

Asia-Pacific CHANNELS





Students of the Nanyang Academy of Fine Arts Dance Programme in 'La-in' by Dr Filomar Tariao, in *Crossings 2017*, at the Lee Foundation Theatre, Singapore, in April 2017.

Contents

Executive reports

President's report	2
Vice President's report	3
Pacific report	4
Secretary General's report	6

Network reports

Creation & Presentation Network report	8
Research & Documentation Network report	9
Education & Training Network report	10
Support & Development Network report	11
Early Career Researchers Community report	12

Chapter reports

Aotearoa New Zealand report	14
Australia report	16
Bangladesh report	18
India report	20
Malaysia report	22
Nepal report	24
Papua New Guinea report	25
Philippines report	26
Singapore report	28
Taiwan report	30

About the World Dance Alliance Asia Pacific 32

World Dance Alliance key contacts 33



**World Dance Alliance
Asia-Pacific**

Channels, No. 1 June 2017
 Newsletter of the World Dance Alliance Asia
 Pacific
 ISSN: 1328-2115
 Editor: Bilqis Hijjas (contact@mydancealliance.org)
 Publisher: World Dance Alliance Asia Pacific



Cover:
Daniel Nagal and Kirby Teraza in Mark Robles and AL Frederick Abraham's *1x1x1x1x5*, University of the Philippines Dance Studio, 28-29 May 2017. Photo: Toni Muñoz

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.



Mamad Samsuddin, Al Bernard Garcia and Tan Bee Hung face off in their “Naesting”, at Dancing in Place, Rimbun Dahan, Malaysia, 18-19 March 2017. Photo: Nazir Azhari



President's report

by Yunyu Wang



Invited by Shanghai Theater Academy and International Theater Institute [ITI], I joined the International Dance Day [IDD] event on 29 May this year, in my position as the President of World Dance Alliance Asia Pacific and as the Dean of the School of Dance, Taipei National University of the Arts, Taiwan. The IDD celebration included conferences, three nights of performances, and daily workshops for dance guests, scholars and students from around 35 countries. The event is amazingly organized and the venue was in the newly opened Shanghai International Dance Center that houses two theaters and forty contemporary-designed dance studios. The hospitality is beautifully arranged, and the facilities and accommodation are excellent.

During the event, the Director General of ITI, Tobias Biancone, arranged a visit for me to the new ITI office located in Shanghai's east. I was introduced to Mahi Dimitriadis-Lindahl, the President of International Dance Center under ITI, and two professors from the Spanish Centre for ITI, President/Prof. Alberto Garcia Castano and his colleague, Prof. Luis Llerena Diaz. They extended the invitation for WDA members to join the 2017 International Dance Symposium of the 35th ITI World Congress at the Instituto Universitario Alicia Alonso and Universidad Rey Juan Carlos, in Spain. Although the event overlaps with our WDA Global Summit in Newfoundland, Canada, this July, ITI has sincerely invited WDA members to join them in the near future. In addition, a warm welcome for WDA Secretary General, Mohd Anis Md Nor, to visit ITI in Shanghai, is warmly extended as well.

As we already know, this year is the WDA Global Summit sponsored by WDA-America

under the leadership of President Mary Jane Warner. The Global Summit will be held in the beautiful island of Newfoundland, Canada, from 23 to 28 July. Although the travel will be around 20-26 hours from the Asia Pacific, many of our AP members are preparing to take the journey so they can reunite with other WDA members from around the world.

Another event is the International Young Choreographer Project that is held every

1. The participants at the conclusion of International Dance Day Summit at Shanghai International Dance Center, 29 May 2017, in Shanghai, China. Photo:

Yunyu Wang

2. WDAAP President Yunyu Wang at the gate of the new International Theatre Institute headquarters in Shanghai.



other year in south Taiwan. This year, three young choreographers from Asia Pacific, one from America, one from Europe and three from Taiwan will be joined by around 60 dancers to give a final performances on 22-23 July in Tsoying Theater. Please visit www.wda-ap.org to see detailed information and, if you are interested, you can take part as a dancer! Please email Ms. Suling Chou (sulingchoudance@gmail.com) and I (yunyuge@gmail.com) if you need assistance.

As many of WDAAP board members are unable to join the WDA Global Summit held in Canada this July, I propose to hold a board meeting in Taipei from 10 to 12 November, coinciding with the yearly conference of Taiwan Dance Research Association which will sponsor paper presentations, a showcase and masterclasses. The event will

be in the beautiful campus of Taipei National University of the Arts.

Last but not least, 2018 will be a wonderful dance year for WDAAP members. The WDA Education and Training Network and daCi are sponsoring the World Dance Congress for 2018, from 8 to 13 July in Adelaide, Australia. As the announcement states: "How can dance help in transforming society? This and many more questions will be a focus in 2018." It promises to be the world's largest gathering of dance educators and young artists. Please visit the website at www.jointdancecongress2018.com.

At the end of 2017, I will step down from the Presidency but I will continue to be a strong part of WDAAP. We will be ready to welcome a new President who will lead us to the best future of WDAAP.



Vice President's report

by **Urmimala Sarkar Munsri**

"Creativity, culture and the arts are being systematically removed from the education system, with dramatic falls in the number of pupils taking GCSEs in design, drama and other craft-related subjects, a new report has revealed," The Guardian announced recently.

Not only the United Kingdom, but all countries including the USA, Germany, France, Australia, and many others have seen their cultural policies turn visibly hostile towards funding dance-related activities, both in and out of the academic space as well as in terms of practice, presentation and teaching of dance.

For example, dozens of Australian arts organisations have learned they will no longer receive federal funding or their budgets will be severely reduced, as the Australia Council recently released funding details for small to medium companies. Ausdance, Australia's peak body for dance, has been one of the victims in the latest round of Australia Council's decision to

cut funding to dance organizations. Colm O'Callaghan, executive producer of Sydney-based dance company Force Majeure, said the company has been de-funded as a result of the severe funding cuts now taking effect. This policy will have a serious impact on skills and jobs in the live performance industry.

World Dance Alliance, as an organization that facilitates networking and dialogues within the community of dance-related activities – for a member-community that brings together specialists on research as well as practice – needs to reinvent itself and its work at these difficult times. From completely traditional dance to contemporary experiments, for young beginners, mid-career artists or choreographers, to older and retired dancers/choreographers, the range of dance enthusiasts, practitioners, educators, students, choreographers and dance enthusiasts in the world is enormous. We hope we shall continue to strategize using the strengths of the organizational set-up to face these challenges on a day-to-day basis.



Pacific

 Aotearoa New Zealand

 Australia

 Papua New Guinea



Pacific report

by Vice President Anton Carter

Talofa lava, my report highlights a network in the Pacific region for the Federation of International Dance Festivals, and a performing arts conference coming up in Samoa with a strong dance focus. I also include an article by Jenny Stevenson, who looks at the evolution and growth of Pacific Arts in Aotearoa and the role the festival plays to create a regional/critical mass of Pacific artists and dance works.

Federation of International Dance Festivals (FIDAF)

FIDAF, which began with 30 member countries, has grown to 70 members in just 2 years. As a host of international dance festivals, it has successfully worked and communicated with global dance communities nurturing friendship in various dance events. The most significant achievement of FIDAF is that it has become a bridge for dance festivals happening across the globe. Dance brings people together.

Oceania now has 8 members: Vince Reyes (Local Chairperson – Oceania), Letila Mitchell (Local Vice Chairperson – Oceania), Allan Alo (National Representative, Samoa), Anton Carter (National Representative, New Zealand), Frances Sablan (National Representative, Saipan), Sachiko Soro (National Representative, Fiji), Ruteru Taripo (National Representative, Cook Islands), and Olympia Morei (National Representative, Republic of Palau).

PAA Pacific Chapter Conference

This conference will be held at Alafua Campus of the University of the South Pacific, Samoa, from 27 November to 1 December 2017, with the theme 'The Performing Arts – Making the Invisible Visible.'

Adrienne Kaeppler has suggested that one key role that art plays in Pacific societies is to make the invisible visible. In particular, the performing arts have developed over the millennia as integral aspects of ritual, political and economic exchanges, and in some cases entertainment. Today, performance has been the vehicle through which Pacific peoples have addressed such issues as global warming, dis/relocation, the loss and maintenance of cultural integrity/traditions, colonialism, and sovereignty. In this way, the arts place issues of importance in the public domain, making what appears invisible, visible.

This conference would like to examine how the arts and arts practitioners (artists, academics and museum personnel) are addressing these critical issues.

'Keeping the Faith' by Joash Fahitua, at the Pacific Choreolab 2016.
 Photo: Jinki Cambroner





Pacific Dance New Zealand resident artist 2016, Tuiahai (Hai) Tuiafitu (Tonga).

Photo: PDNZ

A new platform for Pacific Dance in Aotearoa New Zealand by Jenny Stevenson

The Pacific Dance Festival returns in June after a hugely successful debut last year.

Pacific Dance New Zealand (PDNZ), under the directorship of Sefa Enari, has been responsible for developing and nurturing a whole new wave of young choreographers who are taking bold steps to develop work that challenges the accepted mores of what it is to be a Pacific Island performer in Aotearoa. From 15-24 June, these artists will be given the opportunity to present their works in the second annual Pacific Dance Festival to be held at Mangere Arts Centre (Nga Tohu o Uenuku), Auckland.

PDNZ uses the vehicle of choreographic laboratories to assist young artists as “a platform by which Pacific dance artists are able to experiment, explore, devise and perform in a receptive setting their creative visions.”

The laboratory is held over a two-month period and, as 2012 participant Tupua Tigafua states, “The team at PDNZ will make sure you have everything you need when you are creating: rehearsal space, performance venue, food, money and, most importantly, heaps of support.” *She/We*, the work that he created while participating in the laboratory, has since been further developed and was presented at the 2016 Pacific Dance Festival under the title *We Shall See Shel on the Seashore*. Tigafua, who has worked with The New Zealand Dance Company, describes the work as “an expression of the

humour of a Pacific Islander male growing up in New Zealand” consisting of “fast, masculine movement counterbalanced by the gentleness of the male in attacking the musical pulse.”

Joash Fahitua, who participated in the 2016 choreolab, will be presenting two works, *Muamua* and *Keeping the Faith*, in this year’s festival. He states: “Choreolab is hugely beneficial for emerging artists like myself to have the opportunity to not only be able to show original work, but also to learn and be mentored by experienced people within the industry”.

The artist-in-residence programme is an opportunity for established Pacific dance artists to share their knowledge with young artists in Aotearoa in order to enhance their dance practice. Last year Tongan dance artist Tuiahai (Hai) Tuiafitu was awarded the four-week residency and while here he taught a series of workshops at Te Oro Arts Centre in Glen Innes.

Tuiafitu states: “I love sharing our Tongan culture with others ... but even meeting our own Tongan communities ... they would be surprised when they saw us dance because we presented a style and technique they had not seen before, or at least had not experienced first-hand.” He describes this style as “the four pillars of heritage Tongan dance”, which include: Otuhaka, Me’etu’upaki, Faha’i-ula (ula) and Tau’olunga.

In the future, Enari is keen to tour the Festival “across NZ and of course back to the Pacific region.” It is certain that the Pacific Dance Festival provides a great platform for the fostering of this talent, an enrichment of Pacific Dance practice in Aotearoa New Zealand and a sustained contribution to the development of our culture.



Secretary General's report

by Mohd Anis Md Nor

Greetings and salutations to everyone.

This year's World Dance Alliance Global Summit (WDAGS) will be held in St John's, Newfoundland, Canada. Hosted by World Dance Alliance Americas, the WDAGS will be held at the School of Music at Memorial University in St. John's, Newfoundland. The 2017 WDAGS will be the first to be held in the most easterly province of Canada. Situated in the country's Atlantic region, comprising the island of Newfoundland and mainland Labrador to the northwest, the 2017 WDAGS in Newfoundland will run from 23 July to 28 July 2017.

Our previous Global Summit was held from 6 to 11 July 2014, co-hosted by World Dance Alliance and Centre National de Danse Contemporaine (CNDC) in Angers, France. Attended by more than 190 participants representing 31 countries, consisting of 12 countries from Asia Pacific, 6 countries from the Americas and 13 countries from Europe, the 2014 WDA Global Summit saw a fairly large number of European participants, which led to the reformation of World Dance Alliance Europe. It is wonderful that the 2017 Global Summit will once again bring all the regional WDAs together, embracing old and new members within the four main WDA Networks consisting of the Research and Documentation Network, Creation and Presentation Network, Education and Training Network (as a World Alliance for Arts Education partner), and Support and Development Network.

The 2017 World Dance Alliance Global Summit (WDAGS) brings together WDA Americas, WDA Asia Pacific and WDA Europe into one big family advocating for an

independent, non-profit, non-political and non-religious organization with a primary focus to leverage and empower dance on all levels of society. The 2017 WDAGS' theme *Dancing from the Grassroots* aptly demonstrates World Dance Alliance's mission to promote, develop and encourage mutual understanding of all forms of dance in the way grassroots dancing counters, resists, supports and negotiates social changes diachronically (through history) and synchronically (at present) through the principles and practices of inclusivity, social networking, health and wellbeing, and intergenerational community building. The 2017 WDAGS will not only facilitate communication and exchange among dance individuals, institutions and organizations interested in dance but it will also provide a forum for discussion on matters relating to dance that would also encourage and stimulate creativity and push boundaries by exploring new ideas amongst participants.

We hope to see the next WDAGS in 2020 to return to the Asia-Pacific region to be hosted by WDAAP. A few potential sites and hosts who will be bidding for the 2020 WDAGS have emerged and we look forward to hear the final decision by WDAAP in the near future.



1. Prof. Dr. Mohd Anis Md Nor, Secretary General of World Dance Alliance, at meetings with members of Nritya Sahakarya Nepal, December 2016. Photo: Krishna Biraj Bhatt

2. Memorial University, St John's, Newfoundland, where the 2017 WDAGS will be held.





Bangladeshi dancer-choreographer Zuairiyah Mouli in Bharatanatyam dress. Photo: Rohit Kumar

Network reports

The World Dance Alliance works through four Networks, based on specific areas of interest and embracing the mandate of the organisation. Each network has a chairperson and co-chair who coordinate activities to advance the issues raised by these special interest groups. 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.

Creation and Presentation Network report

by Joelle Jacinto, co-chair

There has been some activity in the Creation and Presentation network this 2017, in the form of Dancing in Place, a site-specific dance festival that happens in Malaysia twice a year: Dancing in Place Rimbun Dahan in the first half of the year, and Dancing in Place: City Site in the second half. This year, DinP Rimbun Dahan was moved up from its regular January schedule to mid-March, and while it was blessed with a bit more rain than everyone wanted, it was still a smashing success. Dancing in Place has always been a MyDance Alliance project, but the Creation and Presentation Network of WDAAP is co-opting the festival because of its potential to network throughout the region and to allow collaboration between choreographers from different countries.

Curated by myself and MyDance Alliance vice president Leng Poh Gee, with consultation from JS Wong, curator and festival director of Dancing in Place: City Site, and Bilqis Hijias, founder of the Dancing in Place festival, we ensured international participation by seeking out the choreographers who had been a part of another MyDance Alliance project carried out under the WDAAP Support and Development network: the Southeast Asian Choreolab, also hosted by Rimbun Dahan. As facilitators for this project, we knew that each year, each fresh batch of choreographers would talk about collaborating together in the future. But you know how it goes: everyone is busy doing their own thing and always push international collaboration to the end of their list, thinking it will happen eventually. We decided to let DinP be an opportunity to get this going and invited Choreolab alumni to jump in. Unfortunately, we asked too late; many choreographers had already made plans for March, but we will definitely make a note to make earlier plans for next year, and many of the Choreolab alumni have signified a desire to join the festival next year.

The resulting collaboration was between Malaysians Tan Bee Hung and Mamad Samsuddin, and Filipino Al Bernard Garcia. They presented "Naesting," turning the alcoves that flanked the main driveway into the Rimbun Dahan main plaza into a spider's lair, where the three choreographers awaited their prey as the unsuspecting

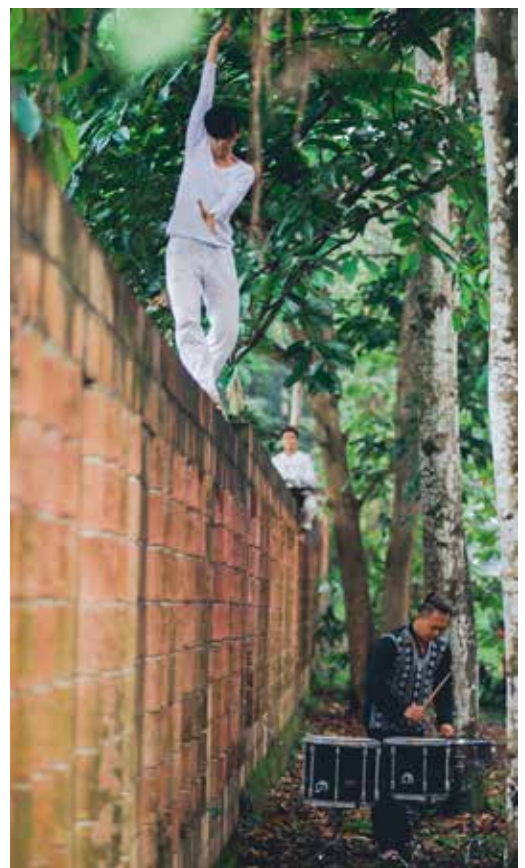
audience approached from the previous site performance. The choreographers worked on this concept as soon as Al arrived in Malaysia, roaming Rimbun Dahan's property on the first day to agree on a site and to brainstorm on the concept, and then developed the work for four days.

Also participating in the festival were Malaysian companies and independent choreographers: Rathimalar Govindarajoo and Wei Jun with UMa Dance Company, Mohd Yunus Ismail, Nurulakmal Abdul Wahid, Kathyn Tan, Loke Soh Kim, Fairul Zahid, Rithaudin Abdul Kadir, Kyo Hong, Kwang Tung Dance Company, Balletbase, and JS Wong, as well as Filipino sisters Chantal and Nicole Primero. Chantal is actually a SEA Choreolab alumna, but she could only arrive two days before the festival and so could not contribute significantly to the collaboration, but we still invited her and Nicole to present their work, which was also about place (location and migration) entitled "Dis-location Series", at the Rumah Uda Manap, one of the artists' residential houses on the property. Choreolab alumni Chai Vivan and Fauzi Amirudin also presented work for Kwang Tung Dance Company and Balletbase respectively.

More alumni will be joining Dancing in Place: City Site, which will be staged in Empire Damansara, outside Kuala Lumpur, on 15-16 July 2017. Joining four Malaysian dance groups are Citra Pratiwi and Sabri Gusmail from Indonesia and 360ARTz Dance Company from Thailand, led by Haste Sompong, who were all alumni of the SEA Choreolab, as well as Leung Kim Fung from Hong Kong.

We also look forward to reviving the SEA Choreolab as a WDAAP project in 2018!

JS Wong with musicians Thong Yoong How and Lui Huan Yi in his "I March", at Dancing in Place, Rimbun Dahan, 18-19 March 2017. Photo: Nazir Azhari



Research and Documentation Network report

by Stephanie Burridge, co-chair

Dance, Access and Inclusion: Perspectives on dance, young people and change

Editors: Stephanie Burridge and Charlotte Svendler Nielsen
Supported by the World Dance Alliance and Dance and the Child International.
Publisher: Routledge, UK
Order online: <https://www.routledge.com/Dance-Access-and-Inclusion-Perspectives-on-Dance-Young-People-and-Change/Burridge-Nielsen/p/book/9781138674080>

We have been advised that the release date for the new book supported by WDA and daCi will be the end of July 2017. Many writers from the R&D network and members of daCi are involved in contributing to this new volume.

Writers include (in alphabetical order): Imogen Aujla, Raimon Àvila, Jordi Baltà, Adam Benjamin, Elaine Bliss, Ralph Buck, Stephanie Burridge, Gemma Carbó Ribugent, Chung-shiuan Chang, Philip Channells, Sue Cheesman, Anthony Meh Kim Chuan, Filomar Cortezano Tariao, Laura Evans, Naomi Faik-Simet, Rachel Federman-Morales, Eva Garcia, Leng Poh Gee, Gianti Giadi, Miriam Giguere, Annie Grieg, Avril Huddy, Nick Hughes, Liisa

Jaakonaho, Veronica Jobbins, Shuhwa Jung, India Lennerth, Kate Marsh, David Mead, Lesley Ovenden, Tone Pernille Østern, Jackie Prada, Emma Redding, Nicole Reinders, Carolyn Russell-Smith, Michelle Ryan, Urmimala Sarkar Munsu, Gerard M. Samuel, Sachiko Soro, Barbara Snook, Kym Stevens, Cheryl Stock, Charlotte Svendler Nielsen, Luciana Veiga, Madalena Victoino and Sarah Whatley.

It has been an honour and privilege to work with these writers and so many others who have generously contributed their scholarship and wisdom to the 10 publications I have initiated and produced during my time as R&D co-chair. My special thanks to my dear friend and colleague Urmimala Sarkar Munsu for being there every step of the way.

I wish the new network co-chairs every success as they chart a new path for the Research and Documentation Network.

The cover photo for *Dance, Access and Inclusion: Perspectives on dance, young people and change*: Candoco Dance Company in *Thomas Hauert's Notturmo*, 2014. Photo: Benedict Johnson



Education & Training Network report

by Ralph Buck and Jeff Meiners, co-chairs

In this report we focus on two upcoming conferences that both have as their focus teaching and learning dance. The first conference we report on is Panpapanpalya 2018, in Adelaide, Australia. This is a collaboration between WDA Global's Education and Training Network and Dance and the Child International (daCi). The second conference we speak to is the 7th World Alliance for Arts Education conference, Engaging with Communities, 22-25 November 2017, in Auckland, New Zealand.

Plans are continuing for Panpapanpalya 2018, hosted by the University of South Australia (UniSA) in conjunction with Adelaide College of the Arts, local, national and international partners Dance and the Child International and the World Dance Alliance Education and Training Network. The world dance congress Panpapanpalya 2018 will be one of the world's largest gatherings of dancers, dance educators, and artists of all ages. The leading edge week-long congress is a creative contribution to international 21st century knowledge networks generating new thoughts and ideas for dance learning and teaching.

Panpapanpalya, the Aboriginal Kaurna word for conference, focuses on the themes of dance, gathering, generations, and learning, which will be explored through the contexts of community, sustainability, diversity and inclusion. Panpapanpalya 2018 honours Australia's rich Aboriginal and Torres Strait Islander dance practices, as well as indigenous dance cultures from around the world.

Participants and presenters from diverse backgrounds and countries all over the world will include babies, young children, school and university students, dance artists, community and cultural workers, parents and carers, as well as educators.

Starting with a traditional Welcome to Country at Victoria Square/Tarntanyangga, the program includes Indigenous dance cultures from around the world, dance in the

life-healing context of the South Australian Health and Biomedical Precinct, and the presentation of longer term community-based international twinning projects. The congress will include intercultural dance experiences across generations and new learning through presentations, social interaction and debate. Panpapanpalya 2018 will build on the 2015 Copenhagen Declaration created in consultation with the Danish National Commission for UNESCO to create an Adelaide Declaration for 2018.

Note the dates for Panpapanpalya: 8-13 July 2018 in Adelaide, Australia, and visit the website for information about proposals for twinning projects, scholarly gatherings and performances: <http://www.jointdancecongress2018.com/>.

Engaging with Communities, 22-25 November 2017, will be hosted by the University of Auckland, New Zealand. The aim of the conference is to share and build research and practice that provides evidence for creative pedagogies in community and/or institutional contexts. Key features of the conference include:

- Recognition of diverse pedagogies and cultural practices. The conference will open with a traditional Maori welcome (Powhiri).
- One day of the conference dedicated to the Pacific.
- Interactive, cross-disciplinary and creative thinking/problem-solving workshops where you will work in collaborative teams.
- Arts disciplinary and cross-disciplinary workshops where you will be the learner.
- Arts and other performances throughout the conference.
- Tours into community contexts where you may have the opportunity to observe diverse pedagogies in community and school contexts.
- Strategic focus meetings for the World Alliance for Arts Education (WAAE), Asia Pacific Community Music Network (APCMN) and others.

Our vision is that conference delegates will be actively engaged in dialogue and practice with each other. We welcome you to come to Auckland to share your research and build new research plans: <http://engagingwithcommunities.org.nz/>.

Support & Development Network report

by Bilqis Hijjas, former co-chair, and Julie Dyson, WDAAP secretary

As outgoing Support & Development Network co-chair (welcome, Anton Carter!) I would like to take this opportunity to offer special thanks to Rachael Jennings, Ausdance National communications manager, who has been responsible for the beautiful visual design of *Asia-Pacific Channels* since 2007.

Rachael's first byline as designer of this magazine was in December 2002, but she took it up in earnest for the June 2007 edition. Working at Ausdance with Julie Dyson and Leanne Craig, who collected the material from contributors and made first edits, Rachael would make further edits and improvements as she designed and incorporated new features into the magazine. For the December 2016 edition, Rachael juggled both roles as editor and

designer. She also designed the timetable email that now goes out to contributors, and formalised the process of collecting material and the divisions of labour in the production of the magazine. Julie Dyson remembers that before Rachael took over, the whole process was a bit hit or miss!

Rachael is a graduate in the visual arts from QUT, and has an MA in Information Studies—Internet Communications, a Certificate in Web Accessibility, and has completed Disability Awareness Training with Accessible Arts. In her role as Ausdance National's communications manager, her skills as an editor have never been more important. She is a specialist in online publications, accessibility compliance and marketing strategies, and has been employed

with Ausdance National since 2001.

"During her time with Ausdance National, Rachael has developed skills as a designer and editor of many of our publications," according to Julie Dyson. "She also had a real vision for our website, and worked very closely with the web designers to produce the wonderful site that is Ausdance National's today, rich in national and international dance information."

Under Rachael's keen eye, the design of *Channels* grew more sophisticated and elegant as time went by, and as new software and publishing tools became available. In its current incarnation, the use of unfussy fonts and readable columns creates a light, streamlined effect, allowing the focus to rest on the beautiful dance photos. And as consumption of *Channels* shifted from print to the screen, Rachael introduced the use of full colour photography, now a big feature of the design.

Unfortunately, Rachael is unable to continue as designer for *Channels*, due to the loss of Ausdance National's operational funding. "We're now rationalising the staff's workload and our resources, as well as downsizing our library and moving to a smaller space," says Julie, "We're now really feeling the need to focus on the extensive program that we intend to keep running, even without funding. We do have enough to pay our wonderful Rachael for three days a week, but in that time she has to cover an enormous workload. We are lucky she has remained to see us through this crisis!"

Ausdance continues to maintain an online back catalogue of all *Channels* editions dating back to June 1996, a total of 42 editions! And Ausdance is continuing to work on digitising the earlier editions back to 1994 and originally produced by World Dance Alliance founder Carl Wolz.

Channels is a huge reason World Dance Alliance Asia-Pacific is so well-networked. It remains an invaluable resource, even just for those of us who wrote the reports to look back on our own work. It is the cumulative product of many people spending many hours hoping to share their news and to build common ground across boundaries, but if as a visual artefact it is a pleasure to behold, that is due most of all to Rachael!

I offer my personal thanks to Rachael for her patience as I settled into my role as editor for *Channels*. I hope we are able to find future designers who will live up to her legacy.

Rachael Jennings, Ausdance National's communication manager, and designer of *Asia-Pacific Channels*.



Early Career Researchers Community report

by Anja Ali-Haapala & Sarah Knox

It is with great pleasure that Anja Ali-Haapala (Australia) and Sarah Knox (New Zealand) formally announce the Early Career Researchers Community - Dance (ECR Community) to the WDA Asia-Pacific network. The ECR Community is an independent network initiated for the purpose of supporting early career researchers (ECRs) from peer perspectives. The key aims for the group are: professional development, mentoring and networking opportunities; peer support; and information sharing specifically for those completing research degrees or within five years of graduation. We value the ECR Community's relationship with WDA and see our work being complimentary to the existing opportunities that WDA facilitates.

The ECR Community, in some ways, is a child of WDA. The need for an ECR group was first raised by Anja at the 2014 WDA Global Summit in Angers during the Research and Documentation Network meeting. The idea garnered support from established scholars and ECRs that were present. A list of approximately 20 ECR email addresses was written onto a

scrappy piece of paper that day, marking the beginning of this community. In 2015, we trialed a pre-submission peer feedback process and an ECR session at WDA Asia-Pacific's Singapore conference, the latter of which is considered a successful model moving forwards (we suspect that the cupcakes may have played a role with this). Huge thanks to the following people who have supported our endeavours thus far: Dr. Stephanie Burridge, Dr. Edavene Kelly, Julie Dyson, Dr. Bethany Whiteside, and guest speakers at our forums.

In early 2017 we formalised our efforts under the banner of ECR Community and launched a bi-monthly newsletter to anchor our activities (<http://eepurl.com/bXbl3r>). Furthermore, we are proud to be presenting an ECR lunchtime session at the WDA Global Summit in St. John's in July. The intentions for the session are twofold. First, that it provides an opportunity for ECRs to find each other early in the conference. Second, to productively consider mind matters for ECRs, with a particular focus on getting writing done!

While our ethos is community driven – by ECRs, for ECRs – we invite established scholars to engage with us as mentors, guest speakers, and supporters of the ECR Community.

'Unknown',
choreographed by
Shammy Akter, one of
the works produced by
the **One Step Forward**
choreographic workshop,
organised by **Shadhona,**
performed in October
2016 in Bangladesh.



Chapter reports

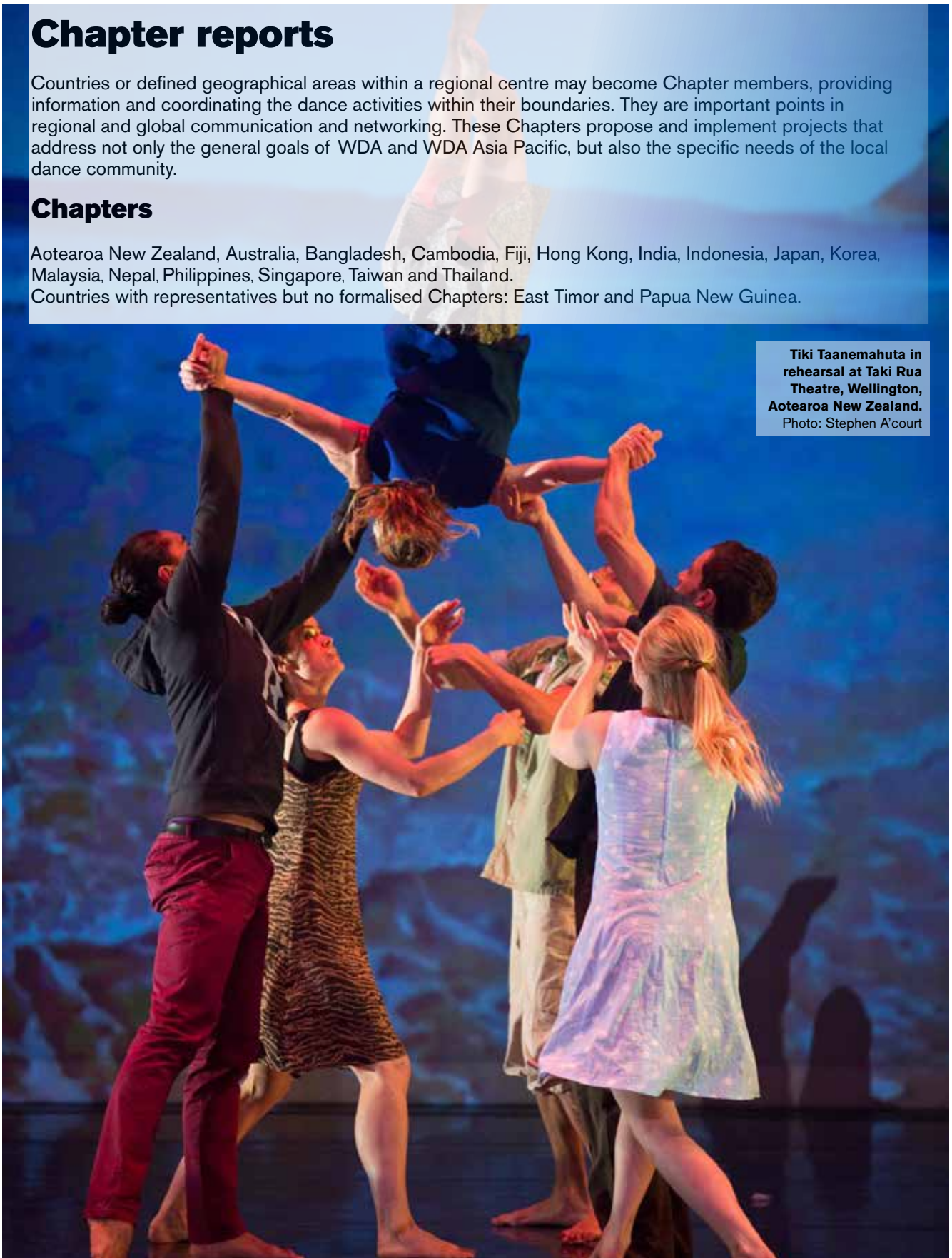
Countries or defined geographical areas within a regional centre may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking. These Chapters propose and implement projects 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, Indonesia, Japan, Korea, Malaysia, Nepal, Philippines, Singapore, Taiwan and Thailand.

Countries with representatives but no formalised Chapters: East Timor and Papua New Guinea.

Tiki Taanemahuta in rehearsal at Taki Rua Theatre, Wellington, Aotearoa New Zealand.
Photo: Stephen A'court



Aotearoa New Zealand report

by Anton Carter

**Launch of NZ Dance
Week 2017 at Dance-
O-Mat, Aotea Square,
Auckland.** Photo: Linda Lim
(DANZ)



New Zealand Dance Week, 22–30 April 2017

This year NZ Dance Week (NZDW) reached and inspired people all around the country, in Wellington, Auckland, Christchurch, Hamilton, Tauranga, Palmerston North, Dunedin and more! Dance happened in art galleries, on Dance-O-Mats, indoors and outdoors and in cyberspace live streaming of rehearsals by the Royal New Zealand Ballet and Taki Rua Theatre. It crossed a multitude of genres: ballet, hip hop, contemporary, Pilates, swing, Latin, bellydance and open floor. Suppliers of dance apparel and products and dance film distributors came on board. We even had some celebrities take part with Parris Goebel launching NZDW on Auckland Live's Dance-O-Mat in Aotea Square, and the cast members of Disney Channel's *The Next Step* running a hip hop workshop in Wellington. Participation in NZDW was not just limited to Aotearoa, with three New Zealand dancers now living in Australia and USA inspired to join the movement by creating a video to acknowledge the event.

The momentum created from the inaugural NZDW in 2016 was further developed with deeper engagements by our valued NZDW Ambassadors and participants who supported the event in the first year returning in 2017 to run their own events and/or take part in other programmes. Partnerships featured strongly, leading to events hosted at Auckland Art Gallery, Hannah Playhouse,

and Aotea Square, and the activation of 'pop up' dance performances in urban spaces of Wellington's CBD. Going forward, DANZ aims to grow the role of our Dance Ambassadors so that similar programmes can be developed in the regions, in order for NZDW to become a truly national event.

It is heartening to see the dance community embrace NZDW, affirming the value of the platform to the wider community. DANZ is confident that NZDW will only go from strength to strength, and we look forward to continuing to build on the foundations laid in the first two years. As Parris Goebel puts it, "Dance keeps us moving, and lets us create and express ourselves in celebrating life." Dance for all, dance for life but above all, just dance!

Masterclasses

Masterclasses have been the result of the forging of strong partnerships with festivals and New Zealand and overseas companies, and they provide opportunities to help strengthen the capability of the dance sector that would otherwise not be possible. New Zealand is also blessed with some extraordinary choreographers who have much offer in this area. In the second half of the year, DANZ will be looking to run a programme of choreographic masterclasses that taps into the skills and experience of some these very talented dance artists and practitioners.

A contemporary dance masterclass by

Cloud Gate Dance Theatre (Taiwan) in March 2017 in Auckland, in partnership with Auckland Arts Festival, employed some of Cloud Gate's training elements, and contemporary dance technique to explore the range from moving to moving in meditation. Participants stated that the workshop was "Great to experience new cultures and ways of moving" and "The masterclass was very beneficial for me to learn a new way to move my body, especially internally."

At the same event, Sergei Polunin (UK) conducted a male contemporary/ballet masterclass, hailed as "A fantastic opportunity to have such a renowned dancer to teach." Another participant stated, "The class was incredibly inspirational and I found the corrections and experience that Sergei shared with us most beneficial." Jakop Ahlbom from the Netherlands gave a masterclass in dance, theatre and circus. "It was very beneficial to tap into a more inter-disciplinary approach to physical theatre," one participant reported, "I learned a lot that I can think about in my work as a contemporary dance practitioner."

And finally, Kim Jae Duk (Korea) gave a contemporary dance workshop in March 2017 in Christchurch and Wellington (in partnership with The New Zealand Dance

Company), learning the choreographer's unique movements. Participants Hagley Dance Company reported that they "had a swimmingly good time today. They LOVED the masterclass!"

Dance Events in Aotearoa New Zealand

- *Three by Ekman*, Royal New Zealand Ballet, until 15 June, national tour.
- *Tiki Taane Mahuta*, Taki Rua Productions, until 20 June, national tour.
- *Real Talk*, Excel School of Performing Arts, until 29 September, national tour.
- *Kia Mau Festival*, Tawata Productions, 2-24 June, Wellington.
- *Pacific Dance Festival*, Pacific Dance New Zealand, 13-18 June, Auckland.
- *Manaia*, Atamira Dance Company, 14-17 June, Wellington
- *New Zealand Tango Festival*, workshops, shows, milongas and tango immersion courses, 5-11 July, Wellington
- *Motion Dance Camp*, mid-winter hip hop dance camp, 10-11 July, Wellington, 12-13 July, Christchurch, 14 Jul, Auckland.
- *YEP Winter School*, The New Zealand Dance Company, 10-14 July, Auckland.
- *New Zealand Highland and National Dancing Championships*, PDANZ, 12-15 July, Christchurch.
- *Romeo and Juliet*, Royal New Zealand Ballet, 16 Aug – 24 Sept, national tour.
- *Kiss the Sky*, The New Zealand Dance Company, 20-27 August, Auckland.
- *C is for Climate Change*, Crows Feet Dance Collective, 5-13 August, Kapiti and Wellington.
- *Contemporary solos*, New Zealand School of Dance, 8-16 September, Wellington.



Eddie Elliot and Kosta Bogoievski performing at NZ Dance Week 2017, Auckland Art Gallery, Auckland. Photo: Linda Lim (DANZ)

Australia report

by Julie Dyson



40 years of Ausdance National's archives, now housed at the National Library of Australia. Photo: Julie Dyson

A new board was elected in March to lead Ausdance National – Australia's WDAAP chapter – into a new era without federal funding. Led by Associate Professor Gene Moyle, the board comprises dance practitioners, administrators, tertiary educators and financial experts, and it has already met twice since its election, in Canberra and Sydney. Gene is Head of School – School of Creative Practice in the Creative Industries Faculty of the Queensland University of Technology, and is a graduate of both the Australian Ballet School and QUT Dance. She is also a qualified sports psychologist who has worked extensively in dancers' transition research.

Ausdance celebrates its 40th birthday this year, and while the organisation is keen to highlight its four decades of achievement across the network, it is also very clearly focused on the future. Ausdance National

will be building on its leadership role in areas such as Safe Dance research, dancers' career development, dance education, peer-reviewed publications, and resources to support the whole dance sector such as fact sheets and guides.

One of the exciting agenda items for the new board was to review major projects that will be presented by Ausdance this year, including the fourth National Dance Forum (NDF) and the Australian Dance Awards, both of which will be held in Melbourne from 24 to 26 September. The 2017 National Dance Forum will bring together makers, producers and presenters to discuss and share knowledge on current digital practices and technological developments, and focus on strengthening the dance sector's capacity within the digital domain.

The NDF will be funded by the Australia Council for the Arts, and attending will be dance artists, companies, presenters

and researchers looking for ways to grow meaningful audience relationships and understand the issues around making art in a digital environment. “The NDF2017 will facilitate the exchange of ideas, strengthen industry collaboration, and focus on the application of technical skills and resources—a tangible expression of Ausdance’s 40th year of supporting, educating and inspiring Australia’s dance sector,” says Gene Moyle.

The Australian Dance Awards will be presented this year by Ausdance Victoria, with Ausdance National managing the nominations process with an independent panel. A shortlist of four artists or works in each of the 12 categories awarded is currently being considered, and a curated performance program is being developed for the awards ceremony by Ausdance Victoria.

The National Advocates for Arts Education met in Canberra in June with federal departmental bureaucrats and politicians. High on their agenda was the inclusion of the Arts in the Science, Technology, Engineering and Mathematics agenda (STEAM), teacher education in the arts and the impact of recent cuts to fee help for students

undertaking study in some of our major tertiary dance institutions.

As the Australian chapter of WDAAP, Ausdance National is facing a challenging time following its loss of federal funding in 2016. One outcome is the loss of its extensive dance library in Canberra, but the National Library of Australia has accepted this important 40-year-old archive into its collection, where it is currently being catalogued by two honorary life members to make it available to researchers in the future.

Another consequence of this loss of funding is that Ausdance National has sadly announced that it is no longer in a position to produce *Asia-Pacific Channels*, after almost two decades. We will, of course, continue to archive each edition as it is produced, but we thank Rachael Jennings in particular for her beautiful designs and for her editing and production skills that have made *Channels* such a valuable resource.



**Associate Professor
Gene Moyle, Ausdance
National's new national
president.**

Photo: David Kelly

Bangladesh report

by Lubna Marium

Awaiting an Epic, choreographed by Urmimala Sarkar and the dancers, performed for Bangladesh's Independence Day, 16 March 2017.



“When you create a new work,” German choreographer and dance director Pina Bausch once said, “The point of departure must be contemporary life – not existing forms of dance.” Essentially, contemporary art practice is a space for critical reflection, based on the conviction that the arts, and the artists who practice them, do not exist in a vacuum, but are active participants in the process of shaping cultures. The interest is not in how artists paint and dance but in what makes them do so!

In South Asian classical dances, the language of the body has been meticulously, almost flawlessly, conceived. But with it comes the restraints of a codified culture of representation that a young dancer needs courage to break out of. The paraphernalia of glittering costumes, the repertoire of mythological stories, and the pedagogy that discourages innovation and creativity – all of it sits heavy on the shoulders of young choreographers.

With this in the background, Dhaka recently witnessed three initiatives to contemporize dance practice in Bangladesh. The first was One Step Forward, a choreographic residency at Shadhona, a leading dance studio in Bangladesh. Kathleen Weitz, from Seattle, USA, mentored

the project, with input from leading theatre practitioners. The second was the placement at Shadhona of Tahmina Anwar Anika, a Bangladeshi student doing her BFA in Dance at the University of York in Toronto, to create her Senior year choreography on eight Bangladeshi dancers. Both these projects inadvertently inculcated a discourse with Western contemporary dance practices, but the last of the three initiatives was an invitation to Urmimala Sarkar, Vice President of WDAAP, to look within South Asia's own practices for a path to contemporaneity.

Shadhona's work has been mostly within traditional norms. However, through various workshops since 2009, the studio has encouraged its dancers to look beyond the traditional borders of practice and learning, by conducting workshops on contemporary dance, working through the perspective of feminism, and with children with special needs. Through One Step Forward, from September to October 2016, four dancers created choreography based on their own realities, encouraged to look anew at their own classical dance practice, while being willing to either break movements down into their basic patterns or to assimilate dance movements from other sources. This resulted in the creation of four works: Zuairiyah

Mouli's piece 'Endless Journey' deals with the urban experience of commuting, Tahnun Ahmedy's 'Boundaries of the Mind' is a conversation between mind and body, Sinthia Yasmin's 'Self, Unveiled' presents a debate on changing forms of expression, and Shammy Akter's 'Unknown' grapples with our fears of what we do not know. The contents of the works speak a lot about new imaginations for dance in Bangladesh.

Meanwhile, the central question of Tahmina Anwar Anika's choreographic project was an ethnographic analysis of the post-colonial identity of Bangladeshi dancers at home and abroad. Through the process of choreography she questioned the politics of identity under the influence of pre-existing cultural hegemonies, which persist in spite of transnational cultural exchanges and immigration. 'Porichoy' or 'Identity', a unique embodied production with eight Bangladeshi dancers exploring Bangladesh's dance history and its future, premiered in Dhaka on 28 December 2016.

Urmimala Sarkar, though a well-recognized scholar of Dance Studies, was for a long time also the principal dancer for Amala Shankar, wife of Uday Shankar, a path-breaking dancer who brought about a radical change in dance practice in India around the 1930s. In Dhaka, Urmimala conducted a workshop called 'Representation/Reflection' where dancers explored movements as either a mirror image of things we see, know or understand, or as images that we create and embody out of our perceptions of who we are and what we understand of our experiences. She encouraged experiments with individual and collective movements, as well as with meaningful representations and abstract embodiments, all the while playing with the idea of mirror images and balletic representations of real life portrayals. The dancers and Urmimala together created *Awaiting an Epic*, presented on the Independence Day of Bangladesh on 16 March 2017.

All three initiatives will be long remembered in Dhaka as innovative new journeys into performative transitions. Within all the works produced from these initiatives, we notice a shifting aesthetics of expansive connotation wherein neither tradition nor modernity are ever made wholly present. All of them, overwhelming, reflect a spatial and temporal shift in the relationship between the dancers and their dance. The body, it seems, can truly learn to speak anew.



Works produced by the One Step Forward choreographic workshop organised by Shadhona, October 2016.

- 1. 'Self, Unveiled', choreographed by Sinthia Yasmin.**
- 2. 'Endless Journey', choreographed by Zuairiyah Mouli.**
- 3. 'Boundaries of the Mind', choreographed by Tahnun Amedy.**

India report

by Urmimala Sarkar with Meghna Bhardwaj, Vanessa Mirza and Suman Sarawgi

Buoyant Performing Arts (India), at the Dance Bridges Festival 2015.
Photo copyright: Tanaya Bhattacharya



According to a report from India's Ministry of External Affairs, the Indian Council for Cultural Relations (ICCR) carries out various programs to project the diversity of Indian culture and soft power overseas, including supporting the Culture Centres abroad, Indian Studies chairs, deploying teachers of language, music, dance and yoga abroad, and providing scholarships for foreign students, as well as exchanges of intellectuals, scholars and artists, organizing seminars and conferences, and bringing out publications and periodicals.

In spite of all this, the patronage of dance within the country is insufficient and largely utilized for established dancers. Young dancers trying to establish themselves and people who refuse to be restricted by the structures of accepted traditional classical/folk binaries and aesthetics need to find their own niche patronage. This is hard work, but also an exciting area where a lot of new work in dance is happening.

Somatic training as a process

Navtej Johar is a well-known dancer, yoga expert and somatic practitioner, besides being a deeply introspective and self reflexive scholar, and a thought provoking and aesthetically stimulating choreographer. Navtej has been devising a practice of somatics – the field within bodywork and movement studies which emphasizes mobilizing internal physical perception and experience – at his creative space, Studio

Abhyas, in Delhi.

In April 2017, Studio Abhyas, with the support of Max Mueller Bhawan, Delhi, presented Abhyas Somatics Lab, a sharing of findings from the somatics training program that Navtej has been conducting with a group of young artists and students from a variety of backgrounds over two years. In the words of Navtej, “We have been able to arrive at an understanding of ‘body’ that is beyond the form of body itself.”

In order to access the vastness of the world/environment inside the body, Navtej and the other training participants have been experimenting to find an organic inclination towards a medium of expression other than or beyond the body, such as films, sounds, words, and voice. A presentation of the initial phase of somatic explorations and interactions, curated by Navtej in an exhibition format, took place at Max Mueller Bhawan. It featured ‘Listening Watching Moving’, a somatic practice by the students which looped through the exhibition, as well as films by Marcel Zaes, Kalpana Subramanian, and Meghna Bhardwaj, and drawings by Simrat Duggal, presented as interdisciplinary interpretations of somatics. The event also included two installations designed by Studio Abhyas: a Wall of Keywords compiled from the developing discourse of somatics, and Somatics Audio Booth, which invited visitors to self-experience somatics after listening to compilations of audio recordings.

A contemporary dance festival with a difference

Established as a festival of repute in Kolkata, the Dance Bridges Festival 2017 will take place from 22-29 August 2017 with the theme, 'New Panoramas: In you I see my dance'. An open invitation to artists elicited 180 applications from 41 countries. Selections for this year's festival were made by our programming committee based in London, Taipei and Kolkata.

The festival will feature performances, films, workshops and talks by artists from countries including Israel, Taiwan, India, Portugal, Lithuania, Russia, Spain, France, Belgium, UK, USA and Australia, whilst our residency project will gather artists from India, Bangladesh, UK and Canada. There will be a special focus on the celebration of the UK-India Year of Culture and the twenty-five years of diplomatic relations between Israel and India. The festival will take place across an array of venues: large theaters, intimate spaces, studios, galleries, cinemas and auditoriums.

The Festival organisers extend their invitation to be a part of the event in Kolkata and to stay updated through the website www.dancebridges.in.

Experiencing choreography

Meghna Bhardwaj, a dancer and research scholar based in Delhi, presented her work at Facets Young Choreographers' Residency, at Attakkalari Biennial 2017, as a recipient of a scholarship from the Inlacs Shivadasini Foundation, Mumbai.

Meghna created 'Edges (beginnings)', the third in a series of solos. As she describes it, "Having found a subconscious connection with my previous explorations with the same title, this work-in-progress wonders at the creaks, cracks, and ruptures that the body lives every day. Artist Jan Eerala, the strongest source of inspiration for this piece, has a magnificent perspective on cracks appearing in nature in his body of film-works. So far, my bodily interpretation of edges was guided by an imagination of constraints and limitations; Eerala's vision inspired me to look for breath and life in the edges." The work was created in collaboration with Boston-based sound composer Marcel Zaes, and Claude Parrat and Antoine Mozer, lighting designers from Switzerland.

The Facets residency is one of the few now available to young contemporary dancers in India. Rare as an opportunity, but excellent in the way it opens doors for young

dancers to experience the total process of creating a choreography, such a residency is the ideal nurturing space for young choreographers.

A creative space for children and young adults: The Doodle Room

Established as an activity centre for young people, Doodle Room in Kolkata started with a vision to host a range of regular classes for children on contemporary dance, ballet, Indian creative dance, and also activities like bakery, art and craft. Beginning with organising summer camps, where children and young adults could attend workshops on dance, theatre and music, Doodle Room also organises events like 'Baithak' (get-togethers), interactive sessions based on music, theatre or dance. Another important regular event, 'My Story', invites young and struggling artists to share their story with the audience.

Doodle Room's co-founders Shalini Burman and well-known Manipuri dancer Suman Sarawgi feel that the space has now emerged as an ideal venue for artist residencies, rehearsal space, seminars and special workshops/ presentations. In Kolkata it is a unique initiative, and a new space for dance initiatives by upcoming young dancers. Details and photographs are available on the Facebook page www.facebook.com/doodleroomkolkata/.



Meghna Bhardwaj in her choreography 'Edges'.
Photo copyright: Meghna Bhardwaj

Malaysia report

by Bilqis Hijjas

The Vanishing Ink
(excerpt) at Dancebox
April 2017, Kuala Lumpur
Performing Arts Centre,
performed by UMa Dance
Company, choreography
by Andrew Igal Jamu.

Photo courtesy of Dancebox
at klpac



"No matter what the conditions, or the lack of funding, art will always be made," Dean Allyson Green said to my graduating class of the Tisch School of the Arts in May.

While I have been away in New York doing a Masters, I have been thrilled to see the volunteer committee of MyDance Alliance continue to create possibilities for art through cooperation and community, in sometimes challenging conditions, with almost no funding.

Acting President Leng Poh Gee, although relocated to a university more than an hour from Kuala Lumpur and imminently expecting his second child, has revived the popular performance platform Dancebox, hosted by the Actors Studio. The April edition featured short works by the dance programs of three local universities, as well as a dance studio and four independent choreographers. The July edition will be contemporary-dance only.

Site-specific event *Dancing in Place* continued too, with a new edition in March at private arts center Rimbun Dahan, produced by WDAAP's new Creation & Presentation chair Joelle Jacinto (see her report in this magazine for more details) and Leng Poh Gee. We look forward to the second edition of *Dancing in Place: City Site*, produced by our committee member Wong Jyh Shyong (JS Wong), at Damansara Performing Arts Center (DPAC), in July.

The third issue of *Langkah*, the contemporary dance publication from MyDance Alliance helmed by committee member David Lim, went live in April.

A recurring theme in this issue is the experience of being transplanted to a foreign land, depicted in dance practitioners' encounters with stateless refugees in essays by Lim Shin Hui and Ashley Dyer (AUS), and a dance practitioner's sojourn in another country in essays by Minori Nagai (JPN) and Lucy-Margaux Marinkovich (NZ).

While the Malaysian dance community continues to tick along, we struggle to maintain larger institutional support and to build sustainable infrastructure for dance. Regrettably, DPAC Dance Company, which was headed by JS Wong and employed 5 full-time dancers, has been dissolved following a restructuring. Since it was founded in 2013, DDC presented 11 new full-length and short works, won numerous awards, performed at reputable festivals in Malaysia and all over Asia, and collaborated with international artists from countries like Hong Kong, Germany, Australia and China.

DDC ended its run with an innovative school tour in March, to help primary and secondary students learn about dance through demonstration, performance and interaction. The Dancers' Training Program (DTP) at DPAC will continue, as will DPAC itself, now under artistic director Bernard Goh, from Malaysian drumming group HANDS Percussion. In the last few months, JS Wong has been enjoying a well-deserved respite from this gruelling position, in preparation for continuing his independent career as a dancer and choreographer, as well as running DTP.

Malaysia Research and Documentation Network Report:

Celebrating Scholarship on Bajau-Sama' Cultures Across the Region by Mohd. Anis Mohd. Nor

The Research and Documentation Network was privileged to be part of the 2nd International Conference on Bajau-Sama' Diaspora and Maritime Southeast Asian Cultures (ICONBAS-MASEC), held at Tun Sakaran Museum in Semporna, Sabah, from 23 to 26 March 2017 through the initiative of Professor Dr. Mohd Anis Md Nor, curator of the conference.

Convened jointly by Nusantara Performing Arts Research Centre (NusParc), Department of Sabah Museum and INSAN (Sabah State Public Service Training Institute), the conference and festival brought together local and international

scholars of the Bajau-Sama' communities (a collective name for several indigenous groups residing in the Philippines, Sabah [East Malaysia] and Indonesia) as well as performers of the Igal dance and Tagunggu' (Kulintangan) music ensembles from Sabah and the Philippines.

The 2nd ICONBAS-MASEC brought more than 140 conference participants and 160 Igal dancers to the Bajau Laut coastal town of Semporna in Southeast Sabah. Two MyDance Alliance members presented their papers and several others attended as participants. A total of eight panels presented papers on language, migration, politics, rituals, heritage and performing arts. Two panels were dedicated to the performing arts, focusing on music and dances of the Bajau community. The performing arts panels were further enhanced by daily afternoon workshops on the Igal dance and Tagunggu' music

ensembles, led by master teachers in Semporna. The well-attended music and dance workshops were popular with local and international participants mainly from the Philippines and Indonesia.

The International Igal Festival was held in the evening at Semporna Community Hall. It showcased three international groups from the Philippines and Indonesia, and eight Igal dance groups from Sabah. The Sabah Igal groups competed for the best Igal performance, best choreography and best costumes judged under two categories, traditional Igal and new Igal choreography.

Igal dancers from Semporna, performing at the International Igal Festival, Semporna Community Hall, Sabah, East Malaysia, 23-26 March 2017. Photos: Howard Yamaguchi



Nepal report

by Rajendra Shrestha

Teaching dance to schoolchildren at People's Culture Nepal.
Photo: Krishna Prashad Poudel



Dr Anis Nor, secretary general of World Dance Alliance, paid a visit to Nepal in December 2016, and participated in several wonderful meetings with members of Nritya Sahakarya Nepal (Nepal Dance Alliance). Among some of the challenges for dance in Nepal, we discussed the lack of dance notation workshops due to language problems. Another plan is to open sister organizations in the other areas of Nepal, although that is not possible at the moment due to Nepal's current political instability and the recent division of the country into seven development zones. However, perhaps a series of seminars in different places in Nepal might lay the groundwork for sister organizations.

The organization successfully celebrated International Dance Day on 29 April, in collaboration with Kalamandapa (The Institute of Nepalese Performing Arts), People's Culture Nepal, and Trikal Dance and Music Academy, at the Hall of Trikal Art Academy, with a Newari dance workshop, and ethnological and philosophical talk on dance. Sadly, we were not able to have workshops and talks at schools due to school holidays.

In December last year, Rajendra Shrestha, artistic director of Kalamandapa and also head of Nepal Dance Alliance, carried out a 15-day workshop of Charya/Chacha dance at ShilpaKala Academy in Dhaka, Bangladesh. The workshop included a

performance with Bangladeshi artists.

Rajendra returned to Bangladesh to teach a short piece of Vajra Yogini Chacha dance at Sadhona in May 2017. He took the opportunity to visit the archaeological site of the birth of His Holiness Atish Dipankar Srigyan, the Mahayana Buddhist saint and philosopher of the 8th century, at Nateswar, Dhaka, as he is an important personage for Mahayana Nepalese and Chinese, Tibetan and Mongolian Buddhism.

Rajendra continues to study traditional dance, and to experiment with contemporary dance focusing on traditional subject matter. He is currently thinking to choreograph a political mask dance.

Other dance organisations in Nepal have also been hard at work. Trikal Academy, which teaches dance, music and zumba, is always busy with its training program for students of different ages, in addition to discovering talented dancers from different development regions of Nepal for the national reality television show *Let Me Dance Nepal* Season 2, which for the first time will air on three satellite channels.

Krishna Prashad Poudel, dance instructor and choreographer at the People's Culture of Nepal, also continues his work teaching and organizing children's shows of Nepalese folk and classical dance in various colleges, schools, and dance and music training centres.

Papua New Guinea report

by Naomi Faik-Simet



2017 marks another political era for Papua New Guinea as the country nears the formation of a new government. During such times, dance is used as one of the main attractions for campaigning by intending candidates during political rallies, which has provided some funding for the dance groups involved. While some dance artists see this as an economic opportunity, others are battling with the struggle for recognition.

This report highlights an emerging female dancer-choreographer, who developed a passion for dance during her undergraduate years, studying dance and theatre arts at the University of Papua New Guinea. Amongst tough economic situations, Nadya Parascos strives to raise the profile of contemporary dance in Papua New Guinea, inspired by her Motuan heritage. As a young leader in her field, she has founded a dance company,

referred to as DANIS, creating a fusion of modern and contemporary dance suited for local and international audiences. Through her dance experiences, Nadya has represented Papua New Guinea in numerous dance and art shows locally and overseas with her exquisite dance

pieces. She also collaborates well with the few remaining master dance teachers Lubi Giwale, Ivan Kesa and Markham Galut. Nadya is involved with choreographing monthly dance productions that address social and cultural issues relating to health and education. At present, DANIS is gearing up for its participation in the upcoming 2018 Asia-Pacific Economic Cooperation (APEC) meeting, which will be hosted in Port Moresby.

In the past, dance artists like Nadya were supported by the Institute of Papua New Guinea Studies, National Cultural Commission, Theatre Arts Sections at the University of Papua New Guinea, Creative Arts & Communications Division at the University of Goroka, and the National Performing Arts Troupe. However, as the country experiences political and economic challenges, contemporary dance activities are affected and are now supported largely by the business community, mainly for entertainment purposes.

On a positive note, dance activities continue to develop in schools, through collaborative workshops with dance artists. The Education Department is currently holding workshops for curriculum reform/ Dance is included in this development: a positive step for Papua New Guinea. We hope for more political support from the new government for the arts, and for dance, in particular, to continue to gain prominence amongst other developmental areas.

1. Dancers performing an ethno-contemporary dance, choreographed by Nadya Parascos, to the poem 'A Date with Destiny' by Prof. Steven Edmund Winduo, during the Opening Ceremony of the 2014 Melanesian Festival of Arts in Port Moresby.

Photo: Next of Kin

2. Nadya Parascos performing an ethno-contemporary dance inspired by her Motuan culture. Photo: Next of Kin



Philippines report

by Joelle Jacinto

Humans and monsters in JM Cabling's *Ang Unang Aswang (The First Monster)*, at University of the Philippines Arki Amphitheatre, 4 March 2017. Photo: Erica Jacinto



Two platforms for new choreography are currently ongoing in the Philippines within the last year. First is the Composition and Movement Analysis Program, or C-MAP, a progressive multi-session program designed and facilitated by Dwight Rodrigazo that is spread out over two years. The choreographers present their work in the C-MAP International Choreographers Festival, which is slated this year for late July in Bacolod City.

Meanwhile, a program for mid-career choreographers is Koryolab, organised by Myra Beltran and Denisa Reyes. Koryolab is the link between the New Choreographers Competition and Reyes' Neo-Filipino, the three part Choreographers Series under the auspices of the Cultural Centre of the Philippines (CCP). A workshop was held for the choreographers from 31 March to 2 April, with Beltran, Reyes, Steve Villaruz, Nestor Jardin, Mars Bugaon and Katsch Catoy as resource persons. This year's choreographers include Al Bernard Garcia, JM Cabling, Jed Amihan, and Byuti Balaga, who are all previous NCC competitors, and Erl Sorilla and Russ Ligtas. The choreographers have a showing in June and a performance in the CCP Blackbox in late August.

WDA Philippines treasurer Shirley Halili-Cruz has returned to the National Commission on Culture and Arts as head

of the dance committee and immediately produced Dance Xchange 2017 from 8 to 11 May, in Ilagan City, Isabela. The festival had fora, workshops, master classes and performances by international and over 25 local dance groups.

Performances abound in the first half of the year, mainly because of National Arts Month and International Dance Day. Independent groups who celebrated National Arts Month were Dance Pull Project in Moreen Austria's *Deling*, which was choreographed and performed by Xiao Mitchao, Airdance in *This is Not a Circus*, and UP Dance Company in JM Cabling's *Ang Unang Aswang*. Cabling's dance interpretation of Rody Vera's play was a stunning view of how monsters are made, even with the purest of intentions, and saw celebrated choreographer Elena Laniog dancing onstage again, partnered by Al Bernard Garcia. They alternated with Aisha Polestico and Gebbvelle Selga. The outdoor performance, meant to challenge the notion of performing spaces, was not a new tactic of UPDC, but relatively new to the audiences who started following the group religiously only recently. The performances ran from 25 to 26 February and 4 to 5 March 2017 at the University of the Philippines' Arki Amphitheatre in UP Diliman.

While both UPDC and Airdance had their performances in Metro Manila, Dance Pull Project's production of betrayal and breaking

silences was presented in Luce Auditorium, Dumaguete City, presented by the Siliman University Culture and Arts Council in February. In May, to celebrate the Filipino Heritage Festival, Philippine Ballet Theatre restaged Gener Caringal's *Pilipino Komiks*, which featured a flying Darna, and other comic book characters Valentina, Dyesebel and Bangenge. After performing at the CCP on 14 May 2017, the production toured the Visayas the next weekend. Meanwhile, Ballet Philippines presented a well-received *Swan Lake* in March, and Ballet Manila performed an exciting *Don Quixote* in February.

IDD weekend found *Dance Dance Asia-Crossing the Movements*, the cross-cultural collaborative hip hop, street and contemporary dance performance that was instigated by the Japan Foundation. Vince "Crazybeans" Mendoza of the Philippine All Stars led one of three teams that also included Airdance's new artistic director Rhosam Prudenciano Jr. as one of his dancers. The project kicked off in Japan last year and performed in Hanoi and Manila in

late April. It was well attended by dancers from both the hip hop and contemporary dance scenes, with the crowd as energetic as the dancing onstage.

Last 28-29 May, the newest batch of budding choreographers presented a remarkable graduation recital at the University of the Philippines dance program, choreographed by AL Frederick Abraham and Mark Robles. Supervised by Angela Baguilat, *1x1x1x1x5* was a sensitive portrayal of five persons living in one kitchen, collaborating with stage designer Ohm David, working in the small, intimate space of the UP Dance studio, and composer Toni Muñoz, who also wrote the music of Cabling's *Aswang*.

Despite the state of the nation, dancers continue to make art, whether to entertain each other, to forget our troubles, to celebrate community, or to remind us that we can still make the world a better place. Despite our human tendency to turn into aswang/monsters, there is still space to reflect, to create, to dance.



Mark Robles and AL Frederick Abraham's *1x1x1x1x5*, University of the Philippines Dance Studio, 28-29 May 2017.

Photo: Toni Muñoz

Singapore report

by Siri Rama

Year 4 dance students from the School of the Arts in 'Jota de Aragon', Rapport 2017, 6-7 April 2017. Photo: Justin Koh



The Red Dot has seen art events happening almost every day of the year, making it difficult for laypeople and connoisseurs to choose which one to attend, but we are happy to report some of the highlights of Singapore WDAS member events.

Conceptualised, organised and curated by dance educator Peter Gn, *Intensi-5: Dancer at the Intersections* was held in March at the Open Stage, Library@Esplanade. Artists and choreographers showed work, shared their creative processes, challenges and opportunities, as well as strategic steps towards the realization of their choreography and performance, in the context of the 21st century dancer's dynamic, evolving and intersecting roles as mover, co-creator and performer. *Intensi-5* featured 16 performers in work by Kavitha Krishnan (Maya Dance Theatre), Liu Wen-Chun (under Nanyang Academy of Fine Arts), Melissa Quek, Peter Gn, Soul Signature (Sheriden Newman and Sufri Juwahir), Dr Stephanie BurrIDGE, Susan Yeung, and Vincent Yong.

Year 4-6 dance students at the School of Arts took to the stage for Rapport 2017 in April, a mixed bill featuring choreography by guest artists Antonio Vargas, Ryan Tan, Lim Sing Yuen and Dr Filomar C. Tario, with students performing genres new to their training, like the Spanish jota and lindy hop. The Year 6 IB Career-Related Programme students choreographed to 16th and 17th century organ music under the mentorship of Dr David Zeitner, and performed live with the Singapore Symphony Orchestra at Victoria

Concert Hall's Organ Series.

Crossings 2017, an annual production by Nanyang Academy of Fine Arts Dance Programme proudly featured the talents of its students under artistic director Dr Caren Carino. Choreography by international dance faculty included 'La-in' by Dr Filomar Tario (Philippines), 'Me, Myself and My Kilfie' by Dr Siri Rama (India), and 'In-between, Around the Bend' by Liu Wen-Chun (Taiwan). Choreography by graduating students included 'Sewol' by Hyun Jeong Eui (Korea), 'Her Voice' by Lee Wan Yu (Singapore) and 'Saturday's Child' by Sakulrattansak Pornanong (Thailand).

Maya Dance Theatre presented their sixth season of choreographic platform RELEASE in January, featuring local and international choreographers including work by Rachel Arianne Olge (AUS) who recently completed an Asialink residency with Maya. 2017 also marks Maya's tenth anniversary. The company continues its five-part series Pancha, with new production *When the flames blaze the caged body, I surrender my soul. I am..* inspired by Sita from the Ramayana and Joan of Arc: two women who faced betrayal by men in power, and the test of fire for their beliefs. Developed by artistic director Kavitha Krishnan in collaboration with Esme Boyce (USA), National Arts Council's Young Artist Award recipient Nirmala Seshadri, composer Peni Candrarini (IDN), violinist Kailin Yong, and visual artist Muhd Izdi, the show was performed in June in Singapore, and at Art/Jog in Yogyakarta.

Students of WDAS secretary Jyoti Unni showcased odissi at 'Sanskriti 2017', the annual concert of the Global Indian Cultural Centre (Queenstown) in May. They performed two works by Jyoti: 'Sthai', a pure dance piece depicting the relationship of Orissan temple architecture with odissi, and 'Jatayu Moksha', a story from the Ramayana depicting compassion as one of the nine sentiments. Jyoti Unni was felicitated on this occasion with the long service award for her contribution to odissi.

Dance Dynamics, established by Yu Shu Huai, provides a platform for promotion of ballet, Chinese and ethnic dance in the community. In the last six months, the society performed the Blue Danube ballet, Indian dandiya dance (choreographed by Siri Rama), Tibetan dance, and Korean drum dance, for Chinese New Year celebrations, International Volunteer Day events, and other events at venues including hospitals and the National Library.

Sri Warisan Som Said Performing Arts Centre participated in the Ragam International Festival organized by Jakarta Institute of the Arts in May, alongside groups from Malaysia, Brunei and Indonesia. Four dancers represented Singapore at the Javanese Diaspora 2017 in Yogyakarta in April at the Kraton (Royal Palace). As part of the Arts Reach Community event @ Serangoon Library in February, Sri Warisan also presented 'Bangsawan in Dance', a popular traditional Malay theatre performance accompanied by dialogue and poems recited and sung, with performers in elaborate character costumes

Over the last six months, Siri Rama conceptualized, choreographed and performed for the Kathasagara festival of

storytelling in Bengaluru, collaborating with Singaporean rangoli (floor painting) artist Vijaya Mohan and vocalist Bhagya Murthy. Siri's students from Kanaka Sabha Performing Arts Centre, Mumbai, performed in events in Singapore and India: Sri V Kalamman Temple, Shivanjali at Chinmaya Mission, Mumbai, Natyanjali at Cheddanagar Temple in Mumbai, Tamil Sangam Annual Day at Baba Atomic Research Centre, Mumbai, and the Kukundu annual temple festival in Udupi. Siri choreographed and performed for composer Annamacharya's celebration in Singapore in May and performed 'Flying Cranes' in a fundraiser for animal shelter ACRES in June.

WDAS organized the Know Dance event last December at the National Library Plaza, with Singaporean dancers of different genres, to make dance accessible to the general public. Commentary on the various genres of dance interspersed with dialogue with the performers, and audience participation throughout the performances. The dancers, aged 11 to 70, included Yaar Punjab Phangra Dance Group, Nriyaranjini Dance Group, Indu Kannan, Odissi Dance Group, Atri, Dance Dynamics, Reitoku Kai Nihonbuyo, Hawaiian dance and Dancing Stars.



1

1. Jyoti Unni Dance Group in 'Sanskriti 2017', Global Indian Cultural Centre, Singapore, May 2017. Photo: Lijesh Karunakaran
2. Performers of WDAS' Know Dance event, National Library Building Plaza, 12 December 2017.



2

Taiwan report

by Su-Ling Chou

The Mysterious Journey, choreographed by Lewis Robert Major, with Yu-hsiang Huang, and produced by Bureau of Cultural Affairs Kaohsiung City Government and Kaohsiung Philharmonic Cultural & Arts Foundation. Photo: Su-ling Chou



After a year's absence, the International Young Choreography Project (IYCP) is back in 2017. This year, we have received more talented young applicants from the WDA regions than ever, and competition was especially high. Eight choreographers (one from WDA Americas, four from WDAAP and three from Taiwan) were selected and will join the event in Kaohsiung, Taiwan, in July. They will work with local dancers from 3 to 21 July and the final performances will be on 22 and 23 July. With a limited budget, WDAAP Taiwan has been working hard to support and organize the event.

It is a great honor that Tso's Dance Association, one of the major organizational members of WDAAP-Taiwan, was invited again by the Bureau of Cultural Affairs, Kaohsiung City Government, to produce a full-evening production in the 2017 Kaohsiung Spring Arts Festival (KSAF). Following the 2015 production *Peter and the Wolf* and *Carnival of Animals*, and 2016's *Something about Growing Up*, the main focus of this year is to bring more talented dancers to join the project, not only from dance programs but also from general education classes. Accompanied by Kaohsiung Youth Symphony Orchestra, this year's production, titled *The Mysterious Journey*, was choreographed by Lewis Robert Major, one of the selected choreographers for IYCP 2015. Lewis created a story about a pair of sisters who become lost in a strange and enchanting

place, traversing many different scenarios and making discoveries about themselves and each other along the way. In addition to dancers' movements, images and animation were projected on the stage with three-dimensional holographic technology along with the storyline. This production is a dazzling, enchanting, and gorgeously-drawn fairy tale that leaves audiences curious and fascinated. All the dancers have worked together on weekends for eight months. Aiming at cultivating these artistic seeds in this city, Kaohsiung City Government makes an effort to promote arts education from K to 12, and to help dance talents to challenge themselves in building up their future professional dance careers.

The major challenge this year for WDAAP Taiwan members is performing in the Culture Program in the opening ceremony of the 2017 Universiade Summer Games, which will be held on 19 August in Taipei. More than six junior and high schools and four universities of dance students and young choreographers have worked together for one year under the direction of Yunyu Wang, President of WDAAP, as well as the Chief Director of the Culture Programs of Universiade Summer Games. This is the second joint work of Taiwanese dance artists in an international athletic occasion after the 2009 World Games in Kaohsiung. It will be a great joy to see these talented young dance artists developing their good works through this international platform.

WDA-AP Taiwan Members Activities, January–June 2017

Performances:

Kaohsiung City Ballet

- 2017 Dance Shoe, 15 January at Jihshsan Hall of Kaohsiung City Arts Center, 21-22 January at Native Theater of International Hall of Tainan Municipal Cultural Center

Scarecrow Contemporary Dance Company

- 2017 TNAF City Stage, *To Be Present or Not*, 26-30 April at The Place, Tainan
- *Dripping*, 16-18 June at Experimental Theater of National Theater & Concert Hall

Tso's Dance Association

- 2017 KSAF, *The Mysterious Journey*, 29-30 April at Kaohsiung City Dadong Arts Center

T.T.C Dance

- VII Velada de Danza en Huesca, *Déjà Vu*, 13 May at Palacio de Congresos de Huesca Spain
- *Cabinet Anthropomorphique*, 16-18 June at Experimental Theater of National Theater & Concert Hall

Horse

- 2017 TIFA, *Free Steps*, 30 March- 3 April at Experimental Theater of National Theater & Concert Hall

- *Body Traditions*, 20 May at Chang Theatre, Thailand
- Taiwan Dance Scene Mixed Program, *One dance, one dances, one danced*, 2-4 June at Experimental Theater of National Theater & Concert Hall

Sun-Shier Dance Theatre

- *Mute*, 3 June at Arts Hall of Taoyuan County Government Cultural Affairs Bureau National Theater, 16-18 June at Wellspring Theater

Wally Dance

- *Purgatory*, 19-20 May at Kaohsiung Experimental Theater

Century Contemporary Dance Company

- *Sense of Placelessness*, 16 March at I-Sian Building of College of Social Sciences, NTU

B. Dance

- Coreógrafos SIGLO XXI, *Hugin/Munin*, 27 April-28 May in seven cities in Spain
- Tanz24, *Timeless/Niflheim*, 6-20 May at Luzerner Theater, Switzerland
- *Innermost*, 23-24 May at Victoria Eugenia Theater Spain, 25-27at May Festival Internacional de Teatro y Artes de Calle de Valladolid 2017 Spain
- Tanzplattform Bern, *Innermost*, 22-24 June at Konzert Theater Bern, Switzerland
- 10th Copenhagen International Choreography Competition Winner Gala, *Floating Flowers & Hugin/Munin*, 24 June at Dansehallerne Denmark



The Mysterious Journey, choreographed by Lewis Robert Major, with Yu-hsiang Huang, and produced by Bureau of Cultural Affairs Kaohsiung City Government and Kaohsiung Philharmonic Cultural & Arts Foundation. Photo: Zen-hau Liu

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 <<https://www.wda-americas.net/>>.

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

World Dance Alliance key contacts

WDA Presidents

WDA Asia Pacific President

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

WDA Americas President

Mary Jane Warner
1611- 1 Market Street
Toronto ON
Canada, M5E 0A2
mjwarner@yorku.ca

Secretary General

Prof. Mohd. Anis Md. Nor
anisnor55@gmail.com

Asia-Pacific Executive

President

Yunyu Wang
(see above for address)

Vice President

Urmimala Sarkar Munsi
urmimala.sarkar@gmail.com

Secretary

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

Treasurer

Jefferson Chieh-hua Hsieh
performerxie@gmail.com

Vice President South East Asia

Bilqis Hijjas
bhijjas@gmail.com

Vice President East Asia

Anna Chan
anna.chan@wkcd.hk

Vice President Pacific

Anton Carter
ce@danz.org.nz

Vice President South Asia

Lubna Marium
kanchendzonga@gmail.com

Asia-Pacific Network Chairs

Education & Training

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

Research & Documentation

Urmimala Sarkar Munsi (India)
urmimala.sarkar@gmail.com
Stephanie Burridge (Singapore)
stephanieanneburridge@gmail.com

Support & Development

Anton Carter
ce@danz.org.nz cealliance.org

Creation & Presentation

Joelle Jacinto (Philippines)
joelle.jacinto@gmail.com

Asia-Pacific Chapters

Aotearoa New Zealand

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

Australia

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

Bangladesh

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

Cambodia

Kang Rithisal
Amrita Performing Arts
#128 G9, Sothea Blvd. Sangkat
Tonlé Bassa, Khan Chamcarmorn
PO Box 1140
Phnom Penh 12301, Cambodia
T +855 2322 0424
info@amritaperformingarts.org
www.amritaperformingarts.org

East Timor representative

Colleen Coy
Dili Wellness
T +670 7746 3733
diliwellness@gmail.com

Hong Kong

Stella Lau
Chair of Hong Kong Dance Alliance
G/F, 110 Shatin Pass Road
Wong Tai Sin
Kowloon, Hong Kong.
T +852 22676663
F +852 22676733
stellau@hkapa.edu

India

Dr Kapila Vatsyayan
Indira Gandhi National
Centre for the Arts
New Delhi 110 001 India
F +91 1 1338 1139
asiaproject@gmail.com

Karnataka chapter

Veena Murthy Vijay
wdakarnatakachapter@gmail.com

Maharashtra chapter

Smt. Darshana Jhaveri
sandhya_purecha@yahoo.com

West Bengal chapter

Alokananda Roy
suman.sarawgi@gmail.com

Indonesia

Anastasia Melati
Secretary
WDA Indonesia
melatianastasia@gmail.com

Korea

Hong Jo Jun
World Dance Alliance Korea
Department of Dance Art
Sungshin Women's University
Seoul, Korea
jhj57@sungshin.ac.kr

Malaysia

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

Nepal

Rajendra Shrestha
Nriya Sahakarya Nepal
(Nepal Dance Alliance).
Home No. 98 Kopundol,
Lalitpur-10, Nepal
T +97 98 4133 7147
rajen60np@yahoo.com

Papua New Guinea representative

Naomi Faik-Simet
Institute of Papua New Guinea
Studies
Box 1432, Boroko 111, NCD,
Papua New Guinea
simet_naomifaik@yahoo.com.au

Philippines

Basilio Esteban Villaruz
College of Music
University of the Philippines
Diliman, Quezon City 1101
Philippines
T +63 2 428 7772
besvillaruz@gmail.com

Singapore

Dr Siri Rama
sirirama@hotmail.com
Jyoti Unni
Jyoti_unni@rediffmail.com

Taiwan

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