

Call for Papers

**THE 10TH SYMPOSIUM
OF THE ICTMD STUDY GROUP ON MUSIC AND DANCE
IN SOUTHEASTERN EUROPE**



Department of Folk Music Research and Ethnomusicology
Music and Minorities Research Center
mdw – University of Music and Performing Arts Vienna

Vienna, 23-29 September 2026

We are pleased to announce the 10th Symposium of the ICTMD Study Group on Music and Dance in Southeastern Europe

The symposium will feature panels, individual paper submissions, and innovative formats exploring the broader themes of music and dance in Southeastern Europe. Please note that in accordance with our aims and objectives as an ICTMD Study Group, this symposium is not a general conference, but a Study Group scholarly gathering dedicated to three selected themes, which will form the focus of our presentations and discussions.

The Symposium is primarily a meeting for in-person presentations, academic discussion, and cultural exchange; however, it is intended to include a number of online presentations, particularly for our members who are unable to travel (information will be made available in due course).

THE SYMPOSIUM'S THEMES

(1) Migration and the Politics of Othering

Migration from, within, and to Southeastern Europe is a persistent historical phenomenon, deeply intertwined with cultural expressions – particularly music and dance. Recent and contemporary migratory movements are shaped by labour migration, asylum, forced migration and displacement, and are often accompanied by processes of Othering – the marginalization and devaluation of individuals or groups as “Others”. Essentializing ethnic difference and migrant positionality, these processes are further influenced by political decisions as well as by paradigms of integration imposed on individuals and communities. Within this broader dynamic of othering (and self-othering), music and dance gain particular significance, functioning as markers of belonging and cultural identity, as signifiers of otherness and alienation, or as points of cultural convergence.

We invite papers that critically interrogate the role of music and/or dance in migration, exile, and transnational mobility, and that address the reshaping of expressive practices within and across borders, particularly in relation to recent theoretical debates. Possible areas of inquiry include:

- the post-migrant society – a concept that challenges simple migrant/non-migrant distinctions and foregrounds a transcultural understanding of society;
- citizenship – as a dynamic, music-and dance-shaped mode of political subjectivity defined through practice, mobility, and cultural agency;
- notions of belonging – understood as the musical and bodily connections individuals or groups feel toward communities or (imagined) places.

(2) Music and Dance as Labor: Economic Aspects of Sound and Movement

Across diverse cultures, including Southeastern European countries, music-making and dancing has long been imagined as practices driven by passion, creativity, identity, and vocation. Yet, musicians and dancers are workers: performers, creators, educators, mediators, service providers, and cultural entrepreneurs who navigate complex social, political, and economic systems. This theme draws attention to the instabilities, inequalities, and shifting value regimes that shape artistic labour—historically and today. From vernacular practices and intangible cultural heritage to global industries, labour patterns in music and dance are increasingly shaped by market logics, cultural policies, and the expanding reach of creative-industry discourses. Long before neoliberalism’s imperative to “be creative,” musicians’ and dancers’ working lives were marked by insecurity, gendered expectations, racialised structures, patronage systems, and fluctuating access to cultural capital.

Scholars, researchers and practitioners are invited to interrogate music (sound) and dance (movement) as labour, and the following suggested directions can be used as a starting point within this theme:

- the conditions under which artistic labour is produced, valued, compensated, and experienced in contemporary or historical contexts.
- comparative studies of how artistic labour is organized across institutional, regional, or socio-cultural settings;
- analyses of how contemporary technologies, digital platforms, and AI reshape production, performance, promotion, and valuation processes of artistic labour.

(3) Research and Activism in Music and Dance

Recent global political developments – the rise of authoritarianism, nationalism, and fascism – not only reshape music and dance practices but also challenge the ways we, as scholars, listen, move, and act. An applied approach in ethnomusicology and ethnochoreology has long emphasized collaboration, engagement, and community partnership, yet the current political moment demands renewed understanding of scholarly work in terms of activist orientation. This shift is not merely semantic; it signals a deeper commitment to self-reflection on how we mobilize knowledge production to rethink reciprocity, care, and accountability beyond the framework of “application” toward solidarity and co-resistance.

This thematic stream could be addressed by taking the following questions as a point of departure:

- How can ethnomusicological and ethnochoreological research both in and on Southeastern Europe gain relevance by further conceptual, methodological, and ethical exploration of the interconnection between music, dance, and activism?
- How the specific conditions (authorities, legal regimes, media ecologies, institutional constraints etc.) and community dynamics shape the possibilities and limits of activist scholarship in the contexts where we work?
- How do research and activism intersect amid ongoing labour precarity, scarce funding, and political oppression and polarization? What institutional and non-institutional forms of collective organization can we envision?

PROPOSALS

Languages

English is the official language of the Symposium, so only papers delivered in English will be considered.

Proposal format

The text of the proposal should be pasted into the body of the email and also as an attachment to the email as a Word file (doc or docx).

The proposal should include:

1. Title
2. Abstract (250–300 words) outlining the content, argument and conclusion of your proposed paper and its relation to the symposium theme you have chosen to address
3. Type of presentation (individual, media, panel, roundtable, artistic workshop)
4. Submitter's name
5. Institutional affiliation
6. Email address
7. Are you a current member of the ICTMD? Note: It is a requirement to be a member of the ICTMD to present at the Symposium.

PRESENTATION FORMATS

Please clearly indicate your preferred format on your proposal. Note: you may present only once during the symposium.

Individual Presentations

Each presentation will be allotted 15 or 20 minutes (depending on the number of participants) inclusive of all illustrations, audiovisual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time allotment.

Title and abstracts of up to 300 words.

Panels

We encourage presentations in the form of panel sessions. Panel sessions are a group of papers that are complementary, planned, coordinated, and prepared by a group of authors, one of whom is the responsible coordinator.

Proposals may be submitted for panels consisting of three or four presenters and the structure is at the discretion of the coordinator.

The proposal must explain the overall purpose, the role of the individual participants, and indicate the commitment of all participants to attend the symposium. Each panel proposal will be accepted or rejected as a whole.

A short summary (one-page) of the panel overview should be submitted together with proposals for each of the individual papers in the panel. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this meeting. The total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

Title and abstracts of up to 300 words per paper, plus panel title, and up to 300 words outlining the general motivation/theme for the panel

Roundtables

We encourage presentations in the form of roundtables. These are sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator.

The aim is to generate discussion between members of the roundtable who will present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable.

At the convener's discretion, the following discussion may open into more general discussion with the audience.

The total length of a roundtable will be one and a half hours inclusive of all discussion.

Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event.

The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

Title and abstracts of up to 300 words.

Media (films and documentaries) presentations

Media presentations should be no more than 15 or 20 minutes in duration (depending on the number of participants). You will be allotted 10 minutes extra for questions.

Title and abstracts of up to 300 words.

Innovative formats (including artistic workshops)

We encourage innovative formats (such as artistic workshops, combined presentation and a workshop, or others). Such may be presented individually or in collaboration with two or three colleagues. The length of an individual presentation could be between 20 and 30 minutes. In the case of a collaborative project of three or more people, we expect the convenor to provide the presentation/workshop's overall description, with the inclusion of each presenter's brief description. The length of this format with three or four presenters will be one hour and 30 minutes.

Title and abstracts for an individual or collaborative presentation/workshop - up to 300 words

Poster presentations

We encourage poster presentation especially from presenters at the beginning of their academic life. The posters should be in A0 portrait size (841mm x 1189mm / 33.11 inches x 46.81 inches). They will be placed in the venue during the symposium and there will be opportunities for answer and question sessions.

Reviewing process

The reviewing process of the proposals will be anonymous.

It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected.

The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the themes of the symposium, and that can be accommodated within the time frame of the symposium.

The number of proposals accepted will be limited by the time available for presentations during the Symposium.

Selection Criteria

- The research question or issue is clearly stated in the submission.
- The submission contains interesting ethnomusicological data.
- The submission is clearly written and well-organized.
- The submission is an original contribution to scholarship.
- The topic of the submission is of descriptive, methodological or theoretical importance.
- The topic of the submission is relevant to one of the conference themes, and/or to the interests of the Music and Dance in Southeastern Europe Study Group.

We welcome scholars from varied academic backgrounds. A list of recommended readings is available upon request. We also offer support with English-language abstracts and papers for colleagues who may need it.

Due Date and Submission

- Please submit proposals (including a short biography and institutional affiliation) by **March 15, 2026** via email in a Word document attachment
- The **subject line** of the email must be: **ICTMD_Vienna_2026** *[submitter's last name]*
 - Send the email to both of the following email addresses: ictmd.see@gmail.com (secretary ICTMD-SEE Dilyana Kurdova) and daniela.nyberg@bchcs.org (chair of program committee)

Program Committee

Daniela Ivanova-Nyberg (chair), Bulgarian Cultural and Heritage Center of Seattle, USA
Joško Čaleta, Institute of Ethnology and Folklore Research, Zagreb, Croatia
Gül Kaplan Ekemen, Sakarya University, Sakarya, Turkey
Ursula Hemetek, University of Music and Performing Arts, Vienna, Austria
Ana Hofman, Institute of Culture and Memory Studies, ZRC SAZU, Ljubljana, Slovenia
Marko Kölbl, University of Music and Performing Arts, Vienna, Austria
Rumiana Margaritova, Institute of Art Studies, Bulgarian Academy of Sciences, Sofia, Bulgaria
Paul-Alexandru Remes, Folklore Archive of the Romanian Academy Institute, Cluj-Napoca, Romania

Local Organizing Committee

Ardian Ahmedaja, Institut für Volksmusikforschung und Ethnomusikologie (IVE)
Ioannis Christidis (IVE)
Isabel Frey (IVE)
Jelena Gligorjević, Music and Minorities Research Center (MMRC)
Ursula Hemetek (MMRC)
Marko Kölbl (IVE), chair of LOC
Hande Sağlam (IVE)

Contact email addresses for local arrangements: ictmd2026@mdw.ac.at

Conference website: www.mdw.ac.at/ive/ictmd2026

The conference is free to attend; no participation fee is charged.

Complimentary Funding Subsidy

A subsidy will be available to support travel and accommodation costs. Please note that the funding can only cover part of your expenses and will depend on the number of applications received. You may apply for the travel subsidy after you have received confirmation that your proposal has been accepted. The exact amount of funding will only be determined after all applications have been reviewed and the final calculations are completed. To receive the subsidy, you will be required to provide receipts for your travel or accommodation expenses.

Hosting Institutions

The conference is hosted by the mdw – University of Music and Performing Arts Vienna, one of Europe's leading institutions for music, theatre, and film. Within mdw, the Department of Folk Music Research and Ethnomusicology and the Music and Minorities Research Center (MMRC)

serve as the hosting departments. Both are internationally recognized for their ethnomusicological and ethnochoreological research and teaching, with a particular focus on minority studies and transculturality as well as a strong tradition in research and practice of music and dance in/of Southeastern Europe.

Travel to Vienna, Austria

Vienna is conveniently accessible from Southeastern Europe, particularly by long-distance bus, with numerous operators offering frequent, affordable, and direct connections from major cities across the region. In addition, shared minivans or ride-sharing shuttles operate regular cross-border routes to Vienna and provide a flexible alternative to scheduled bus travel. Vienna is also well connected by rail via Wien Hauptbahnhof and by air through Vienna International Airport (VIE), both with efficient public transport links to the university and accommodation.

Accommodation

The Local Organizing Committee will provide a list of accommodation options near the university on the conference website. In addition, special options for budget accommodation (e.g., hostels) will be arranged.

There are two addresses to access the mdw campus (conference venue):

Anton-von-Webern-Platz 1, 1030 Vienna
Ungargasse 14, 1030 Vienna

If you have a deadline for funding applications for travel or accommodation, please notify the Program Committee of your deadline date.

For any questions about the programme or the suitability of a proposal, please contact the Program Chair.

ICTMD membership

Membership application forms are available at the ICTMD website

<https://ictmusic.org/membership/new>

For membership questions, contact the ICTMD Secretariat at

<https://www.ictmusic.org/governance/secretariat>

For membership in the Music and Dance in Southeastern Europe Study Group, please contact the Secretary, Dilyana Kurdova: ictmd.see@gmail.com