



Szeged, Hungary  
29th July - 3rd August 2018

**30th Symposium  
of the  
ICTM Study Group on Ethnochoreology**

**PROGRAMME AND ABSTRACTS**



**30th Symposium of the ICTM Study Group on Ethnochoreology  
in association with the  
Hungarian Association for Ethnochoreology**

**Department of Ethnology and Cultural Anthropology, University of Szeged  
and the  
Research Centre for the Humanities, Institute for Musicology of the  
Hungarian Academy of Sciences, Budapest**



Szeged Megyei Jogú Város **Szegedért Alapítvány**

**29<sup>th</sup> July – 3<sup>rd</sup> August 2018  
Programme and Abstracts**

Redigit:  
Gergely Takács

## **Board of the ICTM Study Group on Ethnochoreology**

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### **Special thanks to**

Emese Matolcsi, Gergely Takács, Laura Unger, Manó Kukár, Erika Barabási-Mocsári, Dóra Pál-Kovács, Anna Székely, Isabela Botezatu, Raymundo Ruiz



*For the ancient Greeks, a symposium was a 'convivial meeting for drinking, conversation, and intellectual entertainment'. The aim of the ICTM's Study Group on Ethnochoreology's Symposia is to foster intercollegiate, intercultural and intergenerational scientific exchange in the fields of ethnochoreology and the anthropology of dance. Their distinctive features include a full-week's symposium, no parallel sessions, the inclusion of a social programme with dancing, and the expectation of full participation for the entire duration.*

*In accordance with the aims and objectives of the Study Group this biennial symposium is dedicated to two selected themes, which form the focus of presentations and discussion.*

## **Theme 1 – Dance and Politics**

Politics and the political are understood here broadly. Following cultural theorist Stuart Hall we recognise that political forces – emergent or established - may not always “look” political and that the political can be seen as a ‘lived, decentred, disorderly domain, composed of myths and passions as much as of rational doctrines’ (Davison et al 2017: 3). In this way dance can help us to think about politics in new ways, which may indeed help us redefine politics.

Presentations may be on themes such as:

- Dance and body politics
- Dance/ritual as sites of resistance
- Dance, cultural diversity, and dissidence
- Dance and the politics of knowledge
- The politics of participation in dance
- Dance and the politics of identity
- Dance and the politics of representation
- Constructing hegemonies through dance
- Dance, hegemonies, and minorities

## **Theme 2 - Dance and Age**

The concept of age here is understood both as a social construct, rooted in varied systems of values, as well as a biological “fact”. Age is therefore seen as fluid and dynamic, as a state of becoming, often linked to discourses on the body.

Presentations may be on themes such as:

- Dance and the aging body
- Age, dance, and the presentation of the self
- Expectations, standards, limitations, canonisation etc. in dance cultures regarding different age groups
- The relationship between particular age groups in local dance cultures
- The changing of dance skills, dance knowledge, and dance “spirit” throughout a dancer’s life
- The transmission of dance knowledge between generations
- Dance fashions and their associated etiquette across generations
- The relationship between age groups and different dance groups (revival scenes, dance-houses etc.)

The relationship between the researcher’s age group and the researched age group



## Programme

### Duration of Presentations:

IP: Panel or Individual Paper (15 mins); **YS**: Young Scholar PhD (8 mins); **YS**: Young Scholar MA (5 mins)

**Symposium Venue Agóra: SV**

### Saturday 28<sup>th</sup> July 2018 SV

14:00-19.00 Registration

### Sunday 29<sup>th</sup> July 2018 SV

9:00-10.00 Registration

10.00-11.00 Opening Ceremony

11.15-13.00 Reception with lunch

## THEME 1: DANCE AND POLITICS

13.15-15.30

### Panel 1: Dance and the politics of knowledge (Egil Bakka & Siri Mæland)

If we as dance researchers are to engage in politics, questions of relevance will arise:

What kind of knowledge do we produce? Does society need this knowledge? Is our research beneficial to the society, and who decides what is beneficial? The panel aims to give example of ways to handle standpoints concerning the realities and potentials of our disciplinary relevance within the communities in which we act, being educational, institutional or community based research. The panel participants, coming from and bringing in cases from different nation states in what is called Northern, Southern and Eastern Europe calls the attention to how these questions about dance knowledge are answered under different ideological ideas and/or nation states politics.

**Catherine Foley** The Politics of Dance Knowledge: An Examination of Irish Traditional Dance within Third Level Education

**Maria I. Koutsouba** Dance and the Politics of Knowledge or Politics and the Knowledge of Dance? Looking at Politics through the Teaching of Dance

**Rebeka Kunej** Folk Dance Knowledge and Its Transmissions outside the Scope of Research

**Selena Rakočević** Dance and Politics: Ethnochoreological Research in Post-Socialist Societies of Former Yugoslavia

**Siri Mæland** Is It Relevant to Bring Practical Dance Knowledge into Speech?

**Egil Bakka** Balancing Dance as Art and Culture in Education

15.30-16.00 Tea/Coffee Break

16.00-17.30

**IP 1: Dance and the politics of participation and display (Chair: Theresa Buckland)**

**Irene Loutzaki** Celebrity Politicians: Popular Dance and the Politics of Display

**Rainer Polak** It's Your Dance! The Politics of Participation in Drum/Dance Performance in Southern Mali

**Sebnem Sozer Ozdemir** Politics of Participation in *Sema*: Ritual or Dance? Encounter or Spectacle?

**Ann R. David** Colonial Legacies or Innovative Performances? Indian Dancer Ram Gopal's International Productions of the 1930s-50s

17.30-18.15

**IP 2: Dance and the politics of knowledge (Chair: Maria I. Koutsouba)**

**Sille Kapper** Estonian Dance Celebration and the Politics of Knowledge Transmission

**János Fügedi** Parallel Events, Synchronous Themes: A Comparative Content Analysis of Traditional Dance

18:15-18.30 Break

18.30-19.15 Sub-study group meeting: Field Research (*Venue: Science Hotel*)

19.30 Dinner

21.00-21.45 Sub-study group meeting: Movement Analysis (*Venue: Science Hotel*)

## Monday 30<sup>th</sup> July 2018

9:00-10.30

**Panel 2: Transylvanian 'folk dance and musical heritage' in the light of Romanian and Hungarian Policies in a glocalised world (Colin Quigley)**

Much has been written about multi-sited and multi-level ethnography of the post-colonial world, but much less has been said from this perspective in the context of the former Eastern European communist bloc, especially in the literature on traditional music and dance. This panel is about redefining a fertile research field in Eastern European ethnochoreology and ethnomusicology by scholars who wish to share their insider and outsider perspectives on the Transylvanian context.. Historically represented by parallel national typologies, music and dance rooted in this region have long been performed in different settings by changing communities, interacting with other local communities, influenced by state-sponsored policies and practices, and finally by the trends of the global market and media. We can build a better understanding of the status and future of Transylvanian popular culture only if we raise new questions fit to the actual situation. Csilla Könczei will investigate the historical ideological and institutional background of the Romanian and Hungarian national state policies towards 'folk dance and musical heritage' from the modernist turn until the present. Sándor Varga will be presenting the results of his research on the impact of the dance-house-tourism on local communities from Transylvania in the context of institutionalized propagation of Hungarian national culture. Corina Iosif Sîrbu will present an analysis of Romanian media policies upon 'folk dance and musical heritage'. Finally, Colin Quigley will trace the routes and bifurcations of Transylvanian traditional folk representations on the level of the global cultural market.



**Csilla Könczei** Ideological Foundations of Romanian and Hungarian Cultural Policies towards 'Folk Dance and Musical Heritage'

**Colin Quigley** Transylvanian Traditional Folk Representations on the Level of the Global Cultural Market

**Corina Iosif Sîrbu** The Effects of Romanian Media Policy on 'Folk Dance and Musical heritage'

**Sándor Varga** The Impact of the Hungarian and Romanian Revival on Dance Traditions of Villages in the Transylvanian Plain

**10.30-11.00 Tea/Coffee Break**

**11.00-12.30**

**IP 3: Dance and body politics (Chair: Placida Staro)**

**Theresa J. Buckland** 'We Tried to Fly!': Corporeal Politics in English Revival Morris Dancing

**Chi-fang Chao** Re-embodiment of Obedience? The Politics in the Contemporary Okinawan Cultural Performance of *Shurijosai*

**Urmimala Sarkar** Choreographing Rehabilitation: Facilitating Reclamation of Agency for Female Survivors of Sexual Violence

**Cristiana Natali** Choreographic Practices and Commemoration of the Dead: a Case Study from the Tamil Diaspora

**12.30-14.00 Lunch (at SV)**

**14.00-15.30**

**Panel 3: Sites of resistance: Dancing bodies, identity, and the politics of place (Pegge Vissicaro)**

Looking through the lens of a politics of place—an analytic that borrows frameworks from cultural studies, cultural geography, anthropology, and sociology—this panel will present research that investigates links between dance practices and identity formation from a diverse range of theoretical views and geographical locales. Phenomenologically, place can be defined as any environmental locus that draws human experiences, actions, and meanings together spatially. The porous, shifting boundaries of these sites, which we also locate within the dancing body, are relational, heterogeneous, and thus contested, situating place in the political arena. Through the production of place and the ways that locales come to have associations of identity, we seek to understand the place making capacity of dance as a mode of negotiation, power, protest, struggle, resistance, and resilience.

Some of the questions our research studies explore are: 1) What discourses of place emerge in dancing bodies? 2) What role does dance play in the narrativization of place and the way in which people define their relationship to local, everyday surroundings? 3) How are power structures revealed by navigating place? 4) How does place become a force of mobilization? 5) When do movement practices become sites of resistance? 6) Why, where, and how does dance as resistance emerge to effect social change? 7) How is dance as resistance a cultural marker of agency? 8) Where and how do identity formations take place in sites of resistance? 9) What relationships exist between place and ethnicity, gender, nationality, class, and other identity constructions in various locales?

**Adair Landborn** Radical Territory: Rocio Molina's Iconoclastic Choreography and the Flamenco Body as a Site of Female Emancipation through Kinetic Resistance and Somatic Transformation

**Barbara Alge** Politics of Place and Ethnicity in São Tomé through Dance

**Linda Dankworth** Cultural Identities Redefined in Mallorquin Dance through the Politics of Shared Public Places, Nationalism and Tourism.

**Pegge Vissicaro** Moving Community, Making Place: Public Square Dancing as Political Activism in Xichang, Sichuan Province, China

15.30-16.00 Tea/Coffee Break

16:00-17:15

IP4: Folk dance and the politics of identity (Chair: Andriy Nahachewsky)

**Dalia Urbanaviciene** Lithuanian Folk Dance and the Politics of Identity during the Soviet and the post-Soviet times

**Gergana Panova-Tekath** Professional Folk Dancing as a Political Mission.

The Bulgarian pre- and post- 1989 Model

**Lily Antzaka** Nationalizing Greek Folk Dancing. From Non-Western to Greek only

17.30-18.30

YS 1 PhD (Chair: Chi-fang Chao)

**Kristina Dolinina** Classical Indian Dance Kathak: The Issues of Representation and Domination

**Yuan Wenbin** New Dance of Hakka Tradition: Research on the Intangible Cultural Heritage Project "Cup Flower" as an Example

**Idris Ersan Küçük** Analysing Rize Folk Dances in the Context of Official Ideology

**Dóra Pál-Kovács** Men and Women in Transylvanian Village's Dance Tradition

19.00 Dinner

20.30 Social Dance Event

## Tuesday 31<sup>st</sup> July 2018

9.00-10.45

**Panel 4: Politics of participation in participatory dancing (Kendra Stepputat)**

Participatory dance events invoke ideas of voluntary and consensual engagement. Such idealizations, however, may obscure diverse and complex power relations among the participants. Each individual may have her/his own particular goals and interests, status and ideals, advantages and limitations. These diverse perspectives and aspirations may produce tensions, which themselves may be regulated in various ways by formal or informal rules of interaction. Regulations in participatory dancing might be initiated and enforced actively by individuals in positions of power within the community. At the other end of a continuum, regulations might be sustained by the community at large, on such an intrinsic level that members might not even be aware any rules exist.

In this panel, the speakers will present examples of politics in participatory dance forms from a wide variety of cultural backgrounds: Ukrainian, Italian, and Madagascan, salsa, swing, and tango argentino. The case studies, all based on extensive fieldwork and participant observation, address rules of participation that are based on particular cultural practices: individual ambition, gender relations, generational issues, skill, social exclusiveness, and others. Panelists and audience members will be invited to identify cross-cultural patterns in participatory dance politics.

**Andriy Nahachewsky** Politics in Participatory Group Dances: Three Case Studies

**Placida Staro** "The Vala is a Serious Thing"

**Kendra Stepputat** Restricted Participation in a Participatory Dance – Tango Argentino and its Elite Structure Politics

**Sydney Hutchinson** Followers Strike back! The Dynamics of Dialogue in Contemporary Partner Dance

**Cornelia Gruber** The Emotional Labour of Dancing: Negotiations of Gender, Age and Ancestral Affiliation

**10.45-11.15 Tea/Coffee Break**

**11:15-12:45**

**IP 5: Dance and the politics of identity (Chair: Catherine Foley)**

**Liz Mellish & Nick Green** Politics of Representation, Identity and Minorities in Amateur Folk Dance Competitions in the Banat Region

**Jeanette Mollenhauer** “Irish” or “Irish-Australian”, but not “British”: Dance, Identity Construction and the Hegemonies of Diasporic Politics in Sydney, Australia

**Fahriye Dincer** An Analysis of the Place of Dance in Relation to Identity Construction Process

**Barbara Čurda** Controversies on “Correct Performance” of the Classical Dance Form Odissi in Bhubaneswar in India

**12.45-14.00 Lunch (at SV)**

**14.00-15.00**

**Panel 5: National folk dance ensembles in the Balkans and the politics of creativity and representation (Daniela Ivanova-Nyberg)**

By the end of the 1940s, many of the countries of South-Eastern Europe were greatly influenced by the Soviet ideology of the power of the working class and the art of the peasantry. Inspired by the Moiseyev ensemble that toured Bulgaria and former Yugoslavia in the mid 1940s, by the end of the 1940s and early 1950s Croatia, Serbia, Macedonia and Bulgaria founded their national folk dance ensembles whose task was to represent the heritage, culture and traditional music and dance of their nations. This task was specifically complex in the Yugoslav republics since despite the idea of the imagined Yugoslav nation and identity, these institutions, along with the Cultural Artistic Associations (KUDs), were one of the few through which the republic can present its heritage (and the heritage of the minorities that lived in the country) as different from the other republics. The model of representation was based on a theatrical performance, where folk dances from the afore mentioned countries were choreographed and adapted for the proscenium stage and presented as traditional, national i.e. Macedonian/Serbian/Bulgarian.

This panel will address the political decisions involved in the creating of national folk dance repertoire and therefore national dances, based on the people who worked as dance leaders/choreographers in the national state ensembles. Filip Petkovski will address three different phases of the politics of representing the Macedonian nation through the work of the ensemble “Tanec”; Vesna Bajić Stojiljković will examine the development of the oldest Art group of the Central House of the Yugoslav Army and the ensemble “Kolo” from Serbia and its politics of creation and representation, while Daniela Ivanova-Nyberg will portray the current political situation in Bulgaria by looking at the two national ensembles.

**Filip Petkovski** Staging Macedonia: The Interplay of Politics and Representation through the Work of the Macedonian National Folk Dance Ensemble “Tanec”

**Vesna Bajić Stojiljković** Politics of Creativity and Representation in the Stage Folk Dance in Serbia: The “Art group of the Central House of the Yugoslav Army” and the National Ensemble of Folk dances and Songs “Kolo”

**Daniela Ivanova-Nyberg** Representations of the Nation: The Cases with “Philip Koutev” National Ensemble and National Ensemble “Bulgare”

**15.00-16.00**

**Panel 6: Politics of representation: performative practices, empowerment and cultural subjectivities (Ana Ruxandra & Mimina Pateraki)**

The panel explores the ways in which embodied practices become part of complex systems of social, material and symbolic exchanges, deeply embedded in socioeconomic, political, cultural and kinesthetic realities. It analyzes the connections between performative practices centered around social dance, cultural subjectivities and social identities, discussing notions of ownership, nation and belonging.

As dance forms, styles and practices achieve national and international recognition, they become trademarks not only for the groups of practitioners (both in a narrow and broad sense), but can frame the perception of an entire culture and create the premises for representing and performing notions of individual and collective self and otherness at local, national and transnational arenas. At the same time, images of 'authentic' dance shape the touristic modes of visualization and experience, while performing and teaching (aimed both at international and local audiences) bring about negotiations regarding heritage, tradition, entitlement and – ultimately – 'authenticity'.

We seek to address the following questions: How is power manifested within dance and how do various forms / genres address political ideologies and social and cultural hierarchies? How are ideas about authenticity and otherness articulated in the discourse around sexuality and the dancing body? How is performance structured and the dance commodified in tourist spaces? How do spaces of kinetic intimacy create the grounds for the exchange of tacit knowledge?

**Mimina Pateraki** Zorba's Dance, Life's Dance": Politics of Veiled Empowerment, Political Commentaries and Resistance in Critical Moments

**Ioannis Manos** Dancing on the Border in Northern Greece: Politics of Identity and Culture in Southeast Europe

**Ana Ruxandra** 'Dancing as Cubans Do': Performance, Tourism and Entrepreneurship in Light of Market Socialism

**16.00-16.30 Tea/Coffee Break**

**16:30-17:45**

**IP 6: Dance & cultural politics (Chair: Selena Rakočević)**

**Emma Petrosyan** Reflection on "Cultural Policy" in the Contemporary Armenian Dance

**Theresa Jacobs** "Serbska Reja" – Creative Collective Resilience

**Lucie Hayashi** How Much for a Dancer? Failure of Culture Politics in Japan and Czech Republic and its Role in Evolution of Dance Education, Career and Society

**17.45-18.45**

**Panel 7: Andrée Grau's "soft politics": Reflections on Grau's 2016 article 'Why people dance – evolution, sociality and dance' (Georgiana Gore & Gediminas Karoblis)**

This panel emerged out of its members' appreciation and respective readings of Andrée Grau's 2016 article 'Why people dance – evolution, sociality and dance'. It was, we believe, her last published article before she died in September 2017 as it appeared in December of 2016. It combined a number of her long-standing preoccupations, many of which grew from her close collaboration with her PhD supervisor and mentor John Blacking. These included a belief in the special powers of dance as a significant development in human evolution. We quote from the article's abstract:

*Dance, along with song and body percussion, is contained within the body. All three therefore can be said to belong to the most elementary artistic processes. The anthropologist John Blacking believed that they were 'a special kind of exercise of sensory, communicative and co-operative powers that is as fundamental to the making and remaking of human nature as speech' (1987:60). The article engages with such an idea and examines the significance of dance in human evolution, moving away from the usual schema that presents bipedalism and the development of language as the two key moments in human evolution. It argues instead that it was the ability to move together in time that allowed collaboration among individuals, which led to the acquisition of language, and therefore culture.*

It is with these and other ideas in the article that this panel shall engage with an understanding that they are fundamentally political.

**Gediminas Karoblis** Political Origin of Dance / Kinetic Origin of Politics

**Georgiana Gore** Dancing: Experimental Politics

**Marie-Pierre Gibert** Discussant

19.00 Dinner

20.30 Social Event in Honour of Andrée Grau Followed by Dancing

## Wednesday 1<sup>st</sup> August 2018

9.00-10.30

### **Panel 8: The politics of folk dance in Sweden and Norway – ideologies, cultural heritage, gender and identity (Linnea Helmersson)**

Dance and dancing is political in many ways. In Sweden today, folk dance is struggling with associations to xenophobia and reactionary, nationalist values, due to anti-immigrant movements highlighting traditional culture. This has turned many practitioners into activists, challenging the nationalist rhetoric and manifesting pro-immigrant opinions.

At the same time, within the folk dance scene, politics are manifested in identity forming processes and the negotiation of gender and other normative values. Folk dancing in Sweden of today is political in many aspects, which will be discussed in this panel. We will also add a historical perspective of the politicizing of folk dance in Sweden. Also in Norway, the folk music and folk dancing have been politicized and was taken for Nazi values during the Second World War. Today, culture is discussed in terms of “Norwegian values” where some want to secure the national values whereas others want to open the concept for new traditions. How can the traditions be safeguarded to keep the variations in a global world without being associated with Neo-Nazism values?

**Mats Nilsson** The Ongoing Fight for Ownership of Folk Dance and Music

**Anna Nyander** Gender Structures in Swedish Folk Dance

**Linnea Helmersson** Swedish Folk Dance as a Contested and Politicised Scene

**Marit Stranden** The Politics of Folk Dance as Cultural Heritage

10.30-11.00 Tea/Coffee Break

11.00-11.45

### **Panel 9: Different lens of dance and politics in Greek traditional dance (Konstantinos Dimopoulos)**

In many cases, dance as an embodied non-verbal practice and “a particular form of social interaction” (Giurchescu, 2014:110) has been used as a policy instrument for various identities (national, local, gender-related), where “forms of movement and socio-political life take shape simultaneously if apparently independently” (Franco, 2006:4). Particularly, in the Greek context, the triptych of song, music and dance (movement) was used in the recent past as a mechanism “of accommodation incorporating elements of dominant powers for maintaining national identities, or expressing populist policy” (Loutzaki, 2001:127). The purpose of this panel is to introduce different aspects of the interaction between dance and politics in Greek traditional dance through three distinct “fields”-contexts and relevant approaches. In the first case, dance is used as a political “vehicle” by women, in order to confirm or question their gender role in dance practices as well as their social role within a male-based society. In the second case, a dance ritual is influenced, manipulated and directed by each ruling class, resulting, on one hand, in transformations of the dance itself and on the other hand, in the determination of participating or non-participating in it. In the third case, politics is -by definition- a crucial factor in the formation of the individual expatriated dance tradition of Greek political refugees, in participatory and presentational contexts respectively. In conclusion, the above case studies reveal the diversity of “politics” as this is reflected in the particular paradigms of interaction between dance and gender, dance and political or ethnic identities, dance and the politics of participation, dance and minorities and, finally, dance and hegemonies.

**Konstantinos Dimopoulos** From Body Politics to the Politics of Embodied Action: Gender and Gender Relation Policies through the Dance Practices of a Greek Community (Megala Kalyvia, Thessaly)

**Giorgos K. Fountzoulas** Dancing the Politics: The Case of the 'Gaitanaki' Ritual Dance at the Skala Community in Central Greece

**Chariton Charitonidis** Dance and Politics: The Case of Greek Political Refugees in Hungary

**11.45-12.30** Sub-study group meeting: **Dance & Ritual**

**12.30-13.30** Lunch (at SV)

**14.00-18.00** Excursion to Ópusztaszer National Heritage Park

**19.00** Dinner

**21.00-21.45** Sub-study group meeting: **19<sup>th</sup> Century Round Dances** (Venue: Science Hotel)

## Thursday 2<sup>nd</sup> August 2018

**9.00-10.15**

**Panel 10: Dance, politics and representations: the case of folk dance performances in former Czechoslovakia in the second half of the 20<sup>th</sup> century (Daniela Stavělová)**

The panel will reflect the representation of the ideology by folk ensembles in former socialist Czechoslovakia in the second half of the 20<sup>th</sup> century from three different perspectives. First, from the perspective of the insiders, members of the ensembles, the narratives which reveal the emic perspective of how the ideological pressure influenced individuals will be analysed. Second, through the analysis of the dance repertoire of the ensembles the main elements of the representation will be defined. Finally the textual analysis of current texts dealing with performances and their methodic background will show the expectations of the establishment concerning the performances of folk ensembles.

**Kateřina Černíčková** Dancing Through or Despite Politics? Narratives in the Process of Understanding Socio-Cultural and Political Circumstances of Cultural Activities

**Daniela Stavělová** Power of Representation: Stereotypification and Selectivity in Dance Performances

**Dorota Gremlicová** Folk Dance and Song Ensembles Guided and Appraised

**10.15-11.00** Sub-study group chair reports

**11.00-11.30** Tea/Coffee Break

**11.30-12.45**

**Panel 11: The politics of dance, representation, and identity in Appalachia, USA (Stephanie Smith)**

In October 2017, the three panel members participated in a special symposium in celebration of Cecil Sharp's visit to Pine Mountain Settlement School in 1917, where he first saw and later described what he called the "running set." Wide-ranging opinions were expressed in response to the presentations. Some feathers were ruffled as issues of racism, sexism, power, cultural identity, and hegemonic forces were brought to light during our discussion of Appalachian folk dance and the politics of dance, identity and representation in Appalachia. This panel will describe and interrogate the controversial origins of the "running set," the continually evolving interpretations of this dance, and the politics of its performance 100 years later.

**Stephanie Smith** Setting the Scene: Cecil Sharp's "Running Set" and its Legacy 100 Years Later  
**Phil Jamison** Cecil Sharp's "Running Set" – Diversity and Dance in Appalachia  
**Deborah J. Thompson** More than Black and White: Negotiating the Anglocentric Underpinnings of an Appalachian Folk Dance Team

12.45-14.00 Lunch (at SV)

14.00-15.00  
YS 2: PhD & post-PhD

**Stefano Reyes** The Method of Connective Context: A Choreological and Urbanistic Approach to the Study of Meeting Structures  
**Josef Bartoš** Pressure from "above": Dancing Dissidence in Czechoslovakia in the 1950s and 60s  
**Zdravko Ranisavljević and Miloš Rašić** Serbian *Kolo* and Politics  
**Linda Cimardi** Polycentric Powers and multiple strategies of Representation in Dances from Western Uganda

15.00-15.30 Tea/Coffee Break

15.45-18.00 Business Meeting (ICTM members only)

17.45-18.00 Break

## THEME 2: DANCE AND AGE

18.00-19.15  
IP 7: Dancing across generations (Chair: Ann R. David)

**Mehmet Öcal Özbilgin** The Phenomenon of Age in Western Anatolia Local Dance Culture in Turkey  
**Mark E. Perry** The Sardana as a Generational Practice  
**Judith E. Olson** Intergenerational Transformation of Balkan Dance in New York: Not your Mother's Folkdance

19.30 Dinner

20.30 Social Dance Event

## Friday 3<sup>rd</sup> August 2018

9.00-10.15  
IP 8: Dance and aging: physical, emotional and cognitive dimensions (Chair: Marit Stranden)

**László Felföldi** If the "Spirit" Passes Away: Role of Enthusiasm in Dancers' Life  
**Leslie Hall** Ballroom Dance in Toronto: A Case Study  
**Orfhlaith Ni Bhriain** Irish Social Dance for Health and Wellbeing in Older Adults

**10.15-11.00**

**YS 3 Masters & post-masters (Chair: Rebeka Kunej)**

**Natasa Chanta-Martin** "Cramming" Your Way through Dance: a Matter of Legitimacy or Power Relations

**Urvi Vora** Performing Everyday Infinities at the Wagah-Attari Border

**Mariya Sivkova** The Choreographic Tradition of the Eastern Districts of the Novgorod Region (Russia) in the Dynamics of Historical Development

**Raymundo Ruiz González** Writing down the *Jarabe Tapatio*, from the Tradition to the Academic. A Legitimization of a National Dance through the Political Support

**11.00-11.30 Tea/Coffee Break**

**11.30-12.15**

**IP 9: Dance and generational changes (Chair: Mats Nilsson)**

**Anne von Bibra Wharton** Village Youth and the Plantanz

**Daniela Machová** Transmission of Dance Knowledge between Dancing Masters and Participants of Ballroom Dance courses in 21st century: Tradition versus Modernity

**12.15-14.00 Lunch (at SV)**

**14.00-14.30**

**YS 4 PhD (Chair: Csilla Könczei)**

**Vivien Szőnyi** The Presentation of Age and Social Status Changes in Moldavian *Csángó* Dance Culture

**Anna Székely** The Notion of Dance Knowledge in the Current Hungarian Folk Dance Subculture

**14.30-15.15 Tea/Coffee Break**

**15.15-17.30 Feedback session on 2 symposium themes**

**18.00-19.00 Sightseeing by small train in Szeged**

**20.00 Closing Ceremony with Reception at Symposium Venue**



## Abstracts and Bios

**ALGE, Barbara**

### **Politics of Place and Ethnicity in São Tomé through Dance**

This paper looks at discourses and bodily representations of place and ethnicity in dances from the West-African archipelago of São Tomé and Príncipe, which was under Portuguese colonial rule until 1975. The Santomense society is divided along ethnic groups, communities and places: the forros are descendants of freed slaves, the angolares are descendants of people who were brought as slaves and contract workers from Angola, the mozambicanos are descendants of people who were brought as slaves and contract workers from Mozambique, the tonga are of mixed forro-angolar origin and the crioulos are descendants of Cape Verdeans brought as contract workers. The forros regard themselves as a class superior to the angolares, and it was the forros who took over the city of São Tomé, which used to be called the “city of the white”, that is, of the European white elite. These ethnic groups have their own cultural expressions, and thus, also dances, which are, in large part, accompanied by texts sung in the language of the respective ethnic group. They – the groups and the dances – are also connected to certain places on the island.

Barbara Alge is currently visiting professor in ethnomusicology at the Goethe University Frankfurt/Main. From 2009 to 2017 she was junior professor in ethnomusicology at the Hochschule für Musik und Theater Rostock. Her research interests include music and postcolonialism, the Portuguese-speaking world, the dialogue between music pedagogy and ethnomusicology, and, most recently, libraries and archives.

**ANTZAKA, Lily**

### **Nationalizing Greek Folk Dancing. From Non-Western to Greek only**

In the first decades of Greek independence (1830), official national culture was facing backwards, to antiquity, and westwards, to Western Europe. This classicism was challenged only by some elements of folk culture like costumes and folk songs, which had already become iconic in the context of philhellenism and the liberation war against the Turks and had already found as such their place in the national myth of the Greek state.

Around the middle of the nineteenth century, however, a new urban culture was evident with miscellaneous elements of the local, Balkan and “oriental” music in new settings, such as theatre or musical cafes, performed by professionals of several tongues and provenances for a middle and lower class audience. By the end of the nineteenth century, rich diaspora Greeks settled in the Greek capital, enhancing the economy of the country and turning Athens, a quite provincial town up to then, into a thriving urban centre. In this context, a dynamic and educated middle class gave popular, rural and non-Western culture(s) a new ideological content: it was a national heritage common to all Greeks regardless of their social status. At the eve of the twentieth century and the Balkan wars, the nation seemed to agree on “our” things as opposed to the West, to Europe.

It is the national antagonisms for the Ottoman territories on the Balkans that made things shift. Moreover, Greece meanwhile gained and popularized its overall historical theory of a tripartite, but continuous “Greekness” (Antiquity, Byzantium, modern Greek period). “Greek” is now defined as opposed to the traditions of the other countries of the Balkan and the Eastern Mediterranean, and by its connection to older periods and especially antiquity.

In all these processes, folk dance seems to be a key paradigm, and this will be examined in this paper.

Lily Antzaka, ethnologist, PhD University of Munich, Bavaria. Field research on dance in Epirus (Greece), on costume and clothing, on printed popular literature in Southeastern Europe (research program of the Institute fuer Volkskunde, University of Munich), on folklore groups and on museum presentations, with respective publications in journals. Interested in concepts of identity and historical representations. Works as a tourist guide in Greece. Member of the Study Group since 2014.

**BAKKA, Egil**

### **Balancing Dance as Art and Culture in Education**

Modern educational dance as Rudolf Laban presented in Britain in 1947, fundamentally influenced dance education in schools. Laban introduced 16 basic movement themes that “can be seen as composite material.

Themes that deal with affiliate partnerships illustrate the answers by contrasting, looking for and moving together" (Maletic 1987 140). The children were given test principles and elements and then used them as devices or principles to create their 'own dances'. The main focus of dance in school shifted from learning dances that were central to social life. Instead, simple principles that exist in many types of dance were emphasized and children were encouraged to make dances from their own imagination, usually to express feelings.

Dances that have proved their value in society by becoming popular are based on interaction with the music and often require advanced skills. They represent movement skills shared by many community members, and are therefore important as glue in social life. Modern pedagogical dance and similar systems enabled teachers in schools and teacher education to play with simple movements, without relating to the challenge of teaching much more demanding and varied social dances. In Norway so-called creative dance grew on the principles of Modern educational dance. It promoted the idea that having students make up their dances has a higher value than learning ready-made patterns. Schools and higher education embraced this as an ideologically based methodology, supported by artists in "modern dance and contemporary dance".

It meant, however that dance in schools and educations distanced itself radically from the dances used in social life. Does dance education have a responsibility to teach dance in a way that promotes dance as a means of social interaction? This feeds into the general questions of how schools evaluate and work with practical skills that have functions in real life.

Egil Bakka, emeritus professor, built a new institution which is at present the Norwegian Centre for Traditional Music and Dance located at Norwegian University of Science and Technology, from which he is now retired. In 1989 he was called to become a professor at the Department of Music at this university. He built up a program of Dance studies, and was one of four conveners to establish Choreomundus - International master in Dance Knowledge, Practice, and Heritage. His research interests are particularly traditional dance and includes movement analysis, dance history, ethnochoreology. He is currently engaged in several research programs and book projects.

**BARTOŠ, Josef**

**Pressure from "above": Dancing Dissidence in Czechoslovakia in the 1950s and 60s**

The paper deals with the theme "dance, cultural diversity and dissidence", in particular with political pressure exerted on various dance subjects in the post-war era between 1950 and 1960 in former Czechoslovakia. There are two exclusive sources available for studying the theme: first one is a stenographic notation of conference speeches held in Brno in 1950 and second one is a collection of papers and debates' notations taken down at a dance conference, held ten years later in Brno as well. These almanacs may provide valuable information about people's interests, ideas, opinions, and much more. After February 1948, when Czechoslovakia experienced an unwilling shift from constitutional democracy to totalitarian communist regime, censorship became a topical issue. The conference in 1950, as expected, was one of those where official trends and styles were supposed to be confirmed to be "correct". The ballet tradition and folklore revival movement were included among the "correct" ones, while other styles, e.g. pantomime and "novodobý tanec" (modern dance, *ausdrucktanz*), were defined as harmful and unsuitable for the society in the period. Comparison of both almanacs with other period sources may provide us with information about the shifts of notion of dance and its purpose. The aim of this research is to follow personal stories of the main representatives of the Czechoslovak dance community; as an example, the lives of Saša Machov and Ivo Váňa Psota who both died shortly after the first conference. It may be argued, that they were victims of the regime, subject to political, social, and psychological pressure exerted by the regime administration. The results of current research are based on investigation into history by reconstructing the situation of the period under question. First outcomes of this complex theme have been already published.

Josef Bartoš is a PhD student at Academy of Performing Arts in Prague focused on theory (psychological elements of dance) and history (mainly European history after second world war in relation to political context). He is a teacher at Duncan Centre Conservatory in Prague (Dance history and Diploma seminar) and an editorial board member of a Czech on-line magazine [www.tanecniaktuality.cz](http://www.tanecniaktuality.cz).

**BUCKLAND, Theresa Jill**

**'We Tried to Fly!': Corporeal Politics in English Revival Morris Dancing**

For much of the twentieth century, Morris dancing in England exhibited the teachings of the folk revivalist pioneer Cecil Sharp, as disseminated through the English Folk Dance and Song Society and the Morris Ring. By the early 1970s, this latter organisation of male Morris teams, founded in 1934, appeared increasingly removed in its thinking and style of performing the Morris from that desired by young recruits. Many new dancers emerged from the post World War Two left-wing folk song movement, from widening access to university education and from a wave of neotraditionalist commitment to the local, to historicity and to actively challenging the styles of Morris performance now seen as institutionalised by the Society and the Ring.

Distinctive in their slower pace, comparatively exaggerated moves and, above all, virtuosic leaps, these new teams such as Gloucestershire Old Spot Morris Dancers and Berkshire Bedlams, expressed youthful exuberance in opposition to the older Ring style, as well as cultivating a deliberate 'masculine' style against the new growing phenomenon of women's morris.

My paper examines this radical development through the contemporary embodied politics of performing Morris dancing, the call to return to 'the tradition', and new drivers in recruitment and transformation of this centuries-old English custom.

Theresa Buckland is Professor of Dance History and Ethnography at the University of Roehampton, London. She has been an active member of the Study Group on Ethnochoreology since 1988 and is a former Honorary Secretary and Vice-Chair.

Her chief relevant publications are: *Dance in the Field: Theory, Methods and Issues in Dance Ethnography* (ed.1999), *Dancing from Past to Present: Nation, Culture, Identities* (ed. 2006), *Society Dancing* (2011), "In Search of Structural Geist: Dance as Regional and National Identity" (2007), "Th'Owd Pagan Dance": Ritual, Enchantment and an Enduring Intellectual Paradigm' (2002) and 'Shifting Perspectives on Dance Ethnography' (Routledge 2011).

**ČERNÍČKOVÁ, Kateřina**

**Dancing Through or Despite Politics? Narratives in the Process of Understanding Socio-Cultural and Political Circumstances of Cultural Activities**

Political changes in Czechoslovakia after the World War II, especially following February 1948, when the Czechoslovak Communist Party gained absolute power, meant a significant breakpoint within the life of entire society. The reconstruction of political system was pursued by the Communist establishment together with the fastest transformation of all the components forming the cultural and political life. Issues relevant to conscious manipulation with events primarily connected with the traditional culture or any specific dance expression represent a complex full of internal disputes and paradoxes. With the traditional culture on one end – mainly its selected elements - abused to accomplish political objectives, with a significant support to maintain further still prevailing events on another end, or these are becoming an impulse for resurrection of those, that have already vanished. Traditional dance has become the most supported component of folk art after the year 1948. The reasons for that were clearly ideological and the significant outcome from this ideological pressure was a vast number of folklore ensembles; some of those still existing nowadays.

The investigation is based on narratives, which occur within interview with those who were members of folklore ensembles in different periods of the so-called folklore movement. Their own experiences with former ideology, how do they personally reflects about dance and politics will be the main question of the contribution. This material represents one of the important starting point on the way to discover and understand specific character of the folklore movement in socio – political context.

Folk dance specialist at the National Information and Consulting Center for Culture in Prague. She organizes scholarly seminars and events focused on folk dance culture. She studied changes in traditional dance culture in contemporary contexts, and participated in the documentation and interpretation of the current state of traditional male dances in Moravia.

**CHAO, Chi-fang**

**Re-embodiment of Obedience? The Politics in the Contemporary Okinawan Cultural Performance of *Shurijosai***

Continuing my research on Okinawan rituals and performing arts, this presentation is the primary study of a recently invented Okinawan cultural performance—the *Shurijosai*, 'Ceremony of Shuri Castle,' which intends to re-present the historical context of Chinese ambassadors' coronation of the Ryukyu kings that literally nurtured the classical genres of performing arts in the latter's Kingdom period (1429~1879), including music, dance, and drama. The reconstruction and presentation of *Shurijosai*, however, has provoked more complicated issues framed within the contemporary political reality that Okinawa has been situated: in the past five hundred years, the Ryukyu Kingdom enjoyed certain degree of autonomy but had to pay tributes to China first and later to Japan as well, before it was eventually annexed and dominated by Japan until today. The Chinese-Japanese influences are well reflected in the performing arts, and the uniqueness of 'Okinawa-ness' has been believed to grow. The seemingly peaceful 'Okinawa-ness' or Okinawan subjectivity, however, was challenged severely when the chosen performers of Ryukyuan Kings and Officers performed the ritual of kneeling and bowing to the performers of Chinese ambassadors. I will describe this contemporary cultural performance, and analyze how the Kingdom's body, as a political symbol, has been interpreted and even influenced the meaning of classical genre of music and dance.

Chi-Fang Chao is Associate Professor of the Graduate School of Dance, Taipei National University of the Arts. She has been trained in Anthropology (MA, National Taiwan University) and Dance Studies (Ph. D. University of Surrey). Her academic interests include dance anthropology, dance ethnography, Okinawan study, and indigenous dance theatre. She has published a monograph in Chinese, *Dancing the Culture: the ethnography of Taketomi Island, Okinawa* (2010) and many other articles.

**CHANTA-MARTIN, Natasa**

**"Cramming" Your Way through Dance: a Matter of Legitimacy or Power Relations**

A main issue while conducting fieldwork in southwest Nigeria, became the perception of Yoruba dancing from the older generation professors, and the conflicts it can generate when being associated with power relations of a teaching environment. The dancing youth claims that elder dancers cannot adapt to the forms that Yoruba dance has taken nowadays, so they teach what they were taught without accepting the newer changes the dance form has gone through. The older dancing generation respond to this as a *bastardisation* of Yoruba art, and accuse young dancers of only knowing how to "cram" dance movements. Moreover, after learning everything in a very structured form, they are unable to change their dance style and they result in performing the same dance movements to unrelated music, while also lacking meaning and knowledge of what they are actually dancing. The elders claim that these facts are related to the influence of "westernization" in Nigeria along with the predominance of the English language. The latter results in the youth neglecting Yoruba language and therefore, not being able to dance to what the talking drums are saying, apart from what they have "crammed" from other styles they use for inspiration. All the above shift when a young dance researcher gathers everyone in the same room.

Natasa Chanta-Martin obtained her BA in Sociology from Panteion University of Social and Political Sciences in Athens, and completed her MA at Choreomundus: International Master in Dance Knowledge, Practice, and Heritage (2014). Her research interests revolve around the dance, language and other cultural manifestations of the Nigerian Yorùbá people. Apart from fieldwork in Nigeria and Greece, she is researcher for the European Network Against Racism's Shadow Reports on Afrophobia, Racism and Discrimination in the context of Migration in Greece. Natasa has been involved in ICTM (World Conference, Study Group on Ethnochoreology, and Student and Early Career Researchers Group) since 2014.

**CIMARDI, Linda**

**Polycentric Powers and multiple strategies of Representation in Dances from Western Uganda**

In the multicultural context of present Uganda, performative arts are central in the dynamic process of defining, negotiating and manipulating ethnicities and identities. Since the source of power is not unique but polycentric, i.e. national, regional and local, the strategies involved in the process of ethnic representation – a central issue in the construction of postcolonial identities – are multiple.

This paper will focus on the dances of Western Uganda and in particular from the area of Bunyoro and Tooro, i.e. *makondeere* and *runyege* dances, contextualizing the present performances in their main venues. These are the *Mpango* annual celebration of the kingdom, the institution which today symbolizes Nyoro and Tooro ethnicities, and the National School Festival, an articulated festival organization – selecting schools from all the country up to the final stage in the capital city. Both these events entail local and national interests and powers working for elaborating identities in a struggle for recognition, as well as, on a political level, for access to resources. The policies and politics of representation marking the contemporary performances of these two dances (one of royal and aristocratic origin and the other one connected to village parties) will be described. Their relevance in the present discourse for ethnicity acknowledgement in Uganda, as well as the political strategies they articulate, will be discussed through the interpretation of the venues in which these repertoires are performed, the values connected to these dances, the actors and audience participation and their performance style.

Linda Cimardi has conducted fieldwork in Uganda between 2008 and 2012 in the context of her MA and PhD research. A chapter of her PhD dissertation is dedicated to *runyege* dance, while she wrote about ethnicity construction through music and dance in a forthcoming paper (Cambridge Scholar Publishing 2017). In 2016 she published a multi-authored book about the music from Bosnian Posavina, where she specifically focused on dance repertoires (*La Posavina canta e piange, vol. II*).

#### **CHARITONIDIS, Chariton**

##### **Dance and Politics: The Case of Greek Political Refugees in Hungary**

During the middle of 20th century, a Civil War took place in Greece (from 1946 to 1949), due to a highly polarized struggle among different political ideologies. As a result of this conflict, from 1948 till 1951 almost 9000 political refugees, originating mainly from North Greece, arrived in Hungary, which was at that time under Communist rule. This settlement abroad was initially supposed to be temporary, but for many refugees it turned out to be either a long-lasting or even permanent one, resulting in the formation and official recognition of the Greek minority in Hungary by the Hungarian State in 1993. The refugees were actually the bearers of different local, rural living traditions in Greece, out of which they formed a “supra-local” dance tradition in the new and foreign setting. Based on the above, this paper aims at introducing different layers of the foresaid expatriated dance culture, intertwined -from the very first moment- with political “forces”. Data was collected through ethnographic research and interpreted under the methodological perspective of reflexive anthropology, which involves an intellectual effort in the field of “thick description” (Geertz 1973). It is showed that the formation of the Greek dance tradition in Hungary took place both in “participatory” and “presentational” contexts. Initially, cultivation and presentation of Greek “national” dances meant to promote the preservation of ethnic identity and conscience, and served as a declaration of patriotism towards the Greek State. Until the early 1970s, most opportunities for dancing and official dance events were highly politicized. Afterwards, Greek young people followed the *táncház* movement and formed Greek dance-houses, where they could perform Greek music and dance free of stereotyped symbols and political rigidity. Furthermore, the “openness” of Greek dance-houses towards non-Greeks, resulted in transformations regarding the dances, since this “intervention” promoted greater participation.

Chariton Charitonidis holds a B.Sc. majoring in Greek Traditional Dances from the School of Physical Education and Sport Science (National and Kapodistrian University of Athens), where he is an M.A. student in Folklore-Dance Anthropology. He works as a dancer, dance instructor and musician.

#### **ČURDA, Barbara**

##### **Controversies on “Correct Performance” of the Classical Dance Form Odissi in Bhubaneswar in India**

The dance form Odissi is considered by the Indian government to be the classical dance from the Indian state Orissa (renamed Odisha in 2011). In Bhubaneswar, the capital city of Orissa, dance presentations regularly trigger vigorous controversies revolving around the question of correct performance.

However, choreographers who stand at the centre of such attacks often seem willed to resist their detractors. While they are accused of destroying by their “incompetence” what is represented to be the “real” tradition of Odissi, they may highlight the “innovative” qualities of their productions and emphasize the quality of the training

through which they acquired their expertise as dancers and choreographers.

Which social order do they aim to reinforce or to resist? How are they positioned in relation to genealogical affiliations in Odissi? And in which ways are their productions actually different from choreographies that seem to be more easily accepted? Do they constitute radical departures from a “mainstream” aesthetic line? In order to answer these questions, this paper will draw on data collected in Bhubaneswar during successive fieldwork periods. The example of a particular controversy that took place in Bhubaneswar in 2009 will allow to assess the fieriness of local controversies. Further, it will provide the elements needed in order to analyse what in a dance production stands at the centre of the reproaches.

Barbara Čurda trained as an Odissi dancer in India, and completed her PhD entitled *Identity, relational and aesthetic issues in the transmission of Odissi dance in India. The case of an emerging dance school in Bhubaneswar in the State of Orissa* in the anthropology of dance under Georgiana Wierre-Gore. Research interests include anthropology of dance and of bodily practices; social history of dance (XX<sup>th</sup> century, India); analysis of the relations between social organization, pedagogical practices and aesthetics; gender relations; analysis of the transmission of the dance; microanalysis of lived situations. Member of the Study Group on Ethnochoreology since 2016.

**DANKWORTH, Linda**

**Cultural Identities Redefined in Mallorquin Dance through the Politics of Shared Public Places, Nationalism and Tourism.**

In the present situation of regional instability in Catalonia, and the hostility towards tourism on the Island of Mallorca, I examine how the concept of ‘place’ in the midst of a crisis of Spanish nationalist politics impacts on Mallorquin dance as a site for redefining public and personal cultural identities. For the Mallorcan people declaring an allegiance to one of two factions of political views, either for the Union of Spain, or its counterpart for Independence of Catalonia, dance as a social activity brings a sense of normality but also a means to stand together as a community in uncertain times. The Escola de Música I Danses de Mallorca, one of my field sites has now included Contradansa (country dances) in their repertoire of traditional improvised Mallorquin dances that have in contrast many influences from England, Ireland, France and Spain. These popular dances are being taught and performed by the local community at a time when the majority of Mallorcan people are becoming more aligned with the Spanish peninsular.

An exploration is undertaken on how the use of banners, emblems and slogans reinforce symbolic sites of identity in demonstrations on the streets of Mallorca (a Catalan speaking region with autonomous status). I adopt Pierre Nora’s (1992) model of two different types of symbols, ‘imposed’ (official) and ‘constructed’ (unforeseen mechanisms) in an analysis of the relationship between nationalist ideology and dance. The ballada, a social dance event held in the town squares of Mallorca has over the years become a focal point for expressing opinions on nationalist and regional policies, however, a recent focus has been on environmental issues caused by excessive tourism. This paper considers the importance of ‘place’ as contributing to the formation of Mallorcan identities.

Linda Dankworth is an Independent Researcher and was awarded a PhD in Dance Ethnography in 2010 at De Montfort University, Leicester. Dankworth is the joint editor of *Dance Ethnography and Global Perspectives: Identity, Embodiment and Culture* (2014), and has publications in various journals and conference proceedings. She worked for many years as a Community Dance Teacher (Camden and Westminster AE & FE Institutes) and Performance Studies Lecturer and Examiner in London as well as an Assessor for London Arts Dance Unit between 2001-2002, and Co-Director of the World Folk Dance Festival workshops in Palma Mallorca from 2005-2011.

**DAVID, Ann R.**

**Colonial Legacies or Innovative Performances? Indian Dancer Ram Gopal’s International Productions of the 1930s-50s**

Described as being ‘one of the most resplendent figures who have ever appeared on the London stage’ (Daily Telegraph 1939), Indian dancer Ram Gopal seduced European audiences and critics with his performances in the UK, in Europe and the USA in the 1930s -1950s. How did his Indian/Burmese dancing body perform the legacies he inherited from the devadasis and the new nationalistic form of bharatanatyam that was being developed, and how much was he a catalyst for change? What were the cultural and bodily politics of such staged events that

emerged out of the realm of royal patronage into the domain of powerful and commercial impresarios, such as Sol Hurok and others? This paper investigates Gopal's career in the light of pre- and post-war emergent politics as he brought versions of classical Indian dance to new audiences, and looks to complicate the type of rapturous reception he received. It questions the complex politics of identity of the Indian dancing male against a backdrop of political upheaval and radical cultural change in India at that time, as well as the cultural politics of colonialism and transnationalism.

Ann R. David, Head of Department and Reader in Dance Studies at the University of Roehampton, specialises in dance anthropology with a focus on Indian classical and popular dance, and ritual practice. Her dance training includes ballet, contemporary, folk dance, as well as bharatanatyam and kathak. Ann writes on Bollywood dance, most recently in an edited book on Bollywood star Shahrukh Khan (2015) is currently working on a monograph of Indian dancer Ram Gopal. She is passionate about the need for the arts and dance in education, working closely with policy makers in the arts and is on the Board of several arts organisations.

**DIMOPOULOS, Konstantinos**

**From Body Politics to the Politics of Embodied Action: Gender and Gender Relation Policies through the Dance Practices of a Greek Community (Megala Kalyvia, Thessaly)**

Since the 17th century, dance has been used as a policy instrument for various identities (national, local, gender). The turn of the gender anthropology to the research zone of the poetic and the political element of song and dance rituals, has marked, along with the researches of gender differences, a new field for the gender identity approach (Dimopoulos, 2012). Dance symbolically transfers meanings regarding gender relations, offers gender-related knowledge and can lead to social transformations, while the age factor must also be taken into account, since older women can demonstrate their power not only within the same gender, but also against the whole society. The aim of this paper is, on one hand, to showcase the issue of gender policies as it appears in the Greek community of Megala Kalyvia (Thessaly) and, on the other hand, to analyse how the female gender adjusted and readjusted its policies through dance practices, not only against the male gender, but also within the same gender. The methodology of this paper is based on ethnographic fieldwork research. Data collection was based on "participant observation" (Buckland, 1999; Giurchescu, 1999; Sklar, 1991). Data analysis was based on "thick description" (Geertz, 2003[1973]), whereas data interpretation was carried out according to the hermeneutic perspective of gender policies (Hanna, 1988), in conjunction with the gender age theory (Schwaiger, 2012), always taking into consideration the concepts of Gramsci's cultural "hegemony" (1971), William's "cultural sovereignty" (1989 [1975]), Foucault's (1978) and Giddens's (1976) "power" and Bourdieu's' (1990) "habitus". It is proved that dance is used by women as a political "vehicle". Through this "vehicle", the female gender either confirms its "subordinate" social role in a male-based society, or, on the contrary, uses dance to question the existing dominant social relationship, creating new facts in dance practices, and, subsequently, within the society.

Konstantinos Dimopoulos holds a B.Sc. majoring in Greek Traditional Dance, from the School of Physical Education and Sport Science (National and Kapodistrian University of Athens) and also a M.Sc. in Folklore-Dance Anthropology. He is a Ph.D. student in Folklore-Dance Anthropology in the same University. He works as a dancer and dance instructor.

**DINCER, Fahriye**

**An Analysis of the Place of Dance in Relation to Identity Construction Process**

This paper rests on two of my earlier fieldworks and intends to historicize and review their findings comparatively. Its aim is to generate a clear understanding of the place of dance in the identity construction process. In this study, theories concerning cultural representation and identity –especially those introduced and/or elaborated by Stuart Hall– will be employed.

The first fieldwork is on the ritual dance (*semah*) of a non-orthodox religious community (Alevi), which emerged as a kind of symbol for the Alevi identity in the second half of the 1990's. The other one is on African Turks, whose existence is recognized only recently, and by a small portion of society in Turkey. In the first case, in a country where dominant religious practices do not approve dance in rituals, Alevi *semah* plays an important role in identity construction of a religiously marginalized community. In the second study, traditional dances are

among the cultural elements that have been employed to claim 'locally settled' position of a community, whose members were brought involuntarily to the Ottoman lands from various regions in Africa (15<sup>th</sup> to 20<sup>th</sup> centuries). By providing a means to reconcile with their past, African body movements have another role to play in the construction of their identity.

Although both are marginalized groups, the historical conjunctures that paved the way to the reconstruction of their identities, and meanings and functions that dance plays in those processes are certainly not the same. The significance attributed to the respective dances of the communities in specific periods will be contextualized. Lastly intended and unintended effects of dance on the process of identity construction will be evaluated as the final axis of the analysis.

**DOLININA, Kristina**

### **Classical Indian Dance Kathak: The Issues of Representation and Domination**

*Kathak* is one of the classical dance styles, originated from North Central Indian performative traditions, developed under various historical conditions and now practised all over the country and beyond. It was revived, institutionalised, nationalised and sanitised along with the other music and dance forms in the processes of freedom movement, while searching for authenticity and national identity in the end of 19<sup>th</sup> and beginning of 20<sup>th</sup> century. The dance is now represented by few "chosen" hereditary performers and their narrative entirety, leaving behind unsuitable traditions, marginalised in the turns and twists of cultural politics, power and status shifts.

This study aims to look closer into the map of hereditary and non-hereditary, urban and rural performing communities, giving more attention to peripheral traditions, which are away from centre of domination. The self representation and living stories of performers, their activities and places have major importance in creating *kathak* community's memory ethnography. These living narratives may differ from still very vivid "dominant narrative", which was established along with revived *kathak* recently and still is carried along by most of dancers and critics ("dominant narrative" was scrutinised in details by Pallabi Chakravorty in her study "Bells of Change"). The objective of this study is to go further in challenging this "dominant narrative" as passive, static, unwilling to develop and change, clinging to concepts of "authenticity" and "elitism" and oppose it by living and flourishing traditions, often crossing the lines of *gharanā* or doubting established movement vocabulary and content.

The presentation will be based on the field work, to be conducted from December 2017 to April 2018 in various *kathak* communities in central northern territories of India and would blend different anthropological and ethnomusicological approaches. My own dancing experience (over 10 years of study and dancing in India) justifies phenomenological approach towards the subject.

Kristina Dolinina is 2nd year PhD student at the Ethnomusicology Department, Lithuanian Academy of Music and Theatre. The subject of her studies - *Kathak* Dance and *Kathak* Performative Communities. She graduated from the School of Indian Languages, Jawaharlal Nehru University and practiced *Kathak* and *Odissi* Dance forms in New Delhi for more than ten years. Recently she teaches Hindi Language and Literature and Performative Traditions of India at the Centre of Oriental Studies, Vilnius University. Kristina also founded Natya Devi Dance Theatre in Vilnius, Lithuania.

**FELFÖLDI, László**

### **If the "Spirit" Passes Away: Role of Enthusiasm in Dancers' Life**

During my carrier as a researcher I met several elderly people in the local communities who refused to dance because of the lack of wish. They told: „I cannot dance already, the „feeling“ (in Hungarian *érzés*) has passed away.“ I was /am curious about what does this „feeling“ means“. Does it have something to do with such concepts of psychology as „passion“, „enthusiasm“, „emotions“, „flow“. It seems, each of them have some field of meaning, common with „feeling“ idea. I did not stop at this point, I began to ask younger people and observe dancers who show the signs of such „emotional rapture“ while dancing. I began to guess, that it is a kind of learnt behaviour having close relationship with changing bodily abilities and social relations conditioned by thorough learning, long practice, strong commitment, motivation, delight and positive momentary disposition of the dancer. By that way, I judged it as a relevant theme for a symposium presentation in the framework of the Topic No2, Dance and Age. The aim of my presentation is to give a short summary of a research material having been accumulated for several years and completed with some new research in local communities and in urban dance house context. I tried to interpret the material in the light of the relevant applied psychological literature (mainly Mihály



Csikszentmihályi) and of dance anthropology (mainly Hanna Lynne). My main questions to be answered: How to conceptualize the „feeling for dance” idea as a kind of motivation for dancing? How does it come into being and change through the dancers’ lifelong practice? How is it manifested while dancing in and out of a dance event? How is it controlled by the dancing community and the moral norms of the wider society?

Felföldi, László is retired senior researcher of the Institute for Musicology of the HAS, titular university professor of the Department of Ethnology and Cultural Anthropology of Szeged University and that of the Hungarian Dance Academy.

**FOLEY, Catherine**

**The Politics of Dance Knowledge: An Examination of Irish Traditional Dance within Third Level Education**

Technological advancements and increased dissemination of dance knowledge via audio-visual recordings and the internet, presents a discourse which challenges understandings of dance knowledge at various levels. It raises questions for ethnochoreologists and dance anthropologists relating to how individuals acquire dance knowledge: What kinds of dance knowledge matter? What are the influences on dancers’ embodiment and doing of this dance knowledge and, indeed, their understanding of it. It also raises further questions about the kinds of dance knowledge that is considered of value within specific dance practices. Drawing on the work of Bourdieu, Foucault, and Ong, together with ethnographic interviews, I examine some of these issues as they relate to Irish traditional dance within third level education.

Catherine E. Foley. Ph.D., B.Mus., H.Dip. in Ed., T.C.R.G., T.T.G., A.L.A.M. Course Director of the MA in Ethnochoreology and the MA in Irish Traditional Dance Performance, Irish World Academy of Music and Dance, University of Limerick. Catherine has spent many years working as a collector of Irish traditional music, song and dance. She has presented and published articles internationally within her areas of expertise and has performed, lectured and given dance workshops in different countries in Europe, Scandinavia, and the United States. She is the chairperson at our ICTM Study Group on Ethnochoreology.

**FOUNTZOULAS, Giorgos K.**

**Dancing the Politics: The Case of the ‘Gaitanaki’ Ritual Dance at the Skala Community in Central Greece**

Dance as an embodied non-verbal practice reflects habits, opinions, relationships and contradictions thus functioning as a “vessel of meanings” and as a “tool” that transfers and transmits ideals and meanings, cultural categorizations, social relationships and differences. Because of that, dance can be used as a means of infliction and manipulation by the ruling class or as a means of resistance and opposition to the ruling class by ordinary people through participation or non-participation indicative of inclusion or exclusion. This seems to be the case for the dance practice during the “Gaitanaki” ritual at the Skala community of Nafpaktia in Central Greece. Based on this, the aim of this paper is the study of the transformation of the dance in the “Gaitanaki” ritual at the Skala community of Nafpaktia in Central Greece as a result of manipulation by the community’s ruling class from the middle of the 20<sup>th</sup> century till today. In particular, the paper looks at the way in which each ruling class influenced, manipulated and directed dance during the “Gaitanaki” ritual and how this led to the transformation of its form and to the participation or the non-participation to it. Data collection was based on “participant observation” during ethnographic research (Buckland, 1983; Giurchescu & Torp, 1991; Koutsouba, 1997, 1999; Lange, 1980, 1984; Tyrovola, 2008). Analysis of the data based on “thick description” (Geertz, 2003[1973]), while interpretation through politics and politicization of culture (Wright, 2004) based on the concepts of Gramsci’s cultural “hegemony” (1971), William’s “cultural sovereignty” (1989 [1975]), Foucault’s (1978, 1991) and Giddens’ (1976) “power”, and Bourdieu’s (1990) “habitus”. It is proved that the dance practice during the “Gaitanaki” ritual was transformed, affected by the manipulation of each ruling class, while the participation or the non-participation in the dance turned to be a political act by itself.

Giorgos K. Fountzoulas holds a B.Sc. majoring in Greek Traditional Dance, from the School of Physical Education and Sport Science (National & Kapodistrian University of Athens) and also a M.Sc. in Folklore-Dance Anthropology. He is a Ph.D. student in “Dance Studies” in the same University. He works as a dancer and dance instructor.

**FÜGEDI, János**

**Parallel Events, Synchronous Themes: A Comparative Content Analysis of Traditional Dance**

Former investigations show that linguistic and musicology models, selected as frame concepts for dance analysis, limit discovering the conceptual richness of dance creation in East Central European traditional dances. The presentation with its newly formulated analytical means intends to shed light on the process of motif creation and to discover spatial contexts, mechanisms of dance “thinking.” Through moving picture and notated examples, it offers a new look at the smallest units of dance movement, different from the temporal segmentation applied formerly. Interpreting movement as a change and focusing on its content, the notion of distinct events is introduced to reveal the potential of their parallel running while a single movement is performed. Event sequences of the same genre are discussed which may form separate, but also synchronous themes with expressive spatial content. Themes are independent from the concept of motif; their independence contradicts the criteria established for motif determination regarding motif the smallest expressive unit of dance structures up today. The event-theme theory is considered evidence that dance movements follow and are capable of forms of expressions which cannot be approached by methods stemming from fields investigating their subjects formulated by elements essentially static such as musical or speech sounds. The exceptional complexity of a single movement, the apparently corresponding *parts* performed by sections of or the whole body as temporal-parallel structures may also enlighten the difficulties to cognize forms of non-discursive, expressive dance.

János Fügedi (1953) PhD is a senior researcher at the Institute for Musicology, RCH HAS and a college professor at the Hungarian Dance Academy. He notates and analyzes East-Central European traditional dances, leads the internet publishing of a dance knowledgebase, author/co-author of dance monographs. He has been a fellow of ICKL since 1989. He was a member of the Research Panel between 1991-1997, chaired the RP at the 1997 conference of ICKL. Currently he is the Chair of ICKL’s Board of Trustees. He was rewarded by the Hungarian Dance Association the price “For Dance Research” in 2013.

**GIBERT, Marie-Pierre**

**Discussant for Panel 7: Andrée Grau’s “Soft Politics”: Reflections on Grau’s 2016 Article ‘Why People Dance – Evolution, Sociality and Dance’ (Georgiana Gore & Gediminas Karoblis)**

Marie-Pierre Gibert is a Maître de conférences (Lecturer) in Anthropology at the University of Lyon Lumière 2, France, and a member of the research centre Environnement-Ville-Société (UMR 5600-EVS) of the same university. Her research is at the crossroads of three topics: dance and music; work; mobility. While her initial fieldwork was undertaken in Israel on the dances of the Yemenite Jews, which she continues to study in popular contexts, she has more recently focused on work and professional identities in dance and other contexts.

**GORE, Georgiana**

**Dancing: Experimental Politics**

In a seminar given at the University of Keele during the mid-1970s John Blacking, in response to Frank B. Livingstone’s 1973 article *Did the Australopithecines sing?* in which the author suggested that singing was the precursor to speech, made the counter-intuitive proposal that dancing preceded walking. He argued that the latter is an extremely fine-tuned motor activity requiring very special skills of balance and control related to the body’s necessary adaptation to gravitational pull. And that dancing or proto-dancing of the kind we might imagine, from cave paintings, as having been executed by our prehistoric forbears was, on the other hand, the result of surrendering to the forward thrust (*élan* in French) of body movement given free rein. May we conceive of this as a form of movement experimentation? Moreover, as Andrée Grau convincingly demonstrated in her 2016 article, dancing is a fundamentally relational activity due to the collective and cooperative rhythmic activity that it generates, a position close to that held by Anca Giurchescu, who stated that ‘dance is in essence a particular form of social interaction’ (2001: 109). In this presentation, I wish to explore, from these two premises, the idea that dancing was and is, as Blacking stated ‘a primary modelling system’ (1984: 4) or, to put it in other terms, a means of inventing worlds to come in a context where novel relational configurations and innovative ideas may be tested without any stakes at play.

To substantiate my argument examples will be drawn from a variety of dance cultures from contemporary theatre dance to ritual masked dance.

Georgiana Gore is Professor of Anthropology of dance and bodily practices at the University of Clermont Auvergne in France and a member of the research centre ACTé. She founded several Masters programmes in the Anthropology of Dance and is Coordinating Convener from 2017 for the Erasmus Mundus programme Choreomundus - International Master in Dance Knowledge, Practice and Heritage. Her research focusses mainly on dance transmission, the politics of embodiment and epistemological issues in dance anthropology (*Anthropologie de la danse: Genèse et construction d'une discipline* with Andrée Grau, 2006).

**GREMLICOVÁ, Dorota**

**Folk Dance and Song Ensembles Guided and Appraised**

The paper addresses chiefly stage productions of folk dances and songs ensembles in Czech lands in the period between 1945 and 1989. For the purpose of identifying their political and ideological aspects their linkage with the guidance executed by the state through various meetings, manuals, directives etc. will be analyzed just as the appraisal expressed in the published critical reviews. The documenting source material originating in the frame of so called "people's creativity", later "leisure artistic creativity" will be studied (in the archive of the Institute for cultural-pedagogical activity etc.) in order to identify political and ideological expectations connected with artistic performances of the ensembles, i.e. what was expected to be represented and aestheticized on the stage by the establishment. The other side of the issue will be studied through the analysis of published critical reviews (journals *Lidová tvůrčivost* and *Taneční listy*), with the intention to deal with the notion of what was in these stage productions understood as politically representative. As the third point of reference, the interviews gathered in the oral historical research will be used to see how the participants construed themselves the political and ideological measure of the stage productions they had performed.

Choreologist and professor at the Dance Department of the Music and Dance Faculty, Academy of Performing Arts in Prague. As a member of the Study Group on Ethnochoreology ICTM she participates in the research project on Round Dances. Currently she cooperates in the project lead by Daniela Stavělová Folklore revival movement (Institute of Ethnology). Her research interests deal with dance history (modern times, modernism, Czech dance history after 1945), dance analysis, sociological perspective in dance research.

**GRUBER, Cornelia**

**The Emotional Labour of Dancing: Negotiations of Gender, Age and Ancestral Affiliation**

In various contexts in the Southwest of Madagascar, women perform most forms of emotional labour. Elder women sing songs of mourning and dance in order to heighten the spirits of all participants during mortuary ceremonies; women of all ages support and encourage the ill during dance healing ceremonies, and the dancing of female mothers during circumcision ceremonies creates an atmosphere of happiness and joy. In this paper, the relationship between family affiliation, age, and gender will be discussed as it is performed in various spaces of participatory dancing. These spaces often differ from those in which the negotiation of societal hierarchies in everyday life take place; in particular in formal political spaces that are generated through male verbliness and embodied stillness (i.e. lack of movement) rather than dynamic interaction and direct contact. An analysis of various dance spaces and the relational implications of the participants and those who frame them will be the topic of this paper. Their gendered, aged and ancestral positionality toward one another is therein always situational and performative. Not only expressing but reproducing relational positions. I will examine how these negotiations of hierarchies through participatory dancing differ in relation to everyday life, and how this agency through the emotional labour of dancing is strategically applied in gender politics.

Cornelia Gruber is an assistant researcher in ethnomusicology at the Hanover University of Music, Drama and Media (HMTMH) in the fields of gender and queer studies and dance anthropology, with an interest in questions of decolonizing ethnomusicology. Her doctoral research on music and dance in Madagascar is concerned with issues of gender interdependencies, embodiment and performativity through dancing.

**HALL, Leslie**

**Ballroom Dance in Toronto: A Case Study**

Ballroom dance represents what Mark Slobin has called a sphere of cultural activity (Slobin, 55). Participants in these activities are part of affinity groups that may have little in common in terms of race, ethnicity, class, age, education or other factors, but they are joined by their attraction to these activities (ibid., 69). This paper is based on interviews with members of a non-competitive ballroom dance class in the Toronto area and their teacher, all of whom are over 50 years of age, as well as self-reflexive ethnography.

The researcher has been participating in non-competitive ballroom dance classes in Toronto for more than fifteen years, and currently dances in a class comprised of ten couples who began ballroom dancing in mid-life. They come from different social backgrounds, income categories, nationalities and ethnicities, but have similar reasons for taking dance lessons, including the potential benefits to their physical and cognitive health, coordination, balance, and social interactions. Qualitative data is supported by recent studies examining aging and dance in terms of neuroplasticity and hippocampo plasticity. The dance teacher is a former competitor and current international dancesport judge who fled Czechoslovakia for Canada in 1968 with her husband and young daughter. Now 76 years old, she continues to teach and inspire in her students a love of ballroom dance.

Leslie Hall is associate professor emerita at Ryerson University in Toronto. She has presented papers and published articles on Latin dance in Toronto, synchronized figure skating in Canada, and the International Istanbul Music Festival. Her doctoral research area was Ottoman court music; she has been active in amateur dancesport for more than fifteen years. She was president of the Canadian Society for Traditional Music from 1997 to 2001.

**HAYASHI, Lucie**

**How Much for a Dancer: Failure of Culture Politics in Japan and Czech Republic and Its Role in Evolution of Dance Education, Career and Society**

Social and economic status of professional dance in a country is designated by government defined culture-political environment. It consequently influences the existence of dance on other levels as well, specially its social or educational functions in the society. My research is based on comparison of cultural politics towards dance in these two countries: on one hand Japan, an economic predator at the end of last century, but suffering under economic crisis from the beginning of the new; and Czech Republic, a post-communist country, caught up in capitalist fever from 90s on the other.

The government approach towards culture and dance in these two countries not only has a different history and nature, but also presents a different take on ideal future development on its respective dance scenes. The current situation clearly highlights present advantages and disadvantages and hence makes Japan and CR ideal for comparison. The level of support from state budget echoes in all the fields of professional dance career (education, license authority, job offers, salary, insurance, retirement rent etc.), dance art (donation programs upon performance creation, theatre support etc.), education of public towards dance (dance education in basic school programs, support of dance promotion, and so on).

The message of statistic data is clear: production of enormous number of well and expensively educated dancers with no job for them in Japan, and lack of good dancers ready to fill state supported theatre companies in Czech (gladly employing Japanese). The comparison leaves us with urgent questions: Who is to blame and what would be the best solution, the ideal background for professional dance in an advanced economic society?

Lucie Hayashi (born Burešová), employed as Assistant Director at National Theatre Opera in Prague, is known mainly as a dance critic and Editor-in-chief of web magazine Tanecniaktuality.cz. She is a member of grant committee for professional dance and nonverbal theatre in the Ministry of Culture and a delegate of Czech Dance Assosiation. She works as Secretary of Dance Department at Academy of Music and Dance in Prague, where she defended her doctoral thesis in Dance Studies on *Dance in Contemporary Japanese Society*. Graduated in Japanese Studies at Charles University, her research focuses mainly on dance in Japan.

**HELMERSSON, Linnea**

**Swedish Folk Dance as a Contested and Politicised Scene**

Recent years have seen an increased presence of nationalistic rhetoric in many European countries. In Sweden, a right-wing xenophobic party has taken seat in the parliament and a neonazi movement is mobilizing. Apart from

the general political implications of this, it has also generated an unwanted attention on folk dance and folk music. There are numerous examples of how these xenophobic movements are promoting and highlighting traditional folk culture, pronouncing it cultural heritage and unique to Sweden. In this, so called Swedish values are focused, and the remnants of an old folk culture are used to create ideas of Swedishness and a Swedish culture. However, this process of appropriation does not take place without a strong resistance from the practitioners of folk dance and folk music. Working in networks, projects, organizations and with personal initiatives, cultural workers and practitioners have mobilized against racism and against the xenophobic movements' appropriation of folk culture. Many Swedish dancers and musicians are actively trying to show that dance and music have nothing to do with nationalism and xenophobia. Instead, music and dance are used to create meeting places between native Swedes and immigrants. Also, many practitioners pinpoint that Swedish traditions have connections to cultural expressions in other countries, or that they are imported goods. Most importantly, the dancers and musicians do not only debate and discuss, many of them have also become anti-racist activists, manifesting out on the streets as well as actively welcoming immigrants to the arenas of dance and music. In this presentation, I will show how traditional dance and music in Sweden have become a battleground for starkly differing ideologies and values and what the resistance looks like.

Linnea Helmersson, PhD student in ethnology at Umeå University. Her main research interests are social dancing, tradition, gender relations in dance and social interaction on the dance floor. She has been a member of the Study Group since 2014 and has presented at the symposia in 2014 and 2016. She has published in conference proceedings and is the editor of *Eldsjälarna och dansarvet*, an anthology on folk dance research in Sweden.

**HUTCHINSON, Sydney**

**Followers Strike back! The Dynamics of Dialogue in Contemporary Partner Dance**

Much literature on social partner dancing considers its dynamics to be inherently patriarchal due to the association of the leader role with men; the female follower is assumed to be responding to male cues in a largely passive way. Yet such a model belies the personal experiences of many followers, who feel themselves to be active participants in the partnership, as well as the growth of role-reversing practices in recent years. This paper reconsiders the dynamics of partnering in contemporary social dance, arguing that many such dances are in the midst of a sea change with regards to gender constructs. By analyzing swing and salsa dancers' discussions of terms like backleading, hijacking, and follower's voice in online fora and ethnographic interviews and placing these into dialogue with my own kinesthetic experiences as a salsa dancer and fieldwork on salsa in New York and beyond, I will argue for a model of conversation rather than domination while demonstrating the complexity of partner interactions, the agency of the follower, and the potential for partner dance to create social change.

Sydney Hutchinson is associate professor of ethnomusicology at Syracuse University, where she teaches courses on Latin American and Caribbean music and dance. Her publications include *Tigers of a different stripe: Performing gender in Dominican music* (2016) and *Salsa world: A global dance in local contexts* (as editor, 2013). In 2017 she received the Samuel Claro Valdes Prize in Latin American Musicology and the Marcia Herndon Book Award from the Society for Ethnomusicology with other awards from the American Folklore Society and Society for Dance History Scholars. She held fellowships from the Humboldt Foundation, American Association of University Women, and American Folklife Center.

**IVANOVA-NYBERG, Daniela**

**Representations of the Nation: The Cases with "Philip Koutev" National Ensemble and National Ensemble "Bulgare"**

This paper addresses representations of the Bulgarian nation by looking at the repertoire politics of two professional ensembles that wear "national" in their names: the first is the State National Folk Ensemble "Philip Koutev" (est. 1951) and the second is the private National Folklore Ensemble "Bulgare" (est. 2002). What do these two ensembles have in common and how can one define their approaches in representation of the nation? How do each of them portray the current political and cultural situation in Bulgaria? How shall we discuss the topic, "Performing Democracy" today (Buchanan, 2006)?

After an overview of the historical paths of these ensembles, their missions, leading figures and repertoires, the following spectacles are taken as examples of the artistic visions of the ensembles' directors: "The Wild

Strawberries” of ensemble “Philip Koutev” and “This Is Bulgaria” of ensemble “Bulgare”. The first is built upon a medley of separate choreographies presenting music, dances and costumes of several ethnic communities living in Bulgaria that have never before been included in the repertoire of the Koutev ensemble; the second is a three-hour spectacle that aims to present the uniqueness and the richness of Bulgarian music and dance folklore to an onstage foreigner (an actor).

The relationship between dance and politics (Martin, 1998) is fundamental to the analytical commentary. The lack of strong governmental support of the country for its state ensemble reveals not only the economic struggle of the state but the priorities in its cultural politics, in which the state ensemble’s leading position, prestige and function have been lost. Bulgare, on the other hand, appropriates the tools of entrepreneurship by proudly waving the flag of the “Second Bulgarian Enlightenment.” This strategy aims to represent the nation while satisfying the expectations of the majority of Bulgarians today.

Daniela Ivanova-Nyberg has been an active member of ICTM since 2002. An ethnochoreologist, she was awarded her PhD from The Institute of Art Studies at the Bulgarian Academy of Sciences. Her book, *The Folk Dance Ensemble as a Cultural Phenomenon in Bulgaria* was published in 2011 with partial support from the Bulgarian Ministry of Culture. Research focuses on Bulgarian folk dance in both Bulgaria and the USA. Daniela is director of Bulgarian Folklore Arts Program at Bulgarian Cultural and Heritage Center of Seattle and works also with the Bulgarian community in Portland, Oregon.

**JACOBS, Theresa**

**"Serbska reja" – Creative Collective Resilience**

Sorbs live in Germany as one of four official state-recognized national minorities. An important characteristic of their ethnicity are folk dances. During the history, prohibition of speech, labour migration and lignite mining were threatened the minority existence under different political systems. Since the middle of the 20th century, folk dancing has been moving between living everyday and festive culture and displayed culture in the sense of a presented stage culture (=folklore). The new body politics („socialist realism“) of the GDR era aspired to another human picture. In response to this, the preservation and revitalisation of sorbian culture has also made conscious use of the care of Sorbian folk dances and has since been expressed in two strategies: on the one hand, allegedly "old traditions" are sought and these are postulated internally as community-building. On the other hand, the connection to already tried and tested forms of other minorities or the majority society offered the chance of an internationalisation, for example in the field of folk or festival movements.

The paper discusses the current development of Sorbian folk dance movement by using a current example: The group "Serbska reja" has been dedicating itself to sorbian folk dances in a new way to overcome the dominance of folklore stage art. Through creative use of Sorbian sources, since 2012 an international cast is developing "new Sorbian folk dances", which are to make their way back onto the dance floors. This example shows how creative collective resilience (Kolboom 2016) can be read off in different formations and can contribute to overcoming cultural crises by triggering rhizomatic quakes (Deleuze & Guattari 1977). Hybrid forms can be identified that point to other dance traditions, overcome comprehension of cultural purity and rethink minority policy beyond national borders for strengthening Sorbian identity.

Theresa Jacobs, Doctorate in folk dancing of the Sorbs within musicology at the University of Leipzig; work in the management of the Tanzarchiv Leipzig and research of body politics in the GDR at the Institute for Theatre studies at the University of Leipzig; since 2015 research associate in the Department of Cultural Studies at the Serbski institut/Sorbian Institute in Budyšin/Bautzen; main research interests: music and dance studies, comparative minority research, digital humanities, tangible/intangible cultural heritage; i. a. member of the ICTM (Music and Minorities, Ethnochoreology), Gesellschaft für Musikforschung and Tanzarchiv Leipzig.

**JAMISON, Phil**

**Cecil Sharp’s “Running Set” – Diversity and Dance in Appalachia**

When Cecil Sharp and Maud Karpeles visited the Pine Mountain Settlement School in Kentucky in 1917, they observed a demonstration of a traditional Appalachian square dance. Sharp, who had been working to revive and promote the traditional music and dances of England, imagined these dances to be survivals of an ancient form of English country dance. In his eyes, the people of the southern mountains were transplanted “English peasants,” who had retained their Anglo-Celtic culture in isolation, and he claimed these American dances as a valuable

addition to the repertoire of the English Folk Dance Society. The following year, he published a description of the dances, what he called “The Running Set.” In addition to describing the figures, he put forth an Anglocentric theory of their origin, one that has been repeated and perpetuated by his followers over the last hundred years. Sharp, however, either out of ignorance, a nationalistic agenda, or cultural bias, overlooked the racial and ethnic diversity of the region. The population of Appalachia was not primarily English, but in fact it included a diverse mix of Europeans, Africans, and Native Americans. Furthermore, while the southern mountains were no doubt a relatively remote place, the inhabitants had always maintained contact with the outside world and were not isolated from the influences of popular culture. The instrumental and vocal traditions of the region certainly reflect this, and so do the traditional dances. In this paper, I will identify non-English historical precedents and sources for many of the dance figures that Sharp claimed to be old English and provide evidence that these Appalachian dances were not simply survivals of an early form of English country dance, but an American hybrid that developed from diverse, multicultural roots in the American South during the nineteenth century.

Phil Jamison is musician, dancer, and scholar of traditional Appalachian music and dance, who has taught and performed at festivals, workshops, and other events throughout the U.S. and abroad since the early 1970s. Jamison, who holds a master’s degree in Appalachian Studies, has done extensive research into the traditional dances of southern Appalachia, and his book, *Hoedowns, Reels, and Frolics: Roots and Branches of Southern Appalachian Dance* (University of Illinois Press, 2015), tells the story behind these American dance traditions. He teaches Appalachian Studies as well as traditional music and dance at Warren Wilson College, in Asheville, North Carolina.

**KAPPER, Sille**

#### **Estonian Dance Celebration and the Politics of Knowledge Transmission**

In Estonia, when someone wants to talk about folk dance, his first task will be to position himself in relation to the Dance Celebration. It is because Dance Celebration – an event that takes place every five years and involves thousands of participants moving in complex patterns on a stadium – is the most dominating phenomenon on the folk dance scene in Estonia today. I have been active in Dance Celebration process since 1984 in the roles of folk dance group member, teacher, and stage director. At the same time, I consider myself a traditional dance researcher and teacher of traditional culture and dancing.

Estonian Dance Celebrations date back to 1934, and they are highly appreciated today by great audiences. For Dance Celebrations, single traditional dance elements are used in the creation of original choreographies. Movements are stylized as choreographic ideas and standardized according to the institutional *truth regime* (Foucault 1992, Viik 2011) that rules the whole folk dance movement. My participant observations provide lots of data to show how selectively is dance knowledge preserved and passed on during Dance Celebration process. In the selection, unifying force of folk dance is promoted while the plural, diverse, and intrinsically multicultural nature of local traditions is left in shadow.

I have also argued earlier (Kapper 2016) that dancer's personal agency is not supported in Dance Celebration process. An unexpected action by more than thousand young (mainly teenage) dancers during the 12th Estonian Youth Dance Celebration in 2017 made me to turn back to this idea. In my paper I am going to analyse the relations between structure, agency, and *habitus* (Bourdieu 1998) in the context of Estonian Dance Celebrations using the example of the last event. I also hope to discuss the power issues revealed in that process.

Sille Kapper, PhD is a Dance Researcher at the Baltic Film, Media, Art and Communication School of Tallinn University (Estonia) since 2008, and a practising dance teacher since 1986. Since 2014, she is also the Artistic Director of Estonian Folklore Ensemble Leigarid. Her research activities are mainly focussed on traditional dance and folk dance movement in Estonia. She is active in the process of Estonian Song and Dance Celebrations, a board member of CIOFF-Estonia, a folk dance mentor at Estonian Folk Dance and Folk Music Association, and a council member of the Union of Estonian Dance Education and Dance Artists.

**KAROBLIS, Gediminas**

#### **Political Origin of Dance / Kinetic Origin of Politics**

Andrée Grau in her article “Why people dance – evolution, sociality and dance” argued that in human evolution dancing must have occupied a place between two phases of development: bipedal movement and speech. The

former essentially modified corporeal capacities of a human being. The latter, according to the argument, is already socially instituted – collectively enacted by a group of people. Therefore, one might identify the missing link between two, as Andrée Grau claims: how a group could have come to collective communication in speech if not by multi-corporeal enactment of rhythmic, synchronous and correlated movements such as in dancing?

Addressing this question, I will try to raise a specific problem that might be otherwise formulated as three body problem in kinaesthetic empathy. According to Husserl, at least partial answer to the problem of empathy lies in clarification of the phenomenon of corporeal/kinaesthetic Pairing [Paarung]. Through pairing, he thought, the homogeneous space is constituted by “transfers” and “rotations” of my body. In this homogeneous, but oriented (!), space I encounter other animate bodies, similar to mine (Husserl 1973). Closely following Husserl’s thread of thought, I analysed kinaesthetic empathy when two persons/bodies meet. I identified such corporeal structures of dual emphatic congruence as *translation*, *rotation*, *reflection* and *complementation*. Now I want to address a further question: how a corporeal encounter is structured when three or more, not just two, animate bodies meet in kinaesthetic, obviously, a more complex empathic relationship.

In this presentation, following my previous elaborations, I will argue that achievement of “geometrically perfect” empathic corporeal congruence among three bodies is significantly more difficult task compared to pairing and can be achieved in very rare episodes, such as exemplified in circle dancing. Perhaps that is the origin of politics, civil society (Hobbes) or social contract (Rousseau)?

Gediminas Karoblis is Professor in Ethnochoreology, Norwegian University of Science and Technology. 2014 - 2018 he is Coordinating Convener for Choreomundus – Erasmus Mundus Master Course in Dance as Knowledge, Practice and Heritage. His research interests include phenomenology analysis of dance and movement, ballroom dance history and heritage. Publications include ‘Philosophy of svikt-analysis’ in *Festschrift in Honour of Egil Bakka* (2014), ‘Dance, Love and National Awakening in Late Nineteenth-Century Lithuania’ (2013), ‘Triple Disembodiment of Dance: The Waltz’ (2012), ‘Ballroom Dance – the Spectre of Bourgeois in Communist Society’ (2010), co-authored with Egil Bakka: ‘Writing a dance: Epistemology for Dance Research’ (2010).

#### **KÖNCZEI, Csilla**

##### **Ideological Foundations of Romanian and Hungarian Cultural Policies towards ‘Folk Dance and Musical Heritage’**

The lively popular performing practice of rural local communities in Eastern Europe became subjected relatively late by the political elites, being in search for bricks to construct imagined communities for the new national states in formation. The tradition of over-politicization of the so called folk culture continues today, finding new meanings in the kitchendom of placing cultural goods on the global market as national products. Authenticity, as a supreme value, remains at stake in representing ancient traditions almost a hundred of years after Béla Bartók, one of the leading personalities founding both Hungarian and Romanian ethnomusicology, used the motto "From pure sources only!" in the last line of the text of *Cantata profana*, which was inspired by Romanian archaic Christmas carols, intermixed with Hungarian myths of origin. During the 20th century, passing through different political regimes, ethnomusicologists and ethnochoreologists were supposed to take an active role in the forming and functioning of cultural policies, entering in the role of guardians of quality, thus contributing to the control of state-sponsored cultural production in Romania and Hungary as well, with different accents. How modernist ideological foundations still influence the dominant discourses on traditional music and dance in a glocalised Eastern Europe is the main question put here.

Csilla Könczei’s curiosity towards dance theory was aroused in her adolescence when she became a founding member of the emerging dancing room revival initiative in Transylvania. Since then she has widened her fields of interest towards visuality in general and film in particular, but dance has remained her central focus. She is Associate Professor at Babeş-Bolyai University, Cluj-Romania.

#### **KOUTSOUBA, Maria I.**

##### **Dance and the Politics of Knowledge or Politics and the Knowledge of Dance? Looking at Politics through the Teaching of Dance**

The desired for human beings in 21<sup>st</sup> century is as old as human being themselves, i.e. the configuration of active citizens that presupposes the shaping of critical thinkers and consequently doers. Politics and knowledge are



interwoven in this case. Regarding dance, the question that rises at this point is whether dance knowledge can contribute towards this aim; more precisely, which dance knowledge could possibly contribute towards this aim, the way through which dance knowledge could be possibly contribute and under which conditions. Based on this, the aim of the present paper is to look at the transmission of dance [knowledge] in an educational context and the way of its implementation so as to support the development of critical thinkers and doers. In order to do this, the morphological method of the analysis of dance is transformed to a teaching method, i.e. the morphological teaching method of dance. This teaching method is then associated with the development of the cognitive domain of Bloom and Krathwohl's taxonomy as this has been revised by Rex Heer in 2012 at the Centre for Excellence in Teaching and Learning at the Iowa State University. It is showed that morphological teaching method of dance could support the development of the cognitive domain too. Thus, the teaching of dance can contribute to the shaping of critical thinkers and consequently doers, i.e. to the configuration of active citizens. The example will be drawn from Greek traditional dance.

Maria I. Koutsouba is an Associate Professor at the School of Physical Education and Sport Science at the University of Athens and Tutor at the Hellenic Open University. Member of scientific organisations in Greece and abroad, she has been an active member of the Study Group on Ethnochoreology since 1991. Her research interest and publications focus on ethnochoreology/dance anthropology, dance notation and movement analysis, dance education and educational innovations such as open and distance learning etc.

**KÜÇÜK, Idris Ersan**

#### **Analysing Rize Folk Dances in the Context of Official Ideology**

Rize is a province known for its tea production and rainy climate in the Eastern Black Sea region of Turkey. The city, which has experienced many administrative changes in its history, has developed politicians who effective on management of Turkey. The position of folk dances in the age of today's rapid communication, in which political identities influence the finer details of social life, is also worth investigating in this context. The place of official ideology and political formations in the Rize folk dances is in parallel with the Turkish Folk Dance paradigm, as well as in the divergent points. Despite the establishment of the Ministry of Culture for the first time in Turkey in 1971, the culture policy of the state was carried out within the Ministry of National Education from the first years of the Republic to the present day. At this point, folk dances are taught in the context of official ideology, in addition to the natural environment of the dance culture. If the Çayeli district of Rize is thought to be a cultural border in terms of folk dances, the dance culture of the region is considered in two categories. In this study, it is aimed to make deductions about the folk dances in the context of official ideology by starting from the cultural history of Rize.

Key Words: Rize, folk dance, official ideology.

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**KUNEJ, Rebeka**

#### **Folk Dance Knowledge and Its Transmissions Outside the Scope of Research**

The beginnings of ethnochoreology as independent scholarly discipline in Slovenia date back to the year 1934 when the Folklore institute was established. An important milestone was reached after World War II, when the department of ethnochoreology got the first researcher. During the entire period main political systems (first Yugoslavia, socialist Yugoslavia, and independent Slovenia) are also reflected in the ethnochoreology research. Research of a handful of dance researchers is closely related to the understanding of an individual what is his/her definition of traditional/folk dance as well as what is a purpose of a research of itself. Last but not least, an influence of state (financial) support for research is crucial.

In eight decades of ethnochoreology research in Slovenia all factors mentioned above influenced research topics and its transmissions outside the scope of research. The aim of the paper is to examine the transmissions of dance knowledge in art and educational context by researchers in the past, as well as to analyze today situation.

Rebeka Kunej is a researcher at the Institute of Ethnomusicology of the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in Ljubljana. She is a lecturer in Instrumental Folk Music and Folk Dance at the Academy of Music, University of Ljubljana, and editor of the ethnological journal *Glasnik Slovenskega etnološkega društva*. Her research focuses particularly on dance in Slovenia, 78rpm records as a source of ethnochoreological research, selections and (re)presentations of traditional dance practices in post-1991 Slovenia, the history of folk dance festivals and folk dance ensembles; dance as an identity symbol of immigrants/emigrants. <rebeka.kunej@zrc-sazu.si>

**LANDBORN, Adair**

**Radical Territory: Rocio Molina's Iconoclastic Choreography and the Flamenco Body as a Site of Female Emancipation through Kinetic Resistance and Somatic Transformation**

Dynamic struggles between conformity and nonconformity can be read both in the history of flamenco dance and in its more contemporary manifestations. Through traditional flamenco dance movements, sexual identities are often showcased in virtuosic performance and modeled in a variety of informal social contexts: a family home, a public courtyard, a neighborhood bar, a flamenco social club, known as a *peña flamenca*, or a flamenco nightclub, known as a *tablao*. Personal expression, intimacy, authenticity, courage, and integrity of purpose: all such values are birthed and nurtured in these informal spaces, while their replication on stage remains a performative ideal.

In the flamenco genre, there is a long history and generative relationship between icons and iconoclasts: from Vicente Escudero's avant-garde experimentations in the 1920s and 1930s to the newest contingent of flamenco dance artists who today are pushing beyond flamenco's traditions to employ contemporary movement vocabularies and aesthetics. Although flamenco dance traditions usually reproduce, impose, or reinforce heteronormativity as a central cultural value, today the status quo is being materially challenged as choreographers develop movement vocabularies indicative of a wider social transformation based on new knowledge about diversity in the biological expression of sex, the social construction of gender identities, and the actualities of sexual preference.

Analyzing performances by the contemporary female flamenco choreographer Rocio Molina, this paper seeks to identify specific moments of play and interplay between Molina's embodiment of the iconic female flamenco dancer and her most iconoclastic creative efforts. Resisting the socialized impulse toward conformity, Molina's idiosyncratic movements, technical innovations in footwork, rule-breaking virtuosity, and creative courage earned her the Spanish National Dance Prize in 2010, the Max Award for best choreography for *Bosque Ardora* in 2015, and, in 2017, the Max Awards for both best female dancer and best choreography for *Caída del Ciel*

Dr. Adair Landborn is a Clinical Assistant Professor of Dance and Curator of Cross-Cultural Dance Resources Collections at Arizona State University, Tempe, Arizona, USA. She is a certified Laban movement analyst and holds an interdisciplinary doctorate in the anthropology of dance and somatic studies. A choreographer, scholar, teacher, and solo artist in both contemporary and flamenco genres, her articles have been published in various conference proceedings and journals such as *Visual Anthropology* and the *Journal for the Anthropological Study of Human Movement*. Her book, *Flamenco and bullfighting: Movement, passion and risk in two Spanish traditions*, was published in 2015.

**LOUTZAKI, Irene**

**Celebrity Politicians: Popular Dance and the Politics of Display**

Recent research points out the ongoing changes taking place in the perception and the representation of politics. Dick Pels has clearly summarized this change in performance, style and perception while emphasising the new roles of politicians, mostly due to the necessity of becoming media personalities.

In the 1980s, Greek candidate politicians used dance events to create a new 'look' constructed around a body-conscious style. Parties organized by or for politicians where people recreated themselves mixing modern, traditional, ethnic dances, are now an essential part of the daily news on TV. Through political marketing "informal" dance events were transformed into *public* political events via television. As such they are used as an arena of power where all forces involved maintain or negotiate different notions of collective identities.

This paper will examine the way Greek politicians in the media age shape their public personas by using dance, as a means of cultivating and advancing their image. It is known that image plays an important role in the perceived success or failure of a person. Today however, in the age of modern politics that public expectations

tend to shape more often simple needs, it is more important than ever that a politician may 'polish' and control his/her image, trying to impress his/her supporters with the *presentation of an everyday self* to them. Political reality therefore becomes secondary, as other means i.e. the dancing often has replaced the political discourse. In this presentation I will look at the various ways the news media manipulate dance events, and how politicians for being more familiar to us use them. With video clips, photographs and comment extracts as guide I will examine dance in delineating the profile of the politicians focusing on gesture and body attitudes, and etiquette of the 20th-century politics.

Irene Loutzaki, is a dance anthropologist, formerly Assistant Professor Faculty of Music Studies, University of Athens. With a grant from the Peloponnesian Folklore Foundation (PFF), she trained in Kinetography Laban and gained a PhD in Anthropology and Ethnomusicology (Queen's University Belfast). She was a research fellow at the PFF (1974-1996), Nafplion, involved in organizing the Dance Archive. She conducted fieldwork in Thrace, Crete, and other parts of Greece. Her continuing research interests are in social dance history with a special focus on Greece and transnational flows, on the political dimension of dance, gender and class relations, cultural policy, and cultural practices.

#### **MÆLAND, Siri**

##### **Is It Relevant to Bring Practical Dance Knowledge into Speech?**

In today's Norwegian political climate, practical knowledge seems devaluated. A slow change has happened in the school curriculum towards emphasising the skills of reading, writing, calculation, verbal and digital skills over practical and aesthetical skills. Philosopher Kimerer L. LaMothe claims this to be a 'materialist' paradigm. In this paradigm to know 'is to have a true and certain purchase of what is real' (LaMothe 2015, 62): 'In sum, in a materialist program, where knowledge about matter that matters is knowledge that can be written down and where knowledge that can be written down is knowledge about matter that matters, (...) (LaMothe 2015, 64). The privilege of the sight, over our other senses in Western societies and scholarship is also of concern by scholars from 'the anthropology of the senses' (Classen 1997, Howes 1991). Researching practical dance knowledge is of concern for many dance scholars, and particular within Ethnochoreology. In my current Ph.D. research, I have used the explicitation interview technique (Vermersch 2009) to let the dancers themselves bring their 'knowledge-in-dancing' into speech. In this paper I will test the statement that the knowledge the Ph.D. brings may add as much to the overall question of what is knowledge, than to bring new knowledge about dancing. From the point of view of my fieldwork in a particular dancing community in Norway, I will discuss the relevance, the pro and cons of making practical knowledge into spoken and written knowledge to fit into a 'materialist' paradigm that may or may not empower the very practical knowledge.

Siri Mæland is lecturer and convener specialised in Norwegian Traditional Dance and Dance Analysis at the Sff, Norwegian Centre for Traditional Music and Dance, Trondheim since 2001. She is in the final stages of her Ph.D thesis, focusing on transmission and dance as knowledge at NTNU, Norwegian University for Science and Technology (where she is a part time teacher at BA and MA-level) and the University of Clermont Auvergne. She holds a MA degree in Ethnomusicology, focusing on the dance revival movement in Norway. She has been a member of the Study group since 2006.

#### **MACHOVÁ, Daniela**

##### **Transmission of Dance Knowledge between Dancing Masters and Participants of Ballroom Dance courses in 21st century: Tradition versus Modernity**

Ballroom dance courses for youth (called „Taneční“) seem to be czech-slovak unique phenomena with more than one hundred years of history. These courses are to some extent perceived by the society as a part of basic education. They are held in a very special manner: 20-80 couples of 15-18 year-olds in formal attire are led by dancing master for 3-6 months period to learn ballroom dances (polka, waltz, tango, foxtrot, jive, cha-cha etc.). The particular form of the course and the repertoire currently differs in individual dance schools due to the absence of uniform curricula and the fact that the profession of dance master has been an unqualified trade since 1992 without the need for proper qualifications. At least in Prague, there seem to be two different strategies due to the competition among dance schools, one based on the promotion of „unchanged“ tradition, while the

other strives to present modernity and entertainment. The presentation is focused on revealing these differences in transmission of dance knowledge between dancing masters and participants of ballroom dance courses of different dance schools in Prague. The results of current research are based on fieldwork visits, observation, interviews with dancing masters and analysis of dance school websites.

Daniela Machová studied Sociology at Charles University and Dance Theory at the Academy of Performing Arts where she is currently registered as a Ph.D. student. Her long-term research interests are in social and competitive ballroom dancing. She published also a study on the audience of dance performances and on the dancer profession. In cooperation with Czech Arts and Theater Institute, she conducted extensive quantitative and qualitative research on dance studios in the Czech Republic. She is a dance critic focused on contemporary dance and Dance Theater.

**MANOS, Ioannis**

**Dancing on the Border in Northern Greece: Politics of Identity and Culture in Southeast Europe**

This paper explores the political dimensions of cultural performance and contributes to the understanding of the ways in which dance, as a form of expressive culture, is employed by state and non-state agents in engaging with politics at local, national and international levels. The ethnographic material derives from a long-term fieldwork in the Florina region, a border area in north-western Greece, at the international borders with the Republic of Macedonia and Albania.

In the post-1990 era, the increasing importance of the global discourse on the protection of cultural difference and minority rights and the political activity of the Macedonian minority political party have transformed folk dance performances into the means and the context in which various agents employ ideas of authenticity and cultural purity to construct and demonstrate mutually exclusive identities and cultures and achieve specific political, cultural and/or economic goals. Minority activists exploited dance and its practices in their struggle to legitimate their cause. These developments generated counter-actions which caused the Greek official position to be promoted even more intensely. Dance events have been presented and perceived as visualisations of the supposed groups' 'cultures' in which their members perform their identity and, thus, prove the existence of a different collective identity.

My approach treats dance performances as dense and highly politicised, transformative cultural practices. They are embedded in power relations between collectivities and individuals as they have been configured by the state, and by current transnational forces and discourses. By adopting a performative approach to identification and categorisation processes I try to understand how power is performatively used and negotiated by the agents involved.

My aim is to advance an understanding of the political use of power and underscore how performance has been fundamental to both the active and reactive processes of maintaining, reconfiguring or obtaining power and recognition.

Ioannis Manos is Assistant Professor of Social Anthropology at the Department of Balkan, Slavic and Oriental Studies, University of Macedonia, Thessaloniki, Greece. His publications and research interests include dance and music, identity formation processes, nationalism and ethnicity, borders and the epistemology and methodology of research. He is Regional Editor for Teaching Anthropology (A Journal of the Royal Anthropological Institute) and Co-convenor for the EASA - Teaching Anthropology Network.

**MELLISH, Liz and GREEN, Nick**

**Politics of Representation, Identity and Minorities in Amateur Folk Dance Competitions in the Banat Region**

Szeged marks the northern point of the historic region of Banat that is now politically divided between the three nations of Hungary, Serbia and Romania. During the eighteenth and nineteenth centuries this region was settled in a planned colonisation by groups of Romanians, Serbians, Swabians, Germans, Hungarians, Bulgarians, Slovaks and Ruthenians. Despite various population movements, each division remains multi-ethnic where local inhabitants take pride in their ethnic tolerance and peaceful co-existence.

This paper will frame the politics of representation and identity as portrayed through dance by the co-located ethnicities in the Banat region in two different contexts; through their participation in local amateur dance competitions and during social gatherings where dancing takes place. In social settings each ethnicity participates

in local dancing but when taking part in semi-formal competitions, for some ethnicities, the tendency is to present a choreography based on the material that is considered to be their national representative dance.

We will analyse the range of choices made for the selection of material presented during competitions, and explore how this relates to the guidelines for applicants set by the local organisers. We will address the selection of judges, the politics involved in judging, and their marking strategy, asking whether this is biased towards the ethnic majority, or the presentation of local dances.

Drawing on Anca Giurchescu's [2001] work on state politics in dance competitions during past regimes in Romania, we will ask if there is now decentralised politics and hegemony by the majority culture following Hall's [2017] concepts of politics. This paper extends our published work on recent competitions in Romania [Forthcoming] by reference to fieldwork undertaken during 2017 in villages within the Banat region. Theoretically it will draw on Barth's [1969] work on ethnic groups and boundaries and Sheppard's [2002] concept of positionality.

Liz Mellish PhD University College London (UCL) (2014). Secretary ICTM study group on Music and Dance in Southeastern Europe. Currently an independent researcher investigating social dance, cultural events and choreographic practices in the Banat region of Romania, and dance connections between the Balkans and the UK. Recent publications include 'Dance, field research and intercultural perspectives: The Easter customs in the village of Svinița' (2016) co-edited with Selena Rakočević, and 'Competition and Community Participation in Romanian Dance Festivals' (forthcoming) in 'The Oxford Handbook of Dance and Competition' edited by Sherril Dodds.

Nick Green MA dance, CPhys, CEng. Currently an independent researcher investigating Romanian social dance practices within the southeastern European context. Interested in traditional dance as a community behaviour in the present, and dance analysis an understanding of local ways of moving. Recent publications include Music and dance in Southeastern Europe: new scopes of research and action (2016) co-edited with Liz Mellish and Mirjana Zakić.

**MOLLENHAUER, Jeanette**

**"Irish" or "Irish-Australian", but not "British": Dance, Identity Construction and the Hegemonies of Diasporic Politics in Sydney, Australia**

Irish immigrants have one of the longest settlement histories of any non-Indigenous group located within Australia's heterogeneous population. They also have a protracted chronicle of ostracism imposed by the ruling British majority, first in Ireland and subsequently in Australia, with attitudes of marginalisation in the receiving society context lasting from the arrival of the first prison ships in 1788 until the early twentieth century. However, the ongoing practice of Irish dancing was successfully employed by those same immigrants as both a source of emotional strength and an intra-community adhesive. Following ethnographic fieldwork amongst the current cohort of Irish dancers conducted during my doctoral studies, I am now carrying out additional archival research about Irish dance praxes during the colonial and early post-colonial periods in Sydney. In this paper, I discuss the relationship, over time, between the prevailing political environments in both Ireland and Australia and the perpetuation of traditional Irish dance genres in Sydney. The documentary data reveal that through dance, Irish immigrants were afforded the opportunity to nurture their affective connections with Ireland and to forge a community which focused on loyalty to the ideals of the former homeland. In turn, those values inspired them to make significant contributions to the development of Australia as an independent nation.

Jeanette Mollenhauer submitted her doctoral dissertation in December 2017 and has several peer-reviewed publications to her credit. She attended Study Group Symposia in both Korčula (2014) and Graz (2016) and is the first Australian member of the Study Group. In 2017, she conducted archival research for the Group's special panel on Maud Karpeles at the ICTM World Conference in Limerick and was subsequently invited to be a member of the ICTM's Committee for the Archives. Jeanette also teaches a recreational folk dance group for older women and is Vice President of Folk Dance Australia.

**NAHACHEWSKY, Andriy**

**Politics in Participatory Group Dances: Three Case Studies**

I will present three contemporary situations for engagement in "Ukrainian" participatory group dances. At weddings in the village of Toporivtsi in western Ukraine, boys cluster in the centre of the donut shaped dance space, and girls stand along the outside circumference. If a boy wants to dance with a particular girl, he must walk across the empty space to ask her, visible to everyone, and "risky" for both. "Modern dances" contrast with other forms in their repertoire because they are entirely mass circle dances, an excellent democratic opportunity for both girls and for boys wanting to dance.

In *haivky* (Easter games/dances) in Ukrainian communities in Brazil, there is a rich "politics" about who participates and how. The most popular game is called "tunnel." Teenaged participants, nearly too old to play such games, have activated an element where a single dancer can "steal" another person's partner. This "stealing" highlights courtship and transgression. It is the main feature of the dance/game, though unauthorized by the church and school leadership.

The Ukrainian Canadian group dance, "*kolomyika*" involves "soloists" jumping into the centre of a circle to show off virtuosic steps. There is a clear hierarchy of participation, with virtuosic stage dancers most active and competitive, complicated by gender issues, solo-sharing, children, and "non-dancers" intruding with less skilled contributions. The musicians or others may want to stop the *kolomyika* after a while, since it shuts others out during prime time around midnight.

Participatory politics in group dances may highlight individual, gender, skill-group, generational or other power moves. I will argue that participatory politics can be flexible and diverse, with potential to change from context to context, and community to community. I illustrate each case study with video excerpts from my own fieldwork collections.

Andriy Nahachewsky - University of Alberta, Canada (PhD, 1991) - has been active in the ICTM Studygroup for Ethnochoreology since 1986. His research has often focused on relations between participatory and presentational dance, and particularly when dance traditions shift along this continuum. He has written on issues of "reflectiveness" (historical self-consciousness) in communities, and how increasing reflectiveness ("heritage-ization") can cause profound changes in dance traditions and dance forms, even if the name of the tradition remains. Andriy is trained as a folklorist, centring on Ukrainian dance, based on fieldwork in Canada, Ukraine and 8 other countries.

**NATALI, Cristiana**

**Choreographic Practices and Commemoration of the Dead: a Case Study from the Tamil Diaspora**

The paper explores the challenges faced by a separatist movement in Sri Lanka in introducing a new vocabulary for their political dance performances.

The LTTE (Liberation Tigers of Tamil Eelam) were a military group active in Sri Lanka from 1976 and defeated by the government army in May 2009. Every year LTTE supporters commemorate the dead Tigers in public ceremonies held all over the world.

Whereas in Sri Lanka, before the defeat, the ceremonies used to take place in the Tigers' war cemeteries, in diaspora countries the settings for the celebrations have become public places such as theatres, sports centres, schools and public halls. Dance performances, particularly of *bharata natyam*, a South Indian style, play an essential role in these Diaspora ceremonies since they are the means of remembering the heroes' deeds on stage. Nevertheless, *bharata natyam* is a classical dance style that springs from an ancient religious matrix and is not a dance conceived to recount a contemporary conflict. What we today call *bharata natyam* is in fact a dance form codified in the twentieth century that draws on a previous form known as *sadir*, traditionally performed in temples.

For this reason, in order to stage the war events, new gestures (*mudras*), developed from the classical ones, have been invented to convey new "words" such as helicopter, bomb and gun.

These choreographies show the fighters' sacrifice and honour their memory. At the same time, as Janet O'Shea shows when discussing the work of the Toronto-based choreographer Vasu, they constitute "a means of demonstrating the need for a separate nation-state based on linguistic and ethnic commonality" (2007: 102).

Cristiana Natali is senior assistant professor in Cultural Anthropology and Ethnology at the School of Arts, Humanities, and Cultural Heritage, University of Bologna (Italy). She conducted research in the LTTE (Liberation

Tigers of Tamil Eelam) controlled areas in Sri Lanka between 2002 and 2006 and has been working with the Tamil Diaspora, particularly in Italy, since 2000.

**Ní BHRIAIN, Orfhlaith**

### **Irish Social Dance for Health and Wellbeing in Older Adults**

Maintaining and/or improving physical capacity and performance have been shown to help improve everyday independence and functional ability across the lifespan (Kattenstroth et al 2011). Although long-term participation in physical activity can help maintain and improve balance, mobility and functional performance, no prior study has examined if Irish social dance is feasible and acceptable for older adults in Ireland. Irish social dancing may help improve balance, emotional wellbeing and offer an enjoyable social outlet for older adults.

The ageing process is associated with a natural decline in balance, mobility and physical fitness (Ferrufino et al 2011; Kattenstroth et al 2010). With the increasing number of older adults in our population, there is a great need to develop strategies that can help slow the progressive decline in physical performance associated with ageing (Denkinger et al 2010). Irish social dancing is a popular and traditional dance type associated with Irish culture.

The aim of this study was to determine the feasibility and acceptability of Irish social dance in older adults. It sought to understand the barriers and enablers to social dance in older adults through focus groups, as well as to understand the benefits of social dance as perceived by older adults

This study involved two stages: a qualitative investigation consisting of focus groups with regular older Irish social dancers and non-dancers, and an examination of the feasibility and safety of an Irish social dance class for older non-dancers.

Participants were recruited from book clubs, arts and crafts groups and men's sheds in Munster. Focus groups were held to establish attitudes of the participants to Irish social dance. A dance intervention was then held over a period of 8 weeks.

This paper documents the research project in detail and investigates the benefits of Irish social dance for older adults.

Orfhlaith Ní Bhriain is an ethnochoreologist and Course Director of the MA in Irish Traditional Dance Performance programme at the Irish World Academy of Music and Dance, University of Limerick, Ireland. As an accomplished performer and teacher of Irish music song and dance, she delivers workshops and seminars internationally and is a recognized expert in the Irish traditional music and dance world featuring in many broadcasts and documentaries on radio and television as cultural commentator.

**NILSSON, Mats**

### **The Ongoing Fight for Ownership of Folk Dance and Music**

Like in most countries, there is an ongoing struggle for the control and ownership to the concept called folk music and folk dance in Scandinavia. There is also a fight about the music and dance as such, how and what folk dance is and what is not folk dance – and what is Swedish folk and not Swedish and what is coming from other countries. In this fight for ownership of cultural expressions like music and dance, ideologies from all different corners of the political field is involved. During the last 150 years it has been different ideologies that by and by over the years have tried to appropriate, and define, folk music and dance as something they support, and as something that is important and useful for their own goals. My presentation will give some examples from various times concerning this struggle in Sweden, from the National Romantic times in the end of the 20th century, which saw the birth of the folk dance clubs, over 1970s revival movement until the end of the 21st century, where queer ideas influence the folk dance movement.

Mats Nilsson is Associate Professor in Ethnology at University of Gothenburg, Sweden, but is also a social dancer and dance teacher since about 50 years. Main interests are folk-, popular and social dancing in general, but with a focus on Scandinavia. Recent publications in English are *"The Swedish Polska"* (2017), *"Waltzing with Strindberg"* in *Nordic Journal of Dance: Practice, Education and Research* (2017) and *"Folk Dance Competitions in the 21st Century"* (2014) in Vedel & Hoppu (ed) *Nordic Dance Spaces. Practicing and Imaging a Region*.

**NYANDER, Anna**

**Gender Structures in Swedish Folk Dance**

In the 1970s the Swedish folk revival was closely connected to the political left-wing movement. Folk music and folk dance offered alternatives to commercialism, popular culture and a bourgeois life style. Today in the 21st century, politics has again become evident in the folk music and dance scene. There are many practitioners who take stand for sustainable living and solidarity and they are actively questioning gender norms. In Sweden the gender structures within couple dancing has been changing over time. In earlier days both male and female same-sex dance couples were common, but in the middle of the 20<sup>th</sup> century men practically stopped dancing together in common dance events. In the beginning of the 1990s this started to change again in parts of the Swedish folk dance context. Nowadays it is not unusual to see two men dancing together, or a woman leading a man in the dance. There are even attempts to remove the leading and following roles and base the couple dance technique on a mutual giving and responding to impulses. To some participants this is about discovering more aspects of the dance, but for others it is a way of performing their gender identity and to consciously challenge the norms. This paper will look at what is going on in the folk dance scene in Sweden right now and discuss how couple dancing today provides space for exploring one's identity.

Anna Nyander, research archivist in the field of dance at the Centre for Swedish Folk Music and Jazz Research, as well as a folk dancer and dance teacher with a degree at DOCH, the School of Dance and Circus in Stockholm, Sweden. Her main interests in research are tradition and identity. She has been a member of the ethnochoreology study group for five years and has presented papers at two symposia of the study group.

**OLSON, Judith E.**

**Intergenerational Transformation of Balkan Dance in New York: Not your Mother's Folkdance**

This study explores the dance activity of three separate generational groups engaged in traditional dance and music in the New York area and the transmission of material and values among these groups. I note similarities within each group, how each is distinct, and in how each younger group generally received and restructured the dance experience of their elders in line with their own experience of the world. I also explore how these groups interact now and what older generations are drawing from ideas and opportunities presented by younger ones. Generational groups are distinct in similarity of age, background, and social opportunity, but other, more subtle, distinctions are apparent, including life associations to dance material, the way in which music and dance fit with and express social values of the times in which participants came of age, and even the spaces where they dance. The first group includes dancers in their eighties and nineties, many of them immigrants to the United States who had been familiar with traditional dance as part of their lives in Europe. The second group is my generation, people who most often began to dance on college campuses in the 1970s and 80s, and whose association with traditional dance is more of a spiritual sort. The third generation is that of our children, whose connection with folkdance has often come through an attraction to traditional music, with traditional dance often taking a back seat to a personal response to music through movement.

Materials include interviews with representatives from each group as well as observation and videotaping in the spaces that each group occupies, including dance studios, halls, and bars. Spaces observed where groups interact include East Coast Balkan Camp and the Golden Festival, a celebration of music and dance attended by thousands of people.

Judy Olson presents research on traditional dance/music in Transylvania, Hungary, the US, and Canada at ICTM, the International Musicological Society, American Hungarian Educators Assoc., Analytical Approaches to World Music, and the Society for Ethnomusicology. My work at the American Hungarian Folklore Centrum involves research, information dissemination, and organizing tanchaz events in New York since the late '80s and Balkan and Bulgarian community events. Publications are on dance, and book chapters, encyclopedia entries, and articles on 19<sup>th</sup> Century topics, including German composer Luise Adopha le Beau, and Mendelssohn letters.

**ÖZBILGIN, Mehmet Öcal**

**The Phenomenon of Age in Western Anatolia Local Dance Culture in Turkey**

Age is an important element in traditional dance in Turkey. In particular, the concept of dancing in a specific order depending on age signifies certain value systems that vary between local societies. In these cases, age that



contains a biological "truth" is transformed into a fluid and dynamic form in the bodily discourse of the social structure according to the changing age of the dancer. More specifically, during their life cycle, children, teenagers, adults and elderly people perform different tasks in traditional dance contexts. While the individual is presenting his/her own way through dancing, he/she also demonstrates the expectations of the position in the society to which he/she belongs. For this reason, age-related dance information, such as expectations of dance skills in local dance cultures, relationships between certain age groups, traditional manners of dance, or transmission of dance knowledge among generations, facilitate the understanding of the social relationship between the individual and society. Therefore, to observe dancing longitudinally over time and across dancing generations provides important information that explains how and why traditional dance contexts are created. This paper will introduce age-related "male village room institutions" that continue to exist in Anatolia. The function of these institutions in traditional dance culture will be discussed using the example of the village of Izmir-Bergama-Kozluca. Drawing on field research carried out in 2010, this presentation will include qualitative description based on participatory observation and information obtained through oral history studies regarding the traditional dance environments organised by the various age groups. This paper will explore the relations between individuals and society in the different age groups within traditional dance contexts.

Mehmet Öcal Özbilgin. Professor (PhD), Ege University State Turkish Music Conservatory, Turkish Folk Dance Department and Director of Ethnography Museum in İzmir, Turkey. Since 1991 taught courses on types, genres, history and staging of traditional dances in Turkey. Publications and research presentations treat structural analysis of Anatolian traditional dances and changes in socio-cultural context. Vice Chair of ICTM Study Group on Music and Dance in Southeastern Europe and member of Ethnochoreology Study Group. Member of editorial board and referees of journals of music and dance studies in Turkey.

**OZDEMIR, Sebnem Sozer**

**Politics of Participation in *Sema* as a Source for Theatre in the Works of *Ideogram Arts***

This research looks at the practice of a Turkish-French theatre group (*Ideogram Arts* - Paris), which regards traditional performing arts - music, singing, dances and rituals - from Turkey as main inspirations for their creative work. It focuses mainly on the interpretation of Sufi ritual *Sema* by the group, as they give special importance to this still living Anatolian practice. Being composed of interwoven acts of praying, music, singing, and a specific kind of whirling movement, and therefore being also known as 'whirling dervishes dance' in the West, *Sema* is originally designed in the 13<sup>th</sup> century to guide dervishes to encounter each other in a spiritual way and as a result to encounter and eventually merge with God (Golpinarli, 2006). In line with Sufi tradition, *Ideogram Arts* expresses their aim as initiating performances that are based on the idea of human encounter rather than creating spectacles, of which they criticise as the dominant tendency of contemporary theatre that renders the art of theatre into an object/product. This research analyses the works of the group within the framework of politics of participation in music and dance as defined by Turino (2008), as what the group treasures in *Sema*, as well as prioritises in their creations is the quality of participatory performance in contradistinction to presentational performance. The research questions how a traditional ritual like *Sema* is interpreted today within artistic creation by focusing on how the specificity of participatory performance in this practice inspires novel ways of performing. The study is particularly based on the fieldwork conducted with *Ideogram Arts* in the summer of 2015 as a part of the PhD dissertation research in Theatre Studies.

Sebnem Sozer Ozdemir is an actress and performing arts theorist from Turkey. As a result of her two years' experience and theatre/dance training in Japan (2005-2007), she is especially interested in traditional Asian performing arts. She has an MA degree in dance anthropology (2014) with a dissertation on *Horon* practice in Turkey, and a PhD degree in Theatre Studies (2016) with a dissertation that explores the relationship of traditional performing arts in Turkey with the actor's art. Between 2014 and 2016, she has lectured to theatre students on Asian performing arts, contemporary approaches in directing and design.

**PÁL-KOVÁCS, Dóra**

**Men and Women in Transylvanian Village's Dance Tradition**

The results of Hungarian researches which are in connection with folk dance have not dealt with women, gender roles and body politics yet.

In my presentation I am examining how can be perceived gender and sexuality as social constructs in a Romanian, Transylvanian village's society, particularly in the dance tradition in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

According to my hypothesis, as a social phenomenon, dance can include all the gender roles that are represented in the society. The question is what is expected from the individual by the society, how is constructed the woman for herself and the women's roles by the society, and the men for himself and the men's roles. The question is whether the dance carries only these gender roles or it can be interpreted also as a kind of border crossing. As an example, we can mention the boundaries of touching during dancing. The dancers can touch body parts and other areas of the body in the course of dance which are inconceivable in everyday life and in other areas of social life. If it is, then in what exactly it brings more than the situations of everyday life?

What signs of dance can be interpreted as an expression of the individual's sexual identity and gender roles? Can they be understood, and is it possible to understand them?

Dóra Pál-Kovács is rapporteur of the Directorate for the Intangible Cultural Heritage of the Hungarian Open Air Museum. She gained Bachelor Degree in 2012 and Master Degree in 2014 in the field of ethnography and dance anthropology at University of Szeged. She is studying as a PhD student at "Babeş-Bolyai" University. Her research topic is about examining the gender roles within the dance tradition of Magyarózd in the 20th century.

#### **PANOVA-TEKATH, Gergana**

##### **Professional Folk Dancing as a Political Mission. The Bulgarian pre- and post-1989 Model**

Professionalizing of "folk dances" was part of the State policy of Bulgaria in the years 1950-1989. However, did the professional dancers and choreographers view their work as a political mission? How did this novel genre of the dance art in Bulgaria serve to boost national identity by combining diversity with homogeneity, spontaneity with intention? The instrumentalization of folklore and its integrational effects are best illustrated by three of the most renowned professional folk dance and songs ensembles – "Philip Koutev", "Thrakia" and "Pirin".

Early on after the political transformations post 1989, many elite Bulgarian dancers and choreographers left the country or altered their professional orientation.

With the advent of Democracy innovative ideas emerged in the dance art field, who's most visible examples in present day Bulgaria are Neshka Robeva's performers and the "East Wind", "Chinary" and "Bulgare" ensembles. Notably numerous dance formations of the young Bulgarian diaspora worldwide are also motivated by an ambition for greater professionalism and new political action. The second half of the report, deals with how Bulgarian professional folk dancing has responded to the drive for individuality and global hybridity and how without any interference from above has led to the revival of patriotism both at home and abroad.

Also note will be made of how these two opposing eras have helped align Bulgaria with the rest of the world and how history transforms a stage art, at the same time allowing it to rewrite history itself.

Finally, a word will be said about "reflective participation" and the question: - can a professional dancer and choreographer become a "good" research scholar will be tabled for discussion.

Gergana Panova-Tekath, Doctor of Philosophy. Associate Professor, Bulgarian Academy of Sciences, Institute for Art Studies, Sofia (since 1993) and the Folkwang University of Arts, Institute of Contemporary Dance, Essen, Germany (since 2006). Ethnochoreologist, Laban-Notator, Expert-Intercultural Communication Sciences, Professional Dancer and Choreographer. Research focuses on dance philosophy, Bulgarian dance as a means of integrating two epochs on four continents, theory of nonverbal intercultural communication. Taught at different Universities and conducted to date over 400 Bulgarian Dance Seminars and Workshops in Europe, America and Asia. Author of: "Tanz nach der Wende" Vol. 1 and Vol. 2.

#### **PATERAKI, Mimina**

##### **Zorba's Dance, Life's Dance": Politics of Veiled Empowerment, Political Commentaries and Resistance in Critical Moments**

Certain films are deeply woven into our lives and virtually become part of who we are. This paper explores cinematic dance scenes that have fed both public and domestic discourses in Greece, by examining the ways in which people engage dance in their lives. My ethnographic focus is on the significance of cinematic dance as a cultural resource during the critical historical period of the current financial downturn. I argue that cinematic dance, may serve as an explanatory tool for informal political commentaries at the local level. People who live, study and work in Korydallos, a suburb of Athens, shared with me their thoughts about dance, cinema and social life, and commented on the financial crisis. Through their performances of cinematic dance, they introduced me

to a veiled practice of resistance to and negotiation of the economic crisis. By drawing on cinematic dance as a resource, they imbued their critical commentaries with the meanings of their own lives.

More specifically, I'll focus on cinematic Zorba's dance. This certain 'invented' dance for film production, became a symbol of Greekness winning global fame. Furthermore, I'll argue that this dance can act as an embodied index of historicity that challenges recognitions of past at present bringing close different historical contexts through the reworking embodied memory. Culturally significant cinematic dance orchestrates senses, feelings and the rhetoric of people towards the historicity of public culture in Greece. Through their interpretations, therefore, mediated by cinematic dance performances, people managed to voice collective as well as individual concerns, while simultaneously revealing how complex, fluid and critical dance can be.

Mimina Pateraki holds a Ph.D. in Anthropology of Dance from School of Physical Education & Sports at the National and Kapodistrian University of Athens. Her research interests include dance anthropology, visual anthropology, cinematic dance, cultural proximity, dance and nationalization processes as well on dance as local commentary of nostalgia and parody in Greece. Her current work focuses on local educational policies related to dance practices.

**PERRY, Mark E.**

### **The Sardana as a Generational Practice**

In the sardana, men and women hold hands forming a large circle and dance with prescribed dance steps to composed music performed by a *cobla*, an ensemble of eleven musicians performing on traditional Catalan as well as conventional European instruments. The tradition of dancing the sardana has gone through multiple reformulations—four pivotal periods. The sardana as it is danced today dates from around 1850 and coincides historically with the Catalan nationalist movement of the nineteenth century. The sardana served as a symbolic action and surrogate to the Catalan language as an indicator of Catalan identity, which flourished during the Franco dictatorship (1939-75) as the regime viewed the dance as innocuous. Following the death of Franco in 1975 and Spain's transition to democracy, the focus of Catalan nationalists on the sardana moved from its active participation to its preservation; however, still perceived as a national dance. At present within the resurgent independence movement taking place in Catalonia, the sardana contends with numerous other means for Catalans to express their national sentiments.

Many Catalans of the younger generation are attracted to club competition rather than traditional sardana dancing, which is the preference of the older generation. Sardana competitions are not unique to the post-Franco era; competitions had existed as early as 1902. However, unique to competitive sardana dancing of recent times, the competitive version remains effectively as the only medium in which the younger generation participates in dancing the sardana. The sardana danced in competitions differs greatly from the traditional sardana in many ways. Dancers wear stylized traditional costumes. In contrast to the traditional non-competitive sardana, rigid and precisely synchronized dancing is preferred—in fact the desired aesthetic. Remarkably, the dual generational practices coincide in contemporary Catalan society.

Mark E. Perry serves as Assistant Professor of Ethnomusicology at Oklahoma State University. His scholarly interests include the music of Spain and Latin America, and electronic dance music. Active as a scholar, he has presented papers at national and international conferences. Engaged in publishing, he has contributed to the *Roberto Gerhard Companion* and written articles for *Die Musik in Geschichte und Gegenwart*, and *Grove Music Online*. He has also made contributions to *American Music*, *World of Music*, and *Latin American Perspectives*. From 2010 to 2013, he served as the recording review editor for the journal *American Music*.

**PETKOVSKI, Filip**

### **Staging Macedonia: The Interplay of Politics and Representation through the Work of the Macedonian National Folk Dance Ensemble "Tanec"**

This work will investigate the chronological development of the idea of Macedonian identity as expressed through the folk dance repertoire of the National Ensemble of Folk Dances and Songs in Macedonia "Tanec". In its sixty-eight years of existence, the ensemble was governed by several directors and dance leaders, who, based on the ideologies of the current political party, created ideas and repertoire through which they would represent the Macedonian heritage and identity. In this paper, I will list three phases: 1949- 1989 and the creation of

national repertoire and later, Yugoslav repertoire; 1989- 2006 and the inclusion of the repertoire of the Macedonians in diaspora as means of strengthening the Macedonian identity and the switch to a leftist oriented government along with the attempts to incorporate the repertoire of the minorities living in Macedonia and; 2006-2017 the direct involvement of the dance ensemble with the governing political party with increased usage of national symbols and performances on political meetings and protests.

Throughout the three different phases, the politics of the Macedonian identity were often re-shaped and re-established, while the national folk dance ensemble, although maybe not directly, was used as a medium for a political propaganda. In such cases, who directs what is considered Macedonian dance and who creates the dance repertoire that will represent the nation? This paper will try to answer these questions and problematize the concept of representation of identity through dance.

Filip Petkovski is a Ph.D. candidate of culture and performance at the WAC/D department at UCLA, working towards his proposed thesis "From Community to Humanity: Balkan Folk Dance as Heritage". As a graduate from the Choreomundus program, Filip did research on the phenomena of folk dance ensembles and staging folk dance in Macedonia and the Balkans. The receiver of nine scholarships and awards, Filip has been an active member of ICTM and has published nine articles with focus on ethnochoreology. Currently he works as Teacher Assistant at UCLA.

**PETROSYAN, Emma**

### **Reflection "Cultural Policy" in the Contemporary Armenian Dance**

In folk dance as in a mirror the major political and cultural trends reflect in society. Since ancient times, ceremonial dances were uniting the Armenian nation. In contemporary society, formation of new actions has taken place that can be characterized as "cultural policy".

In 2012 and 2014 the Armenian dancing ensembles performed at the Spasskaya Tower festival in Red Square of Moscow. This action was perceived as a political prestige and recognition of the Armenian art. Another political event was the performance of folk groups in connection with the celebration of the 100th anniversary of anniversary of the Armenian Genocide in 2015. In the flashmob, which included dance groups from Armenia and the Diaspora, the names of the groups had targeted militant content "Marshal Baghramyan", "Berd" ("Fortress") or reminded about the historical regions of the Armenians. The rally under the slogan "Save our Ani" should be the most massive flashmob in Republic Square of Yerevan".

Action of ideological content developed in the organization of the dances of the young male conscripts in the yard collecting points of military commissariats with the obligatory performance of "Kochari". An example of a natural dance, which inadvertently purchased a policy sense, is associated with the campaign after 19 February in 2008 in Freedom square of Yerevan, where protest groups of results of vote for presidential elections were sitting under the tents. One day they began to dance "Kochari".

As reflecting identity of Armenians is the application of the dance "Kochari" for inclusion in the list of cultural non-material heritage of mankind of UNESCO.

A wave of flashmobs has recently swept through much dance corresponds to national identity and how official "cultural policy" is reflected in them.

Emma Petrosyan is a leading scientific researcher of Institute of Archaeology and Ethnography National Academy of Sciences, head of Study Group on Folk dance and theatre, Archive of Dance, has 7 books: "Gods and Rituals of Ancient Armenia", " "Theatre in Armenian Medieval Miniature", " Holydays of Armenians in the Context of the European Culture" ..., and 138 articles on ritual, beliefs, dances and theatre , recorded many field materials in the different regions of Armenia, film "Vaspurakan". Since 1990 I am member of Study Groups on the Ethnochoreology and on the Iconography of Performing Arts.

**POLAK, Rainer**

### **It's Your Dance! The Politics of Participation in Drum/Dance Performance in Southern Mali**

Research in West-African drum-dance performance has tended to privilege music over dance, Anglophone over Francophone countries (with the exception of Senegal) and coastal regions over the West African interior. The present paper is based on long-term ethnographic fieldwork and audio-visual documentation of local celebration culture in southern Mali. It hooks up on studies of Senegalese sabar performance (Neveu-Kringelbach, Seye, Bizas, Castaldi) and lures the field's perspective towards the hitherto neglected West-African interior.

Concepts of performance in sociology, ethnomusicology and popular culture studies (e.g., Goffman, Turino, Lortat-Jacob, Barber) highlight the aspects of presentation and role-separation between performers and audience. From a theoretical bird's eye view, it might appear as if participatory versus presentational performance represent mutually excluding ideal-types defined by the degree of specialization in performance roles. This assumption is misleading, however, as the talk will show in the example of local vernacular drum/dance celebrations, which are held on social occasions such as urban weddings, Islamic holidays, and agricultural rites in southern Mali. Drum/dance performance in these contexts is socially inclusive, explicitly inviting performance by everyone present in the situation. It thus is a clear example of what theorists mean by participatory performance. However, it also puts the strongest emphasis on self-presentation and "spot-light"-like acknowledgement through spectatorship, and thus at the very same time suggests itself as a candidate for classification as presentational performance.

The talk will show that drum/dance performance in the context of Malian celebration culture is very much about coordinating presentational and participatory aspects of performance. Both are far from mutually exclusive; on the contrary, they mutually constitute each other. I will concludingly discuss some of the risks inherent in the tendencies of analytically playing out participatory and presentational aspects of performance against each other, and separating music and dance analyses in the study of "African" performance culture.

Rainer Polak studied Anthropology and African Studies at Bayreuth University, where he earned a PhD with an ethnography of the urbanization of dance drumming in Bamako. Polak, presently a researcher at the Max Planck Institute for Empirical Aesthetics (Frankfurt), previously was lead researcher at Cologne University for Music and Dance and research fellow at Durham University. His current research spans qualitative and quantitative methods and socio-cultural as well as cross-culturally comparative perspectives. It focuses on the role that social and cultural contexts play in the performance, perception and aesthetic experience of timing, rhythm, meter, and interpersonal entrainment in music and recently dance.

**QUIGLEY, Colin**

#### **Transylvanian Traditional Folk Representations on the Level of the Global Cultural Market**

Contributors to this panel bring differently positioned perspectives to a collective examination of the politics of danced and musicked identity in Transylvania. The multi-level overlapping fields within which traditional music and dance is located includes international and global systems of cultural practice, management, and knowledge production. Throughout his writing on music and dance in this region over the last two decades, Quigley has endeavoured to provide a voice perhaps less mired in sometimes overwhelming legacies than some others. Working from a North American/Western European position, his might be seen as the most 'outsider' perspective in this project, but, in a sense, it is international, globalised, and networked practice that constitutes his home ground. So called world music is an important field of cultural production operating at this level within which some of the more local patterns of power are destabilised. The representation of traditional music and dance as Gypsy, for example, here becomes a positive vector at odds with its negative sense within national perspectives. This contrast generates a shifting dynamic among global, national, and local interactions.

Colin Quigley has been a member of the Study Group since 1990 contributing to its activities consistently since then to the present. He has been working in Transylvania since the mid-90s and has published on related topics. He is currently working on a collaborative project in this area with Sándor Varga that is funded by the University of Limerick International Initiative.

**RAKOČEVIĆ, Selena**

#### **Dance and Politics: Ethnochoreological Research in Post-Socialist Societies of Former Yugoslavia**

In former Yugoslavia republics, as it is the case in most Southeastern European countries, the beginnings of ethnochoreology as independent scholarly discipline was inextricably linked with the state institutions of socialist regimes after World War II and consequently sponsored under the ideological constraints of ruling political systems. After the collapse of the socialist regimes which caused broad social and cultural transformations, ethnochoreology generally continued to be linked with state institutions (universities and research institutes), but at the same time have been subject to extensive remodeling, including disciplinary orientations,

methodological approaches, applicable domains of professional activities, and broadening of available financial resources for research and work.

This presentation will try to explore the views of many individual dance researchers including myself about our professional ethnochoreological work with the aim of understanding the position of ethnochoreology in the post-socialist societies of former Yugoslavia republics from the perspective of the scholars themselves. Based on interviews with colleagues from Serbia, Croatia, Bosnia and Herzegovina, Macedonia and Montenegro, and my own experiences, I will try to compare our attitudes toward the relationships between current political situations in our countries and dance research: What are the basic standpoints concerning the realities and potentials of our disciplinary relevance within the societies in which we act? How political realities we are living in influences knowledge about dance, which we produce in educational, research and applied contexts? What difficulties are we facing? What efforts do we make to increase and widen our relevance in society?

Selena Rakočević is the Associated professor at the Department for Ethnomusicology, Faculty of Music, Univeristy of Arts, Belgrade and at the Academy of Arts, Novi Sad. Ethnochoreologist and ethnomusicologist, author of the books *Interwaving dance structures* (2011), *Traditional dances of the Banat Serbs* (2012) and *Vocal tradition of the Serbs from Lower Banat* (2002); co-editor (together with Liz Mellish) of the book *Dance, field research and intercultural perspectives. The Easter customs in the village of Svinița* (2015). Research focuses on musical and dance traditions in multi-ethnic context of Banat, music/dance relationships and history of ethnochoreology and ethnomusicology in Southeastern Europe.

**RANISAVLJEVIĆ, Zdravko and RAŠIĆ, Miloš**  
**Serbian Kolo and Politics**

*Kolo* is a dance that sublimates the fundamental genre characteristics of *kolo in three*, the most prevalent dance genre in the former dance practice of Serbia. In current practice this dance involves mass performance and a keen awareness of the community about its national meaning. *Kolo's* acquired national meaning is the result of the immense popularity the genre once enjoyed, especially among the Serbian population on the territory of the former Yugoslavia, but also of the theoretical interpretations of this phenomenon in Serbian science in the 20<sup>th</sup> and 21<sup>st</sup> centuries. The expansion of dances of the *kolo in three* genre is generally linked with the national connotation of the cultural space of Central Serbia, where the largest number of individual versions was registered in the 20<sup>th</sup> century.

In the 21st century, when the politics of identity are gaining ground on the territory of the former Yugoslavia, *kolo* acquires a hybrid national meaning in Serbian daily political life. The performing of this dance by athletes, politicians and other public figures is directly linked with nationality, with the customary addition of the prefix Serbian (*kolo*). In practice, all the ethnic communities that live in Serbia perform *kolo*, either mixing with the Serbs or, frequently in their own ethnic environment. By nominating the *kolo* dance for UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2017, Serbia seeks to represent this dance as the dance of all Serbian citizens. In that regard, one dance, which is interpreted in science as an element that has acquired its meaning among the Serbs, becomes a symbol of Serbia.

This paper interprets the phenomenon of constructing nationality through dance, taking into account different politics of knowledge, identity and representation, which have shaped the meaning of *kolo* in Serbia over time.

Zdravko Ranisavljević received his master's degree from the Department of Ethnomusicology of the Faculty of Music in Belgrade in 2008. He is currently in the final year of his doctoral studies at the same Department. Since October 2010 he is employed at the Department of Ethnomusicology of the Faculty of Music in Belgrade, where he teaches Ethnochoreology. Since 2006 he has participated in several symposiums organized by ICTM and ICKL. He has authored several scholarly papers in the fields of ethnochoreology and applied ethnomusicology and participated in numerous ethnochoreological and ethnomusicological symposiums and seminars in the country and abroad.

Miloš Rašić is a doctoral student at the Department of Ethnology and Anthropology of Faculty of Philosophy in Belgrade. He completed his BA (2014) and MA (2015) studies at the same Department. For two years, he worked at the Museum of Yugoslav History, and by passing the state exam he attained the title of curator. Following this, he was engaged as teaching associate at the Department of Ethnology and Anthropology. Now, he is employed at the Institute of Ethnography of the Serbian Academy of Sciences and Arts. His main focus of interest are: dance, music, migrations, politics and identities.

**REYES, Stefano**

**The Method of Connective Context: a Choreological and Urbanistic Approach to the Study of Meeting Structures**

We live in a material space, planned and built in a way that depends on more or less implicit political views. It affects the relational space of people and then their way of staying together that is transmitted at the same moment they meet.

Similarly, festivals and dance constitute the context that some communities enact to aggregate and reconstitute themselves as time passes by.

I propose the “Method of Connective Context” that, born from Urban and Etno-choreological research, is meant to analyse them comparatively to communities urban space, as different expressions of their meeting and socially regenerating culture.

Through it I suggest to think the community time-space as a sequence of meeting situations.

Every situation is constituted of a particular whole of material structures: both animate (human, animal bodies, etc.) and inanimate (objects, walls, etc.).

When people choose more changeable ones, their choice is affected by less changeable ones (ex. we place the chairs depending on the shape of the table and look at each other depending of the chair positions and not vice-versa).

Thus I can observe living beings getting in touch with one another as a result of the whole of animate and inanimate structures.

I analyse dance as a whole of enacted structures, that involves a certain body relationship between people, which in turn favours others and so on. This series of relationships gives the main characteristics to the particular meeting way that a community prefers.

Through this method I can find the way of meeting that a community expresses in its festivals/dances and chooses as its “social regenerating politics”.

By comparing dances, festivals and inhabited spaces of a particular place, I will show:

- 1) how the structures of meeting situations affect people’s behaviour;
- 2) their common aspects that point out their common political and cultural roots.

Stefano Reyes is an Architect and Phd in Urban Planning. His Phd thesis studied the relationship between built, enacted and dance structures and social behaviour in contexts of traditional local communities. During his studies he has attended the first year of Choreomundus Master, directed a project for community empowerment “Pedestrian Social Places – a new social system for Bologna” and taken part to some conventions of SIPCO and ICTM. Since 2005 he has played with “Suonatori della Valle del Savena” from Monghidoro, where he teaches dances in “Piccola Scuola di Musica”. He teaches Observing and Creating proxemic spaces in experimental laboratories.

**RUIZ GONZÁLEZ, Raymundo**

**Writing down the *Jarabe Tapatio*, from the Tradition to the Academic. A Legitimization of a National Dance through the Political Support**

The *Jarabe Tapatio* is the most well known Mexican traditional dance, each Mexican has been listened, watched or danced it. Originally, it was performed freely by natives, creoles and other castes in traditional contexts and as a way of denouncing and critic to the high classes. That made the church condemn its performance.

Later, in 1919, it was performed on point shoes by the famous ballerina Anna Pavlova. This fact produced a new interest in the *Jarabe*, that was considered as disreputable dance. Since then, and by government support for national identity purposes, in the XX century, it was considered the most representative traditional dance in Mexico and a national emblem. The *Jarabe* started to be fixed.

Many scholars have been studying the *Jarabe Tapatio*, among others: Saldivar (1937), Lavalle (1988), and Jáuregui (2007); some of these have made dance scores to register, to remember, to research or to teach this dance. At the same time, many painters, graphical artist, and photographers have been capturing it. All this effort contributed to legitimate the *Jarabe* as our national dance, performed now almost by every Mexican folk dance group and school.

This paper, intends to analyze the political issues of the *Jarabe*, historically: first as a denouncing, then prohibited by the church, and later retaken for national identity. Finally, through the analysis of its representation on

paintings, recordings and the translation of its dance scores on Labanotation, will intents to find how the movement has been changed and what it is kept.

**RUXANDRA, Ana**

**'Dancing as Cubans Do': Performance, Tourism and Entrepreneurship in Light of Market Socialism**

This paper looks at bodily experience as a tool for understanding how dance knowledge is produced, acquired and disseminated, allowing insight into the depth of Cuban dance genres by focusing on the centrality of the moving body. The multi-layered knowledge produced by immersion in the dance experience by the researcher and the participants in the research leads to a type of performative intimacy which sheds light on the diversity of narratives around a key cultural product in the broader frame of market socialism.

In Cuba, popular dance venues function as social spaces for self-affirmation where ideas and ideals around racialized and sexualized bodies are created and performed. Certain dance genres become epitomes of Cuban cultural manifestations, embodied souvenirs that make Cubanness available and portable through the body that experienced it. At the same time, due to the economic realities, tourist encounters offer the grounds for creative approaches for financial gain, inscribing the dancing bodies in a broader rhetoric of Caribbean bodies for sale.

On the other hand, the transnational circulation and increased commercialization of Cuban dance through international festivals, congresses and classes brought along not only the codification of different units of steps, but powerful ideas of racialized and gendered bodies that materialize in performance. The naturalization of ideas about racialized bodies becomes, in such contexts, the key explanation for how dances should be performed.

Ruxandra Ana is a PhD candidate at the Institute of Ethnology and Cultural Anthropology at the University of Warsaw. Her main research interests include dance anthropology and tourism anthropology, intangible cultural heritage, race and tourism in postcolonial contexts, especially in Latin America and the Caribbean. Her current research focuses on cultural heritage in relation to work practices, entrepreneurship and social change in Cuba.

**SARKAR, Urmimala**

**Choreographing Rehabilitation: Facilitating Reclamation of Agency for Female Survivors of Sexual Violence**

The existence of a woman engaged in sex work – whether forced or otherwise-- is encased in day to day survival based on being the available body. Hence the body of the survivor already contains an (often violent) history. A survivor is designated as such, after she is either 'rescued' from a situation of sexual exploitation and related violence, or voluntarily distances herself from her profession as a sex worker. The recovery process for each survivor, in a country like India, does not get the individual attention that it requires in most cases; instead, she is simply assigned to a recovery programme by the shelter-home or some counsellor overseeing her treatment.

Though processes of recovery are not universal in the case of all survivors, I would like to take up some basic embodied processes involving somatic, kinetic and proxemic interventions to facilitate the survivors' journey from the mere act of surviving to recovery through a structured programme of psycho-somatic rehabilitation that helps to build and develop binaries between the past and the present selves. The process facilitates recovery as a process of 'becoming' performed by the subjects individually as they reclaim their agencies over their own bodies. It also aims to create an alternative definition of work for the previously violated body, helping the women claim a socio-political agency in choreographing their own rehabilitation and a life beyond.

This paper highlights recovery workshop processes which use dance and movement therapy. For the survivors, they are completely personal journeys, involving different paces as per individual conditions and vulnerability. The process discussed here is based on a critical analysis of my experience from twenty years of work with a Kolkata based organisation named Kolkata Sanved, which works principally with Dance and Movement Therapy as a tool for recovery from sexual violence and trauma.

Urmimala Sarkar, Associate Professor at the School of Arts and Aesthetics at the Jawaharlal Nehru University in Delhi, India, is a social anthropologist, specialized in Dance Studies. Her recent publication *The Moving Space: Women in Dance* (2017) is a co-edited anthology on dance, gender and politics. Her principle research focus is on Dance, Body and society. She is the Vice-President of World Dance Alliance and co-editor of the *Journal of Emerging Dance Scholarship* (JEDS). She is a Visiting Faculty for the Dance and Movement Therapy course jointly offered by Tata Institute of Social Sciences (Mumbai) and Kolkata Sanved (Kolkata).



**SÎRBU, Corina Iosif**

**The Effects of Romanian Media Policy on 'Folk Dance and Musical Heritage'**

After the fall of communism, the forms and genres of its mass culture were decoupled from the ideology of the one-party state and, thanks to the popularity they had gained, they became available for recycling under the new market conditions. Certain types of public performance, initially conceived of as “socialist”, and which drew upon “folklore” and “national traditions”, changed their function: after 1990, they became vehicles of media entertainment. Their structure combines the *pre-existing models* of folklore entertainment with the *new formats* of media products. Their popularity with audiences and, in fact, certain segments of society, has not only been reinvigorated, but has also increased thanks to the reproduction of a certain category of audience. The usages of these new entertainment forms can be understood only by setting out from an analysis of their origins, of the mechanisms and processes which, in Romania, characterised the simultaneous development of the political programme of mass culture as well as the field of media culture.

Corina Iosif Sîrbu has been a member of the ICTM's Study Group on Ethnochoreology since 1993. Since 2016, she's conducting a research project hosted by Romanian Peasant Museum, “Producing and Consuming “Folklore: A Study of the Origins and Usage of Folklore as a Field of Media Culture in Post-communist Romania”. A part of this project concerns, the media folklore production representing the regional Radio Broadcast Cluj.

**SIVKOVA, Mariya**

**The Choreographic Tradition of the Eastern Districts of the Novgorod Region (Russia) in the Dynamics of Historical Development**

In the XX century, the Russian village has experienced considerable socio-political change and upheaval that directly affected the appearance of the folk dance. First of all, the role of the choreographic component in culture was changed: magical-ritual basis and the original function is still maintained by the early twentieth century, was gradually lost. By the end of the 20th century, the entertainment, aesthetic and communicative side of choreographic practices came to the first place. For these reasons, the archaic forms of choreography (roundelays, dance “Kruzshka”) were out of use or were transformed into a more modern form of improvisational dance (couple and solo dances to the tune “Russkogo”, “Semenovna” and etc.) multi-figure dances (quadrille “For the four”, lancier) became popular. In addition, large changes are observed in the field of dance vocabulary: the emancipation of women dance manners, the blurring of gender differences in the dance, the permeation originally male movements in the female dance, etc. This research is based on field material collected in the Novgorod region in 1997.

Mariya Sivkova is a master's degree student of the first year of Vaganova Ballet Academy in Ethnochoreology and Ethnomusicology. She graduated from the Gnessin Russian Academy of Music (choral folk singing) and the Novgorod regional College of Arts (music theory). She's a teacher and performer, laureate of international and national competitions.

**SMITH, Stephanie**

**Setting the Scene: Cecil Sharp's “Running Set” and its Legacy 100 Years Later**

This paper sketches the background to the Appalachian collecting trips of Cecil Sharp and Maud Karpeles, focusing on the so-called “running set” in three Kentucky locations in 1917, the first at Pine Mountain Settlement School. Sharp was looking primarily for survivals of English songs in the Appalachians. When he encountered the “running set,” he theorized that it was an older form of English country dance, without considering other possible origins or cultural influences.

I read Phil Jamison's insightful book on Southern Appalachian dance and recognized how deeply ingrained Sharp's legacy and his incorrect conclusions were even now, 100 years later. I became a practitioner of American and English country dance at the Berea College Christmas Country Dance School from 1975 on, where I encountered forms of the “running set” in circular and square formations. Several teachers at Berea College espoused the Sharp legacy of the “running set.”

Presenting with my fellow panelists in a symposium for the 100<sup>th</sup> anniversary celebration of Sharp's 1917 visit to Pine Mountain Settlement School in October 2017 revealed differing reactions from our audience, as well as

new critical insights on the Anglicization of an American dance by Sharp and his American followers, and their creation of a romanticized, politicized, and inaccurate legacy and cultural identity that has persisted. I will share some of the insights we gleaned from the celebration event discussions.

I draw from my past research on English country dance presented at Ethnochoreology symposia, recent research on Maud Karpeles' role in the notation and description of the "running set," Phil Jamison's research, and the work of David Whisnant, whose seminal book *All That is Native and Fine* (1983) is one of the most influential works in the field of Appalachian Studies and beyond.

Stephanie Smith is Archives Director at the Ralph Rinzler Folklife Archives, Center for Folklife and Cultural Heritage, Smithsonian Institution, Washington, DC. She holds an MLitt and PhD in Scottish Ethnology from the University of Edinburgh. Her research specialties are English country dance in North America, the Scottish folk revival, and comparative Scottish, English, and Appalachian folk music and dance traditions. Stephanie has been participating in the ICTM Study Group on Ethnochoreology symposia since 2002. Also an English country dance caller, her current project is the upcoming release of the documentary film *City Folk* about English country dance.

**STARO, Placida**  
**"The Vala is a Serious Thing"**

The fieldwork material is the dance of Vallja and Tarantella in the Arbëreshë communities in Calabria observed between 2000 and 2009.

In fieldwork research we experienced the problem of conflicts between different communities and within the different communities. This became explicit on the subject of ritual dance. The main conflict was addressed to who, when, why, how you can participate to dance and in the second instance, who can commit and execute a research on dance.

The focus is on the different rules to participate in the event and for entering the dance floor. The genres are acted sometimes in the same events, and this makes evident the different purposes, roles and rules that are embodied there. The public performance is pre-ordered in structure, form, pattern, guidance depending on those criteria. The couple dance, and some ballroom dance is organised in different ways depending on the aim of the event: ceremonial, demonstrative, recreational. Participation in different events or the way to enter the dance team and the dance floor is strictly linked to clan, parental linking and political party. Modification of the body through dresses and postures, male and female participation and age involvement are a matter of generational and family conflicts. This confrontation permits to render evident the changes of the symbolic function in the different ways of joining in the dance. The different evaluation criteria related to participation in dance make evident the social and symbolic value attributed to the different genres. This leads us to think about the different forms as a completely different art experience with only a main media in common: movement and organised sound, not necessarily meant as "dance".

Placida Staro is a musician, professor in Ethnomusicology and Performing Arts. She took her diploma at the University of Bologna in 1982, she studied Kinetography in London and France. Since 1985 she is member of ICTM, since 1987 participated to the Study Group on Ethnochoreology, vice-chair since 2012. She is member of European Seminar on Kinetography Laban from 1990. She published articles, books, CD and films concerning music, singing and dance from minorities and cultural groups of Italy since 1974. Actually she is director of the "Centro di Ricerca e Documentazione della Cultura Montanara" in Monghidoro (BO- Italy).

**STAVĚLOVÁ, Daniela**  
**Power of Representation: Stereotypification and Selectivity in Dance Performances**

The paper will deal with the representation as a form of power – the power of describing others choreographically. In the socialist period of the former Czechoslovakia the representation of the nation through the medium of a state sponsored folk ensembles manifested itself in many ways, the two major vehicles being visual and textual. The contribution will be based on the investigation of choreographic strategies of representation which requires conscious decisions regarding who and how will be represented as well as who will not be represented. It will be focused on the stage production of Czech folk ensembles that created images of representation of the state and ideology through the choreographic strategies leading to the creation of national and regional stereotypes. This process of stereotypification was based on creating repertoires that are designed for specific vision of national representation. It refers to the tensions and pressures placed upon the

creators of the repertoire to represent the nation in a particular fashion with emblematic features. The paper will be based on the analysis of choreographic structures, repertoire, costumes, dancers and their training in the period of 70<sup>th</sup> to 90<sup>th</sup> of the 20<sup>th</sup> century in Czech lands. As methodological and theoretical issues will serve the Erving Goffman's inter activist framework, his approach of event analysis and his model of non-verbal interaction.

Research fellow and currently director of the Institute of Ethnology of the Czech Academy of Sciences, and a head of the Department of Ethnomusicology. She is also Associate Professor of the Dance Department of the Academy of Performing Arts in Prague. As a member of the ICTM Study Group on Ethnochoreology she organised conferences and Sub-Study Group meetings. For several years she was involved in the IPEDAM - Erasmus Intensive Programme for New Ethnochoreologists at NTNU in Trondheim. Her research interests are focused on ethnochoreology - historical records, dance anthropology - cultural heritage, nationalism and revival.

#### **STEPPUTAT, Kendra**

##### **Restricted Participation in a Participatory Dance – Tango Argentino and its Elite Structure Politics**

The internationally practiced, socially danced tango argentino, is a participatory dance culture. Tango dancers meet to dance socially in a closed environment, partners are regularly changed, everybody able to dance tango can participate, and there is no audience or any staged elements at milongas (tango dance events).

Yet that the dance is participatory does not mean that participation in a milonga is granted to everybody, or that every participant at a milonga has the same dance opportunities. Reasons for limited access are manifold: Experienced dancers often avoid to dance with beginners unless they are their students, dance teachers and their entourages might not dance with competing teachers and their students, closed tango dance events (encuentros) exclude dancers that do not qualify in terms of skill, style, and degree of scene integration, and so forth. Such restrictions and intrinsic rules lead to a perceived and arguably thereby established hierarchy in local and international tango communities.

In my presentation I will mainly show how social structures and politics in a tango community, both on local and international level, are mirrored in the spatial organization of a milonga. This approach is used to exemplify how social structures and politics translate to behavior at a milonga, and how in turn social interactions at a dance event manifest hierarchical structures.

Kendra Stepputat is assistant professor in ethnomusicology at the University of Music and Performing Arts Graz. Her research topics include Balinese performing arts, in particular *kecak*, and *tango argentino* in European perspective. She currently leads a research project (FWF) on the tango-danceability of music, working from an (ethno)choreomusicological perspective. She has published articles in the *Yearbook for traditional music*, *Asian music*, and is Editor of *Performing arts in postmodern Bali* (2013), co-editor of *Sounding the Dance, Moving the Music* (2016).

#### **STOJILJKOVIĆ, Vesna Bajić**

##### **Politics of Creativity and Representation in the Stage Folk Dance in Serbia: The “Art group of the Central House of the Yugoslav Army” and the National Ensemble of Folk dances and Songs “Kolo”**

The development of mass culture after World War II was defined as the main goal of official cultural policy which was directed at all social strata in Serbia. The state did not only support economic and social development, but also cultural development. By the end of 1947, more than 400 culture houses were built in villages in order to expand the involvement of amateurs. One of the main goals was to implement state programs based on education and the propaganda of positive norms and values. In such a climate, with the establishment of a number of *amateur cultural-artistic associations* (KUDs) throughout Serbia, the state formed its first professional ensembles in Belgrade. The first was the “Art group of the Central House of the Yugoslav Army” founded in 1947, and the other, the National ensemble of folk dances and songs “Kolo” in 1948. The first one lasted only two years, while the other has a rich history of stage folk dance lasting until now.

The “Yugoslav Army Ensemble” comprised of two different programs: ballet and folklore. The ensemble “Kolo”, on the other hand, was devoted only to the representation of folklore aiming to present it in an artistic way, as a contrast to the evolving amateur activities. According to their leading figures, during the first years of their establishment their notable success, various approaches to repertoire introduced questions regarding their

politics of representation, knowledge and the dissidence of the first national group. As ensemble “Kolo” continues to exist today, I question how the ensemble has created its politics of representation over the previous seventy years during which Serbia has passed through different state formations? Lastly, this paper will discuss the relations between politics and folk dance choreography with reference to the structural-formal analysis of key choreographies from different periods in Serbia.

Vesna BAJIĆ Stojiljković holds a MA and PhD from the Department of Ethnomusicology, Faculty of Music, University of Arts in Belgrade. Her doctoral thesis is entitled *Processes of (re)defining structural, dramaturgical and aesthetic aspects of stage presentation of traditional dance and dance-music in Serbia*. She is a professor of choreology at the Academy of Dance in Slovenia, collaborator with the Belgrade Dance Institute, founder and artistic director of the Academic Cultural-Artistic Association *Kolo* in Koper, Slovenia. She is a co-author of two monographies about the Serbian folk dance choreographers *Desanka Desa Đorđević* (2014) and *Branko Marković* (2017).

**STRANDEN, Marit**

### **The Politics of Folk Dance as Cultural Heritage**

In Norway, associations between folk music and folk dancing and Nazi values dates back to the Second World War. Nordic folk music was claimed by leading members of the Nazi Party of Germany to be the indigenous voice of the Nazis. Still Norway has a more relaxed use of national symbols like the national flag and traditional costumes compared to other Nordic countries. Today, “Norwegian values” are discussed in a modern multicultural aspect, where some politicians claim these values to be threatened, whereas others want to include the traditions of the indigenous people and minorities into the concept. Recently, the Minister of Cultural Affairs wanted to make a cultural canon to describe Norwegianness like The Danish Culture Canon from 2007 of the greatest, most important works of Denmark's cultural heritage. The idea was argued against by the cultural milieu who claimed the debate included xenophobia and self-righteous nationalism. The Norwegian folk dance milieu is not as affected as the Swedish one though. The wish of right-wing politicians to make Norwegian heritage a central part of the politics could result in increased funding to the field, but at the same time there is a fear of the folk dance milieu to be ascribed Neo-Nazi values. At the same time, ethnochoreologists ask who will take care of the Norwegian traditions, if not in Norway? Internationally, states making UNESCO lists of selected cultural heritage means selecting some traditions over others, which can be politically problematic. How can the traditions be safeguarded to keep the variations in a global world without being associated with Neo-Nazi values?

Marit Stranden is CEO (2013-2019) at the Norwegian Centre for Traditional Music and Dance, The Foundation for Traditional Music and Dance, Trondheim. She has a PhD in neuroscience, has lectured physiology in several BA and MA programs and traditional dance in the NTNU bachelor program, is UNESCO instructor in the 2003 convention and was co-editor of *“(Re)Searching the Field - Festschrift in Honour of Egil Bakka”* (2014). The three last papers are in the fields of Safeguarding intangible cultural heritage and artistic research on Performer-audience interaction.

**SZÉKELY, Anna**

### **The Notion of Dance Knowledge in the Current Hungarian Folk Dance Subculture**

In my presentation I will discuss about the importance of dance knowledge and the status of elder generation in the Hungarian folk dance revival movement. The term ‘knowledge’ has different levels therefore I distinguish various forms of it in the investigated group as they perceive the Hungarian dance traditions. The members may recognise the (different kind of) dances; some of them know *how* to do the dances in practice or to be *aware* about the norms and traditions behind the diverse exact dances as well. As many other groups, the folk dance practitioners have idols and exemplars. They can be different from generation to generation. In the first category, the “icons” are the elder villagers who can be musicians, singers and/or dancers who are considered as the bearers of the authentic folk knowledge. Besides them, the professional dancers and choreographers who gained embodied knowledge through practise and local experiences are also considered as authoritative agencies, as the second “sources” of the true folklore for the current Hungarian revival movement. The transmission of the real traditions is the main goal of the professionals. The purpose is to present an authentic Hungarian dance performance on the stage.

In my research my aim is to investigate the impact of these people on the younger groups of the folk music and dance revival movement. How and in what sense do these individuals affect the members of this subculture? How do the folk dance practitioners regard the relation between elder villagers, professionals and the concept of authenticity in the contemporary movement? How does the 'knowledge' influence the action of dancing? How does it appear in different contexts? My research is in progress. The used data is gathered through personal interviews and participant observations during several fieldworks.

Anna Székely obtained her BA from the University of Szeged (Department of Ethnology and Cultural Anthropology), and has two MAs, the first of which, Choreomundus international master in Dance Knowledge, Practice and Heritage, she finished in 2015. The second she completed at the University of Szeged. Her research interest is on the Hungarian traditional folk dance and the current revival movement in the Hungarian communities. She is undertaken a PhD, although currently on a term's sabbatical, and is the secretary of the Association of the Hungarian Ethnochoreology, and a member of the Hungarian Cultural Anthropological Association.

**SZŐNYI, Vivien**

### **The Presentation of Age and Social Status Changes in Moldavian Csángó Dance Culture**

The social system of Moldavian Csángó ethnographic group with Hungarian origin could be separated into different groups on the score of ages. Every age and life period of people is in connection with changed social status, which is represented not only in formal and stylistic side of dances, but also in expectation, standards, limitations and behaviour of dancers during the dance occasions.

The presentation would like to introduce a part of doctoral research, which is focuses on transformation of traditional dance culture in only one Moldavian Csángó village, which is called *Magyarfalu*. The dance is a community-based and controlled socio-cultural practice in *Magyarfalu* village, which is in connection with determined time, place and participants. Symbolically it alludes to the social system and generations of community, as well as it contributes to the continuity of social structure with public representation, intensification and validation of the social relations of local community.

The holistic research interprets the *visible* and *invisible* parts of dance culture as an integrated complex, in which every element has function. The aim of presentation is to introduce the complexity of dances, the representational practices of age and social statuses, as well as their roles in dancers' knowledge with the help of film records and empirical data from fieldworks.

Vivien Szőnyi is doctoral student on the Department of Ethnology and Cultural Anthropology at the University of Szeged, and works as dance anthropologist at the Institute for Musicology in the Hungarian Academy of Sciences. Her research is interested in the functional transformation of Moldavian traditional dance culture from the middle of 20<sup>th</sup> century till these days. She has engaged more fieldwork expeditions in Romania and Republic of Moldova since 2012. Vivien Szőnyi is member of Hungarian Association for Ethnochoreology, and she connected in the education of Choreomundus Erasmus+ Programme in 2017.

**THOMPSON, Deborah J.**

### **More than Black and White: Negotiating the Anglocentric Underpinnings of an Appalachian Folk Dance Team**

Folk music and dance are embodied expressions of culture that may seem to be innocuous pastimes, but they are often the enactments of deeply held beliefs operating under the radar in the guise of normativity. The power of these folk expressions was well-known and sought-after in the nationalist projects of the 19<sup>th</sup> and early 20<sup>th</sup> centuries. Cultural brokers and interventionists in the Appalachian Mountains engaged the power of kinesthetic and sonic bonding when they encouraged certain "appropriate" dances and songs, while banning others they deemed dangerous from their spaces. Berea College and Pine Mountain Settlement School, two important educational institutions in Appalachia, influenced regional and national conversations and curricula beyond mere folk dance to fuel beliefs in the "pure" Anglo-Saxon heritage of a majority-white region. These views have been detrimental especially to African-Americans in the region, reinforcing a belief among blacks and whites alike that Appalachian folk music and dance are somehow only "white" activities. As the leader of a student performance dance team in Berea, Kentucky, I have inherited a century of performing and promoting English and Danish folk dances along with American and Appalachian dance. Our group strives to correct the historic record, but also

enjoys the dances familiar to us, and so feel caught between the joy of our practice and criticism of our promoting these “white” activities.

This ethnographic, participant-observer study of a contemporary student folk dance team is informed by many theoretical frameworks discussed by ethnomusicologist Tom Turino in his book, *Music as Social Life*. I employ theories such as Gregory Bateson’s ideas of the integrative function of the arts, psychologist Mihaly Csikszentmihalyi’s concept of *flow*, semiotics, and important distinctions between the value systems of performance versus participatory arts to interrogate the historic and current practices of the Berea College Country Dancers.

Deborah J. Thompson teaches dance, Appalachian Studies and General Studies at Berea College in Berea, Kentucky, USA, and serves as coordinator of Country Dance Programs. She has been a musician, dancer, dance caller and organizer since the 1970s. She holds the Ph.D. in Geography from the University of Kentucky, her dissertation titled *Performing Community: the Place of Music, Race and Gender in Producing Appalachian Space*. Further publications include “Searching for Silenced Voices in Appalachia” in *GeoJournal* (2006), and “Race, Region, Representation: Observations on Traditional African American Music in Appalachia” in the *Journal of Appalachian Studies* (2010).

**URBANAVIČIENĖ, Dalia**

### **Lithuanian Folk Dance and the Politics of Identity during the Soviet and the post-Soviet Times**

The aim of this presentation is to analyze the representation of Lithuanian folk dance during the Soviet time (1940, 1945-1989) and the post-Soviet period (since 1990), the relationship between its different representation forms and the ideas of identity and authenticity, as well as the traditional dances in social life. This research was conducted based on *historical comparative* methods (*diachronic* and *synchronous* as well), and partly on *structural analysis* methods.

The following questions were raised:

- Why did staged “folk dances” emerge during the Soviet era in Lithuania?
- What were the main factors influencing the staged “folk dances” during different periods, and how did their ideology and expression of identity change?
- How and why did the folk movement start in Lithuania in 1968, what ideology was it based on, and what role did traditional dance play in it?
- What were typical features to the representation of traditional dance performed by folk ensembles?
- What was the evolution of traditional social dance during the Soviet and the post-Soviet periods, and how did the authorities change their attitude towards such dance?
- What is the significance of current traditional social dance, and why is its identity being questioned?

This presentation will be complimented by video examples.

Dalia Urbanavičienė completed music history studies (1981–1986) at Lithuanian State Conservatory (now Lithuanian Academy of Music and Theatre, LAMT) and external PhD studies (2000–2001) at LAMT. She is associate professor in the Department of Ethnomusicology at LAMT and the same in the Department of Dance and Theatre at Lithuanian Education University. Her research interests are ritual and regional dances, structural analysis & classification of dance, music/movement connection, dance revival; publications: two monographs (in Lith.) *Lithuanian ritual ethnochoreography* (2000), *Danced and Played Sutartinės* (2009), more than 60 articles

**VARGA, Sándor**

### **The Impact of the Hungarian and Romanian Revival on Dance Traditions of Villages in the Transylvanian Plain**

In this study I attempt to shed light on the influence of the institutional dance-teaching and the dance-house-related tourism on the form and function of traditional dances in the villages of Transylvanian Plain. Following the political changes of 1989, however, there was an explosion of support for Hungarian folk dance groups, folk dance camps, and other activities and sponsoring institutions in Transylvania. This phenomenon is closely tied to the new political significance that Hungarian minority populations outside the state throughout East-Central Europe, but especially in Transylvania, has taken on; as well as the increased significance of Transylvanian Hungarian minority politics in Romania. This increased presence of villages in the Transylvanian Plain in the research interest of ethnography and dance research resulted in a two-way communication connection, of which one component is the village, characterized by its traditional culture, and the other is the outsider group

interested in that culture. Information streams back-and-forth and creates effects in both directions: folklorism compels a response from the local communities. It has been by means of their strong interest that researchers and amateur collectors arriving there to explore traditional culture implant the idea of appreciation and enhancement of the surviving traditions and the revival of those ones already forgotten. Locals encountered the role of 'traditionalist' involuntarily, one which was brought forth by the the process I describe here shows that, by recognizing their value, some elements of a vanished tradition can be reincorporated into communal life. On the other hand, the social network formed by urban interests and the valorization of traditional knowledge have an immense but not always beneficial effect on the quality and intensity of internal social connections. In this presentation, I will consider this phenomenon as an aspect of the shifting political landscape in the post-communist transition period.

Sándor Varga is lecturer / adjunct at the Department of Ethnography and Cultural Anthropology of the University of Szeged (Hungary), and coordinator of the specialization in dance folkloristics, and Choreomundus Programme of the University. Since 2013 he has been working as a scientific co-worker at the Institute for Musicology of the Hungarian Academy of Sciences. He is a member of the ICTM, the Hungarian Association of Ethnographers, and the president of the Hungarian Association for Ethnochoreology. His main research areas are: dance folkloristics and social ethnography in villages of the Carpathian basin.

**VISSICARO, Pegge**

**Moving Community, Making Place: Public Square Dancing as Political Activism in Xichang, Sichuan Province, China**

“Cultural practices are never outside the play of power (Hall, 1996).” This idea, which illuminates the potential of dance as cultural practice to manifest or catalyze social and political transformation, offers insight on fieldwork conducted from 2015-2017 that examined public square dance in Xichang, Sichuan Province, China. Research of the Liangshan Dance Group, established in 2005, reveals how collective dancing in public squares known as guǎngchǎng wǔ provides a place-making strategy that counteracts disenfranchisement among women, the elderly, and ethnic minorities impacted by urbanization and other socio-economic factors. Dancing in Moon Square—a symbol of peace and friendship—promotes equity, inclusivity, and freedom of expression as well as strengthens and transmits culturally specific knowledge.

Fundamental to this inquiry is the concept of place attachment—the sense of place or the emotional bond between people and an environment. Place attachment to Moon Square through guǎngchǎng wǔ develops community without suppression of gender, age, or ethnicity. With community-based participation at its center, the Liangshan Dance Group’s daily presence in Moon Square is an effective place-making process that capitalizes on this local community’s assets, inspiration, and potential, and results in a public space that contributes to people’s health, happiness, and wellbeing. Additionally, the concept of spatiality or “lived space” offers another lens through which to analyze the Liangshan Dance Group’s unique appropriation of minority Nuosu Yi traditional expressive movement, musical instrumentation, and attire, worn by all members regardless of ethnic affiliation. The experience of embodying Nuosu Yi culture in the visible public square unifies and empowers the guǎngchǎng wǔ participants as political activists for social change, positively impacting marginalized ethnic and aging populations. Presentation of a short ethnographic film highlights these research findings.

Pegge Vissicaro is Executive Director of Cross-Cultural Dance Resources, Inc., Artistic Director of Terra Dance Company, and Professor Emerita of Dance at Arizona State University, specializing in movement, creative, and ethnographic practices. Vissicaro, a Fulbright Scholar to Portugal, continues to facilitate short courses and master classes as well as present research at universities and conferences worldwide. With a PhD in interdisciplinary curriculum and instruction, Vissicaro also pioneered the first online dance courses. She wrote the 2004 book, *Studying Dance Cultures* and 2017 co-edited text, *Performing Utopia*, which includes a chapter on her study of Brazilian quadrilhas caipiras.

**VON BIBRA WHARTON, Anne**

**Village Youth and the Plantanz**

This work in progress explores the role, including rights and responsibilities, of a specific age group in Franconian village culture, specifically within the Plantanz. The Plantanz [dance on the place] is an event associated with the

Kirchweih [church festival] of specific communities. The celebration of a Plantanz in conjunction with the Kirchweih is only done in a minority of villages, usually at ten or even 25 year intervals (Bibra 1987, 46), although there are places where it is carried out annually. Organizing and executing the Plantanz is typically the right and responsibility of the unmarried village youth.

This presentation is based on fieldwork carried out for my Masters thesis and subsequent work in 2010 and 2017-18. Among the questions it will explore are the following:

What is the history of this custom of designating the village youth as the organizers of the Plantanz and how widespread is it?

What are the commonalities of the chosen examples and how do they differ?

How has the role of this age group changed over time?

What factors have impacted the event and the age group's role in it?

How do young people see their role in the Plantanz event?

Why does carrying out the Plantanz remain an important part of communal life?

The sources for the presentation include participant-observation, interviews, and library research in the Franconian region in Southern Germany.

Anne von Bibra Wharton joined the St. Olaf dance faculty in 1987 after completing her Masters in Dance with a specialization in Ethnology at the University of California, Los Angeles. Her master's thesis, entitled "Continuity and Change in the Dance Events of Two Lower-Franconia Villages in the Twentieth Century," was based on fieldwork in Germany. Anne is a member of the Study Group on Ethnochoreology and currently serves as its Secretary/Treasurer. Anne's research interests include dance transmission, particularly within Asian-American dance companies, continuity and change in dance events in Germany and the use and misuse of folk-dance in political contexts.

**VORA, Urvi**

#### **Performing Everyday Infinities at the Wagah-Attari Border**

The Wagah-Attari Border Ceremony in the divided region of Punjab stands testament to the presence of Partition in present-day India. Exhibiting a highly choreographed march consisting of high kicks, ludicrous gestures and absurd one-upmanship, this ceremony sees a footfall of over twenty thousand people who watch and participate every single day. The Partition of British India into two countries - India and (East and West) Pakistan in 1947 left behind a trail of undivided resources, fragmented memories and a collection of stories. This ceremony is performed as an attempt to symbolise peace in a region that suffered unprecedented violence in the aftermath of the struggle for Independence. Drawing upon anthropological fieldwork conducted in and around the Wagah-Attari border, I look at the ritualisation of this political performance and its implications for the spectators. This paper specifically deals with the feeling of 'being affected' during this ceremony and the factors that go into creating it. It studies and questions the role of hyper-masculinity, propaganda and absurdity to understand the felt-quality of this ceremony. Using participant-observation, informal interviews, movement analysis, and the experiences of being affected, this paper explores the power and dominion of political performances and their disposition in a mass democracy like India.

Urvi Vora, contemporary dancer and researcher from New Delhi, recently finished her MA in Dance Anthropology (Choreomundus : International Master in Dance Knowledge, Practice and Heritage) in which her interests revolved specifically around modern rituals, performance of politics and performative affect. She uses Anthropology and Philosophy to find interesting ways of working through dance, theatre and film. She has been a member of The Pind Collective, a group of young artists from India and Pakistan, and is currently conducting her research laboratory on the affective relations of violence, migration, and movement and the significance of translation in Budapest.

**WENBIN, Yuan**

#### **New Dance of Hakka Tradition: Research on the Intangible Cultural Heritage Project "Cup Flower" as an Example**

The Hakka ethnic groups spread globally. Belonging to the same root, there are different ways of expression for them in culture. Taking the two big Hakka regions of mainland China and Taiwan as examples, the different political parties have different policies on culture and arts, and hence influence the directions of development of



Hakka dance. The definition of Hakka dance is controversial among scholars from both sides of the Taiwan strait. The main questions include: in the Hakka culture, is there any concrete content and form of dance? If so, how has it been identified? However, in the "hometown" of Hakka, China, under the guidance of cultural policies, is vigorously developing and preserving Hakka traditional dance. The proposal of "Intangible Cultural Heritage" has played a significant role in promoting the inheritance of Hakka traditional dance. Furthermore, under the influence of the dance competition, Hakka traditional dance inherits and develops in contemporary society as a 'new tradition'.

This study explores the following aspects by taking the Intangible cultural heritage project "Bei hua" (the Hakka traditional form of dance, whose name comes from sound of porcelain cups knocking each other.) as an example. The author will discuss the following issues: First of all, under the influence of China's political and cultural policies, in what path that the dance has been developed in "hometown" Hakka. Secondly, the specific ways of developing traditional Hakka dance. Finally, in the process of social development under the influence of political and cultural relationships, what changes of the traditional dance had occurred. The purpose of this study is to reveal how dance can build a sense of identity of Hakka people in different regions and promote the development of new traditional dance of Hakka, at the same time strive to build related theories of Hakka dance development.

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The image features a large, abstract geometric design. A light blue border frames the top and left sides of the composition. The main area is filled with a complex pattern of overlapping triangles and polygons, creating a faceted, crystalline appearance. The color palette is a gradient of warm tones, ranging from bright yellow at the top to deep orange at the bottom. The overall effect is modern and dynamic.

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