-chiang, choreographed by Tsai Bo-chen. Photo: Chou Su-ling

WDAAP Taiwan members' activities, July–December 2014

Performances

Tso's Dance Association

- 2014 WDA Global Summit Showcase Concert, 10 July at Centre National de Danse Contemporaine (CNDC)
- 2014 Dance Collection of Senior High Schools' Dance Divisions, 1–7 December at Tsoying Dance Theater, 9 December at Hsinchu City Performance Hall, 12 December at Pingtung Arts Hall, 16 December at Jihde Hall of Kaohsiung City Arts Center

Chang Dance Theater

- Festival Off d'Avignon, 5–22 July at Theatre la Condition des Soies
- *Brothers*, 12–14 September at Experimental Theater of National Chiang Kai-Shek Cultural Center, 8–9 November at Tsoying Dance Theater
- *Fabrication*, 3–5 December at Circulo de Bellas Artes Spain

Body Expression Dance Theater

- 2014 WDA Global Summit Showcase Concert, 7 July at CNDC
- Festival Off d'Avignon, 1–26 July at Theatre la Condition des Soies
- 2014 Digital Performing Arts Festival, 1–2 November at Kaohsiung Experimental Theater
- *Initial*, 5–7 September at Experimental Theater of National Chiang Kai-Shek Cultural Center, 25 October at Arts Hall of Taoyuan County Government

Somatic Theater Company

- 2014 WDA Global Summit Showcase Concert, 10 July at CNDC

T.T.C. Dance

- 2014 WDA Global Summit Showcase Concert, 11 July at CNDC

Wally Dance

- 2014 WDA Global Summit Showcase Concert, 10 July at CNDC

National Taiwan University of Arts

- *Dance Motion USA Taiwan Program at NTUA*, 3 November at NTUA Performing Arts Center

Scarecrow Contemporary Dance Company

- SCDC 2014 *Step in Complex—les gens d'Uterpan "Topologie"*, 16–27 July on Tainan city streets
- 2014 SCDC *Dance Theater with New Media Art Work—Unbreakable* • City, 14–16 November at Taipei Songshan Cultural and Creative Park, Multi-Showcase Hall, 12–14 December at Native Theater of International Hall of Tainan Municipal Cultural Center

Jade & Artists Dance Troupe

- Edinburgh Fringe, *Eggs of Blessing*, 1–24 August at National Centre for Dance Base Scotland
- *Eggs of Blessings*, 20 September at Jungli Arts Hall
- *Image of Taiwan*, 22–27 October at The Red House, Cultural Affairs Bureau, Hsinchu City, Cultural Affairs Bureau of Pingtung County

Kaohsiung City Ballet

- 2014 Dance To Kids' Dreams, 8–9 November at Jihshsan Hall of Kaohsiung City Arts Center

Dance Works

- 2014 Taipei Tap Festival, 22–31 August at Dance Works Studio 112, Family Theater of Taipei City Government

Century Contemporary Dance Company

- *Dance in Asia—RAM*, 6–10 August at Century Contemporary Dance Company theater
- *Illusion*, 13–14 August at Century Contemporary Dance Company theater
- *Eternal Fading Words*, 6–28 December at Museum of National Taipei University

Assembly Dance Theatre

- *An Adventure of Dancing in Ink – Chinese Calligraphy Images in Dance*, 1 November at Performing Hall of Xinzhuang Culture and Arts Center

Conferences

- 2014 *Speaking of Dance*, 20 December at National Taiwan University of Arts

Thailand report

by Pornrat Damrhung

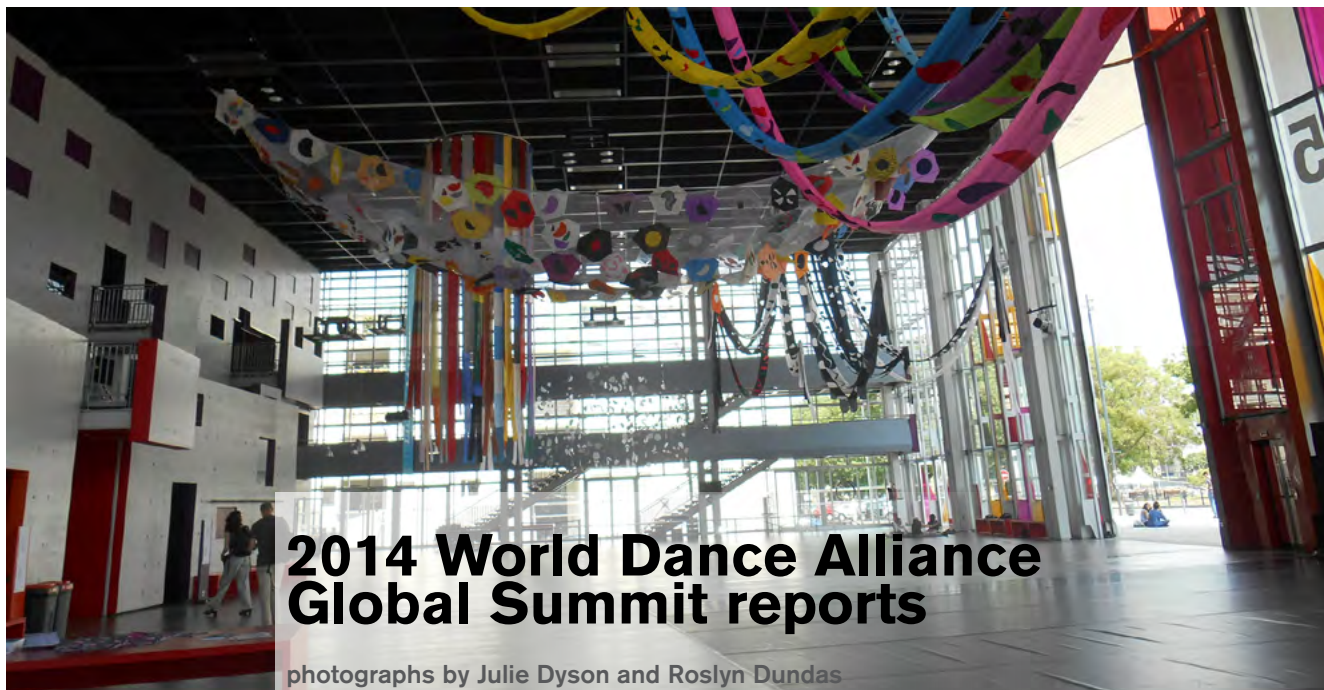
Bridging Thai traditional dance with contemporary performance is nothing new, but it is still difficult. When traditional Thai dancers and choreographers want to do new work, it is different from the dance and the training they have had. They learn to be traditional artists in dance schools with a standardized curriculum through the university level, but the goal is to master traditional patterns and to dance those patterns with as little variation as possible, striving to preserve tradition and protect heritage, even if changes in the world give new meanings to the old forms, and even if the forms differ from those of 50 years ago. What to do in this situation?

The project *Kraita Nohra* (Nohra in Transition) has made a small step to creating a bridge for university-trained nohra students and nohra master Tammanit Nikomrat to walk toward the contemporary as others more familiar with contemporary work build a bridge toward nohra, which is something new in Thai traditional dance. We met in a series of workshops and what emerged was new and risky for us all. The project brought Julaluck Eakwattanapun of Burapa University to meet the nohra dancers, to introduce them to some different approaches to dance, and to make a platform to explore some ways to work in a contemporary mode. Thai musician Sinnapa Sarasas and Thai contemporary artist Pichet Klunchun also joined in the project. After bringing a very early version to Taiwan last year, we brought a new piece to the Tari '14 Festival at ASWARA in Kuala Lumpur in November so that the traditional dancers could interact more with a new world of dance. The work was warmly received and we have great expectations for future projects continuing in this vein.



University-trained nohra students and nohra master Tammanit Nikomrat with researcher Julaluck Eakwattanapun and choreographer Pichet Klunchun, during the 'Nohra in Transition' workshop.

Photos: Pornrat Damrhung





Spending the summer in Angers with our World Dance Alliance Global Summit friends

Rich, diverse, focussed and fun
by Cheryl Stock

Flowers, sunshine, river and outdoor cafes with fine wine

In early July hundreds of dance delegates arrived in Angers and were enchanted by this charming medieval town with its river winding through the city flanked by historic buildings and landscaped banks. Our purpose was to attend and participate in the 2014 World Dance Alliance Global Summit hosted by Centre National de Danse Contemporaine (CNDC) together with partners Angers University and Angers Loire Tourism, supported by the French Ministry of Culture and Communication and the City of Angers. However, we could not resist the unique attractions, most within walking distance. Angers, seat of the Plantagenets in the Loire Valley, is dwarfed by the spectacular 13th century Angers Chateau. This is situated on the river bank immediately opposite the stunning coloured glass fronted, state of the art modern building of Le Quai des Arts Vivants which was our Summit 'home'. Arriving early, staying late or simply skiving off during the Summit, we all made the most of this welcoming and inspiring environment.

Angers Chateau was founded in the 9th century and expanded in the 13th century to its current size.

The most significant site to visit is arguably the 14th century Tapestry of the Apocalypse, the oldest to have survived in France and housed in the magnificent chateau. It is breathtaking to walk through the majority of its 90 continuous panels (restored in the 19th century) which evocatively takes us on an artistic journey of the revelation of Saint John, as we view with awe this masterpiece of French cultural heritage.

Walking through the city over the cobblestones it is impossible not to stop and admire the elegant medieval architecture such as the half-timbered houses, whilst also enjoying the formal gardens with their central fountains, and hanging baskets of flowers along streets of picturesque outdoor cafes.

And when footsore (or to get to the university for the conference), we took a rainbow-decorated tram with emerald green grass planted between and alongside the tracks. All of these attractions, together with the excellent Anjou wine, kept us smiling and in high spirits throughout the Summit.

1. View of Chateau and Cathedral in Angers from CNDC. Photo

Rosemary Stock

2. View of the Tapestry of the Apocalypse in Angers, France. Photo:

Roslyn Dundas

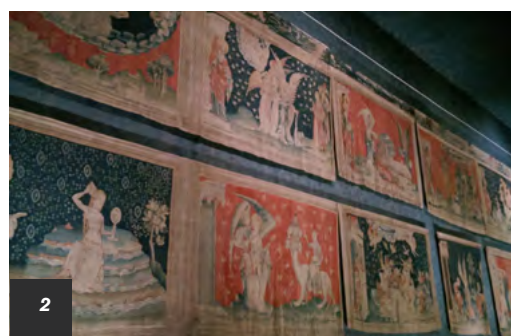
3. Angers Chateau Photo: www.all-free-photos.com/show/showphoto.php?idph=PI50295

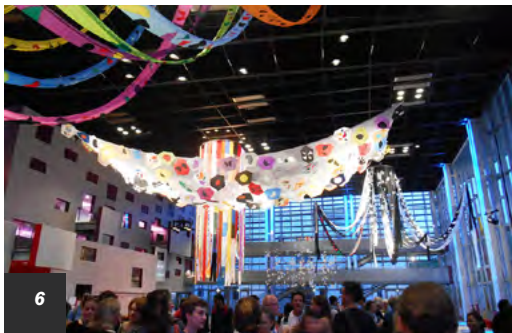
4. Angers tram.

Photo: Rosemary Stock

5. Half-timbered Adam House, Angers. Photo:

Rosemary Stock





6. WDAGS delegates with Jackie Matisse installation 'Air de Danse' in the foyer of CNDC.
Photo: Julie Dyson



7. WDA Secretary General Cheryl Stock addresses delegates at the launch of the Global Summit.

8. L-R: Alexandra Knox, whose work *Murmur of Innocence* was presented in the Global Summit showcase, with WDA Secretary Julie Dyson, and Jennifer Barry.



Opening celebrations

Taking in the Angers sites did not prevent us from making the most of a jam packed schedule. From 4 pm on Sunday we gathered in the light-filled foyer of Le Quai resplendent with the colourful Jackie Matisse installation 'Air de Danse'.

Two hours to register in the large foyer and spilling out into the sunshine with its river view was an excellent chance for delegates to meet old friends and establish new ones. The opening began with a work especially choreographed by CNDC Director and Choreolab mentor Robert Swinston, and danced by the CNDC students. Following the opening speeches, all enjoyed a champagne reception in a lively atmosphere where daylight saving meant darkness did not descend until after 10 pm.

The Summit program—sharing, collaborating, networking.

All programs—conference, showcase performances, masterclasses and choreolab—explored through theory and practice the summit theme of how knowledge of the past enriches and informs both present and future. Within this overarching concept we further investigated how dance can engage us in a world of digital transformations, interdisciplinary and transcultural practices and pedagogies, and evolving cultural and social identities. In this endeavour WDAGS examined the lineage of influences; current trends and practices, locally and internationally; and perspectives on a future dance ecology that could be both sustainable and inter-connected. As delegates wrote, the Summit engendered 'an exciting global presence of all participants' where 'we can meet with educators, performers and researchers from all over the world' in a 'coming together of so many dance artists of many ages and interests to share, contribute and exchange'.

Of the 420 registrations (with up to 500 participants altogether) there were 190 conference participants, 42 choreolab participants plus 2 mentors, 24 masterclass teachers, 28 showcase groups, 97 showcase

dancers and 53 other delegates. This program diversity paralleled the cultural diversity to which 38 countries contributed; with 13 countries from the Asia Pacific, 7 countries from the Americas (plus Africa) and 18 countries from Europe.

International conference

'Diverse comprehensive programming: providing a variety of perspectives and experiences, with a well-chosen Summit theme, resulted in high-level discussions, constructive dialogue, quality presentations and a high calibre of presenters!'

This was how one delegate described the conference which began with a keynote address featuring three international choreographers closely involved in the summit. Chaired by CNDC Deputy Director Claire Rousier, the speakers were Olivier Dubois, Director of Ballet du Nord and choreographer of *Tragedie*, performed at the Summit; Germaine Acogny, Director of L'École des Sables in Senegal and Choreolab mentor; Robert Swinston, Choreolab mentor and Artistic Director of CNDC, whose work *Event* was presented at the summit.

Fifty three sessions over three days in seven parallel sessions were further themed to provide coherency in addressing a myriad of approaches to the overarching summit topic. Almost 300 abstracts were blind refereed by a committee of 40 international reviewers. Space prevents describing the lively and well-attended chosen presentations which numbered 190 over four program formats: scholarly papers, panels comprising round tables of between four and six members, performative presentations for artists, teachers and community practitioners to speak about their projects and graduate presentations in a pecha kucha format. The latter entails a 6 minute and 40 second presentation using 20 slides with each slide timed to transition to the next after 20 seconds. Linda Caldwell, coordinator of the pecha kucha presentations, chaired these popular sessions in which, as one delegate put it, 'young scholars, [gave] us tempting bites of information and research which was very encouraging and



exciting for the discipline!

Naturally nothing is perfect even when a resounding success. There were constructive criticisms at the well-attended closing conference plenary, mostly based around frustrations at not being able to attend enough of the presentations with so many parallel sessions and having to choose between a conference session or a masterclass. A suggestion for a longer conference of five days and different scheduling was discussed which can be addressed in future WDA planning. However, it is difficult to implement such suggestions with the requirement to balance the budget through registration fees, predominantly through conference presenters; especially when we cannot ensure that future events will find partners as generous as those of our French colleagues who invested a great deal of cash in hosting the summit. Another excellent suggestion was the inclusion of a dance critics program which would link theory and practice through critical dialogues around the performances taking place.

Conference proceedings

At the time of writing we are engrossed in allocating reviewers to full papers submitted by delegates who made scholarly presentations at the conference. The international WDAGS refereed conference proceedings will be published in English and/or French, and double-blind refereed by an international committee.

- There will be three publishing outcomes: online through the Ausdance (Australian Dance Council) website, with links to WDA websites and the CNDC website and edited by Cheryl Stock and Patrick Germain Thomas
- Pecha kucha papers submitted to JEDS (WDA's refereed Journal of Emerging Dance Scholarship) edited by Linda Caldwell & Urmimala Sarkar Munsri, <www.jedsonline.net>
- a bi-lingual hard-copy book of up to 25 selected papers published by the University of Angers.

Showcase and evening performances

'...many of the performances were very exciting, and the wide differences in style were enjoyable'

Taking place in a wonderful 400-seat theatre every night from 5.30–7 pm, the showcase program featured 28 works of 10 minutes' duration featuring a total of 97 dancers from 11 different countries. Chaired by Yunyu Wang, an international selection team considered 104 applications and drew up criteria to ensure a transparent process. They selected works to reflect a balance of aesthetics and styles from various countries in the world; a microcosm of current international practices. Featuring contemporary dance, traditional cultural dance, experimental work and ballet, as well as innovations in traditional culture, the showcase program included independent artists, small companies and tertiary dance groups. Because of the diverse cultural backgrounds of choreographers and their dancers, what was valued and highlighted, and their modes of expression, differed. Whilst not all works were of an equally high standard, the diversity and inclusionary nature of the program was much appreciated by delegates who flocked every night to see these new works.

The showcase program was a wonderful prelude to the evening performances which featured the work of major French choreographers. Olivier Dubois's *Tragedie* was a driving energetic work performed nude, which received a standing ovation from the packed enthusiastic crowd in the 400-seat venue. Robert Swinston re-worked an evocative version of the celebrated and iconic Cunningham *Event* to a colourful design by Jackie Matisse, whilst an extraordinary duet, both virtuosic and sensitive, by hip hop legend BBhoy and contemporary dancer/choreographer Amala Dianor also brought the house down.

9. L-R: WDAAP Secretary Julie Dyson, Aishika Chakraborty (WDA-West Bengal/India), Lubna Marium (WDA-Bangladesh), and paper presenters Vanessa Mirza (India), Shan Rann Chuah (Canada/Malaysia) and Debanjali Biswas (India/UK).
10. T400, the smaller theatre at the Centre National de Danse Contemporaine, used for the Global Summit afternoon theatre program. Photo: Jeff Hsieh

Masterclass program

'the masterclasses provided an enjoyable and necessary element for the Global Summit, merging theory with practice and thought with motion. The mood surrounding the workshops and the camaraderie they produced was delightful. Several participants expressed their strong appreciation of the opportunity to experience such a wide range of dance styles and to dance throughout the day'.

As expressed above by Masterclass Chair Bilqis Hijjas, participants experienced different ways of moving as well to getting to know another culture. Their popularity is evidenced by the following statistics:

- 35 classes with 24 teachers from 11 countries over four days
- over 900 individual sign-ups & 650 individual attendances
- average of 18.5 people per class
- 3 classes per day of 90 minutes duration, held in three CNDC studios 7-10 July.

Bilqis and her committee selected the final teachers from 62 applicants. Stylistic and cultural diversity underpinned the practical workshops offering various perspectives on Western contemporary dance, introductions to traditional/cultural dance forms from India, Cambodia, Taiwan and Brazil, reviews of the historically important Western dance techniques of Duncan and Hawkins, somatic practices, creative choreographic methods, ballet classes and fusion styles.



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Choreolab

'The Choreolab has been a good opportunity for dancers and emerging artists from around the world to get together and share their thoughts and experiences. It has forged new friendships that would not have occurred without such platforms being available'.

The International Choreolab included two master choreographers, Robert Swinston (CNDC Artistic Director) and Germaine Acogny (Artistic Director of L'École des Sables, International Centre for Traditional and Contemporary African Dances in Sénégal) as mentors for four mid-career or emerging choreographers: Andrea Beckham (USA), Chai Vivan (Malaysia), Yun Ying Foo (Singapore/Australia), Linnea Lindh (Sweden) and 38 dancers from 11 countries. Working intensively over 5 days, a daily 90-minute technique class was followed by 5 to 7 hours of rehearsals. On the last evening a Choreolab work-in-progress showing took place viewed by 700 people. Delegates were amazed at the level and complexity of work that was produced in such a short timeframe.

And there was more!

At the close of the conference Claire Rousier launched the new book *Evolving Synergies: Celebrating Dance in Singapore*, edited by Stephanie Burrridge and Caren Carino, as the seventh book in the Routledge series 'Celebrating Dance in Asia and the Pacific' in conjunction with World Dance Alliance. Several of the authors were present and introduced to the audience by series editor Stephanie Burrridge.

Multi award winning feature length dance film by Australian/New Zealand choreographer and filmmaker Sue Healey, *Virtuosi* featured eight internationally renowned dance artists from New Zealand living and working outside of their home country. This special event enjoyed three screenings and was a popular inclusion in the summit program.

One of the most popular events of the Summit was Le Bal Moderne. The 'dance



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11: A masterclass in the technique of Isadora Duncan, by Andrea Mantell Seidel.

12. Hands into the circle at the end of a masterclass by Ashima Suri. Photos: Bilqis Hijjas.

13. Germaine Acogny working with choreolab participants. Photo: Clare Dyson

party' of the Summit, organised by CNDC and coordinated by Laurence Giraud, this event saw hundreds of participants and the Angers community dancing the night away with great energy and enjoyment in four different styles based on the work of four well-known choreographers, including CNDC director Robert Swinston.

And finally...

The 2014 WDA Global Summit in Angers was successful in achieving its goals of providing an international forum for theory and practice for the first time in France. It attracted a diverse program and a wide range of participants in which European attendance was almost equal to that of the more established WDA regions of Asia-Pacific and the Americas and the evaluation feedback sent to all delegates was overwhelmingly positive with 100% of respondents reporting they would attend another WDA event (source of italicised quotations in this report). WDAGS was also an important forum for progressing the goals of the organisation and so over the last 2 days of the Summit several key WDA meetings took place which are covered in the Secretary General's report.

PS. The intoxicating Cointreau cocktails (Angers being the home of Cointreau) were a fabulous way to celebrate at our great closing party—Cheers!

14. Choreographer Sue Healey (Australia/New Zealand) who presented her film *Virtuosi* at the Global Summit, with Choreolab coordinator Nanette Hassall.

15. CNDC Deputy Director Claire Rousier and Routledge series editor Stephanie Burridge at the launch of *Evolving Synergies: Celebrating dance in Singapore*.

16. A time for everybody to dance at Le Bal Moderne, organised by CNDC and coordinated by Laurence Giraud.

Photos 15–16: Julie Dyson



World Dance Alliance— Asia Pacific Annual General Meeting, 10 July 2014

by Julie Dyson, Secretary

WDAAP held its annual general meeting at the beautiful Centre National de Danse Contemporaine in Angers, France, as part of the World Dance Alliance Global Summit.

Thirty-three members attended the AGM, including WDA Secretary-General Cheryl Stock, WDAAP President Yunyu Wang, and most of the Executive Board.

Executive Board reports were noted, as presented in the June 2014 edition of *Asia-Pacific Channels*. The following issues were raised:

- The President asked that if chapter heads were unable to attend Annual General Meetings, they should appoint a voting delegate.
- The Vice-President for South Asia, Lubna Marium, noted that there is interest in Sri Lanka for a WDA chapter there, and that WDA representatives have been invited to visit in February and March. There was discussion about a possible conference or festival to which Executive Board members could be invited to help establish the chapter.
- The Treasurer tabled his report, showing total assets of \$US30,000. There was a suggestion that scholarships could be provided for delegates from poorer countries to attend WDA events. Each country will now receive an invoice in October/November for the following year; it is the responsibility of each member country to collect membership fees.
- There were brief updates of WDAAP Network activities, with full reports provided at the Global network meetings. Reports were also noted in the June 2014 edition of *Asia-Pacific Channels*.

Election of WDA Asia Pacific Executive Board

Election of WDAAP Executive Board: Nominations were received from each of the current Executive Board members. The entire Executive Board was re-elected unopposed:

- President: Yunyu Wang (Taiwan)
- Vice President: Urmimala Sarkar (India)
- Secretary: Julie Dyson (Australia)
- Treasurer: Chieh-hui Hsieh (Taiwan)
- VP East Asia: Anna CY Chan (Hong Kong)

- VP South Asia: Lubna Marium (Bangladesh)
- VP South East Asia: Joseph Gonzales (Malaysia)

Networks

- Education & Training: Ralph Buck (New Zealand) & Jeff Meiners (Australia)
- Creation & Presentation: Nanette Hassall (Australia); co-chair to be decided by 2015 AGM host.
- Research & Documentation: Urmimala Sarkar (India) & Stephanie Burridge (Singapore)
- Support & Development: Bilqis Hijjas (Malaysia) & Joelle Jacinto (Philippines)

The Secretary-General noted that the election of office bearers across the global organisation will be brought into line by the time of the 2017 Global Summit. The next WDAAP Executive Board election will therefore be held at the 2017 AGM.

Other business

- International Young Choreographers Program (IYCP) in Taiwan will now be held every two years the 2015 project will be held in July. Call for proposals will be sent at the end February or early March, with final selection in March. The President requested that country heads identify young choreographers in advance and encourage them to apply. All candidates must work through the chapter head, who may appoint an independent panel to make recommendations to Taiwan.
- Website address has now changed to <www.worlddancealliance.org>

The President thanked Secretary-General Cheryl Stock for her organisational and diplomatic skills in creating the WDA Global Summit. She also thanked the coordinators of the associated events, especially her Showcase team including Jeff Hsieh in Taiwan; Nanette Hassall & Jin-Wen Yu (Choreolab) and Bilqis Hijjas (Masterclasses).

Proposals for further WDA events: 2015 WDAAP AGM and conference—Singapore, 8–11 October 2015.

- 2016 Bangladesh (WDAAP AGM)
- 2017 Global Summit (hosted by WDA Americas)
- 2018 WDA/daCi (Adelaide, led by the E&T network).

2015 WDA events



C'est la vie—Competition by Hsin-Yu Kao (Taiwan), created for the International Young Choreographer Project in Kaohsiung, Taiwan, performed at the Tsoying Dance Theatre, 20-21 July 2013. Photo: Zen-hau Liu

2015 International Young Choreographer Project

A choreographic opportunity for eight choreographers in July 2015 in Kaohsiung, Taiwan

Three to four choreographers recommended by WDA Asia Pacific, and one choreographer recommended by WDA-Americas will be selected to attend the Young Choreographer Project in Kaohsiung, Taiwan. An additional three to four Taiwanese choreographers will also be selected to join the event. This project is supported by the National Culture and Arts Foundation, Bureau of Culture Affairs of Kaohsiung City Government, and the Chin-Lin Foundation for Culture and Arts in Taiwan. The project is located in the city of Kaohsiung, in southern Taiwan. Tentative dates for the 2015 event are from 5-26 July, with two performances taking place on the main stage of the theatre on Tsoying High School campus on 25-26 July.

Choreographers will be selected from those recommended by WDA (Asia Pacific/Americas) country chapters. Housing, local transportation, dancers, studios, publicity, production and office assistance will be provided to the selected applicants. An honorarium will also be provided: US\$800 for choreographers from the Asia Pacific area and US\$1200 for choreographers from Europe and America. Airfare is not covered.

The selected choreographers will stage their work on selected Taiwanese dancers. It is

recommended that only young choreographers who feel they can meet the challenges of producing a work under unfamiliar circumstances and with unfamiliar dancers should apply. The panel in each country and in Taiwan will also make their selections based on the choreographer's potential to become a significant contributor to the field in the future. Each WDA (Asia Pacific/Americas) chapter will facilitate the selection process in its own country.

Expressions of interest should address the following points:

- A. What you would gain from a professional experience such as this
- B. Why you would like to work in Asia (or, for Asian choreographers, in Taiwan)
- C. A brief concept of your work
- D. A 200-word autobiography and a resume/CV

Expressions of interest should be emailed to the WDA (Asia Pacific/Americas) country chapter of each country by 20 February 2015.

Nominations for choreographers selected by each chapter should be sent to the WDA Taiwan by 1 March 2015. Short-listed applicants will be required to send WDA a DVD of your recent choreography, either with a single dance piece or several excerpts (less than 20 minutes). You may also be invited to send up to three photos of your work, to give the selection board a greater impression of your choreography.

The results of the final selection will be announced by 21 March 2015 on the WDAAP website and also by letter from WDA Taiwan.

World Dance Alliance Americas Assembly 2015

The World Dance Alliance-Americas announces that their next Assembly will be hosted by the Asia Pacific Dance Festival and the University of Hawai'i at Manoa's Theatre and Dance Department from 26 to 31 July 2015. The theme for the Assembly is 'Spaces and Places: Exploring Dance Narratives through Alternate Lenses.' Activities will feature scholarly papers, pecha kucha, panel discussions, masterclasses, choreolab and performances. Participants may want to come early to attend the Asia Pacific Dance Festival, from 14 to 27 July <www.outreach.hawaii.edu/community/asiapacific.asp>. The call for proposals will be issued soon, please check our website <www.wda-americas.net> in early December for further information on submitting proposals and the Assembly location.

WDAAP 2015 AGM and Conference Call for Abstracts

World Dance Alliance Singapore is proud to present the 2015 Annual General Meeting of World Dance Alliance Asia-Pacific alongside Asia-Pacific Dance Bridge 2015: Connectivity Through Dance, a major conference taking place in Singapore in October 2015.

Following the successful Asia-Pacific Dance Bridge 2001 in conjunction with the 2001 Singapore Arts Festival, and Asia-Pacific Dance Bridge 2007: Exploring Partnerships, Asia-Pacific Dance Bridge 2015: Connectivity through Dance aims to cultivate dance connectivity within Singapore's own dance community as well as forge alliances between dancers, academics, educators and administrators throughout the Asia-Pacific region and beyond. The three-day conference is proposed for October 2015 during or around the dates of the da:ns festival organized by the Esplanade, Singapore. For further general details of the event, please contact <wdas.secretary@gmail.com>.

We now invite abstracts for presentations addressing the conference theme for the following categories by 22 February 2015. You will be notified of acceptance by 1 April 2015.

Scholarly papers

Submit an abstract of 250 words maximum. These will be double-blind refereed by an international review committee as per academic research conventions and published in the conference proceedings.

Performative presentations

This format is designed to privilege the voice of practitioners through showing digital footage of a choreographic work or a community/teaching/video project they have undertaken. Proposals should comprise a 250-word concept statement of the practice/project, together with a 10-minute maximum online (Vimeo/YouTube) excerpt of recent work. Promotional footage will not be considered.

Pecha Kucha style presentations (for students in Honours year and above)

Pecha Kucha is a presentation format in which 20 slides are timed to be shown each for 20 seconds (7 minutes total). Research students are encouraged to present in this format. Initial submissions are in the form of a 250-word abstract summarising the topic, methodology and summary of the research to date, with an extra page of no more than 7 contextual/bibliographic references in APA style. If selected, more detailed instructions on the format will be provided.

Note: All modes of presentation require a 250-word abstract and a 100-word biography, plus up to four keywords to identify themes relevant to your topic. The conference will also include lunchtime Conversation panels with invited speakers and a Critics' Circle. Submit all proposals to Stephanie Burridge, WDAAP Singapore 2015 Symposium convener, at <stephanieanneburridge@gmail.com>.

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 Global Executive 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 Europe (being re-formed)

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
- Triennial 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.org
www.wda-ap.org

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