

Asia-Pacific CHANNELS





'End... And' by Daekwon Arts High School, in the We Are One - Young Dance Festival 2023, National Theatre of Korea, Seoul, on 26 October 2023. Photo: Jeong Hwan Kim of Han Film



World Dance Alliance
Asia-Pacific

Channels, No. 2, December 2023
Newsletter of the World Dance Alliance Asia Pacific
ISSN: 1328-2115
Managing Editor: Bilqis Hijias (contact@mydancealliance.org)
Copy Editor: Joelle Jacinto
Publisher: World Dance Alliance Asia Pacific



'Treble Idea', choreographed by Ethel Deidre Daniel and performed by students of the National Academy of Arts, Culture & Heritage (ASWARA), at Dancebox September 2023, Kuala Lumpur Performing Arts Centre, Malaysia. Photo: Benedict Yee

Contents

Executive reports	1
President's report	2
Vice President's report	3
Chapter reports	4
Australia report	6
Bangladesh report	8
Hong Kong report	10
Korea report	12
Malaysia report	14
Philippines report	16
Thailand report	18
Tso's Dance Association (Taiwan) report	20
Partner organisation reports	22
World Alliance for Arts Education report	23
Upcoming events	24
International Young Choreographers Project 2024	24
WAAE Global Arts Education Summit: Athens 2024	25
About the World Dance Alliance Asia Pacific	26
World Dance Alliance key contacts	27

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.



Zuairiyah Mouli and S. M. Hasan Ishtiaque performing at the 30th Anniversary of Bangladesh Institute of Performing Arts at New York, USA. Photo: Syed R Emon



President's letter

by Urmimala Sarkar Munsri

Friends and colleagues,

Greetings from WDAAP. We have had a year of reality checks as planned events of WDAAP have been postponed to the next calendrical year due to political reasons, and upcoming elections. We hope to give you some exciting news soon.

Meanwhile, dance has gone offline again in many places, while online performances continue to bridge geopolitical distances.

Here is wishing a very festive, peaceful and happy new year.

Urmimala



Dancers from Katthakiya performing 'Antaheen', choreographed by S.M. Hasan Ishtiaque Imran at Gonojagoroner Nitto Uthshob 2023 organized by Bangladesh Shilpakala Academy, at National Theatre Hall, Dhaka, Bangladesh, 23-27 October 2023. Photo: Ronju Sarkar



Vice President's report

by Stella Lau

I am pleased to share the noteworthy events and happenings in the dance community during the second half of 2023, as it has been an exciting period for dance across our diverse region, reflecting the resilience and creativity of dancers, choreographers, and dance organizations.

Despite funding cuts, Australia's dance community faced challenges head-on, with the Australian Dance Council (Ausdance) continuing its mission of supporting and advocating for professional dance. Ausdance serves as a platform for networking, advocacy, and resource sharing, uniting the dance community despite the obstacles. State-level branches play a vital role in offering local programs, including the publication of conference proceedings, industry programs, youth dance festivals, and child safety education initiatives.

Shadhona, a leading dance company from Bangladesh, made a significant impact by participating in the Asian Dance Committee Meeting 2023 in South Korea. Their captivating masked folk dances and insightful paper presentation promoted cultural exchange and understanding. Additionally, Bangladesh hosted a dance festival and exhibition of handicrafts, raising awareness of intangible cultural heritage and adding diversity to the dance landscape.

The dance scene in Hong Kong showcased a series of vibrant events during the latter half of 2023. The Chinese Culture and Dance Festival, the Hong Kong Tap Dance Festival, the New Force In Motion Series, and the debut of Hong Kong Soul at the Edinburgh Festival Fringe were among the highlights. These events contributed to the flourishing dance industry in Hong Kong, fostering artistic growth and cultural exchange.

Korea's We are One - Young Dance Festival 2023 successfully brought together young dancers from diverse backgrounds, showcasing their talent and promoting harmony and team spirit. The festival aimed to address the declining opportunities for young performers and highlighted the relevance of dance in contemporary times. It served as a platform for Asian dancers to come together, share their experiences, and contribute to the progress of dance.

In Malaysia, the Annual General Meeting of MyDance committee resulted in a renewed mandate and welcomed new members. The

Dancebox platform provided a stage for 16 new dance works by local artists, fostering creativity and artistic expression. Capacity building projects and public engagement initiatives provided valuable experience for apprentice arts workers. The future holds promising collaborations and partnerships as MyDance continues to support and promote dance within the country.

The Philippines witnessed a remarkable renaissance in the dance scene, with national companies and independent artists staging captivating performances. Ballet Manila's production of *Don Quixote* and Philippine Ballet Theatre's *Ibalon* showcased the excellence of Philippine dance. Alice Reyes Dance Philippines paid homage to the country's rich dance history, while the CCP's Choreographers Series Koryolab presented innovative works. The resurgence also included forums, collaborations, and research initiatives, providing opportunities for further exploration and fostering gratitude within the dance community.

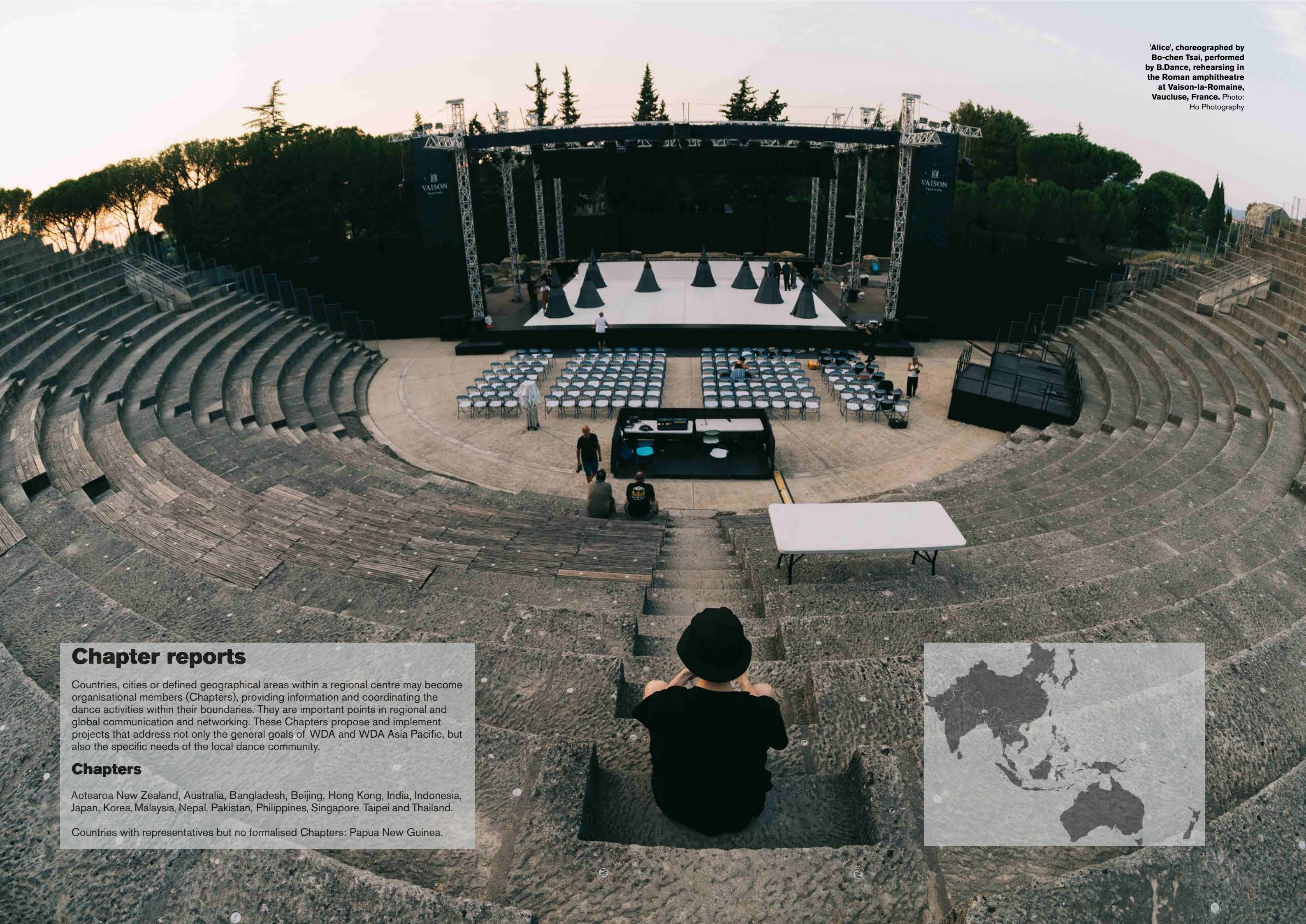
Taiwan's performing arts scene thrived post-pandemic with packed schedules and international recognition. Notable events, including the Taiwan d'Avignon off, Taiwan Technology X Culture Expo, and the revival of the *Bolero in Kaohsiung* dance tour, showcased the country's artistic prowess.

Similarly, Thailand's dance scene experienced a resurgent period post-pandemic, with performances that reimaged life after COVID-19. Collaborations between classical art forms, augmented reality in traditional rituals, and reflective choreography marked the diverse and innovative landscape, adding depth and meaning to the dance performances.

Looking ahead, I am thrilled to share news of upcoming events. The International Young Choreographers Project 2024 in Taiwan will undoubtedly provide a platform for emerging talents to shine and foster cross-cultural exchange. Additionally, the WAAE Global Arts Education Summit in Athens presents an invaluable opportunity to gather and share knowledge, further advancing arts education in our region and beyond.

In closing, I extend my heartfelt gratitude to all of you who have made these events and initiatives possible. Your dedication and passion have made dance a vibrant force that brings people together and positively impacts lives within our communities. I wish you continued success, creativity, and inspiration as we navigate the future of dance in the Asia-Pacific region.

'Alice', choreographed by Bo-chen Tsai, performed by B.Dance, rehearsing in the Roman amphitheatre at Vaison-la-Romaine, Vaucluse, France. Photo: Ho Photography



Chapter reports

Countries, cities or defined geographical areas within a regional centre may become organisational members (Chapters), 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, Beijing, Hong Kong, India, Indonesia, Japan, Korea, Malaysia, Nepal, Pakistan, Philippines, Singapore, Taipei and Thailand.

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



Australia report

by Julie Dyson

AusDance National has recently published the proceedings of the 2018 WDA-daCi conference Panpapanpalya. This photo thanks to *The Advertiser* and participants of Panpapanpalya 2018 including Australian Dance Theatre and Restless Dance Theatre.



Our report for December focuses on the work of the Australian Dance Council – Ausdance, a national organisation founded in 1977 to advocate for and support professional dance in all its forms, from creation and performance to dance education and community dance practice.

The Ausdance network exists across most Australian States and Territories, and at various times has been funded by federal and local governments to represent the concerns of practitioners, advise on policy development and create opportunities for dance development.

Ausdance National has provided overview advice to the federal government and its agencies (such as Creative Australia, formerly the Australia Council) and formed partnerships with national and international organisations to attract more resources to the sector. Ausdance National has also taken a leadership role in successfully advocating for dance and the arts in education, specifically in the nationally-recognised *Australian Curriculum: The Arts* through co-founding the National Advocates for Arts Education, and by facilitating regular meetings of the Tertiary Dance Council of Australia.

As Ausdance National's federal funding was cut several years ago, it now continues its work on a voluntary basis. State and Territory Ausdances continue their work at local level, both with and without funding.

Some are able to offer more programs, i.e. in the Australian Capital Territory, Victoria, New South Wales and Queensland, while those whose funding has ceased in recent years – Western Australia and South Australia – continue their work as voluntary organisations.

Here is some of the work currently being undertaken by the national network:

Ausdance National: Publication of the 2018 WDA-daCi conference proceedings *Panpapanpalya*; facilitation of two meetings of the *Tertiary Dance Council of Australia*; appearance at Senate inquiry into responses to the *National Cultural Policy*; participation in quarterly meetings of the *National Advocates for Arts Education*; distribution of information from World Dance Alliance, including *IDD Message* and contributions to *Asia-Pacific Channels*; maintenance of the Ausdance National *website*.

Ausdance ACT: Presentation of the annual *Youth Dance Festival*, an exciting mix of live performance and dance film made by secondary schools from Canberra and regions at the Canberra Theatre Centre; a series of *programs* including master classes with visiting companies, the *Dance Focus* dance film festival (in partnership with Ausdance SA), artists-in-schools workshops and networking opportunities.

Ausdance NSW: Presentation of *industry*

programs that provide opportunities for professional dance artists throughout the State, e.g. the *Dance Artists in Residence (DAIR)* program which funds artists to build capacity in the research and creation of new work, and *Industry Week*, a youth dance intensive developed for early career artists to access affordable and early career advice and connecting them with leading choreographers and professionals.

Ausdance Queensland: Introduction of 'Safedance for Kids', a new child safety education program hosted in dance studios/communities and delivered over six modules to 8 to 10-year-olds. This initiative teaches child safety, Cultural safety and addresses physical, nutritional, social, mental health and online safety. Ausdance Qld focuses its *programs* on First Nations learnings, advocacy and member resources and support.

Ausdance Victoria: Presentation of industry programs across the education and professional dance sectors, e.g. *Lift Off: Igniting Dance Careers*; *Inside Dance*, a professional development series that provides the skills needed to address issues both in and outside the studio; and *Choosing a dance school for your child*. Ausdance Victoria is also a Registered Training Organisation (RTO), presenting *online dance classes* designed specifically for dance teachers.

Ausdance South Australia: Works at a voluntary level, providing advocacy and a range of dance teacher resources. It recently relaunched its Dancers in Schools program in partnership with Educators SA, where connections are made between schools and teaching artists of all styles including First Nations dance, acrobatics, Balinese, ballet, Bollywood, contemporary, flamenco, funk, hip hop and jazz. Ausdance SA's *vision* is to embrace, experience and enjoy dance.

Ausdance Western Australia: Operating as a voluntary committee for several years, it provides leadership, support and advocacy for all forms of dance in Western Australia. Ausdance WA has recently received a grant of \$60,000 to help re-establish some of its programs, and has appointed Amy Wiseman to the new position of Associate Director. Amy will lead a series of consultations across the dance sector in early 2024 to determine priority projects to be delivered.

Bangladesh report

by Zuairiyah Mouli



Dance is a universal language that can connect people from different corners of the world. People from different parts of the world may not understand each other's language or culture but they can share their stories among themselves through movement, through dance. It has no linguistic barrier and it is shared by all humanities. When artists from different countries watch each other's performances, they develop an understanding and respect for that culture. It is said that, "Dancers are storytellers who share their stories with their body."

To share the diversified culture of Bangladesh, Shadhona, one of the leading dance companies of Bangladesh, participated in the Asian Dance Committee (ADC) Meeting 2023, organized by Asia Culture Center (ACC) in Gwangju, South Korea. As an institution affiliated with the Ministry of Culture, Sports and Tourism, the ACC is an international arts and cultural exchange organization established for the

advancement of mutual understanding and cooperative growth with different Asian countries through exchange, education, research, and other efforts with regard to Asian culture. Shadhona is led by Lubna Marium, Vice-President WDA-AP (South Asia)

The ADC Meeting 2023 was attended entirely by state party officials from 13 countries of South and Southeast Asia. Bangladesh was represented by Shushmita Islam, deputy secretary, Ministry of Cultural Affairs. Lubna Marium attended as an observer. Funded entirely by the Republic of Korea, the prime objective of the ADC was to strengthen dance as a tool for diplomacy through dance workshops, choreographer's lab (Residency), roundtable discussions, and the development of new dance repertoires. A new cooperation project, Asian Screen Dance, is scheduled for 2024, with a range of auxiliary events planned to focus on enhancing access to dance and traditional culture among the today's younger

1. The Artistry team performing 'Biranggona', choreographed by Arohye Islam at Gonojagoroner Nritto Uthshob 2023, organized by Bangladesh Shilpakala Academy. Photo: Ronju Sarkar
2. Liaquat Ali Lucky, Director General of Bangladesh Shilpakala Academy, with the choreographers at the Inauguration event of Gonojagoroner Nritto Uthshob 2023, organized by Bangladesh Shilpakala Academy. Photo: Ronju Sarkar



generation of digital natives, as well as safeguarding and promoting cultural diversity in Asia.

One of the side-events of the ADC Meeting 2023 was a symposium on 'Mask-Dance, Transformation, and Communications,' where six dancers from Shadhona performed 'Kalikach,' a masked folk dance of the Black Goddess Kali, while Lubna presented a paper on the same subject. Shadhona also participated in the ongoing Asia Culture Week with a medley of much appreciated dance performances.

Two prominent classical dancers from Bangladesh, Zuairiyah Mouli and S.M.Hasan Ishtiaque Imran, were invited to perform at the 30th anniversary of Bangladesh Institute of Performing Arts, USA in July 2023. S.M.Hasan Ishtiaque Imran has been teaching Kathak online at BIPA since 2020. For this festival, the students of BIPA have undergone a month-long rigorous Kathak

dance workshop conducted by S.M.Hasan Ishtiaque Imran in the USA. 'Dhrupadi Chonde,' directed by S.M.Hasan Ishtiaque Imran & Zuairiyah Mouli, was presented at the final day of the festival. The kathak-bharatnatyam classical dance recital received accolades from the audience.

Bangladesh Shilpakala Academy organized a week long dance festival, Gonojagoroner Nritto Uthshob, where 76 dance troupes from all over the country participated. Four dance troupes from the USA also took part in the festival via video presentation. At the inauguration function, director general of Bangladesh Shilpakala Academy, Liaquat Ali Lucky, together with 76 dance choreographers lit a lamp and 76 candles, as light is the symbol of auspiciousness, prosperity and abundance. The aim of this festival was to create social awareness through dance, to provide a platform and patronage to the dance troupes, and to inspire them. The dance festival was held at the National Theatre Hall from 22-27 October 2023.

An excellent exhibition of handicrafts from Bangladesh and India's West Bengal was held at the Bangladesh National Museum from 30 September to 3 October 2023. This handicraft festival and exhibition of two Bengals titled 'Sampad' was jointly organized by Rural Craft and Cultural Hubs of West Bengal and Bangladesh National Museum. On the opening day of the festival, the online National Inventory of Intangible Cultural Heritage (ICH) was inaugurated at the Kobi Sufia Kamal Auditorium of the National Museum. Bangladesh has a wealth of indigenous cultural heritage, including diversified folk dances, nurtured by the practicing communities of the region for almost five thousand years. It is our hope that this online inventory will raise awareness for ICH and encourage creativity in the communities where the practices originate.



1. The 2023 Asia Dance Committee Meeting in South Korea, including representatives from Bangladesh.
2. A dancer from Shadhona performing 'Kalinack' choreographed by Abu Nayeem, directed by Lubna Marium, the 2023 Asia Dance Committee Meeting in South Korea.

Hong Kong report

by Mark Choi

The grand dance drama *Turbulent Waves*, in the Chinese Culture and Dance Festival, at Hong Kong Cultural Centre, August 2023. Photo: Henry Wong @ S2 Production, photo provided by Hong Kong Dance Federation



The latter half of the year in the Hong Kong dance industry is characterized by its vibrancy and richness. In August of this year, the Hong Kong Dance Federation presented the Chinese Culture and Dance Festival "Dance as Intangible Cultural Heritage" – Symposium and Dance Workshops, co-presented by HKAPA, and produced a grand dance drama called *Turbulent Waves*, following in the footsteps of the notable production *Dunhuang Reflections*. These activities held great importance within the framework of the Chinese Cultural and Dance Festival. The symposium aimed to facilitate the sharing of research achievements of experts in intangible cultural heritage, featuring the work on intangible cultural heritage in Mainland China, Taiwan, Hong Kong, and Macau, and highlighting the works of dance creators to enhance public awareness about the significance of dance as intangible cultural heritage. The workshop was designed to introduce various forms of the intangible cultural heritage dances from regions, such as the Central Plains, Xinjiang, Tibet, Fujian, and Guangdong, encouraging public participation in the preservation and safeguarding of global intangible cultural heritage.

Afterward, the lively Hong Kong Tap Dance Festival took place in September, organized by the local professional tap dance group R&T. This year marked the 10th anniversary of the Hong Kong Tap Dance Festival, and united local performers with accomplished

dancers from Japan, South Korea, Taiwan, and Shanghai, as well as renowned Japanese tap dancer Yukiko 'Smilie' Misumi and Mandy Petty, known as the "Mother of Tap Dance" in Hong Kong, to choreograph and deliver a remarkable display of technical prowess and dynamic energy. It was truly a significant event for the 10th anniversary of the Tap Dance Festival.

The Hong Kong Dance Alliance (HKDA) also presented the New Force In Motion Series 2023: Ryan Lee, Kingsan Lo and Suen Nam at the Kwai Tsing Black Box Theatre on 25, 26 and 27 October 2023. Three emerging choreographers showcased their distinct works: 'Eclipse :,' 'Into the Void,' and 'In the Moment, In the Flow,' collaborating with Artistic Advisor Lai Tak-wai and Music Advisor Anthony Yeung on a journey of exploration of movement and music that lasted for over five months. The themes, concepts, and content were all remarkable.

Moreover, this year marked the debut of the esteemed International Performing Arts Platform, known as Hong Kong Soul, which aroused significant attention in the United Kingdom. From late July to August, it captivated audiences at the Edinburgh Festival Fringe with three distinct programs showcasing a total of five compelling works. Among the noteworthy highlights were TS Crew's enthralling piece titled 'A Something! No Dragon No Lion!' and the highly acclaimed work by renowned Hong



Kong choreographer Mui Cheuk-yin, titled 'Diary VII: The Story of...' The production, *The (Hong) Kong Girls*, featured the works of three exceptionally talented female choreographers from Hong Kong, namely Rebecca Wong, Alice Ma, and Justyne Li. Their thought-provoking and innovative short pieces titled 'Bird-watching,' 'Wu,' and 'Bleed-Through' added a futuristic dimension to the production. It is worth mentioning that TS Crew's 'A Something! No Dragon No Lion!' was honored with the prestigious Asian Arts Award for Best Show at the previous year's Edinburgh Festival Fringe, which was presented by the Asian Art Fund Scotland.

The second half of this year has seen a flourishing of dance productions, with a diverse range of outstanding local works and performances that have gained international recognition. Undoubtedly, these contributions have invigorated the dance industry in Hong Kong. On top of that, HKDA is also gearing up to celebrate its 30th anniversary in 2024, along with the 25th Hong Kong Dance Awards. We hope that everyone will continue to show their enthusiasm for the exciting events in the local dance community and join hands in welcoming the new year in the Hong Kong dance industry!



1. 'In the moment, in the flow', choreographed by SuenNam, in the 'New Force In Motion' Series 2023. Photo: Lee Wai Leung@ Worldwide Dancer Project, photo provided by Hong Kong Dance Alliance
2. 'Softly as in a Morning Sunrise', choreographed and performed by Pori, pictured with pianist Bowen Li, at The 10th Hong Kong Tap Festival Gala. Photo: Dicky Wong, photo provided by Rhythm & Tempo

Korea report

by Geung Soo Kim

Kaywon Cassia Modern Dance Project in 'Allez!' at the We are One -Young Dance Festival 2023, at the National Theater of Korea, Seoul, on 26 October 2023. Photo: Jeong Hwan Kim of Han Film



We are One -Young Dance Festival 2023 was held at the National Theater of Korea on 25-26 October. As the Young Dance Festival that began in 2021 makes its third mark this year, several works of performing arts that were in line with diversity and modernization have been exhibited.

This event, which was created to address the concerns of the diminishing world of dance performances and the lost opportunities for young adolescents to perform on stage, is no longer restricted by the pandemic and reclaiming its place in an era where "normal" has been redefined.

The young adolescents who participated showed high levels of maturity through substantial amounts of practice and diverse dance performances. For this particular year, the combination of traditional national works, modernization of tradition, newly attempted diversification of dance genres, and classical ballet dances added to the spectacle.

By turning events happening around the world into works of art, it was shown that they are relevant to the times. The dancers who performed were from middle school and high school for performing arts as well as youth dance groups in Seoul. Not only did they showcase their skilled techniques and express their passion for dance but each participating group demonstrated excellence in promoting harmony and team spirit through this friendly competition.

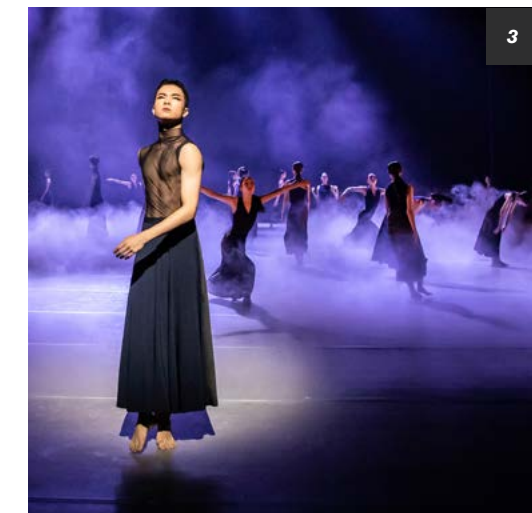
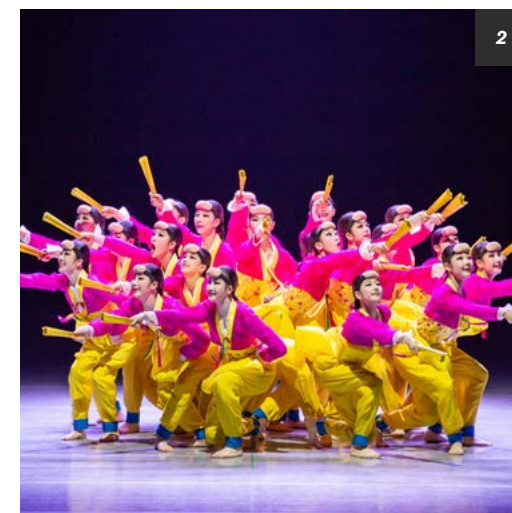
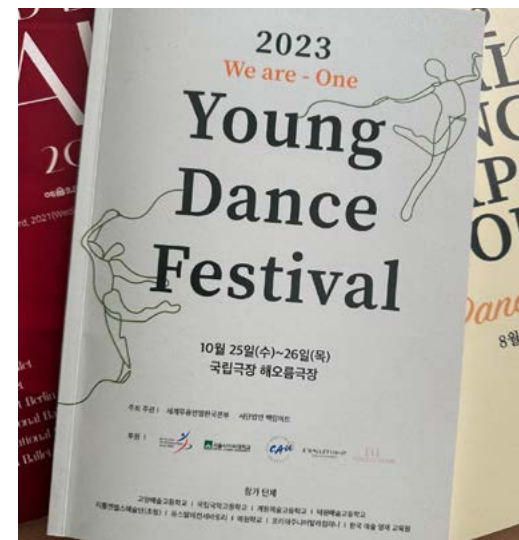
Contrary to this world that's currently divided, it makes me think about the possibility of a world that Jean-Georges

Noverre had once dreamed of where the art of dance is seen as a phenomenon.

Furthermore, by connecting this festival to the World Dance Alliance Asia-Pacific, I would like to contribute to the progression of the art of dance through harmony and sharing among Asians.

The youth are the hope of the future. It is imperative for them to receive dance education in order to become artists and educators. The art of dance is an art that requires both an ensemble and originality. If we all show interest and support for Asia's talented students, they will certainly take responsibility for the world of dance.

"A little interest molds them into leaders of the future."



We are One -Young Dance Festival 2023 at the National Theater of Korea, Seoul, on 25-26 October 2023. All photos: Jeong Hwan Kim of Han Film

1. Deokwon Arts High School in 'Le Corsaire'.
2. The Little Angels in 'Miyal'.
3. Gugak National High School in 'Nostalgia'.
4. Participants in the Young Dance Festival on 25 October 2023.

Malaysia report

by Bilqis Hijjas

Hasya binti Noor Azli in 'Saga Tingang Halem Madang', choreographed by Hafzal Aziz, at Dancing in Place for Arts on the Move, at Pasar Seni MRT Station, Kuala Lumpur, on 16 November 2023. Photo: Nazir Azhari



At our Annual General Meeting in September, our committee received a renewed mandate from our members, and we welcomed Dr Nurulakmal Abdul Wahid and Foo Chiwei as new committee members. The MyDance committee members have been hard at work in the past six months with a range of projects to benefit the Malaysian dance community.

Our performance platform Dancebox continued with editions in September and November 2023, produced by Chai Vivan and Kenny Shim respectively, showcasing 16 new short dance works by local dance artists at Kuala Lumpur Performing Arts Centre. We are delighted to present returning choreographers Iqram Azhar, Chan Kar Kah, Matt Tan and Ethel Deidre Daniel, as well as welcoming troupes beyond our usual contemporary dance community, like Zeppo Youngsterz Crew, and a crowd-pleasing new work by a student choreographer from Sultan Idris Education University.

MyDance president JS Wong coordinated two recent capacity building projects. The first, a series of contemporary dance workshops and a showcase, was conducted by Cindy Ng, a young Malaysian dancer who is currently working professionally for Divadlo Štúdio Tanca in Slovakia. The second project was a series of creative labs conducted by MyDance member Lim Paik Yin who is trained in visual anthropology, entitled 'DOCUMENT: Imaging Text and Movement', to help dance practitioners articulate their

creative practice and to explore the use of the camera phone as an extension of the human body. These two events offered unique opportunities to university dance students and other keen participants to be inspired by new artistic approaches and to think more deeply about their own practices.

As well as providing opportunities for dance practitioners, MyDance Alliance is also dedicated to bringing dance into the lives of the general public. The Dancing in Place series continued with a new edition produced by Rithaudin Abdul Kadir as part of Think City's Arts on the Move project, bringing performing arts to public transport hubs in Kuala Lumpur's Chinatown area. Think City is an urban revitalisation project supported by the Malaysian government, and we were honoured to partner with them to bring five contemporary and traditional dance works to curious commuters.

Committee member Faillul Adam participated in 'The Art of Healing', part of Mental Health Awareness Month in October, with the social service organisation myWIPHealing. The event at Telekom Museum in Kuala Lumpur included engaging the public in art activities that could be used as therapy as well as to make life more meaningful. Faillul and his colleagues helped to coordinate a performance exploring the healing journey of people with mental illness through dance, music and theatre.

MyDance Alliance attracts a constant stream of apprentice arts workers and



student interns keen to be more exposed to the local dance community and learn more about production management. December marks the end of the work period of our current arts manager apprentice, sponsored by the Malaysian government organisation MyCreative Ventures. Nur Aina Mardhia binti Mohd Esmadi has been working for MyDance full-time since June, support all our in-house activities as well as productions by other dance institutions in the Klang Valley.

As her personal project, Aina Mardhia organized a session called The Dance Portrait, in collaboration with the urban sketchers of KL Sketch Nation, who were excited to draw live dancers in costume. Hosting Aina Mardhia was an experience both us and for her, and we hope that the skills that she acquired during her time with us will serve her well in her future career.

Our recent intern Qistina binti Badrul



Hisham, a student of Universiti Malaya, successfully completed her own internship personal project, a 20-minute video of local hiphop dancer Faris Nizam of Zeppo Youngsterz. The video explores Faris' development as an artist, the achievements of his dance crew, personal challenges, and upcoming projects. The resulting YouTube video is an excellent example of how dance students can connect with professional practitioners in the industry, while generating useful new content for online viewers.

We are excited for upcoming MyDance activities in 2024, including a possible collaboration with George Town Festival in Penang, and continuing partnerships with The Actors Studio and Petaling Jaya Performing Arts Centre. It is gratifying to be part of an organisation working hand in hand with so many facets of the local dance community, mobilising numerous approaches to support and promote dance in Malaysia.

1. Artists and dancer Emer Leyla Ridzuan in The Dance Portrait, in collaboration with KL Sketch Nation, on 28 October 2023 at Makan Buzz, Kuala Lumpur. Photo supplied by Aina Mardhia

2. Participants of the workshop 'DOCUMENT: Imaging Text and Movement', conducted by Lim Paik Yin and organised by JS Wong, at Petaling Jaya Performing Arts Centre, on 13 November 2023. Photo: Aina Mardhia

3. 'Anyut Ari Ulu', choreographed by Albert Sigan, performed by students of the Faculty of Music & Performing Arts, Sultan Idris Education University, in Dancebox at Kuala Lumpur Performing Arts Centre on 16-17 September 2023. Photo: Huneid Tyeb

Philippines report

by Nicole Primero

Alice Reyes Dance Philippines (ARDP) in Alden Luginasin's 'Swimming the Ilog Pasig (the Pasig River)', 20-22 October 2023, Samsung Performing Arts Theater at Circuit, Makati.

Photo: Erica Marquez-Jacinto



The Philippine dance community regained a familiar rhythm of performance seasons, with both national dance companies and independent artists taking the stage.

In May 2023, Ballet Manila presented the full-length *Don Quixote* at the Aliw Theater. The collaboration between guest principal dancer Esteban Hernandez from San Francisco Ballet partnering with Jasmin Dia Dames was a highlight of the performance. As August rolled around, they closed their 25th performance season, themed "Of Hope and Homecoming", with Gerardo Francisco's captivating rendition of *Ibong Adarna* (Adarna Bird). This Filipino literary classic set to music by Diwa De Leon, marked a triumphant culmination to their season.

Meanwhile, the Philippine Ballet Theatre shone a spotlight on the hero narrative through their own full-length Filipino ballet *Ibalon* last July. Under the direction of Ron Jaynario with Paulo Zarate's original music, *Ibalon* continued the tradition of storytelling through dance, captivating the audiences with its depth and finesse.

Alice Reyes Dance Philippines, despite being relatively new as a company, the collective identity led by National Artist for Dance Alice Reyes is deeply intertwined with Philippine dance history. During their September run, the company revisited Reyes's earlier choreography, *Rama, Hari* (Rama, the King). The production showcased the collaboration between esteemed

fellow National Artists in Ryan Cayabyab, Bienvenido Lumbera, Salvador Bernal, and Rolando Tinio. As a homage to their contributions, *Rama, Hari* further cemented its legacy within the Philippine dance canon. Continuing their success, the mixed-bill *Carmen and Other Spirits* offered a repertoire that invited the audience to rethink familiar issues. Alden Luginasin's nostalgic classic "Swimming The Ilog Pasig" reflected on environmental themes, while Lester Raguindin's strong and textured "Now" pressed the subject of climate change. Ronelson Yadao's evocative duet "Two" explored the delicate human co-dependency in a balance of poignance and bravery. The final section reconciled retrieved histories with renewed intentions, presenting Reyes's iteration of "Carmen" from an unconventional perspective – through the point-of-view of Don Jose. The reinterpretation provided a thought-provoking angle, challenging the audience's understanding of this iconic feminist narrative.

The Cultural Center of the Philippines (CCP) presented "In the Round" for the 2023 Choreographers Series Koryolab season with three original works by emerging artists. Raflesia Bravo centered her work around performing arts ethnography, leaving the audience to wonder about gender expressions in the Philippine context. Her background in physical theatre both collaborated with and challenged



the aesthetics of contemporary dance in her "BABA-I-LAN". Tin Gamboa's somatic practices was witnessed in a mainstream Philippine stage, against seemingly trite performances. Her "Dama (Feeling)" advocated the case for the absence of spectacle and obvious narratives, with focus on Filipino body mindfulness. "EXPOS[E]" by Aaron Kaiser Garcia was fascinating in its process of questioning colonial legacies of structures and power dynamics. The piece displayed the perpetual complexities of exploitation and tokenization, a necessary contribution to the critical dialogues of identity crises through and within Filipino performing arts practices.

Simultaneously, dance programs have evolved beyond traditional performances, encompassing a wide range of activities that extended beyond the stage. Institutions integrated forums, collaborative projects, and research initiatives to foster local and global

connections. The Asian Institute of Maritime Studies – School of Heritage Education hosted the Universiti Malaya on its first performing arts exchange last September, headed by Dr. Joelle Jacinto together with Dr. Premalatha Thiagarajan. Workshops catered to diverse abilities and cultures, providing memorable learning opportunities and experiences for participants.

The resurgence of contemporary dance performances in the Philippines welcomed a consideration of the idea of renaissance. Fresh yet familiar, with subtle traces of the pandemic in new modes of production, there is quiet gratitude in the ease of access to live performances once again. These mid-year creative expressions engage and resonate with audiences, serving as a testament to the dynamism of the Filipino community. The path forward is an invitation to continue the journey of friendly entertainment and exciting criticality.



1. Audience queueing for Alice Reyes Philippines' "Carmen and Other Stories", at the Samsung Performing Arts Theater. Photo: Nicole Primero

2. Organisers and participants of the AIMS X UNIVERSITI MALAYA PERFORMING ARTS EXCHANGE, in Pasay City, Philippines. Photo: Nicole Primero

Thailand report

by Pornrat Damrhung

Kornkarn Rungsawang dancing in her work *Mali Bucha: Dance Offering* at Esplanade in Singapore on 12 October 2023. Photo: Bernie Ng



With COVID-19 mostly a memory and the public eager for living culture, dancers in Thailand have been showcasing distinct styles of movement via a diverse range of takes on embodying life in motion. The Thai dance scene is on the move again, often outside theatres, off-stage, and in performances for more than just tourists.

One area of Thailand's dance resurgence has been on rethinking and reflecting on post-pandemic life. Many performances use dance to highlight cultural interactions, reimagine rituals, and to commemorate life-stages. These include new choreographies borne of the rainy season staged in universities and woven into celebrations for government-sponsored events, as well as experimental thesis performances in dance colleges of Master and PhD programs in the College of Dramatic Arts (Bunditpatanasilpa Institute of Fine Arts [BPI]).

A large-scale collaboration between two classical art masters – khon Master Pakorn Pornpisuth and Master Thummanit Nikomrat, a national artist in Nora, combined the classical masked dance drama khon and the southern folk performance nora. Receiving support from the Office of Performing Arts, Department of Fine Arts and Faculty of Fine and Applied Arts at Thaksin University in Songkhla, it reimaged the *Ramayana* episode of "The Battle of Phrommas" for khon and nora performers.

This collaboration was the first time the two forms performed on the same stage and a first for nora to be included in a *Ramayana* performance. In this episode, Indrachit, son of Thotsakand (the demon-king Ravana), disguises himself as Lord Indra and then floats mid-air with beautiful angels on his 33-head elephant Erawan, surprising Lakshaman (Rama's brother), Hanuman (Rama's loyal monkey general) and their monkey armies. The disguised Indrachit shoots his mighty Phrommas arrow at Lakshaman, fatally wounding him, prompting Hanuman to fly up to fight the fake Lord Indra and angel troupes. This special scene, choreographed by Master Thummanit, was sung and danced in Nora style to Nora music, accompanied with dozens of Nora dancers, mostly from Thaksin University in Songkhla and several high schools, playing angels in the troupe of Indra. The fight between Lord Indra and Hanuman was an exciting new juxtaposition of distinct dance forms in Thailand and delighted the audiences.

Kornkarn Rungsawang's *Mali Bucha: Dance Offering*, commissioned by Esplanade – Theatres on the Bay and first performed as part of Esplanade's da:ns focus 2023: CAN – Connect Asia Now program, reimagine the traditional Ram Kae Bon dance offering ritual as a hybrid blend of dance with augmented reality and virtual reality. Both immersive and participatory,



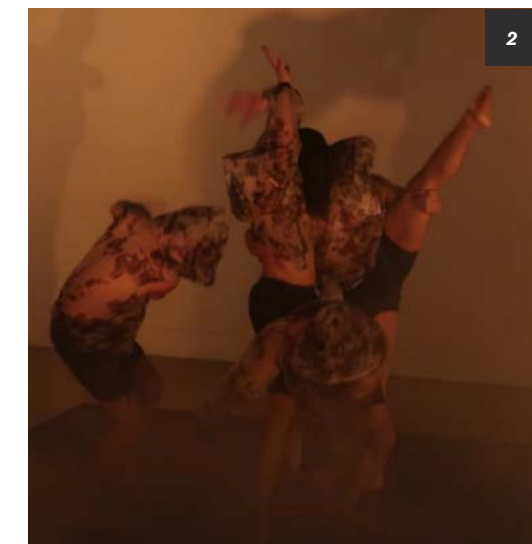
this version of Rum Kea Bon navigates between corporeal and immaterial worlds, and offers a digital shrine that is accessible through AR and VR projection throughout the performance. Audience members could view, make wishes, and offer flowers to the digital shrine through VR headsets at the Esplanade performance site. By engaging the audience in these diverse ways in *Mali Bucha*, Kornkarn realizes dual aspects of our existence—tradition and contemporary, commerce and ecology, image and sound, and mundane and divine.

Mali Bucha: Dance Offering, Kornkarn's first major choreography, was workshoped at Dance Nucleus in Singapore, Kinokuniya International Arts Centre in Japan, and Tanz Kongress in Germany before its Singapore premiere in early October. She shows a continued interest in bridging old and new dance, while including current cultural impulses of her generation.

Kawin Pichitkul, director and choreographer of Dee-ng Company, worked with musicians and dancers to produce *Double Exposure: Movement x Music Performance* at the Bangkok Theatre Festival, 4-18 November 2023 at the Bangkok Arts and Cultural Center (BACC). Receiving support by the Japan Foundation, Bangkok, Kawin developed the piece to mark out a time of transition in his life as he approached his 30th year.

Double Exposure includes five short interconnected collaborative performances:

Track 01: Birth by Kumiko Yabu; Track 02: Aging by Koji Nagao; Track 03: Goodbye by Porama Nimitanand; Track 04: Hurt/Sick by Gandhi Wasuvichakit; Track 05: Not Dead by Thanis Chamraschai and Payap Kaewkred. The five pieces sought to inspire moments to explore the beauty of overlapping dimensions of a life rather than its absolute value, and were tied to Kawin's life as he was on the cusp of youth and maturity, forming his reflections on how his thinking and sensibility has changed from when he was younger. The four dancers involved in this project were Kawin Bichitkul, Thanakrit Karamad, Nathapol Sangchuey, and Thanarat Chompuvanichkul.



1. Indrachit disguised as Indra (played by Nora master and National Artist Thummanit Nikomrat) fighting Hanuman in heaven with the powerful Phrommas weapon, in the new Khon-Nora collaboration piece of "The Battle of Phrommas," performed in Songkhla, Thailand on 5 August 2023. Photo: Lowell Skar
2. From *Double Exposure* "Track 01: Birth" performed at the BACC in Bangkok on 18 November 2023. Photo: Lowell Skar

Tso's Dance Association (Taiwan) report

by Su-Ling Chou

'Alice', choreographed by Bo-chen Tsai, performed by B.Dance. Photo: Ho Photography



With the COVID-19 pandemic slowing down in the first half of 2023 in Taiwan, all performances, conferences, and exhibitions returned to the theaters in the second half year, including dance programs from universities and high schools. This resulted in a very packed performance schedule this fall. The performing arts are blooming everywhere throughout the island of Taiwan more than ever.

Four groups were selected by the Ministry of Culture, Taiwan to join 2023 Taiwan d'Avignon off, namely Kuo-Shin Chuang Pangcah Dance Theatre, Formosa Circus Art, Hung Dance, and Lei Dance Theater. Critic Ariane Bavelier of Le Figaro noted in Hung Dance's 'Birdy' how the "(d)ancers show(ed) the image of flying by wearing long feathers on their heads. The piece, 'Birdy,' is a magic work." J.B of La Provence described 'Flow' by Lei Dance Theater to be "a piece with full energy" and "was credited to take audience to the borders of art, culture and reality with a unique experience." From those reviews, we can see that the Taiwanese performing groups had presented great arts energy on international stages.

The Ministry of Culture, Kaohsiung City Government, and Ministry of Digital Affairs together hosted Taiwan Technology X Culture Expo 2023 (TTXC) on 7-22 October 2023 in Kaohsiung Music Center (KMC). This first TTXC, a national-level exhibition, centered around culture and technology and

introduced elements from various fields such as film, music, and industry. It showcased profound cultural content and cutting-edge technological advancements, using a language of curation that is accessible by the public, thus exploring, interpreting, exhibiting, and promoting the largest-scale cultural technology event in the country. The exposition included several projects such as Future Exhibition Hall in Coral Zone, Dolphin Walkway, and the outdoor plaza of Kaohsiung Music Center; an international forum in Kaohsiung eSports Arena; the Kaohsiung Film Festival XR Dreamland in Pier 2 and Coral Zone; DigiWave Discover Unknown Unknowns; Marine Traffic of Future Kaohsiung; and *Mixtape: City's Party*. Technology, creativity, and culture had interwoven, marking a new chapter in the nation's future.

The National Kaohsiung Center revived the *2022 Bolero in Kaohsiung* dance tour project in 2023. *2022 Bolero in Kaohsiung* was held in urban areas, emerging cultural venues, and historic sites, with 28 performances and 11 workshops across 14 districts in Kaohsiung, attracting a total of 15,000 spectators. The dance was adapted to various locations without sets or lighting equipment, performing for free in public space. The performances caused a great influence in the city not just in the south but around the island of Taiwan, as well. This time, the *2023 Bolero in Kaohsiung-*



Dancing Mountain features 15 performances along small towns in the mountains, across 14 districts from 9 September to 29 October 2023. The choreographer, Shu-yi Chou, collaborating with Weiwuying, hopes that even people living far away from the big city may feel the power of dance, and whether planned or encountered by chance, the distance between performances and spectators can be shortened, allowing people to experience the beauty and pleasure of dance in Kaohsiung.

After the four-year restrictions of the COVID pandemic, the International Young Choreographer Project (IYCP) makes its glorious comeback, hosted by WDAAP-Taiwan in 2024. The tentative dates for the 2024 event are from 1-19 July, with

two performances taking place on the main stage in the campus of Tsoying High School from 20-21 July 2024. Three to four choreographers recommended by WDA Asia-Pacific, one choreographer from WDA America or Europe, and three Taiwanese choreographers will attend this project. The program hopes to highlight the diversity of styles and cultures and illuminate how local and international choreographers perceive their daily lives and the world.

After a depression period for most performing groups in the last few years, we can now fortunately return to the theater. We hope to welcome those from abroad to join us. It is expected that dance in Taiwan will continue growing into a new era through all these dance events.



1. 'Birdy' choreographed by Hung-chung Lai, performed by Hung Dance at Festival Avignon Off 2023. Photo: Yu-hua Chen.
2. The poster for the Taiwanese groups performing at Festival Avignon Off 2023.

Partner Organisation Reports

In addition to its country chapters and internal networks, WDAAP furthers its vision and mission by working in partnership with other like-minded organisations throughout the world. We are proud to support their efforts, as we develop and strengthen networks for dance.

Wu, choreographed by Alice Ma, in *The (Hong) Kong Girls*, presented in the Hong Kong Soul international performing arts platform in the United Kingdom in 2023. Photo: Cheung Chi Wai@Moon 9 image, provided by Hong Kong Soul

World Alliance for Arts Education report

The World Alliance for Arts Education is an alliance between the World Dance Alliance, International Society for Music Education, The International Society for Education Through Art and the International Drama and Theatre Education Association. The WAAE aims to advance research, advocacy and networking for arts education globally.

by Ralph Buck, WDA elected representative on the WAAE Presidential Council.

UNESCO Framework for Culture and Arts Education

The WAAE was invited to participate in the consultation process that informed the development of the UNESCO Framework for Culture and Arts Education. Many members of WDA contributed to the report that WAAE developed and presented in Funchal, Madeira, 1-3 March 2023 and then also in the UNESCO Multistakeholder Dialogue meeting in Paris, 24-26 May 2023.

In late October 2023 a draft framework was released to National member states (countries) for consultation. The link below takes you to the UNESCO Consultation process and the draft Framework.

EN: <https://www.unesco.org/en/wccae2024-framework-consultation>

Following on from the consultation that finished on 3 November 2023, the Framework will be launched at a World Culture and Arts Education Conference in Abu Dhabi 13-15 February 2024. Please see the following link for more information: <https://www.unesco.org/en/wccae2024>

The 2024 Framework for Culture and Arts Education advances our advocacy and work that informed the UNESCO Seoul Agenda and before that the UNESCO Road Map for Arts Education. The WDA has been involved in developing and debating all of these documents.

WAAE World Summit: Athens

The next WAAE World Arts Education Summit will be held in Athens 17-19 October 2024. More details will be available in due course. Go to <https://www.waae.online/>

New WDA Representatives on WAAE

Ralph Buck will be stepping down from his role as the WDA representative on the WAAE Executive Council on 31 May 2024. It is expected that Sarah Knox and Anna Chan (Co-Chairs Dance Education Network) will take on the role of representing WDA on WAAE going forward.

Upcoming Events

2024 International Young Choreographer Project

Choreographic Opportunity In Taiwan

Working with eight choreographers in July 2024 in Kaohsiung, Taiwan

Registration Form to be sent to your chapter head

Three to four choreographers recommended by WDA-Asian Pacific, and one choreographer recommended by WDA-America or Europe will be selected to attend the Young Choreographer Project (YCP) in Kaohsiung, Taiwan. An additional three Taiwanese choreographers will also be selected to join the event. The funding is supported by National Culture and Arts Foundation, Bureau Culture Affairs of Kaohsiung City Government, and the Chin-Lin Foundation for Culture and Arts in Taiwan. The project will be held in the city of Kaohsiung, south of Taiwan. The tentative dates for the 2024 event are from 1 to 19 July, with two performances taking place in the main stage of the theatre in the campus of Tsoying High School from 20-21 July 2024.

Choreographers will be recommended by WDA (Asian Pacific, America or Europe) chapter heads. The deadline for the recommendation from each chapter head is 21 January 2024, with all documents required sent to Taiwan. The final eight choreographers will be provided with housing, local transportation, dancers, studios, publicity, production and office assistance. In addition, an honorarium will be provided: US\$ 800 for four choreographers from Asian Pacific area and US\$ 1200 for the choreographer from America or Europe. Participants are responsible for international airfare and local transportation between the airport and the site.

The selected choreographers will set a dance work of their own on dancers auditioned in Taiwan. It is recommended that only young choreographers who feel they can meet the challenges of producing a work under unfamiliar circumstances and with

unfamiliar dancers should apply.

Each WDA region office in Asian Pacific, America or Europe will facilitate the selection process in its own chapter and sent only one candidate from each chapter or country to the YCP office in Taiwan. You need to be a member in order to apply to your chapter. Expressions of interest should address the following points and approach to your area chapter (<http://www.wda-ap.org/chapters/>):

- What would you gain from a professional experience such as this?
- Why would you like to work in Asia?
- A brief concept of your work
- A 200-word autobiography and a resume/ CV

If you are shortlisted in the final list in your chapter, you will be required to submit to WDA (Asian Pacific, America or Europe) a link to an online video (YouTube or Vimeo) of a work sample of your recent choreography, either with a single dance piece or several excerpts (less than 20 minutes). You may also be invited to send up to three photos of your work, which is not compulsory, but will give WDA (Asian Pacific, America or Europe) selection board more ideas about your choreography.

Expressions of interest should be sent by email to the WDA (Asian Pacific, America or Europe) office of each chapter by 10 January 2024.

Download Registration Form

*Please send this registration form to your chapter head for their evaluation.

The name and document of each choreographer recommended by the WDA chapters should be sent to Taiwan office by 30 January. Taiwan office will announce the result of the final eight selections for the 2024 YCP by 25 February 2024, on the WDA-AP website at <http://www.wda-ap.org>. Also, a letter of confirmation to each choreographer will be emailed from the office in Taiwan.

For information or any enquiry about the International Young Choreography Project, please visit <http://www.wda-ap.org/projects> or contact the Project Office at Tsoying High School (email: dance30@tyhs.kh.edu.tw).

Mailing address: Chapter Head /Ms. Su-ling Chou Tso's Dance Association, 55, Hai-gong Rd., Tsoying, Kaohsiung 81326, Taiwan



The poster for the WAAE Athens 2024 Summit features a vibrant orange background with a collage of colorful geometric shapes and icons representing arts, nature, technology, and education. The text is arranged in a clear, hierarchical layout, starting with the WAAE logo and tagline, followed by the event title and dates. A central graphic shows a globe with a play button, symbolizing the intersection of these fields. Below this, the text invites participants to share their work and provides details about the summit's focus and organizers. At the bottom, there is a prominent 'PAPER SUBMISSION' section with a deadline of January 7th, 2024, and a website for more information. Logos for the World Alliance for Arts Education (WAAE) and the host institution, National and Kapodistrian University of Athens, are also included.

waae
Arts, Nature, Technology, Education: Harmony in Unity

Global Arts Education Summit
ATHENS 2024 17-19 October 2024

Share your work with us

The Department of Music Studies and the Department of Theatre Studies of the National and Kapodistrian University of Athens, in collaboration with the Departments of Physical Education and Sport Science, Primary Education and Educational Studies, are delighted to invite artists, researchers, educators, practitioners of Arts Education to participate in the **2024 WAAE SUMMIT on "ARTS, NATURE, TECHNOLOGY, EDUCATION: HARMONY IN UNITY"**. The conference will delve into the dynamic relationship between the arts, nature, technology, and education, exploring their synergies through innovative research and practice, aiming to transform and re-orient the educational experience.

PAPER SUBMISSION

Deadline: January 7th, 2024

For more information please visit
www.waaeathenssummit2024.com

WAAE World Alliance for Arts Education

HOST INSTITUTION
National and Kapodistrian University of Athens
School of Philosophy

CO-ORGANISERS
Department of Music Studies
Department of Theatre Studies

COLLABORATORS
School of Physical Education and Sport Science
Department of Primary Education
Department of Educational Studies

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 Individual US\$ 20

To join

Contact your local Chapter Head (contact list on back of this issue) or go to our website <http://www.wda-ap.org/membership/> for details on how to join.

Visit our websites

www.wda-ap.org

www.facebook.com/WorldDanceAlliance/

World Dance Alliance key contacts

WDA Presidents

WDA Asia Pacific President

Urmimala Sarkar Munsri
School of Arts & Aesthetics
Jawaharlal Nehru University
New Delhi 110067, India
urmimala.sarkar@gmail.com

WDA Americas President

Julie Mulvihill
dancejulie@yahoo.com
wda-americas.com

Asia-Pacific Executive

President

Urmimala Sarkar Munsri (India)
urmimala.sarkar@gmail.com

Immediate Past President

Yunyu Wang (Taiwan)
yunyuge@gmail.com

Vice President

Stella Lau (Hong Kong)
stellau@hkapa.edu

Secretary

Julie Dyson (Australia)
julie.dyson@home.netspeed.com.au

Treasurer

Jefferson Chieh-hua Hsieh (Taiwan)
performerxie@gmail.com

Vice President South East Asia

Bilqis Hijias (Malaysia)
bhijias@gmail.com

Vice President East Asia

Hong Jo Jun (South Korea)
jhj57@sungshin.ac.kr

Vice President Pacific

Sheryl Lowe (New Zealand)
sheryl@danzenz.org.nz

Vice President South Asia

Lubna Marium (Bangladesh)
kanchendzonga@gmail.com

Asia-Pacific Network Chairs

Education & Training

Sarah Knox (Aotearoa New Zealand)
sarah.knox@auckland.ac.nz
Anna C.Y. Chan (Hong Kong)
annacychan@hkapa.edu

Research & Documentation

A. P. Rajaram (India)
raj.knootfm@gmail.com
Joelle Jacinto (Philippines)
joelle.jacinto@gmail.com

Creation & Presentation

Shiu-chin Yu (Taiwan)
yu-dance@stu.edu.tw
Jin-wen Yu (USA/Taiwan)
jinwenyu@wisc.edu

Support & Development

Rui Xu (China)
qinyanxi@bda.edu.cn
Sohini Chakraborty (India)
sohinidance@gmail.com

Asia-Pacific Chapters

Aotearoa New Zealand

Sheryl Lowe
Dance Aotearoa New Zealand (DANZ)
PO Box 9885
Wellington New Zealand
T +64-4-8019885
F +64-4-8019883
sheryl@danzenz.org.nz
www.danz.org.nz

Australia

Julie Dyson
Ausdance National
julie.dyson@home.netspeed.com.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

Beijing

Wang Miao
Laban Center
Beijing Normal University
labanchina@163.com

Hong Kong

Shirley Loong
Executive Director
Hong Kong Dance Alliance
Room E1, 10/F
Shing Hing Commercial Building
21-27 Wing Kut Street
Sheung Wan
Hong Kong
T +852 22676663
shirley@hkdanceall.org

India

Navtej Singh Johar
President
WDA India
india.wda@gmail.com
www.facebook.com/danceallin/
www.instagram.com/danceallianceindia/

Indonesia

Sal Murgiyanto
WDA Indonesia
murgiyanto@gmail.com

Korea

Kim Geung-Soo
Chung Ang University
72-1 Nae-Ri, Daeduk-Myun,
Anseong City, Gyeong-Gi Do
Republic of Korea
director@cau.ac.kr

Malaysia

Wong Jyh Shyong
MyDance Alliance
P.O. Box 12409, 50776
Kuala Lumpur, Malaysia
T +6012 327 3029
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
rajn60np@yahoo.com

Papua New Guinea representative

Naomi Faik-Simet
Institute of Papua New Guinea
Studies
Box 1432, Boroko 111, NCD,
Papua New Guinea
nfaiksimet.ipngs@gmail.com

Philippines

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

Singapore

Xenres Kirishima Jonah Chi Ji-Hong
World Dance Alliance Singapore
worlddancealliancesg@gmail.com
www.wdasg.com

Taiwan

Su-ling Chou
Dance Division, Tsoying High School
#55 Hai-Kung Road
Tsoying, Kaohsiung, Taiwan 81326
T/F +886 7 585 3083
sulingchoudance@gmail.com

Thailand

Pornrat Damrhung
dpornrat@gmail.com