2014 WORLD DANCE ALLIANCE
GLOBAL SUMMIT

ANGERS, FRANCE – 6-11 JULY

‘An enriching, thought-provoking experience in a beautiful part of the world. A superbly organised event given its complexities of scale and scope, and cultural and artistic diversity. Bravo to the organising team.’
contemporising the past: envisaging the future

An international program of conference presentations, performances, masterclasses and choreolab

exploring the many ways in which dance engages us in a world of digital transformations, interdisciplinary and transcultural practices and pedagogies, and evolving cultural and social identities. In this complex and rapidly changing dance environment, we can forget that knowledge of the past enriches and informs both present and future.

The WDA Global Summit interrogated:
- the lineage of influences;
- current trends and practices, locally and internationally;
- perspectives on a future dance ecology that is both sustainable and inter-connected.
Centre National de Danse Contemporaine (CNDC) in partnership with World Dance Alliance (WDA)

WDAGS convenors Cheryl Stock and Claire Rousier with CNDC director of communications Arnaud Hie

‘we could feel the care and thought that went into the planning....the documentation supporting the summit and emphasis on global networks was appreciated and well organised’
Supported by
Dance Delegation of French Ministry of Culture
& Angers Loire Tourism

Cheryl Stock WDA Secretary General
Frederic Moreau, Deputy Director Dance, Ministry of Culture
Julie Dyson, WDA Executive
further supported by the wonderful CNDC & WDA teams

CNDC super team with Marion Brazier (second from left) and Remi Lloubes (far right)

‘very helpful staff and great organisation, friendly atmosphere’
MANAGING LOGISTICS

CNDC Summit project coordinator Marion Brazier
PROBLEM SOLVING

Programming meeting at CNDC: Cheryl Stock & Ann Moradian
VENUE: LE QUAI FORUM DES ARTS VIVANTS

WDAGS delegates with Jackie Matisse installation *un air de danse*
UN AIR DE DANSE

This colourful and spectacular ‘kite’ installation by Jackie Matisse who also designed Event by Robert Swinston, provided a kinetic and joyous ambience not only in the foyer but as a symbolic presence for the Summit in its entirety.
REGISTRATION at the FORUM LE QUAI

Left: group from Taiwan with WDAGS bags

Right: delegates gather at registration desk
WDAGS DELEGATE STATISTICS

420 Registrations
190 Conference participants
42 Choreolab participants, plus two mentors
24 Masterclass teachers
28 Showcase groups
97 Showcase dancers
53 Ordinary delegates
CULTURAL DIVERSITY

‘the mix of attendees – all ages, many focuses, lots of different nationalities – was invigorating’

38 countries participated

- 13 countries in Asia Pacific with 191 participants
- 7 countries in Americas (plus Africa) with 88 participants
- 18 countries in Europe with 90 participants
‘an exciting global presence of all participants’ where ‘we can meet with educators, performers and researchers from all over the world’ in a ‘coming together of so many dance artists of many ages and interests to share, contribute and exchange’.
WDAGS
SHARING, COLLABORATING, NETWORKING

‘meeting colleagues both new and old and the rich dialogue this engendered.’

‘communal discussion and sense of shared interest in the future of the dance industry.’
OPENING CEREMONY

Cheryl Stock addresses delegates at the opening ceremony

‘it was a fantastic site for the summit – wonderful facilities and gorgeous location’
Guests and speakers at the opening ceremony from left: Claire Rousier CNDC Deputy Director, Robert Swinston CNDC Director, John Webb Vice-president Cultural Affairs, University of Angers, Louis Berges Regional Director of Cultural Affairs for Pays de la Loire, Cheryl Stock WDA Secretary General and far right Mme Faten Sfai, Deputy Mayor of Angers.
OPENING CEREMONY

WDA volunteer and master class teacher Ann Moradian on left with WDA Americas President Mary Jane Warner
OPENING PARTY

Left: Rosemary Stock, conference administrator; Laurent Van Kote, Ministry of Culture; Cheryl Stock & Julie Dyson, WDA executive

Right: WDAGS delegates enjoy some French champagne: Sue Cheesman, Karen Barbour, Alexandra Kolb, Ralph Buck
Three keynote speakers addressed the Summit theme from their perspectives as choreographers.

From left: Chair Claire Rousier, keynote facilitator; Olivier Dubois, Director of Ballet du Nord and choreographer of *Tragedie*, performed at the Summit; Germaine Acogny, Director of Ecole des Sables in Senegal and Choreolab mentor; Robert Swinston, CNDC Director & Choreolab mentor whose work *Event* was presented at the Summit.
CONFERENCE VENUE:
UNIVERSITY OF ANGERS
CONFERENCE FACILITIES
ANGERS UNIVERSITY

contemporising the past
in the historic city of Melaka

A case study of performative engagement with cultural heritage sites in a festival context, pursuing long-standing interest in site-specific and Asian performance – NAIK NAIK (ASCENT)
CONFERENCE STATISTICS

283 applied – 207 accepted – 190 participated

31 countries

- 12 from Asia Pacific with 70 participants
  Australia, Bangladesh, Cambodia, China, Hong Kong, India, Indonesia, Japan, Malaysia, New Zealand, Singapore, Taiwan

- 6 from Americas with 62 participants
  Argentina, Brazil, Canada, Chile, Mexico, USA

- 13 from Europe with 58 participants
  Croatia, Cyprus, Denmark, Finland, France, Germany, Ireland, Italy, Malta, Norway, Slovenia, Switzerland, United Kingdom
INTERNATIONAL CONFERENCE

Scholarly papers:
115 papers, 122 participants

Panels (between 4 and 6 people):
11 papers, 43 participants

Performative presentations:
14 papers, 15 participants

Pecha Kucha (graduate presentations):
18 papers, 18 participants

‘Diverse, comprehensive programming, providing a variety of perspectives and experiences with a well chosen Summit theme, resulting in high level discussions, constructive dialogue, quality presentations and a high calibre of presenters.’

Social issues and dance
Ralph Buck, Erica Rose Jeffrey, Bethany Whiteside
ADDRESSING THE SUMMIT THEMES

The 53 sessions over three days with seven parallel sessions were further themed to provide coherency in addressing the myriad approaches to the overarching topic *Contemporising the past: envisaging the future.*

- dance education, curriculum and pedagogy
- multi/inter/transcultural dance practices and theory
- traditional, ethnographic, postcolonial, practice-led and archival research
- choreographic and performance practices
- dance and the environment: site-specific practices
- tradition and contemporaneity
- dance and health
- culturally specific dance
- interdisciplinary and collaborative models
- concepts of embodiment
- audience perspectives
- interactivity and immersion in digital dance
- writing and publishing
- improvisational and somatic approaches
- policy and professional development
- social justice and gender issues

Miriana Arratia Lausic
A format for mainly doctoral graduate students to present exciting and important aspects of their research in a clear and concise manner. The Pecha Kucha format entails a 6 minute and 40 second presentation using 20 slides with each slide timed to transition to the next after 20 seconds.

‘there was strong friendly support from academic scholars to graduate students, specially through the “pecha kucha” sessions at the conference ... young scholars, giving us tempting bites of information and research which was very encouraging and exciting for the discipline.’

Linda Caldwell, coordinator of the Pecha Kucha presentations, chaired these popular sessions in which young scholars shared how new trends in dance research might proceed in the future.
CONFERENCE PLENARY

dialogue for planning future WDA events
CONFERENCE PLENARY
announcement of Conference Proceedings
to be edited by Cheryl Stock & Patrick Germain Thomas

Call for full papers of conference presentations by 30 November. Proceedings, published in English or French, will be double-blind refereed by an international committee.

Three publishing outcomes:

- online through the Ausdance (Australian Dance Council) website, with links to WDA websites and the CNDC website;


- The University of Angers will publish a bi-lingual hard-copy book of up to 25 selected papers.
Evolving Synergies: Celebrating Dance in Singapore, edited by Stephanie Burridge and Caren Carino, is the seventh book in the Routledge series Celebrating Dance in Asia and the Pacific in conjunction with World Dance Alliance. The book was launched by Claire Rousier, with several of the authors introduced to the audience by series editor Stephanie Burridge. As with all the Summit events, this was extremely well attended.
The ‘dance party’ of the Summit, organised by CNDC and coordinated by Laurence Giraud.

Hundreds of participants and the Angers community danced the night away with great energy and enjoyment in four different styles, based on the work of four well-known choreographers, including CNDC director Robert Swinston.
Photo: Choreolab coordinators Jin-Wen Yu and Nanette Hassall with mentor Germaine Acogny

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

32 choreographers applied
31 dancers applied (for 20 positions)
44 accepted
42 participated (four choreographers and 38 dancers, including 20 from CNDC degree program)

11 countries participated:
Australia
China
India
Malaysia
New Zealand
Singapore
Chile
USA
France
Tunisia
Sweden

Germaine Acogny working with Choreolab participants
Robert Swinston

teaching class to Choreolab participants
‘The group process was one of the most interesting things happening during the Choreolab. My thought is that because everybody knew the time limit and strict frame of the project, the development of the group was very quick. By the end of the week, I felt like we had had a process that usually takes me several months to go through with a group … For me that was a key thing, because in my role as a choreographer I have always believed that the best way to make dancers perform what you want is by making them trust you and connect with you. To perform as a group everybody has to feel responsibility for the piece and what you have created together.’
MASTERCLASSES

Participants were able to take wide range of technique classes which allowed them to experience different ways of moving as well to getting to know another culture.
MASTERCLASS STATISTICS

- 35 classes with 24 teachers over four days
- Over 900 individual sign-ups & 650 individual attendances
- Average of 18.5 people per class
- Three classes per day of 90 minutes duration
- Held in three CNDC studios from 7 to 10 July

Teacher statistics:

- 62 applied
- 35 accepted
- 24 participated from 11 countries
MASTERCLASSES

Stylistic and cultural diversity also underpinned this program of practical workshops offering various perspectives on Western contemporary dance, introductions to traditional/cultural dance forms from India, Cambodia, Taiwan and Brazil, reviews of the historically important Western dance techniques of Duncan and Hawkins, somatic practices, creative choreographic methods, ballet classes and fusion styles.

‘I also love how WDA incorporates undergrad dancers, masterclasses and academic/scholarly research and performances. The experience really models what a quality dance program needs.’
SHOWCASE PERFORMANCES

Performances featured contemporary dance, traditional cultural dance, experimental work and ballet, as well as innovations in traditional culture. The Showcase program included independent artists, small companies and tertiary dance groups.

Because of the diverse cultural backgrounds of choreographers and their dancers and their modes of expression, what was valued and highlighted differed. Twenty-nine works were chosen that reflected a balance of aesthetics and styles from various countries in the world; a microcosm of current international practices.

Francois Le Maguer, Technical Director with Ping Heng, choreographer
SHOWCASE STATISTICS

104 applications (choreographers)
28 accepted
28 groups (and choreographers) participated
97 dancers
11 countries participated

28 works of 10 minutes maximum duration were divided into five programs in the 400 seat CNDC auditorium (T400) from 5–6.30 pm each evening over five nights (7–11 July)
SHOWCASE ORGANISATION

Far left: Yunyu Wang, Chair Showcase committee
Far right: Jeff Hsieh, coordinator Showcase program
SHOWCASE PERFORMANCES

Taiwanese dancers in a showcase rehearsal

‘helped to enrich my practice by looking at the ways different choreographers work and create dance.’

‘enabled me to think and consider more possibilities.’

‘many of the performances were very exciting, and the wide differences in style were enjoyable.’
FILM SHOWING

VIRTUOSI – a film by Sue Healey
World Dance Alliance, Global Summit 2014

Originally from New Zealand, Sue is a recipient of the highly sought after Creative Australia Fellowship from the Australia Council (2013), and is an Honorary Fellow of the Victorian College of the Arts, University of Melbourne (2014).

Sue was a founding member of Danceworks Melbourne, performing and choreographing, nationally and internationally from 1983-1988.

She was Artistic Director of Via-à-Via Dance Canberra (1993-95) and the Sue Healey Company from 2002. Her work has toured to the United States, United Kingdom, China, Japan and New Zealand.

Sue was awarded the prestigious Choreographic Fellowship from the Australia Council (1999/2000), the Robert Helpmann Scholarship, Arts NSW (2009/10) and received her Masters in Choreography (First Class Honours) in 2000 from VCA.

Sue’s debut feature-length documentary film Virtuosi premiered in NZ September 2012 and has since toured to over 25 festivals worldwide, including Dance on Camera (New York), Cinedance (Montreal), Aust/NZ Festival of Arts: London, In Shadow (Portugal), Golden Prague Festival and International Films on Art Festival (Montreal).

Virtuosi Awards:
Outstanding Achievement in Dance on Film, Australian Dance Awards 2013
Silver for Cinematographer Judd Overton 2013 ACS Awards Australia for Documentaries, Cinema & TV.

"In experiencing this dance, you will fall in love, you will shed a tear. You will consider what home means...delicate, powerful, beautifully shot and edited."
 Theatreview NZ

Friday 11 July 2014
2PM, 4PM & 6PM at Salle NTA

Created by award-winning choreographer and filmmaker Sue Healey with music by New Zealand jazz legend Mike Nock. Virtuosi is a feature length documentary about the drive to be an artist and the special nature of virtuosity in dance. Virtuosi reveals intimate and astounding portraits of eight New Zealand dance artists. Destined for greatness, these artists all left their homeland in their youth to pursue careers around the world.


It is the nature of embodied knowledge of dance that drives this film.
What is its uniqueness? What is its power? Why dance?

VIRTUOSI
Multi award winning feature length dance film by Australian / New Zealand choreographer and filmmaker Sue Healey, *Virtuosi* featured eight internationally renowned dance artists from New Zealand living and working outside of their home country. There were three packed showings of this special event, a popular inclusion in the Summit program.
In attendance:

**WDA executive**
Cheryl Stock, WDA Secretary General; Mary Jane Warner, President, WDA-A; Yunyu Wang, President, WDA-AP; Jin-Wen Yu, Past President WDA-A; Julie Dyson, Elected Member, WDA Executive and Secretary, WDA-AP

**Network Chairs**
Nannette Hassall, Creation & Presentation; Ralph Buck, Education & Training (& WAAE international partner); Jeff Meiners, Education & Training; Stephanie Burridge, Research & Documentation; Linda Caldwell, Research & Documentation; Bilqis Hiijas, Support & Development

**WDA international partners**
Charlotte Neilsen & Ann Kipling-Brown, daCi; Zoe Simard, ITI-UNESCO
Around 100 members attended. The agenda comprised an overview of WDA policy and procedures, WDA Asia Pacific and WDA Americas regional reports, WDA network reports, future WDA events and initiatives and membership strategies. It was noted that almost one-third of delegates to the 2014 Global Summit were from Europe which was encouraging for future European involvement in WDA.
WORLD DANCE ALLIANCE MEETINGS

On July 10 and 11 several WDA meetings were held:

• WDA Global Executive annual meeting with representatives from international partners in attendance

• WDA Asia-Pacific AGM

• WDA Americas meeting

• Inaugural meeting of WDA Europe Working Group

Fiona Bannon (centre back), Chair of newly formed WDA Europe Working Group
WDA NETWORK MEETINGS
11 July in CNDC seminar rooms

Left: Linda Caldwell & Stephanie Burridge, Chairs, Research & Documentation Network

Right: Susan Douglas Roberts & Nanette Hassall, Chairs, Creation & Presentation Network
WDA NETWORK MEETINGS
11 July in CNDC seminar rooms

Above: Jeff Meiners & Ralph Buck, Co-chairs, Education & Training Network

Left: Bilqis Hijjas, Chair, Support & Development Network with Cheryl Stock, WDA Secretary-General
Csaba Buday and the deadly cointreau cocktails!
Working sisters: Cheryl & Rosemary Stock
CLOSING PARTY

‘expanded networks and greater international opportunities’

Above:
Jeff Hsieh, Jennifer Barry

Right:
Arnaud Hie, Julie Dyson
CLOSING PARTY

Right: Frederic Moreau & Julie Dyson

Rayuan Tseng
Yunyu Wang
Cheryl Stock
‘Rich, diverse, focussed and fun’

Bilqis Hijjas, Chair Masterclass committee at the closing party
Documentation prepared by Cheryl Stock

Delegate comments are quotations from the participant evaluation survey

Thanks to photographers
Julie Dyson, Clare Dyson, Bilqis Hijjas, Jeff Hsieh, Rosemary Stock