



32nd Symposium of the ICTM Study Group on Ethnochoreology

PROGRAMME AND ABSTRACTS

29 July–5 August 2022, Brežice, Slovenia

**32. Simpozij ICTM Študijske skupine
za etnokoreologijo**

PROGRAM IN POVZETKI

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32nd Symposium of the ICTM Study Group on Ethnochoreology, Programme and Abstracts

32. Simpozij ICTM Študijske skupine za etnokoreologijo, Program in povzetki



Založba ZRC

Ljubljana, 2022

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the ICTM Study Group
on Ethnochoreology**

PROGRAMME AND ABSTRACTS

**32. Simpozij ICTM Študijske skupine
za etnokoreologijo**

PROGRAM IN POVZETKI

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Introductory words

As Chair of the ICTM Study Group on Ethnochoreology, it gives me great pleasure to welcome you all to our 32nd Symposium. This Symposium is being hosted by the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in cooperation with the Posavje Museum Brežice and the Slovene Ethnological Society. We are delighted that our symposium is being held in the beautiful Posavski Muzej Brežice (Posavje Museum Brežice), situated in the Brežice Castle.

This symposium is our second hybrid symposium and delegates are participating either onsite or online; in either case I welcome you all. I hope that you find the symposium interesting and stimulating and that your experience with us will be an enjoyable one.

As is common practice with our Study Group symposia, we focus on two themes. The two themes for the 32nd Symposium are (1) *Reconsidering knowledge production in dance research* and (2) *Inclusion/exclusion in dance communities*. I look forward to hearing and viewing the presentations in their various formats and to the discussions they stimulate.

I would like to acknowledge and thank the hosts of our 32nd Symposium, the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in cooperation with the Posavje Museum Brežice and the Slovene Ethnological Society. I sincerely thank the Symposium Organising Committee, Rebeka Kunej (Chair), Alenka Černelič Krošelj, Mojca Kovačič, Andreja Matijevc, Anja Serec Hodžar, Anja Verderber, and Andrej Tomazin for their hard work and for facilitating this hybrid symposium.

The collaboration between the Symposium Organising Committee and the Programme Committee is important and I acknowledge and thank the Programme Committee, Placida Staro (Co-Chair), Kendra Stepputat (Co-Chair), Ann R. David, Ronald Kibirige, Jeanette Mollenhauer, Mehmet Öcal Özbilgin, and Colin Quigley for their work in creating a wonderful symposium programme.

Finally, I thank my colleagues of the Study Group's Executive Committee, Siri Mæland, Andriy Nahachewsky, Tvrtko Zebec, Dalia Urbanivičienė, and Rebeka Kunej for their constant commitment and hard work in supervising, promoting and contributing to the workings of the Study Group.

I wish you all a wonderful and an enriching time at our 32nd symposium in Brežice.

Catherine Foley
Chair, ICTM Study Group on Ethnochoreology

29 July 2022

Simpoziju na pot

Kot predsednica ICTM Študijske skupine za etnokoreologijo vas z velikim veseljem pozdravljam na našem 32. simpoziju. Ta simpozij gosti Znanstvenoraziskovalni center Slovenske akademije znanosti in umetnosti (ZRC SAZU) v sodelovanju s Posavskim muzejem Brežice in Slovenskim etnološkim društvom. Veseli nas, da naš simpozij poteka na čudoviti lokaciji Posavskega muzeja Brežice, ki se nahaja v gradu Brežice.

Ta simpozij je naš drugi hibridni simpozij: nekateri se ga udeležujejo na kraju samem, drugi na spletu; v obeh primerih vas pozdravljam in upam, da vam bo simpozij zanimiv in spodbuden ter da bo vaša izkušnja z nami prijetna.

Kot je ustaljena praksa pri simpozijih naše študijske skupine, se osredinjamo na dve temi. Temi 32. simpozija sta (1) *Ponovni premislek o ustvarjanju znanja v raziskavah plesa* in (2) *Vključevanje/izključevanje v plesnih skupnostih*. Veselim se poslušanja in ogleda različnih oblik predstavitev, prav tako pa tudi razprav, ki jih bodo spodbudile.

Zahvaljujem se gostiteljem našega 32. simpozija: Znanstvenoraziskovalnemu centru Slovenske akademije znanosti in umetnosti (ZRC SAZU) v sodelovanju s Posavskim muzejem Brežice in Slovenskim etnološkim društvom. Iskreno se zahvaljujem organizacijskemu odboru simpozija: Rebeki Kunej (predsednica), Alenki Černelič Krošelj, Mojci Kovačič, Andreji Matijevc, Anji Serec Hodžar, Anji Verderber in Andreju Tomazinu za njihovo zahtevno delo pri izvedbi tega hibridnega simpozija.

Sodelovanje med organizacijskim in programskim odborom simpozija je pomembno, zato se za njihovo delo pri pripravi čudovitega programa simpozija zahvaljujem programskemu odboru: Placidi Staro (sopredsedujoča), Kendri Stepputat (sopredsedujoča), Ann R. David, Ronaldu Kibirigju, Jeanette Mollenhauer, Mehmetu Öcalu Özbilginu in Colinu Quigleyju.

Na koncu se zahvaljujem svojim kolegom v Izvršnem odboru ICTM Študijske skupine za etnokoreologijo: Siri Mæland, Andriju Nahachewskyju, Tvrtku Zebcu, Dalii Urbanivičienė in Rebeki Kunej za njihovo nenehno predanost in trdo delo pri usmerjanju, promociji in prispevanju k delovanju študijske skupine.

Vsem želim čudovit in pester čas na našem 32. simpoziju v Brežicah!

Catherine Foley
Predsednica ICTM Študijske skupine za etnokoreologijo

29. julij 2022

Symposium themes
Temi simpozija



Theme 1: Reconsidering knowledge production in dance research

This topic responds to critiques of the institutions within which we research and teach, calling for examination and reflection on the ways our disciplinary practices might inadvertently perpetuate legacies of social injustices and inequalities. Even if we have challenged such practices in our research before, re-examining our research and dissemination approaches and reconsidering our own stances continue to be important aspects of our self-conception as researchers.

Recent years have seen a significant re-orientation in anthropological studies – including ethnochoreology and ethnomusicology – away from researcher-centered knowledge production and interpretation. This can be seen for instance in the growth of the field called “applied ethnomusicology”, a tendency towards more collaborative research practices, and the acknowledgement of local ontologies. A shared and reflective knowledge production between people with diverse academic and cultural backgrounds opens up new challenges yet enables us to scrutinize our field towards bringing more equality and diversity into long established academic structures.

Topics addressed may include, but are not limited to:

Research and knowledge production influenced by:

- histories or presence of racial or gender injustice
- political oppression
- North-South power divides
- economic imbalances
- liberation movements
- national structures
- conflict and post conflict contexts

Further topics might include:

- collaborative ethnography
- trans-disciplinarity
- post-coloniality
- translations and mediations
- hierarchical structures
- authority in interpretation
- authorship
- dissemination strategies
- access to and (mis)use of technology

Theme 2: Inclusion/exclusion in dance communities

When, where, with whom, and why are we dancing? Dance communities have often been researched as live participatory entities that serve certain functions in urban or rural contexts. In light of contemporary global socio-politics, demonstrations, and pandemics, dance communities can be seen as social entities with broader horizons which try to engage with everyday or political issues such as health, sociability, community, identity, security, war, racism, nationalism, colonization, etc. Participation in dance communities is impacted by personal, political, and social decisions. Whether rooted in long-established traditions or not, dance communities sometimes find new scopes of inclusion/exclusion and new strategies for existence in a changing human world.

Possible topics include, but are not limited to the following:

- Inclusion/exclusion in participation
- Dance communities through prisms of ethno-identity dance, organizations for well-being, cultural promotion
- Struggles between cultural politics and the social life of individuals
- Dance in use - (ab)use of dance: symbolic (re)presentation, cultural capital
- Dance communities and activism
- Musicians and music in dance communities
- The significance and use of (live) musicking for dancing communities and participation
- Access, activities during dance events, symbolic presentation, organizational structure
- The boundaries of the field 'dance communities' (overlapping with sports, games, music, and arts)
- Digital/virtual dance communities
- The impact of the Covid-19 pandemic on dance and dance communities

Tema 1: Ponovni premislek o ustvarjanju znanja v raziskavah plesa

Tema odgovarja na kritike institucij, v katerih raziskujemo in poučujemo, ter poziva k preučitvi in refleksiji načinov, kako naše disciplinarne prakse nehoti ohranjajo dediščino družbenih krivic in neenakosti. Čeprav smo v raziskavah že prevpraševali tovrstne prakse, ostajata ponovna preučitev našega raziskovanja in načinov razširjanja raziskovalnih spoznanj ter ponovni premislek o lastnih stališčih še naprej pomembna vidika našega raziskovalnega samozavedanja.

V zadnjih letih je v antropoloških študijah – vključno z etnokoreologijo in etnomuzikologijo – prišlo do pomembne preusmeritve, in sicer stran od na raziskovalca osredinjene produkcije znanja in interpretacije. To je na primer mogoče videti v rasti področja, imenovanega “uporabna etnomuzikologija”, težnji po bolj sodelovalnih raziskovalnih praksah oz. priznavanju lokalnih ontologij. Skupna in refleksivna produkcija znanja med ljudmi različnih akademskih in kulturnih ozadij odpira nove izzive, vendar nam hkrati omogoča, da prevprašamo naše področje in v dolgo uveljavljene akademske strukture vnesemo več enakopravnosti in raznolikosti.

Obraavnane teme lahko vključujejo, vendar niso omejene na:

Raziskave in produkcijo znanja, na katere vplivajo:

- zgodovina ali prisotnost krivic, povezanih z raso ali spolom,
- politično zatiranje,
- ločnice moči med Severom in Jugom,
- gospodarska neravnovesja,
- osvobodilna gibanja,
- nacionalne strukture,
- konfliktni in post-konfliktni konteksti.

Nadaljnje teme lahko vključujejo:

- sodelovalno etnografijo,
- transdisciplinarnost,
- postkolonialnost,
- prevajanja in posredovanja,
- hierarhične strukture,
- avtoriteto v interpretaciji,
- avtorstvo,
- strategije razširjanja,
- dostop do tehnologije in njeno (zlo)rabo.

Tema 2: Vključevanje/izključevanje v plesnih skupnostih

Kdaj, kje, s kom in zakaj plešemo? Plesne skupnosti so pogosto raziskovali kot žive participativne entitete, ki opravljajo določene funkcije v kontekstu mesta ali podeželja. Glede na sodobne globalne družbene politike, demonstracije in pandemijo lahko plesne skupnosti razumemo kot širše družbene entitete, ki se poskušajo spopadati z vsakodnevnimi ali političnimi vprašanji, kot so zdravje, družabnost, skupnost, identiteta, varnost, vojna, rasizem, nacionalizem, kolonizacija itd. Na sodelovanje v plesnih skupnostih vplivajo osebne, politične in družbene odločitve. Ne glede na to, ali so zakoreninjene v dolgo uveljavljenih tradicijah ali ne, plesne skupnosti včasih najdejo nove okvire vključevanja/izključevanja in nove strategije za obstoj v spreminjajočem se človeškem svetu.

Možne teme vključujejo, vendar niso omejene na naslednje:

- vključitev/izključitev v sodelovanju,
- plesne skupnosti skozi prizmo etnoidentitetnega plesa, ponudnikov dobrega počutja, kulturne promocije,
- napetosti med kulturno politiko in posameznikovim družabnim življenjem,
- uporaba plesa – (zlo)raba plesa: simbolna (re)prezentacija, kulturni kapital,
- plesne skupnosti in aktivizem,
- glasbeniki in glasba v plesnih skupnostih,
- pomen in uporaba muziciranja (v živo) za plesne skupnosti in sodelovanje s plesalci,
- dostop, aktivnosti na plesnih dogodkih, simbolna predstavitev, organizacijska struktura,
- ločnice med “plesnimi skupnostmi” (prekrivanje s športom, igrami, glasbo in umetnostjo),
- digitalne/virtualne plesne skupnosti,
- vpliv pandemije kovida na ples in plesne skupnosti.



Abstracts
Povzetki

Arranged alphabetically and according to the surnames of the first authors.
Razporejeno po abecedi in glede na priimke navedenih prvih avtorjev.



ALISCH, Stefanie

Introducing Angolan *kuduro* dance and the interactive dance interview method

Predstavitev angolskega plesa *kuduro* in metode interaktivnega plesnega intervjuja

Kuduro is percussive electronic music from Angola with accompanying dancing that can be competitive, ludic, acrobatic, comic, sensual, and theatrical. Since around the year 2000, *kuduro* has become the dominant youth culture in Angola and the Angolan diaspora. A *kuduro* song mostly comes with its own dance move, which is called *toque*. These dance moves are inspired by daily life, earlier local or cosmopolitan dance practices, martial arts, or quotidian life. A *toque* often gestures at the song's lyrics through a typical movement or by transmitting an energetic state kinetically. If a *toque* catches on, broader audiences on formal and informal dance floors dance it when the respective song is played. Despite its longevity and enthusiastic popular reception in Angola and abroad, there are hardly any systematic studies of *kuduro* dance.

During research visits to Luanda in 2011 and 2012 I encountered no formalised way to study *kuduro* dance. While (aspiring) professional dance troupes train at rehearsals, children, teenagers, and dance enthusiasts learn *kuduro* mimetically by mirroring other dancers or sharing moves with each other in schoolyards and backyards, or on dancefloors. Drawing from this informal pedagogy and theorizing it through Spittler's [2001] "thick participation" I developed an interview practice which I call "interactive dance interview". This nimble method allows dancers to mobilize and narrate tacit knowledge in combination with dancing and educates the researcher. It further facilitated analysis as the juxtaposition with my amateur dancing throws into relief details of *kuduro* dancers' performative strategies.

In this paper I introduce *kuduro* dance systematically and present the interactive dance interview as a research method that can be transposed to other dance practices.

BAJIĆ STOJILJKOVIĆ, Vesna

Dance communities in the Serbian diaspora: a case study ‘Folklorists around the world’

Plesne skupnosti v srbski diaspori: študija primera ‘Folkloristi po svetu’

Dance communities in the Serbian diaspora are numerous and often well-organized in many European countries and in the USA. Looking through prisms of ethno-identity, those communities are very successful in preserving their traditional values with regard to language, music and dance. United in many cultural-artistic associations, they have made their Serbian community sustainable so that it is able to exist as a bearer of cultural diversity. Primarily organisations for well-being and cultural promotion, over time they have become very important in a broader social horizon which engages with fruitful and creative stage performance and choreographic practice on the one hand, and with everyday issues such as health, sociability, community, identity, and security on the other. Although they are rooted in long-established traditions, contemporary dance communities in the Serbian diaspora find new scopes of inclusion and new strategies for existence in a changing human world.

In this presentation I will present a new approach of the Serbian Education Center in Canada as an answer to the impact that the Covid-19 pandemic has had on dance and dance communities in general. Their project named ‘Folklorists around the world’ [Folkloriši širom sveta] gathered thousands of musicians from Serbian dance communities in different parts of the world. Systematic and careful guidance and training within the project resulted in two musical compositions “This is Serbia” [Ovo je Srbija] and “Children are the ornament of the world” [Deca su ukras sveta] with a complete musical arrangement and the involvement of singers and players on different instruments. The message that this community sent to all members of the Serbian dance community around the world, as well as to all people, refers to the respect, togetherness, care, love and the creation and transmission of positive values with an emphasis on dance and music.

CHAO, Chi-Fang

Diaspora in connectivity: moving in and out of the Uchinaanchu (Okinawan) cultural body in Hawai'i between 2020 and 2021

Diaspora v povezljivosti: vstopanje in izstopanje iz uchinaanchovskega (okinavskega) kulturnega telesa na Havajih med letoma 2020 in 2021

This paper discusses the ongoing Uchinaanchu [Okinawan] connectivity built online by the diaspora community in Hawai'i, as an adaption to the Covid-19 restriction which has blocked in-person contacts for practices of transmission of homeland language, traditional music, and dance since the spring in 2021. Before 2020, the cultural revitalisation of the Uchinaanchu community in Hawai'i has actively engaged cross-generation descendants in promoting various cultural practices. Their vital expressions of crafts, music, and dance then made themselves a noticeable group of presentation even within the multi-ethnic composition in the Rainbow state.

The strategically set-up online meetings have created a new space for the Uchinaanchu cultural revitalisation in Hawai'i. The new mode of online connectivity brings an unprecedented mode of inclusion: the expanding participation of global diaspora communities and scholarship, social and political activists in both the homeland and Hawai'i, who mostly exchanged their experiences while travelling to the other sites, all together at the same time.

This new form of online connectivity is treasured although the original outreach of the Uchinaanchu culture as an integrated and indispensable element in the ethno-scape in Hawai'i is unavoidably sacrificed. In my presentation, I shall focus on analysing the discourses and discursive practices focusing on how members gathered around the Uchinaanchu culture move in and out of this new collective body featuring traditional music and dance, as a contested site for continuity, re-identification, and re-imagination.

ĆALETA, Joško, and Iva NIEMČIĆ

Cultural promotion and symbolic (re)presentation of community music and dance traditions: the case study of the Lastovo carnival

Promocija kulture in simbolična (re)prezentacija glasbenih in plesnih tradicij skupnosti: študija primera karnevala Lastovo

The Ministry of Culture of the Republic of Croatia declared the Lastovo carnival a protected intangible cultural heritage and included it in the Register of Cultural Heritage of the Republic of Croatia on 17 January 2008. Ten years later, the idea of registering the Lastovo carnival as a Croatian candidate for the UNESCO Representative List of the Intangible Cultural Heritage of Humanity was born among the people of Lastovo. The local community invited us, experts from the Institute of Ethnology and Folklore Research, to help with implementing the application. The initiative has turned into a concrete project – an excellent example of in-depth ethnographic field research of a small island local community that has enriched scientific research with its own efforts and contributions.

By actively participating in the most important public event/custom of the local community, we have gained the trust of the entire community and thus encouraged additional community engagement. The invaluable role of their initiative prompted a multitude of ‘inner voices’ – ‘folk ethnographers’ to speak honestly about their memories, but also their fears about the most important custom that represents their community. The research methodology in which, in addition to scientists-researchers, local researchers also participate very actively, results in a more subjective view in which the most important voice is that of the local community on both historical and contemporary life issues, music, and dance in the Lastovo carnival. In the presentation, we will show that dance and music have a significant but not the most important place in the narrators’ statements; little is said about them but it is understood that they are an indispensable part of rituals, especially in the light of contemporary global socio-political and pandemic events.

DAVID, Ann R.

Dance, inclusivity, health: bodies at the centre

Ples, vključevanje, zdravje: telesa v središču

A new definition of health as “a condition of well being, free of disease or infirmity, and a basic and universal human right” was argued by Rodolfo Saracchi [1997:1410] to the World Health Organisation. Considering this, how might dance provide a tool for the health and well being of society, ensuring people have access to such basic human rights? This paper looks at the practices of an inclusive dance theatre company, Amici, based in west London. Amici Dance Theatre is a large group of 20-30 members which integrates performers with physical disabilities, learning difficulties, sensory impairments, and those who are able-bodied. It was founded in 1980 by Wolfgang Stange, who brings his German Expressionist dance roots to full-length works that are produced and toured biannually. In today's climate where the term disability is deeply contested and often laden with social (and political) meanings of negativity and tragedy, how does Amici, now in existence for over 40 years, survive and thrive? I examine Stange's vision, his teaching techniques, and the impact that Amici has on its participants and its audiences. I investigate too their work to ensure that disability and inclusiveness is at the heart of evolving arts policy and practice, and their commitment to having all types of bodies at the centre, rather than on the margins. Dance critic Luke Jennings wrote, “Where others saw limitation, Stange saw potential. Where others saw a medical condition, Stange saw the possibility of a new form of expression... he believed that the key to performance was honesty: the presentation of the authentic self” [2010:n.p.]. In their productions, physical and mental impairments are not only acknowledged but placed centre stage, with no compromise. You leave the theatre with tears in your eyes, but a spring of joy in your step.

DINÇER, Fahriye

On developing delicate balances in ethnographic research processes: a personal reflection

O razvijanju občutljivih ravnovesij v etnografskih raziskovalnih procesih: samorefleksija

In this paper, my aim is to reflect on my positionality as a researcher, with its failures and relative successes, through re-examining my earlier ethnographic (and oral history) research practices, and especially with reference to my continuous search for finding an appropriate balance between different worlds/agents.

I have been conducting oral history interviews and ethnographic research for about two decades now. I have experienced that both my positioning within the field/relationships and my self-conception as a researcher required alterations, not only when my topic or field changed, but also within a single research project – even in consecutive interviews with the same interviewees. More experience and continuous self-reflexive practices have provided a basis for my future projects. However, since socio-historical conditions, topics, fields, and interviewees change in time, each new process brings about fresh challenges.

I have worked with several marginalized ethnic, religious, and racial groups, such as Alevis and African Turks, and analyzed their rituals/ritual movements. Being accepted and developing ethical relationships with these communities have always been a challenge. The relationship of these communities with the state has intensified the difficulty of finding a right position in my research practice. It has required me to make careful decisions, especially about the texts – what to include (or not), how/where to disseminate it (or not), to provide actual names (or not). Institutions, universities in this case, do not welcome all research projects, especially if a marginalized identity is involved. If such a study can even be initiated, finding a balance between the requirements of the field and those of the university has been another critical issue. In this respect, approaching research as a collective process and incorporating collaborative decision-making practices helped me significantly. Yet this process also includes its own difficulties pertaining to ethics and research responsibility.

DOLININA, Kristina

Tendencies for inclusion and exclusion in the contemporary Kathak dance teaching scene

Težnje vključevanja in izključevanja v sodobnem poučevanju plesa kathak

Kathak is a neoclassical dance form of North India that developed from various performing traditions, practiced by various communities in the diverse time periods and places of north central India. The main factor for defining the relationships between the tradition and diverse communities, historically, was the patronage system and so called “socio-artistic organization” [Neuman 1990] of the Kathak community. Traditional knowledge transmission or *guru-śiṣya parampara*, along with the phenomena of stylistic variations and everyday practices, served as the pillars of this “socio-artistic organization”.

In the last few centuries there have been many changes in the economic, political, cultural, and social environment of India, which has strongly influenced the modern Kathak scene. Recently, while India continues on the path of rapid development, globalization, mass media dissemination, and the spread of consumerism culture [Appadurai 1996], with a drastically changed patronage system and the dance field becoming very competitive and business-oriented, the Kathak scenario has become even more complicated. Intensive cultural dialogues around the world, stylistic changes, a global mode of institutionalized learning, the tendencies toward seminar/workshop-based teaching, and recently, because of the pandemic, the growing virtual reality of dance – all blur the borders and trajectories of dance communities and keep them constantly moving.

The paper aims to look deeper into the recent situation for Kathak, with a special emphasis on knowledge transmission. It is partly based on field work conducted in various Kathak communities in 2017 and 2018 and my own experience as a dancer, teacher and student of Kathak. The participant observation, interviews, stories of teachers and students in various places will hopefully help me to survey the ‘ethnographic presence’ and trajectories of inclusion/exclusion, structured in this field of transmission of dance knowledge.

DULIN, Catherine

1773 Fasching in Vienna: a new phase of inclusion/exclusion in dance venues during Carnival

Pust na Dunaju leta 1773: nova faza vključevanja/izključevanja na karnevalskih plesnih prizoriščih

In December 1772, Joseph II ordered a new Ball Regulation in Vienna stating that virtually “every person without difference of class” [*Wienerisches Diarium* 1772] may attend the grand ballrooms in the monarch’s palace during *Fasching*. The emperor was a co-regent of the Habsburg monarchy at this time, a next generation ruler pushing forward greater inclusion in society. Yet, not everyone agreed with the edict; therefore, exclusion was established in dance venues. This research examines levels of social class in Viennese society during this period in order to investigate why acceptability on the dance floors was conflicting.

By focusing on the capital city of Vienna through micro-history [Fenske 2007], examining everyday living, as much as possible, reveals existence amongst its population more specifically. Utilising primary sources, such as newspapers, travellers’ accounts, theatre pieces, and images, bring to life the Viennese during the first years of the 1770s. Analysis through historical anthropology [Burke 2008] addresses issues, including physical movement, urban context, and occurrences in the city, which also shapes the period and the people from a particular point of view. Significantly, inhabitants aimed to rise up in society, as all levels were aspirational. Were dance venues important from this perspective? Joseph’s formal decree for the Carnival season in 1773 described several points in order to prepare the populace for integration into the royal ballrooms, most notably how to attend, which was his desire to further develop equality amongst his subjects. Why did people want to participate in certain dance venues and not others?

This paper presents Viennese life in the early 1770s as it progresses towards festivities during the Carnival season in 1773 in which inclusion and exclusion in dance venues contrast participation.

FELFÖLDI, László

The Institute for Musicology in Budapest as a research place for traditional dances

Inštitut za muzikologijo v Budimpešti kot prostor raziskovanja tradicijskih plesov

The topic suggested for the symposium drew attention to the importance of the context for knowledge production which includes the mission of an institute; the staff and their social relations at home and abroad; the place of dance in the hierarchy of research fields; the system for funding research; the cultural policy of the country supporting or suppressing dance research; the effect of political conflicts; and several other aspects.

The author of this presentation focuses on the Institute for Musicology of the Hungarian Academy of Sciences in Budapest, which was established in 1974 from several music related research sites in the Hungarian Academy of Sciences. Folk dance research was integrated into the Folk Music Research Group headed by Zoltán Kodály in 1965. In 1974, in the newly established institute, the Dance Department became an independent unit. The staff members of the Department were Ernő Pesovár, dance historian and dance folklorist; Ágoston Lányi, kinetographer; and István Halmos, dance music researcher; under the leadership of György Martin, dance folklorist and ethnomusicologist. Until the 1980s when they died or went on pension, their scientific activity resulted in several hundred publications and other professional productions which represent the process and 'products' of the knowledge production during this period.

Author of this presentation tries to describe the institutional, social, and political contexts of this process from the perspective of a representative of the next generation of dance researchers in the same research facility. The description includes the technical infrastructure, research funding, strategies of dissemination, the internationalisation of the research, and the effect of changing cultural politics.

FILIPPIDOU, Eleni

Dance and social integration: Greek Gagauz strategies of acculturation through the example of the dance Syrtos Kalamatianos

Ples in družbena integracija: strategije akulturacije grških Gagauzov na primeru plesa syrtos kalamatianos

The research subject of this paper is the ethnic group of Gagauz, located in the northern part of the Evros prefecture in Greece. The Gagauz are a Turkish-speaking ethnic group, which was treated with hostility by the Greek speakers of the area for this reason. This resulted in their rapid acculturation. The aim of this paper is to study the dance strategies used by the Gagauz in their interactions with the Greek speakers in the area, in order to be accepted and to rise socially. The pan-Hellenic dance Syrtos Kalamatianos is analyzed in relation to the way members of this ethnic group use it to construct and reconstruct their ethnic identity, depending on the circumstances of their social environment. Data was gathered through ethnographic method as this is applied to the study of dance, while their interpretation was based on socio-cybernetics according to Burke's identity control theory, under the analytical terms of 'acculturation' according to the multicultural model proposed by Berry. The data analysis found that Syrtos Kalamatianos displays various dance practices in its various stages. These differences arise from the varied disintegration and recomposition of the triptych music-song-dance and point to different political uses of dance, as the Gagauz use the dance selectively in order to construct and reconstruct their collective identity in relation to socio-political circumstances.

GRUBER, Cornelia

Repositioning embodied experiences and relationships through voguing

Premeščanje utelešenih izkušenj in odnosov skozi voguing

The issue of inclusion of gender-non-conforming expressions – structurally, symbolically, and individually – has become an increasingly public controversy in the past decade. Whereas a pink- and white-washed industry has commodified inclusivity and diversity as a type of affect rather than a structural and political issue, pride parades are being forbidden by states, or countered by fundamentalist conservative protests. At the same time queer expressions such as voguing have regained fame through Netflix shows such as *Pose*, while issues of cultural appropriation linger in debates around world music and globalized dance forms.

In my paper, I discuss the negotiation of continuous intersectional histories of exclusion, the forging of community, and the inter-corporeal formation of movement knowledge within the context of voguing in Vienna. Originally created and formed by Black drag queens and queers of Color in New York who were excluded from White and from heteronormative artistic spaces, ballroom culture, with voguing as one of its central competitive skills, made its way to Vienna in the 2010s. Though voguing originated in a specific historically situated intersection of marginalization as a community of poor Black and Latinx queer performers developed the dance by constructing sequences of poses inspired by the magazine *Vogue*, voguing has today become a dance form one can learn in public dance classes, or from hundreds of Youtube tutorials and thousands of videos from dance battles from all around the world.

Based on field research and participation in Vienna in the context of voguing dance classes, balls, and various connected events, I look at how participants of these spaces experience and actively engage with politics of inclusion and marginalization, and reposition themselves within the voguing community, international networks, and in their relationships – to other participants, to their own embodiment, to everyday life, and to media representation.

GWEREVENDE, Solomon

Ubuntu/Unhu in situations of ecosystem instability: dancing with musicking that models sustainable social relations and inclusive participation

Ubuntu/Unhu v situacijah nestabilnosti ekosistema: ples z muziciranjem, ki oblikuje trajnostne družbene odnose in vključujočo udeležbo

To address various social, ecological, and economic predicaments faced by indigenous communities, every approach should recognise the extent to which indigenous structures, systems and practices are sustainable not only in terms of resource use but fundamentally in terms of their original epistemological foundations. Dance and music have played a critical role in the transmission and reproduction of indigenous knowledge systems in many cultures in Zimbabwe. The safeguarding of dance and music may be guaranteed in cases where the practices support healthy community relations, inclusive participation, and knowledge regarding living in a sustainable social environment and in harmony with the local ecosystem. The transformation of indigenous communities is changing our thinking about sustainability, causing structural social injustice intertwined with challenges of ecosystem instability. Western philosophical thought, which is very influential in the global village, international dance scholarship, and education systems, is fraught with dualistic discourses that position some people as superior. It replicates social injustice and impedes the safeguarding of a system of community solidarity that is supportive and inclusive of all the community members thriving within the social and ecological ecosystems. Ubuntu/unhu (social relations and ethics) based indigenous dance production supports individuals as they participate in the environmental and social ecosystems. The support of individual needs in the bioregion serves an essential purpose within the whole ecosystem. Drawing on the philosophy of ubuntu/unhu, I am convinced that one of the purposes of indigenous dance performance is to promote inclusivity, equality, community solidarity, and to support individuals in the ecosystem to achieve their needs and purposes in life. This paper explores how ubuntu/unhu based dance production and performance promote inclusive participation, social justice, foster community solidarity, and sustain individual and community needs from an eco-justice perspective.

IVANOVA-NYBERG, Daniela

Dance, Covid-19, and the notion of flow: interpreting dance experience(s) under pandemic restrictions

Ples, covid-19 in predstava o toku: tolmačenje plesnih izkušenj v času pandemičnih omejitev

For a dancer or somebody who loves to dance, 'being in the zone' is very much related to dance and dancing. In community dancing - in a group of International folk dancers or an ethnic community (Bulgarians, in this study), in the United States, the state of flow 'incorporates' the shared joy with others. The state of flow for the dance pedagogue/choreographer/dance leader includes teaching dance and choreographing. But what happens when group members can only dance together, practicing steps and movements on Zoom? Or, what happens with the flow if every dancer is required to wear a mask in the dance hall? Can people be fully immersed in dancing if they feel uncomfortable? What happens with chain/circle dances that require holding hands? What are the motives of those willing to do virtual dancing or in-person-with-masks? How do these new experiences reveal the 'true' nature of dance and dancing with others in one's dance community? What kind of discoveries and realizations came out with dancing under restriction?

This paper aims to discuss these questions through analyzing surveys, commentaries, and the author's personal experience. The initial provocation for this research came from the reflection on Mihaly Csikszentmihalyi's book, *Flow: The Psychology of Optimal Experience* [2001(1990)] while teaching dance on Zoom and wearing a mask in the rehearsal hall. This paper, however, does not strictly follow the psychological line. Instead, it incorporates writings from the fields of philosophy, sociology, and psychology to grasp the many dimensions of this new human experience with/without dance.

KEARNEY, William

Towards a multimedia choreomusicology: exploring the potential of digital animation as a tool in sound-movement research dissemination

Multimedijski koreomuzikologiji naproti: raziskovanje potenciala digitalne animacije kot orodja širjenja zvočno-gibnih raziskav

The internal workings of the academy, as well as the positionality of the researcher in the field, are areas that have been of concern to ethnographers since the 'linguistic turn' and before. This is particularly the case for ethnochoreologists/ethnomusicologists whose research examines what are essentially embodied, processual instances of culture. While the use of notation/transcription has been problematised by some, the issue remains that 'writing' ethnography about sound and movement still requires a process of 'multiple translative shifts' [Wong 2008]. For the researcher who is concerned with the interrelationship between music and dance, something which is often characterised by complex sequences of multimodal motions, this process is complicated further by the static nature of the page and the limits of language. This paper aims to discuss the author's initial attempts at redressing this issue in his own research dissemination. Influenced by applied/trans-disciplinary approaches, this has taken the form of using digital animation as a tool for representing the shared influence of motion and the transference of weight in the instrumental and set dancing traditions of the Sliabh Luachra region of Ireland. By representing this motion as moving image, it aims to have a dual function of overcoming the limits of language and making the research accessible to a wider audience.

KOOP, Radboud

The international folk dance repertoire: labelled commodities and the myth of village sources

Mednarodni repertoar ljudskega plesa: oznamčeno blago in mit o vaških izvorih

Over the past decades international folk dancing has attracted thousands of participants in dozens of countries, most of whom dance as a recreational activity. Together they constitute the international recreational folk dance community (IRFDC). Nowadays, the repertoire of this community contains a vast number of individual 'folk' dances. This paper documents how professional and non-professional actors in and around this community (researchers, teachers, choreographers, authorities) translate and mediate their dance material and often produce and disseminate distorted knowledge in the process.

As this paper intends to point out, most of these dances have evolved into 'objects' or 'commodities', uniquely identified through a 'label' including the name and source/country, along with certain other information items. These folk dances as 'commodities' are being collected, exchanged, archived, bought and sold by participants and teachers. In this 'economic' process the cultural origin of the folk dances, although apparently indicated by the label, is often insufficient or misinterpreted.

Notwithstanding, many IRFDC participants believe the dances in their repertoire to originate from traditional sources, often referred to as 'villages' in the source countries. This paper will argue that, due to a multi-layered transformation process, in which various agents play a role, this belief in a 'village' source is largely a myth, which many IRFDC leaders are often either unaware of or not willing to reconsider. The recent creation of 'fantasy' dances by actors in the IRFDC for which they claim authorship while, at the same time, incorrectly attribute a traditional 'folk dance' origin, underlines how the IRFDC repertoire is diverging from the living folk dance practices in the source countries. By such 'commodification' and 'othering' of the subject's group culture, IRFDC disciplinary practices advertently create legacies, and inadvertently perpetuate others.

KOVÁCS, Henrik

A teaching method for the revival of traditional dances

Metoda poučevanja za oživitev tradicijskih plesov

The tradition of folk dance transmission in Hungary has undergone significant changes in the last decades. With the end of peasant society, institutional education became the primary scene for learning dance. One of the greatest challenges of contemporary pedagogy is the education of new generations. In the 21st century, the pedagogical methods for folk dance must adapt to the characteristics of those born in the digital age. These people can easily handle the rapid flow of information, switching activities quickly, and multitasking. This generation prefers visual information.

In my presentation, I introduce the LippoZoo toolkit, which, in response to pedagogical challenges, provides a new opportunity for modern folk dance education. LippoZoo is designed primarily for children and is based on symbols that encode dance. It aims to introduce the children to the main types of motifs in a playful way, to establish their knowledge of folk dancing, to catalyze their movement learning processes, and to improve their movement coordination.

The theoretical basis of the system is Hungarian structuralist folk dance analysis [György Martin, Ernő Pesovár], Laban kinetography and motif writing [Ann Hutchinson, Wile Charlotte]. I briefly introduce the theoretical background and then introduce the LippoZoo system in detail. My presentation is interactive and allows participants to get to know LippoZoo directly. In the final part of the lecture, I will discuss the role of the system in the study of motion and understanding of motion, with special emphasis on the results of an experiment on the reception of abstract Laban kinetography signs and recognition of the properties of the signals.

KOVAČIČ, Mojca

Representations of minority folk dance ensembles: official discourses vs. individual needs and everyday realities

Predstavitve manjšinskih folklornih skupin: uradni diskurzi nasproti potrebam posameznikov in resničnosti vsakdana

Folk dance ensembles founded by immigrants from the former Yugoslavia on the territory of Slovenia after its independence based their existence on the category of national or ethnic belonging, which they associated with traditional dances and music of the country of origin. The strategies of stage performance were closely related to cultural policies in the 'new' country as well as to pragmatic reasons such as financial capacity, ensemble members' connections to the homeland, support for diaspora communities, political frictions, and other pragmatic reasons reflecting everyday life and the complexity of individual and group identity positions. Minority folk dance ensembles, which previously built their image and definition mainly through discourses of ethnicity, minority, and diversity within the majority, are now redefining their existence through other concepts aimed at attracting young, second or third generations of immigrants living in Slovenia.

The paper will thematically focus on Bosniak folk dance ensembles that emerged in Slovenia after 1991. On the one hand, I will present a study of their public stage performances, performative strategies, and ways of creating a sense of belonging and affiliation through dance and music. On the other hand, an in-depth ethnographic approach will be used to shed light on ways of dealing with everyday life, social, economic, and (cultural) political problems that also affect their existence, functioning, and contemporary representations. A brief historical overview will also provide an insight into the changes in the social perception of minority communities in modern times.

KUNEJ, Drago

Musicians in folk dance ensembles: included or excluded participants

Glasbeniki v folklornih skupinah: njihova vključenost ali izključenost

Folk dance ensembles in Slovenia belong to the broader framework of 'folkloric activities' that represents traditional-based music, dance, folk costumes, rituals, and customs. In many cases, these elements of tradition are most comprehensively captured in activities of folk dance ensembles, which combine these elements and present them at various public events in the form of music-dance performances. The activities of folk dance ensembles are based on amateur foundations, which is especially true for artistic reproduction; music and dance performances within the framework of participation in a folk dance ensemble.

Dance music has always been an important part of the activities of folk dance ensembles. It was usually performed by live musicians, so musicians also played an important, often privileged role in folk dance ensembles. The musicians were also often paid for their playing, a deviation from the designed amateur orientation of the foundations. As a result, in the various historical periods there were diverse relations involving inclusion and exclusion among the participants of folk dance ensembles. The paper aims to present the important role of instrumental music and musicians in folk dance ensembles and to examine the inclusion and exclusion of musicians as participants in such dance communities.

KUNEJ, Rebeka

Folk dance ensemble: between cultural society and dance community

Folklorna skupina: med kulturnim društvom in plesno skupnostjo

A folk dance ensemble (or group) is usually perceived as an artistic cultural society that reinterprets traditional dances on stage, or as Shay calls them, “ethno-identity dances”. An outsider’s view often overlooks many aspects of the formation, maintenance, and future of such dance communities beyond their cultural-ideological-political ends. Consistent with Slobin’s concept of micromusics, being a member of a folk dance ensemble is just one reality in today’s pluralistic societies, providing opportunities for choice, affinity and belonging.

The aim of this presentation is to gauge how we can consider a folk dance group as a dance community. What defines and determines it? How is it represented in the public sphere today, as opposed to the inner aspect or self-definition of the members of this particular community? What are dance practices of such a community (beyond the representation of staged folk dance performances), and what other habits and rituals make them communal? How does the performing group function beyond the public eye? Since members are not born into this community, but it is their personal choice to join, the question is how does belonging shape their self-identification with traditionalism and modernity. How does belonging help shape the lifestyle of the participants and what are their motivations for belonging? Participant observation and interviews with members of a particular folk dance group are used to answer these questions. Using a bottom-up approach, we can reveal the discrepancies between the official (on-stage) and the off-stage realities of dancing and coming together because of traditional dance.

KURDOVA, Dilyana

Sakrovishtnitsata: a virtual dance community

Sakrovishtnitsata: virtualna plesna skupnost

The proposed paper discusses the Bulgarian Facebook group Sakrovishtnitsata [The Treasury], a virtual folklore dance community which has grown to become a bridge between researchers, choreographers, and dancers. I explore the history, development, content, and role of the Treasury - what is it? Why does it appeal to its members? What is its added value in the area of dance folklore? The paper was provoked by the larger question of digital communities as engines of social change in their area.

The Treasury started initially as a group of people who wanted to keep in touch online about their common interest in *horos* and stage folklore dances. It gradually became a platform for sharing old videos and books, teaching tutorials, and stage dance jewels, and so grew to more than 6000 members. Today the group is one of the largest Bulgarian folklore hotspots online with a massive virtual database divided into modules, and where ideas are shared and discussions are initiated. Several festivals and live gatherings have been born out of this network.

A modern dance community, the Treasury influences and transforms ideas about Bulgarian and Balkan dance folklore among its virtual members, having a great impact on the repertoire and growth of recreational dance clubs in the country and abroad. As one of the founders of this digital powerhouse, I will draw upon my own experience and will try to explore the Treasury's many layers and possible future scenarios for development.

MARBACH, Stephanie SK

Competing in the living room: examining the surge of digital competitions in Irish step dancing during the pandemic in 2020

Tekmovanje v dnevni sobi: preučevanje porasta digitalnih tekmovanj v irskem plesu step med pandemijo leta 2020

The start of the pandemic in early 2020 brought our planet to a standstill. In the world of Irish dance, diverse organisations have had to cancel their world championship celebrations and *feiseanna* [competitions] until further notice. Cancelled dance classes left dancers on their own, either working out individually or attending online classes, if applicable – their competitive career on hold.

Founded in 2016, the company Digital Feis has been offering an opportunity to attend online competitions with proper adjudication ranking and feedback. Its competition April Feis held in Spring 2020 saw a significant rise in competitors, allowing dance organisations considered to have an 'open status' and individual dancers to participate. Dance organisations with a non-open status, such as the current largest Irish dance organisation of the world, An Coimisiún Le Rincí Gaelacha (CLRG), initially did not allow dancers to participate in competitive events offered by any organisation other than their own. Frustrated by the lack of dance opportunities during the lockdown, CLRG dancers put a lot of pressure on the organisation until digital CLRG competitions became offered as well.

Having competed myself with CLRG for ten years between 2009-2019 and having recently joined Digital Feis for the first time as an experiment, this research will draw from personal experience, engaged discussions, and interviews with informants from different platforms and organisations to critically examine the various aspects of digitally organised competitions for the current and perhaps future lock down situations, considering the pros and cons initially outlined by CLRG.

MÆLAND, Siri

Renewal of applied ethnochoreology in Norway: a case study

Prenova aplikativne etnokoreologije na Norveškem: študija primera

The paper aims to present ideas and methodologies for collaborative research practises and applied ethnochoreology/ethnochoreomusicology through the project Springar-dance and tunes from the fjord Sør fjorden, Norway which started in autumn 2019. In this project, collaborative research practices have been applied, both among staff at the Norwegian Centre for Traditional Music and Dance and between staff and heirs/performers, all with diverse academic, dance, and musical backgrounds, and with varied affiliations to the locality under research. The revitalisation project was initiated by an heir in Sør fjorden. The project's methodology developed from the dance and music researchers and their urge to develop a bottom-up approach for their counselling role. The methodology of the project has been influenced by the UNESCO 2003-ICH convention and methodologies developed there with regard to cultural brokerage [Kurin 1997; Jacobs, Neyrinck and Van der Zeijden 2014], the spirit of the convention combined with ethnochoreological methods [Bakka 2020], and the staffs' practical and academic experience as fieldworkers and facilitators in traditional milieus.

MCKENNA, Carmel

'Reels on wheels': practitioner reflections on a pilot adapted Irish Céilí dance programme for wheelchair users

'Koluti na kolesih': razmišljanja praktikov o prilagojenem pilotnem programu irskega plesa céilí za uporabnike invalidskih vozičkov

Personal experience of an acquired disability and a concomitant enhanced understanding of my ageing body as a dancer has shifted the focus of my Irish dance practice from the provision of activities for predominantly able-bodied children, teens, and young adults to the inclusion of additional activities aimed at encouraging participation in the dance form regardless of age, physical, or cognitive impairment. Unpublished research conducted by the Congress of Irish Dance Teachers [An Chomhdháil] in 2017 suggests that my teaching practice is the exception rather than the rule. How, then, can Irish dance practitioners be encouraged to offer activities that are accessible to all? One solution is to provide evidence of the additional knowledge and skills which may be required by practitioners to enable them to offer more inclusive activities. Based on personal reflections on a pilot adapted céilí dance programme for wheelchair users, namely 'Reels on Wheels' [McKenna, C. © 2021], this presentation will consider such questions as:

- What practical considerations are required to set up an adapted céilí dance programme for wheelchair users?
- What additional knowledge and teaching skills may be required?
- What adaptations and what dances are feasible for wheelchair users?
- How can the adapted céilí dance programme be expanded?
- What future research is planned?

MIRANDA MEDINA, Juan Felipe, Marisol Cristel GALARZA FLORES, and María Gabriela LÓPEZ-YÁNEZ

On the importance of dance syntax in ethnochoreology

O pomenu plesne sintakse v etnokoreologiji

In our view, the claim that every dance practice has a structure entails that every dance has a syntax. Until now, syntax has been a neglected aspect in ethnochoreological theories of movement analysis; our work addresses this gap in the production of dance knowledge. While movement analysis identifies hierarchies in the movement structures of a practice (motif element up to totus), dance syntax defines the structure of an agent's possibilities of action in a specific level of the hierarchy. It can therefore be of great usefulness in the study of improvisation (how motifs can be sequenced after each other) and variation (how the same motif can be performed in different ways), as well as in the study of participation of different agents in dance events. We illustrate these scenarios by means of three case studies: a salsa lesson, improvisation in Afro-Peruvian zapateo and the dance event Bomba del Chota in Ecuador. To approach syntax in a systematic fashion, we draw from automata theory in computer science, a technique developed for the study of syntax of formal languages in the computational sense. The syntactic relations resulting from the application of automata theory can be readily represented by the dance researcher using graphs consisting of circles and arrows. This method yields clarity in that it requires only a few elements to provide robust syntactic models, but it does require training to be utilized skilfully. Our aim, therefore, is to popularize the method so that it can be widely deployed and to encourage an enthusiasm for research in dance syntax. In addition, we will explain how the study of dance syntax can complement techniques such as movement analysis, motion capture, and video recording, rather than competing with them.

O'BRIEN, Juliette

The dancing meme and cultural inclusivity

Plesni meme in kulturna vključenost

Inclusion in a dance is inclusion in a community; and when people dance together, communities form. Stephen Dawkins initially defined a meme as something that “conveys the idea of a unit of cultural transmission, or a unit of imitation” [Dawkins 1989:325]. When a dance phrase becomes memetic, a cultural community is formed. From folk dances to dance crazes, community dances are memes that have inclusion at their heart and as their goal. Dance memes are intrinsically inclusive: they transcend barriers of language, age, and even race and culture; and if you know how to perform a particular dance meme, you are automatically included.

In Andalucia, from a young age, men and women learn the steps of a folk dance called the *sevillanas* through imitation, and at fiestas and ferias the *sevillanas* music is an inclusive call to dance: to the young and old; to friends, family, and strangers. Similarly, at parties and nightclubs around the world, global dance crazes such as the “Twist”, “Thriller”, “Locomotion”, and “Macarena” are familiar units of movement that unite participants in shared culture, and moreover, a shared sense of fun and joy. By performing these memetic units of movement, barriers and differences dissolve, and thus the commonality of movement, the sharing of the meme, creates inclusivity and community.

Taking a phenomenological perspective to meme theory, this paper will examine the localised *sevillanas* at the Feria de Málaga; and the world’s most iconic choreography, “Macarena”, to explore how simple, repeatable dance phrases become memetic units of cultural transmission and, thus, means of cultural inclusion. Furthermore, it will ask how, in an increasingly digitised world, dance memes can and do transcend barriers and promote cultural understanding in inclusive trans-global dance communities.

ÖCAL ÖZBILGIN, Mehmet

Restructuring folk dance education to reflect the political views of the 21st century

Preoblikovanje izobraževanja o ljudskih plesih v skladu s političnimi nazori 21. stoletja

In the 21st century, due to the complex political developments in Turkey, it has become necessary to reconsider the scope and conceptual definitions of traditional dance and dance education. According to Kaeppler, "Dance is a cultural form that is the result of creative processes that manipulate the human body in time and space. The cultural form produced, albeit temporarily, is a visual manifestation of social relations and perhaps the subject of an elaborate aesthetic system" [1978].

Rapid change in the political and cultural fields in the 19th and 20th centuries caused the traditional structure and presentation style of folk dances to change. Folk dances, which were transformed into stage art by professional dancers in the 20th century, have turned into a unique field of art education, especially in the 21st century. Educational institutions that focus on traditional dance have started to renew themselves, especially in the 2000s, due to the impact of cultural and political changes.

In the 21st century, two main political phenomena affect traditional dance and therefore its education on a global scale. Mass political movements of societies that are easily aware of each other with the increase in digital communication, multiculturalism caused by international mass migrations because of political interventions, and conservative attitudes as a response.

This presentation will focus on the transformation of traditional dance education in the 21st century in Turkey, Arabic and Balkan countries, including the effect of political views applied nationally and internationally. The policies of dance education institutions will be analyzed using sociological theories. The results of the analysis will be supported by examples of institutions for traditional dance education in Turkey.

SARKAR, Urmimala

Performing gender in contemporary Delhi: a case study of embodied resistance

Uprizarjanje spola v sodobnem Delhiju: študija primera utelešenega odpora

This paper has emerged in the context of the imposition of an exclusionary citizenship amendment legislation on December 12, 2019 in India, when the Citizenship Amendment Act was passed to grant Indian citizenship to Hindus, Sikhs, Buddhists, Jains, Parsis and Christians from neighbouring countries, excluding Muslims specifically. In protest, a nearly unknown locality in Delhi, Shaheen Bagh, witnessed a show of dissent through a series of performances by local and national level performers, a number of large and colourful art installations, graffiti, temporary libraries, and reading rooms. These were mostly organised by women to protest against the Citizenship Amendment Acts and to spread awareness regarding the rights of citizens of India regardless of their religion, caste, ethnicity or gender.

This research analyses the widespread concerns around upholding the values of the Indian constitution. It highlights the related performative knowledge production by women as they encourage the residents/citizens to build a paper trail of their lives by accumulating documents such as the Citizens' unique identification Card, voter identification card, and other documents that prove their addresses and would help them prove their claim as a citizen. These women became the face of insurgent citizenship in resisting the unprecedented assault by the Indian state on democratic participatory processes across the board. At the peak of the revolt spreading all over India, women lead the movement as guardians of the Indian constitution. This ongoing revolt is seen in this essay as an irreversible shift in public and private perception of women in grassroots movements in India. This essay argues that this unfinished story of claiming citizenship rights sees women as the upholders of the culture of humanism and secularism, and as producers and asserters of knowledge regarding social justice and citizenship rights.

SCHMIDT, Else

Standardization tendencies in Austrian dance communities

Težnje po standardizaciji v avstrijskih plesnih skupnostih

In Austrian dance research, the production of knowledge was intended from the beginning to support pedagogy and revitalization. Following the impulse of the youth movement of the early twentieth century, rural dance forms were recorded during visits to idyllic summer resort towns and were used as models for modern bourgeois cultural activities.

The proponents of this research were Raimund Zoder, his students in Vienna, and their counterparts in the provinces. Their works can be described as non-academic collection and publication. Their research reports were more prescriptive than would correspond to a scientific approach. From these early activities emerged a form of institutionalization, known as 'Pflege'. The framers of this institutionalization understood their work as 'scientifically based'.

Traditional dance was also taught in the context of teacher training. Raimund Zoder, later Herbert Lager, and even Walter Deutsch and Rudolf Pietsch taught this subject at the University of Music and Performing Arts in Vienna.

The cultural reality of traditional dance in Austria today is – following Owe Ronström [1996] – located between re-enactment and revival. Regardless of whether dance is practiced in an institutional context or not, questions of authenticity are discussed, as well as functionality, meaning/interpretational sovereignty, and consolidation/change.

Essential aspects are aesthetics and repertoire development, which are also influenced by the availability of dance descriptions and demonstration videos. While some communities insist on the original repertoire, in many places, there is an ongoing desire for new material. What is especially striking is a concept of creation that often rejects variants but aims to broaden the repertoire through appropriation of choreological elements from elsewhere.

Examples will be shown to illustrate diverse tendencies towards standardization and homogenization in connection with different cultural organizations.

SEYE, Elina

Local dance knowledge on video

Lokalno plesno znanje na videu

I will present a new educational video series that introduces the *sabar* dance tradition and gives information on its past and current practice in Senegal. The video series was planned and filmed in collaboration with Pape Moussa Sonko, the current artistic director and main choreographer of the National Ballet “La Linguère” of Senegal. Also, some dancers and musicians of the National Ballet feature in the series. The contents of the video mostly take the form of an interview or lecture, but a few parts include dance and music demonstrations.

The primary target audience of the video series is foreign dance students who often lack contextual information of the *sabar* dance movements and choreographies they learn in dance classes. However, Sonko himself expressed that it is important also to record the information he and the members of the National Ballet have for future generations in Senegal, because the rapid changes in the *sabar* dance scene and the lack of formal education for traditional dance in Senegal are causing dance knowledge to get lost.

Apart from providing learning materials, this video series is an experiment in shifting the focus from the researcher’s interpretations to local dance knowledge as the practitioners themselves want to present it. Sonko has years of experience in teaching both Senegalese and foreign dancers, and thereby he speaks from an expert point of view with consideration to his familiarity with the target audiences and their levels of knowledge. Some themes discussed in the series were, however, suggested by me, and Sonko also wished that I would ask him questions when filming, thus expecting my input for the discussion of each theme.

The full video series can be made available for viewing to the symposium participants in addition to the selected excerpts included in the presentation.

SIMETINGER, Tomaž

Dance folklorism in the light of contemporary cultural policies in Slovenia

Plesni folklorizem v luči sodobnih kulturnih politik v Sloveniji

Dance folklorism has a relatively extensive history in Slovenia. Its beginnings can be found in the early 19th century. The phenomenon has its own historical logic and I consider it as a neutral development process related to the predecessors of today's ensembles (or groups) as well as their modern forms, and the principles of the transfer of dance knowledge.

The Public Fund of the Republic of Slovenia for Cultural Activities (PFCA) is a national institution that has been primarily responsible for guidance and evaluating of folk dance ensembles' programs since 1995.

Over the past decade, the guidelines for the field of folk dance at PFCA have changed significantly and the paper will discuss two different, but interrelated principles of how to approach the creation of folk dance ensemble programs. The first model is a prescriptive or museum approach that provides choreographers and dancers with guidelines for the permitted and unauthorized performance of dance programs. It is an approach in which the state, with expert advisers, engaged in an authoritarian stance and placed folk dance ensembles alongside museum activities. The model was specifically based on a positivist understanding of sources for dance. In this perspective, the artistic dimension of the programs, the artistic capacity, and the freedom of the choreographers were secondary and minimized.

In the second model, a more innovative approach, choreographers deviate from pre-established rules based on ideas about folk dance concepts. Through the creation of choreographies, they express a critical attitude towards the previously dominant fetishization of dance sources, deliberately intervene in dance structures, and form new dance contexts. By withdrawing from museum directives, they engage with general staging concerns. They no longer guide themselves by looking for answers to the question of 'more or less authentic' or 'more or less correct' performances, but pursue other functions of dance and theatre.

STEPPUTAT, Kendra

Why they don't dance with you: partner selection in tango Argentino social dancing

Zakaj ne plešejo s tabo: izbor partnerjev pri družabnem plesu argentinskega tanga

People learn tango argentino social dancing in courses and classes, practice it at *practicás*, and dance at *milongas*. In classes, teachers dance with everyone, and partners are changed regularly. But as soon as aspiring tango dancers venture into dancing at *milongas*, they quickly find out that at these events there is tough competition for dances, and not everyone will dance with everyone else present – particularly not if they are beginner dancers.

My presentation is based on almost two decades of dancing tango argentino at numerous locations, taking and giving dance classes for many years. In addition, I have conducted formal and informal conversations with fellow dancers and followed discussions on social media. All this informs my insights and shapes my opinion of the issue at hand.

In this presentation I discuss reasons for excluding dancers from one's personal tango dance partner list. Selection criteria are manifold and though very personal, can be generalized and grouped into several categories based on social, physical, or aesthetic premises. Learning to dance tango is as much about strategies for partner selection and coping mechanisms for rejection as it is about mastering technique and musicality. Beginner dancers not only learn tango movement repertoire; they also internalize codes of conduct on and off the dancefloor at *milongas* on their way into a tango argentino social dance community. Being able to navigate inclusion and exclusion at a tango argentino dance event is an important part of being a social tango dancer.

I will show that the phenomenon of inclusion and exclusion, or selection and rejection, is an expression and at the same time foundation of how social structures in the tango argentino social dance community manifest themselves.

URBANA VIČIENĖ, Dalia

Change in social traditional dance events in Lithuania: the middle of the 20th century and beginning of the 21st century

Sprememba družabnih tradicionalnih plesnih dogodkov v Litvi: sredina 20. in začetek 21. stoletja

This presentation compares the traditional dance communities in two different periods: 1) the communities in rural areas in the middle of the 20th century; 2) the communities of the traditional dance movement in towns at the beginning of the 21st century. These two dance communities belong to different types: those of the 1st period were formed based on geography, and those of 2nd period – on the basis of common interests, with people from different parts of Lithuania engaged in common activities.

Assessing the dance communities of both periods from the point of view of first and second existence dance [Hoerburger 1968; Nahachewsky 2001], it must be said that the dance communities of the 2nd period cannot be directly classified as belonging to the second existence, because as a participatory dance, its natural development and social importance is very typical for such communities (as well as for the communities of first existence). On the other hand, dance transmission in the communities of 2nd period are not 'natural' from generation to generation, as they are in the communities of the 1st period.

The peculiarities of both dance communities in Lithuania are examined in relation to the following aspects: the circumstances of dance events; their organizational structure; inclusion/exclusion in participation; activities during dance events; the dance repertoire; the relationship between dancers and musicians; and the embodiment of cultural values.

The data about the dance communities from both periods was collected during long-term field work (since 1992), using some structured interviews with the participants of the dance communities (dancers and musicians), as well as my personal experience gained through direct participation in the traditional dance movement from its beginnings up to now. This presentation will be complimented by video examples.

VIMAL, Akhila C

Women in Kathakali: history, perspectives and being

Ženske v kathakaliju: zgodovina, perspektive in obstoj

Kathakali is a highly stylised dance-drama of Kerala, categorised as a 'classical' Indian dance form. It has gained exceptional popularity all over the world as symbol of India's rich cultural heritage. Though Kathakali is largely considered to be an art form performed by male artists, women began to practice this form in the 17th century, with performers like Karthyayani from Tripunithura, who was part of the palace troupe, and performed Sugrīvan, one of the important roles in epic Ramayana. After Karthyayani, several women engaged with different styles of Kathakali at various times, such as Chavara Parukutty who fought to break the stigma of women performing Kathakali. Though there were several attempts, Tripunithura Kathakali Kendra's female Kathakali group is the only women's troupe that has been successful and is performing since 1975. Though most Kathakali institutes still do not allow female students, this year, Kerala Kalamandalam, a state funded institute of art in Kerala, accepted women as regular students of Kathakali. The decision came after ninety years of introducing Kathakali in their curriculum.

This paper will investigate the history of marginalization of women from the premises of Kathakali and the gender notions of this tradition. In Kathakali even the female characters are played by male actors and there were always deliberations between male performers and scholars of Kathakali about the ability and capacity of women to keep up with the rigorous performance method and lengthy presence on stage. This paper will document the history and contemporary situation of gendered experience in Kathakali and enquire into the negotiations, struggles, challenges, and compromises of performers as they strive to stand in the field that they believe they belong to. This enquiry will also draw connections between the dancing woman's body and the moral stigma associated with it as the reason for this exclusion.

ZEBEC, Tvrtko

Dance research in digital humanities

Raziskave plesa v digitalni humanistiki

When introducing dance research to students I always quote Judy Van Zile from 1985: "As any discipline grows, its members seek approaches and methodologies that will illuminate the topics of interest to them. Models from other disciplines may be borrowed or adapted, and new approaches unique to specific interests may be developed. Because dance manifests itself in such diverse ways, approaches and methodologies vary as researchers choose to focus on particular facets of the dance." Since the 1990s, Croatian ethnochoreology has been open to the contextual approach in dance research. Following these ideas, we still consider ourselves ethnochoreologists, as this is our disciplinary tradition. For more than three decades we have all used computers and other equipment as technical tools that make our research, analysis, and interpretation easier and more qualitative. Even though Allegra F. Snyder [2001] warned us at the 21st Symposium in Korčula about the potential of the web itself as a source, and the necessity of a new research strategy, digital ethnography has only recently become an important area that is evolving and can be useful for dance research. Digital dance ethnography can be helpful in organising large dance collections [Aristidou et al. 2019]. Creating a dance thesaurus seems crucial for better digital data processing capabilities. Therefore, in making this technical aid, we need to re-engage in the classification of dance that could be applied to a wider area. From contextual research we must return to structural thinking, so that we can find a universal, unambiguous way of understanding and using the thesaurus. Dance knowledge is necessary for making the thesaurus because otherwise the meaning of existing, uneven attempts comes into question. As dance researchers we must also delve into the field of digital humanities.



Panels / Paneli

BUCKLAND, Theresa, Georgiana GORE, Corina IOSIF, Csilla KÖNCZEI, and Maria KOUTSOUBA

Strategies of inclusion: crossing boundaries and building bridges in dance idioms

Strategije vključevanja: prehajanje meja in gradnja mostov v plesnih govoricah

This panel will examine diverse strategies of inclusion in selected dance idioms in order to explore and question the ways in which dancing individuals and communities address current issues in social and aesthetic politics in five European countries. Our presentations will include examples from both staged and other contexts. Theresa Buckland will consider the work of Austrian choreographer Simon Mayer whose work approaches traditions ‘in the light of a global consciousness’, alongside that of the London-based group Folk Dance Remixed. Both draw upon yet challenge traditional forms, creating innovative experiences for participants and audience alike. Könczei Csilla will invoke the Rromanative&Co collaborative project in which Roma non-professionals and Romanian students performed together. Their work generated a debate about the role of ethnic minorities in performing arts, which will be recontextualised. Maria Koutsouba will examine how Greek contemporary dance and hip hop have incorporated elements from its traditional dance, and question whether such strategies are a matter of survival and continuity for the traditional or a form of transcendence and novelty. Georgiana Gore will present the research project on Krump “RAW. Expression brute de la rage” and question its use of Authentic Movement as the basis for establishing a kinaesthetically based bonding between krumpers and contemporary dancers. Corina Iosif will show how the ideology of authenticity and the media manipulation of this concept can act as a mechanism of inclusion/exclusion on the market of folklore professionals in Romania by analysing interviews, with professionals of traditional dance ensembles, broadcast after 2000 on Radio Romania Cluj. One of the main thrusts of our panel is to question whether such crossing of boundaries and building of bridges generate new modes of social and aesthetic collaboration accessible to all, or unconsciously create new exclusions.

DIMOPOULOS, Konstantinos, Georgios FOUNTZOULAS, and Chariton CHARITONIDIS

How inclusive or exclusive is social dancing? Examining aspects of participation in contemporary Greek contexts

Kako vključujoč ali izključujoč je družabni ples? Preučevanje načinov participacije v sodobnih grških kontekstih

Participatory dances and dance events are interwoven with the life/tradition of certain dance communities in Greece. In this live framework of interaction among dancers, which are the factors that determine participation? How and when may one join the dance, considering that people actually come together for this reason? Based on the above questions, the aim of this panel is to examine the factors that determine inclusion and exclusion in participation in social dance events that take place in contemporary rural and urban Greece. Data collection is based on participant observation during ethnographic research on three different case studies. Analysis and interpretation of the data use the concepts of 'participatory' dance [Nahachewsky 1995] and dance event(s) [Koutsouba 1997], and the dichotomy of 'first/second existence' [Charitonidis 2018; Hoerburger 1968; Nahachewsky 2001]. The first case study focuses on how one gender was, and continues to be, excluded from dancing in one community of Karagounides, in Megala Kalyvia (Trikala, province of Thessaly). The second one deals with practices of inclusion through transformation of the Syrtos dance in the Aegean island of Kythnos, while the third case concerns participatory dancing in the public squares of the Municipality of Ellinikon-Argyroupolis (a suburb of Athens), investigating practices of inclusion and exclusion. Through these examples, it is argued that the factors that define participation in the dance are individually, socially, and locally determined. Further, inclusion and exclusion are actualized in diverse ways.

KAROBLIS, Gediminas, Egil BAKKA, and Ronald KIBIRIGE

Dance as personal data: ethnographic research in the digital age

Ples kot osebni podatki: etnografske raziskave v digitalni dobi

On 27th April 2016, the European Parliament adopted a regulation to protect natural persons concerning the processing of personal data and on the free movement of such data, known broadly as a new GDPR Regulation (General Data Protection Regulation). The aim is to ensure that data about people are collected, stored, and shared safely, respecting human rights. There seem to be three stakeholders in this discussion: the data givers, takers, and receivers. Who will benefit from the regulation? The takers who are protected from lawsuits if they keep to the regulations? Might they be forced to take rights that the givers should not give? The receivers get streamlined, although restricted, access to big data without trouble from givers and takers. Are the givers as individuals and communities protected against appropriation? Will they benefit from access to the data they give when they want it back? What are the effects for dancers and dance researchers? Can a strict and detailed regulation work well in all situations? We attempt to think about dance as personal data and ask how protection of this personal data can be meaningfully implemented. We engage three panelists in a conversation. The first one will discuss how the principles for treating personal data about dancing people in the late 20th century influence the present situation. The second panelist will discuss how GDPR can reasonably be applied in communities of contemporary rural Uganda where people are concerned with their communal functions, norms, and values, particularly the knowledge and systems of knowing inscribed in such traditions, rather than commercial benefit impinging personal data protection efforts in the digital age. The third panelist will interpret dance as personal data from an intersubjective perspective, asking to whom dance as appearance belongs.

MOLLENHAUER, Jeanette, Deborah WILLIAMS, Stephanie SMITH, and Raymundo RUIZ GONZÁLEZ

Linguistic choreographies: motifs of exclusion

Jezikovne koreografije: motivi izključevanja

'Language-based exclusion' denotes either 'language-cued ethnic or cultural stereotypes' or 'perceptions of competence given one's linguistic proficiency' [Kulkarni and Sommer 2015:638-639]. Panelists discuss terminologies that act as 'a slur, an epithet, a major insult, or an aesthetic limitation' [Gottschild 2003:19] in historical and current contexts, and how the English language can 'make barriers', rather than 'build bridges' [Gottschild 1997:169]. Mollenhauer deconstructs texts that privilege Anglo-Australia's dance genre, ballet, thus promoting 'White ideals' about dance [Hage 1998; Prichard 2019:173]. Exclusionary linguistic strategies, including taxonomic diminution and referentially omitting 'others', reveal authors' epistemological predispositions. Australian writings transgress contemporary discourses of equity and could be designated as The White Pages. Drawing upon dance and anthropological literature [Fuller Snyder 2005; Finnegan 1989; Kealiinohomoku 1976], Williams explores and questions the past and present use of the phrase 'non-dancer' and the manner in which it has become a divisive and marginalizing term, reinforcing the notion of a hierarchy of dance forms and practices. Smith highlights two U.S. dance and music organizations and their strategies for implementing goals of cultural equity and inclusiveness, while taking stock of their past in the person of folklorist Cecil Sharp and the racist language in his Appalachian diaries. Drawing on Jamison [2015], Prahlaḍ [2021], and Bell [2016], she examines the debate about inclusiveness and antiracism at an inflection point in the Anglo-American dance community. Inspired by Paulo Fraire's [1970] dialogical theory, Ruiz González scrutinizes the unintended effects of English acting as a gatekeeper for knowledge and an agent for perpetuating bias in the production of knowledge in Laban's systems. Through an autoethnographic account, he addresses the reproduction of established patterns and practices of domination. Overall, the panel interrogates the ways in which language, in disparate dance contexts, fosters marginalization, discontent and disadvantage. Importantly, it also identifies potential opportunities for change.

NAHACHEWSKY, Andriy, Marie-Pierre GIBERT, and Mats NILSSON

Mistakes in/as knowledge production

Napake v/kot ustvarjanje znanja

We propose that it is useful to study ‘mistakes’, dissonances, in dance research and dance knowledge because they can highlight aspects of the subject that are often otherwise hard to observe. Mistakes can occur in very diverse ways: some are outright errors, while others are more like improvisations, creative explorations of the boundaries of the tradition. Some mistakes are perceived as incorrect by some, but not by everyone. Certain mistakes are intentional acts, while others result passively from serendipity. Further, the identity of the ‘mistake-makers’ and the ‘mistake-discoverers’ (readers, writers, theorists, researchers, analysts, community participants, dancers, etc.) influence the character of the mistake; in addition, important gaps in time and space might occur between the mistake and its discovery.

We further argue that knowledge (and mistakes) are produced not only by researchers in their academic institutions, but by diverse categories of actors inside and around dance communities. People who influence, describe, understand, and partake of dance traditions do not necessarily share the same knowledge. Indeed it is sometimes useful to identify several ‘knowledge sub-communities’, each potentially with their own perspectives, worldviews, beliefs, priorities, and values. These subgroups can engage issues of hierarchy, authority, mediation, and translation. Any of these sub-communities may sometimes influence a dance event, or a dance tradition, in ways that are incorrect according to others.

The panel will be introduced by a general statement, followed by three specific examples, each of which illustrates a mistake by a different player. Mats Nilsson reports on an error in a dance programme made by outsiders to the tradition. Andriy Nahachewsky describes a widespread choreographic innovation in which one subgroup of insiders made a claim about what was ‘more authentic’. Marie-Pierre Gibert describes a single moment during which the ‘mistake’ and its maker(s) are nuanced in a complex way.

STAVĚLOVÁ, Daniela, Dorota GREMLICOVÁ, Lucie HAYASHI, and Daniela MACHOVÁ

(In)visible dance research: from nationalism to ideology and liberalization: the Czech case

(Ne)vidno raziskovanje plesa: od nacionalizma do ideologije in liberalizacije: češki primer

This panel presentation follows the trajectories of the formation of the national discipline of dance study. We focus on the determining factors of demands of historical stages of the development of the study of dance, and the affects of its contemporary socio-cultural contexts, through attention to individual scholars engaged in constructing (ethno)choreology. An important starting point is the 19th century when the folk and thus national dance played an important role in the creation of Czech national identity and the fight against the political and cultural oppression. Books on dance by Alfred Waldau became an important instrument of romantic nationalism. Dance began to be perceived in a different way during the rise of the totalitarian regime after World War II, when the cultural policy of the state focused on supporting non-professional activities under state supervision. This interest, supported by the existence of a huge number of folklore ensembles, especially in cities, became decisive for the formation of domestic ethnochoreology, institutionally protected in the academy.

The transformation of society after 1989 brought not only a change in the political regime, but also new challenges in the field of cultural policy, which to a large extent also affected the perception of dance in a liberalizing society. The post socialist research institutes received new impulses for research projects and faced the question of their integration into the international context and finding a common language. The legacy of the previous research period required a reassessment and rethinking of research approaches and the subject of study in accordance with international discourse. The ontological and epistemological transformation of dance research raises several questions examining social demand in connection with the cultural and scientific policy of the state.

SZÉKELY, Anna, Judith OLSON, and Dóra PÁL-KOVÁCS

Redefinition, (self)exclusion, and transgression on the dance floor: research in response to current events on Hungarian and related topics

Redefinicija, (samo)izključevanje in prekrški na plesišču: raziskave kot odziv na aktualne dogodke na Madžarskem in na sorodne teme

Covid-19 and recent events have precipitated a reassessment of both what happens on the dance floor and what qualifies as a dance space altogether. Dancers have been forced to cope with the loss of traditional ideas about what this space physical consists of, safety has become an issue, and physical interactions that were long tolerated are subject to scrutiny. What is an appropriate dance space? Who can be there? and how do people engage with each other within it?

Anna Székely's "The community of the Hungarian dance-house movement in the digital space during the coronavirus epidemic" uses digital fieldwork to investigate how the pandemic affected the community's everyday life, by what means the group adapted to the new situation, how dancers have reacted to the restrictions, and the shift of dance teaching and learning practice to online space. She offers insights into the community's online activity, initiatives after the lockdown, various challenges for dance and music, as well as memes that function as a method to process trauma.

In "Covid-19 on the dance floor: managing spaces and (self)exclusion as an epidemic wanes," Judith Olson explores contrasting responses to the corona epidemic in the greater New York area through observation and interviews with organizers and dancers practicing International folk dance and Hungarian and Bulgarian dance. Groups moved online, outdoors, or closed altogether. When vaccines became available, fault lines appeared as some dancers shied away from others who might not be vaccinated, and some were excluded by rules requiring vaccination. Divisions that dancers collectively tried to submerge became exposed, yielding important foundational information.

In her presentation, "Transgressive movements in couple dance: revival dancers' experiences," Dóra Pál-Kovács continues her exploration of relations between men and women, focusing on societal perceptions of legitimate and illegitimate aspects of touching in Hungarian couple dance in the experiences of revival dancers.



ALBASTAKI, Fatema

Hip hop and martial arts: crossover in marginal spaces

Hip hop in borilne veščine: prekrivanje v marginalnih prostorih

Hip hop dance has entered entertainment venues, competitions, stage, and street performance in this global and digital age. Since its development as part of a strong wave of progressive and socially liberating politics for African Americans, it has inspired many youths to practise it locally, especially young people of colour across geographic boundaries.

Martial arts encourage and inspire the virtuous cultivation of strength. A global spread of 'Asian martial arts' practice occurs in the context of training, competition, and play. Here, spaces for controlled violence are allowed, and community engagement is encouraged to confront relational learning of each other's bodies.

This poster presentation aims to explore the crossovers between hip hop and martial arts on at least three levels: choreographic movements, rhythm, and philosophical message. Both movement practices have permeated the globe through media culture, displaying expressive gestures of strength and control. From breaking and popping to punches and strikes, powerful and aggressive rhythm and flow are expressed through persistent dropping of the heavy groundwork weight despite a cool and collected organised physicality. An overwhelmingly masculine style is detectable in both art forms with hip hop's lyrical directness and martial art's disciplined forms.

Emerging creative expression finds its inclusivity and exclusivity in some street cultures, where self-defence skills are important tools for the community. Fighting systems, hip hop music, and dance are building blocks of street life for marginalised minorities, struggling youths, and even the incarcerated. To illustrate my presentation, online examples will be used including Wu Tang Clan in the USA and South African hip hop pioneers among the Cape Malays in Cape Town.

COUCH, Nena

The Dance Notation Bureau Collection as a resource for dance research

Zbirka Biroja za plesno notacijo kot vir za raziskave plesa

The Ohio State University Libraries Special Collections holds one of the largest notation collections, the Dance Notation Bureau Collection. The DNB collection contains valuable records such as dance score manuscripts, programs, correspondence, and photographs. In addition to scores of theatrical dances, the collection holds hundreds of folk, indigenous, and historical dances in Labanotation. For 50 years, faculty from the Department of Dance and the Libraries have worked in collaboration with the Dance Notation Bureau in New York to build the collection as well as engage students and scholars in activating the archive through making and working with it.

As an example of use, a passionate practitioner from many generations of hula dancers came to examine scores. Since she does not read Labanotation, a notation specialist worked with her and the scores in the reading room. The researcher described that experience: "As a hula practitioner, watching someone with no prior background in hula translate symbols on a page to actual, physical body movements was just amazing." And she shared the movements that were already in her body with the Labanotation practitioner and others, activating two modes of transmission in our reading room - movement from score and face-to-face learning. The outcome for all was encapsulated in a traditional Hawaiian proverb the researcher shared, translated as: "All knowledge is not taught in the same school. One can learn from many sources."

The DNB collection provides researchers access to dances captured in a particular time and place, the opportunity for users to reconstruct, as well as the inspiration to create. In return, we want to learn from researchers who may expand the depth of meaning of the materials held in the collection.

FERNANDES MEIRELLES, Lia

From the inside to the outside: the transmission of contemporary dance in the context of Yuval Pick's dance company

Od znotraj navzven: prenos sodobnega plesa v kontekstu plesne skupine Yuvala Picka

This dissertation presents a study about the process of transmission of contemporary dance in three different contexts: the creative process of a new piece, the transmission of roles between dancers, and a dance workshop. The research is based on fieldwork conducted in the dance company of choreographer Yuval Pick in the Centre Chorégraphique National de Rillieux-la-Pape (France). It shows how the transmission process in this context prepares the dancer by first building self-awareness (the inside) and later the choreography (the outside).

The work of Jöelle Vellet [2003, 2006, and 2009] about the process of transmission used by choreographer Odile Duboc served as theoretical and methodological inspiration for this research.

The methodology employed consists of participant observation, formal and informal interviews, video recordings, and analysis. Knowledge was built from a collaborative ethnographic work, in which the researcher foregrounded the voices of her key interlocutors in the field, always establishing a dialogue between what was said in the interviews and the data collected through the other research methods. The presentation in the symposium will focus on describing this process of collaborative ethnography.

HUTCHINSON, Sydney

“All the young people are dancing”: socialism vs. social dance in the GDR

“Vsi mladi plešejo”: socializem nasproti družabnemu plesu v Nemški demokratični republiki

An extraordinary number of German Democratic Republic (GDR) policy documents were dedicated to concerns about dance and dance music. In 1952, the Composers' Union formed a Dance Music Working Group and a new dance premiered at the 1959 Folk Music Festival in Rudolstadt: the Lipsi, named after Leipzig. Combining German folk dance moves with Latin American musical influences, it was meant to be a 'modern' dance able to compete with capitalist rock-n-roll. But while the government declared it a success, youth instead marched through the streets of Leipzig chanting, “We won't dance Lipsi ... we dance to rock-n-roll.” Other new socialist dances (Pertutti, Berolina) attracted even less attention. Party leadership implicitly recognized their failure when they launched the 1969 program Aktion Rhythmus, meant to produce 'appropriate' socialist dance music; yet the program succeeded only in creating a plethora of official working groups. No real socialist alternative for Western pop music/dance was ever found. A well-known Lipsi song title claimed, “All the young people are dancing,” and that may have been true - but they were clearly not dancing Lipsi; not yet.

This paper looks at the trajectory of East German social dance up to the 2010s, when the Lipsi made a comeback, focusing on contradictions like: Why was the ideal of the 'socialist woman' nowhere to be seen in official socialist social dance? Why was internationalism embraced in music but rejected in dance? And why did the Lipsi become more famous after reunification than it ever had been in the GDR? I draw on archival sources, video, and music analysis to uncover tensions between official and unofficial dance, internationalist culture and nationalist policy, and socialist ideals and dance practice. Further, I consider what the Lipsi and other dances might reveal about the successes and failures of German reunification.

STARO, Placida

What is here, stays here: inclusion, brotherhood, intimacy in dance

Kar je tukaj, ostane tukaj: vključevanje, bratstvo, intimnost v plesu

In a dance culture, which formal, communicative, structural elements define what is in/out? What has to be shared in order to be 'part of' the community in dancing?

What are the different degrees of inclusion, or, better, what is the pattern the individual has to follow in order to achieve and perceive the status of member of the social body in dance?

Finally, what knowledge, and what 'feeling' stays in the everyday life when the dance event ends. How does dancing in your community - or belonging to a dance community - change everyday life?

The paper will focus on the problem of sharing outside dance the embodied knowledge verified through dancing.

The description is based on long-term observation in a community, in folk dance communities, and immigration-emigration dynamics. This paper specifically considers the reactions to the pandemic crisis because dance was used as tool to evaluate the individual and the community. In this particular situation, dance helped to recreate the intimacy lost during the separation, forcing participants to abandon the fear of the other. From that moment, what happened there, in dance, became again part of everyday life: the inclusion of the other in the sphere of personal intimacy.

WOLF, Magdalena Maria

'Authentic' attraction: Styrian folk dance as a commodity between tourism, expectation and stylisation

'Pristna' privlačnost: Štajerski ljudski ples med turizmom, pričakovanji in stilizaciji

For generations, folk dancers of diverse origins have been actively striving to preserve their dance practice. Styrian folk dance is regarded by its practitioners as cultural heritage that should be passed on as 'originally' as possible. Simultaneously, cultural tourism is booming and drawing people from all over to places where they expect authenticity and pleasant company. Having grown to become one of the most important transmitters of culture and tradition, tourism is increasingly influencing folk dance. Interested people expect the presentation of "proper folk cultural aesthetics" [Muri 2001]. This aspect is progressively changing dancers' performing repertoire.

In my work I examine how folk dance develops in tourist regions of the province of Styria (Austria), in contrast to areas where Styrian folk dance is not 'used' for tourism purposes. Stylisation and re-contextualisation [Kunej 2004] play a major role here, as do the terms "staging the authentic" [Arleth and Kagermeier 2008] and "staged folklore" [Muri 2001] as examples of the approach between folk dancers and tourists. With this in mind, I explore the question of whether dancers themselves are aware of the change, whether fellow dancers from non-tourist areas perceive this differing development, whether non-dancers familiar with the Styrian folk dance community see these changes, and how they all might feel about it.

I show that Styrian folk dance and tourism develop in parallel with each other and thus both opportunities and dangers can arise from each other. I also investigate how Styrian folk dance can be used to make a place more attractive for tourism, and consequently to profit from it. The expectations of tourists, shaped by images, give rise to an awareness of constant cultural change and development in folk dance.



VAN NIEKERK, Heather, Mark LENINI PARSELELO, Eric BAFFOUR AWUAH, Oyinkansola GORIOLA, Gerald SSEMAGANDA, and Maluwaya MCDONALD

‘Insider’ dance research: an African perspective

‘Insajdersko’ raziskovanje plesa: afriški pogled

For the last year, the participants in this roundtable have been working together to write about the state of ‘insider’ dance research in each of our countries, Ghana, Uganda, Kenya, South Africa, Zimbabwe, Malawi, and Nigeria. We define an insider as someone who was born and raised in Africa. The majority of the seminal scholarly output on dance in our countries has been done by outsider researchers, mostly from the West. We wanted *to investigate why this is the case and find research done by insider scholars and see how they write about dance. We believe that focusing on scholars who are from the communities they write about is a simple decolonial act. For this roundtable, each of us will present the main findings from our research of our country’s perspectives, to facilitate a broader discussion of decolonisation.*

We will present to the audience questions such as:

- What is an African-centred methodology?
- The question and issue of language.
- What does it mean to be an ‘insider’? – the problems of apartheid and colonialism in affecting a sense of belonging.
- What is the value of researching dance in Africa?
- How do higher education institutions in African countries structure dance research?
- How do we empower potential insider researchers who do not have access to higher education?
- How can researchers enable collaborators in their dance research?



GIATRA, Konstantina, and Myrto KARFI

Reconsidering knowledge production in dance research through the symposia of the ICTM Study Group on Ethnochoreology (1988-2018)

Premislek o ustvarjanju znanja v raziskavah plesa na simpozijih ICTM Študijske skupine za etnokoreologijo (1988-2018)

The Symposia of the ICTM Study Group on Ethnochoreology are important in the knowledge production in dance research because of the Study Group's long-standing presence and the continuous and uninterrupted occurrence of its Symposia. The aim of this paper is to study the contributions of the ICTM Study Group on Ethnochoreology through its Symposia from 1988 till 2018. More specifically, the paper examines the registration, the classification and the archiving of the sixteen consecutive Symposia during these 30 years in terms of: the title of the Symposia; the publishers; the place and time of publication of the proceedings; the place and time of the holding of the Symposia; the organizers; the number, names and affiliations of the participants; as well as the topics, titles and keywords of the papers. This process reveals the contribution of the Symposia to the dance research and knowledge through the lens of ethnochoreology/dance anthropology. We highlight the important and multidimensional legacy Symposia's to the dissemination of this kind of dance research and knowledge in the international arena and foreground the growth from local ontologies to more collaborative research practices. This paper, a first to our knowledge, will provide the foundation for further critical examination and reflection on the ICTM Study Group on Ethnochoreology and its Symposia.

KOLAČKOVSKÁ, Laura

Folk dance in the city

Ljudski ples v mestu

I have long been observing an increased interest in events connected with folk dance in my surroundings. My research focuses on dance activities in the urban environment, in connection with changes in sociocultural context. In my doctoral study, I research selected events as folklore activities. These are events in which participatory or, conversely, presentational dance dominates. The research sample in which participatory dance predominates consists of dance houses, dance schools, folk dance clubs with dulcimer, and folklore aerobic exercises. The presentational dance events include Folklore shows and other productions intended primarily for foreign visitors (tourists), in which presentation and commodification have a major role. The research takes place in three major cities in the Czech and Slovak Republics, namely Prague, Brno, and Bratislava. Because the characteristics of the folklore movement are different in the Czech and Slovak Republics, these research sites can reveal diverse perceptions and manipulations of folk dance as well as cultural migration and appropriation. I have set myself a number of research questions. I am interested in the motivations of the organizers of these activities. Why do actors attend events of this type? What role does competence play in participation? So far, no one in the Czech or Slovak Republic has dealt with this topic systematically and comprehensively. The dissertation will thus contribute to a more complete picture of folklore activities in urban environments. At the same time, this research will create the foundations for additional international comparisons.

NIKOLIĆ, Katarina

Serbian and Romanian balls: the paradox of ethnically determined dance events as a medium of social inclusion in south-eastern Hungary

Srbski in romunski plesi: paradoks etnično opredeljenih plesnih dogodkov kot medija socialne vključenosti na jugovzhodu Madžarske

Dynamic social, political, and historical processes in Hungary have resulted in multicultural communities along its current border areas. Ethnic identification is often emphasized due to identity politics which highlight majority-minority relations. These tendencies have often been initiated in the political spheres, while the local social context does not recognise them in the same way today. In this paper I present two dance events, located in Szeged and Elek in South-eastern Hungary, that have an initial role of performing specific ethnic identity through multiple symbolic presentations. Investigating the realisations of these balls further, the diversity of participants narrate the inclusion of diverse local inhabitants in terms of status, gender, age, and ethnic determination.

The project is grounded empirically through participant observation and interviews in 2019-2020. I will comparatively summarize some key features about the structure, symbolic presentation, cultural mediums, and multiple meanings of two Serbian and Romanian Balls in Hungary. On the one hand, activities during the dance events seen through the structural lens raise several points for discussion. On the other hand, the presentation will examine various meanings of the dance events in the communities which host the balls, and how diverse participants may experience them. The paper illustrates how ethnically determined dance events may function in multicultural contexts.

RANN, Shanny

Like dance but not dance: situating Taiji within the discourse of dance studies in the case of Sanxing Taiji

Kot ples vendar ne ples: vmeščanje taijija znotraj diskurza plesnih študij na primeru sanxing taijija

Taiji has always distanced itself from dance. It is like dance, but not dance. This paper explores how including Taiji within the discourse of dance studies enriches the field as it is going through a period of intense decolonizing. What does it mean to theorize this ancient movement practice from China as dance? If not dance, what is Taiji? The paper takes up the conceptual definitions of Taiji and dance, and how both terms are problematized within the context of Sanxing Taiji. It is a new style of Taiji founded in 1997 by a Canadian Chinese woman after her visit to Sanxingdui in Sichuan, China. This project is a culmination of a five year autoethnographic study at the Li Rong Wushu and Qigong Academy in Vancouver, Canada. The first part of the paper describes the history of Sanxing Taiji as inspired by Sanxingdui, including an introduction of its founder, Master Li Rong. The second part of the paper presents a movement analysis of Sanxing Taiji and how it is practised, based on the author's personal experience. For over twenty years, Sanxing Taiji has served the community in Vancouver and China. It continues to evolve as a Chinese cultural heritage activity to suit the modern lives and health requirements of people in the times of pandemic.

TSNOBILADZE, Lia

Reconsidering and studying dance during the self-confrontation interview with a dancer in question

Premislek in raziskovanje plesa skozi samokonfrontacijski intervju s plesalcem

When I observe dancing, I see what is being realised by dancing bodies in time and space, in relation to the music. Experiencing an improvised Argentine tango, which I practice myself, invokes some feelings and images in me as a dancer and scholar. As an observer, I have my perspective, but I can never be sure what dancers experience subjectively unless I approach them with questions. When and how can a dance scholar access the dancer's subjective experience of the dance to access her/his knowledge in dancing? The self-confrontational interview allows the researcher and participant to go back to the somatic practice together, to reflect on it and elicit a tacit dimension of the practice which is available to the performer [Gore et al. 2012]. The issue of studying dance realisation with regard to the self-confrontational interview technique has been discussed previously [Gore and Bakka 2007; Mæland 2019]. For the symposium, I would like to present how I used the self-confrontational interview technique as a method in acquiring information from a tango dancer during my fieldwork in summer 2020 in Tbilisi, Georgia. I intended to analyse how a follower in tango experiences flow. I ask: who is authorized to interpret what is being realised? With my example, I encourage considering the use of the self-confrontational interview technique in dance studies in order to get a multifaceted picture. Dancers in question should participate more actively in researching dance and co-constructing knowledge about dancing by tracing and analysing the dance video together. My example demonstrates how the multivocality of the dance text can be unfolded together with the informants.

VERDERBER, Anja

The public's polyvalent relationship with the polka in Slovenia: the identity of a community through stereotypes

Polivalenten odnos javnosti do polke v Sloveniji: identiteta skupnosti skozi stereotipe

Today, the polka is an important element of Slovenian popular culture. It appears in the mass production of so-called pop-folk music, an extremely widespread and favored musical genre. As a genre of music and dance, it appears in leisure culture, at celebrations, at special events, festivals, particular radio and television programs, at dance parties named *veselice*, and in programs of folk dance ensembles throughout Slovenia.

In this presentation, I elaborate on how the polka is not only a genre of music or dance, but also a carrier of complex symbolic meanings and ideas that are perceived diversely by members of various communities (considering that each community is not a homogeneous entity, but a complex phenomenon that is also reflected in heterogeneous relationships to the symbolic). The polka thus becomes a sign of complex symbolic meanings that strengthens community identity through stereotypes and ascribes certain value judgments to the individuals who perform it. In this context, I focus on folk dance ensembles that co-shape the public discourse on the polka through performances. They are simultaneously the carriers of certain ideas perceived by the general public in diverse ways, and directly influenced by public perception. Furthermore, I examine various reasons for the public's polyvalent relationship to the polka and associated phenomena and briefly discuss how these reasons rely on an understanding of historical, anthropological, economic, and ideological contexts.

Programme
Program



All presentations will take place at the symposium venue unless indicated that it is a virtual presentation next to the presenter's name.

Vse predstavitve bodo izvedene na prizorišču simpozija, razen če je ob imenu napisano, da gre za virtualno predstavitev.

Friday, 29 July 2022 (CET, UTC+2) / Petek, 29. julij 2022 (SEČ, UTC+2)	
12:00–18:30	Arrival & registration / Registracija udeležencev
18:30–19:00	Break / Odmor
19:00	Opening of the exhibition <i>Matt Hoyer: The American Goes Back Home in the Posavje Museum Brežice</i> / Otvoritev gostujoče razstave <i>Matt Hoyer: Amerikanec na obisku v stari domovini v Posavskem muzeju Brežice</i> . Visiting exhibition of the / Gostuje: Rokodelski center Ribnica.
20:00	OPENING CEREMONY / SLOVESNA OTVORITEV

THEME 1: Reconsidering knowledge production in dance research
TEMA 1: Ponovni premislek o ustvarjanju znanja v raziskavah plesa

Saturday, 30 July 2022 (CET, UTC+2) / Sobota, 30. julij 2022 (SEČ, UTC+2)	
SESSION 1 / SKLOP 1	
9:00–10:30	Panel 1: Gediminas KAROBLIS, Egil BAKKA, Ronald KIBIRIGE (virtual): Dance as personal data: ethnographic research in the digital age / Ples kot osebni podatek: etnografske raziskave v digitalni dobi
10:30–11:00	Break / Odmor
11:00–11:30	Business meeting of the ICTM Study Group on Ethnochoreology / Zbor članov ICTM študijske skupine za etnokoreologijo
SESSION 2 / SKLOP 2 Chair / Predsedujoča: Catherine Foley	
11:30–12:00	Tvrtko ZEBEC: Dance research in digital humanities / Raziskave plesa v digitalni humanistiki

12:00–12:30	László FELFÖLDI: The Institute for Musicology in Budapest as a research place for traditional dances / Inštitut za muzikologijo v Budimpešti kot prostor raziskovanja tradicijskih plesov
12:30–13:00	Student paper 1–2 / Študentski predstavitvi 1–2: Konstantina GIATRA (virtual), Myrto KARFI (virtual): Reconsidering knowledge production in dance research through the symposia of the ICTM Study Group on Ethnochoreology (1988–2018) / Premislek o ustvarjanju znanja v raziskavah plesa na simpozijih ICTM študijske skupine za etnokoreologijo (1988–2018) Lia TSNOBILADZE (virtual): Reconsidering and studying dance during the self-confrontation interview with a dancer in question / Premislek in raziskovanje plesa skozi samokonfrontacijski intervju s plesalcem
13:00–14:30	Lunch break / Kosilo
	SESSION 3 / SKLOP 3 Chair / Predsedujoči: Egil Bakka
14:30–15:00	Fahriye DINÇER (virtual): On developing delicate balances in ethnographic research processes: a personal reflection / O razvijanju občutljivih ravnovesij v etnografskih raziskovalnih procesih: samorefleksija
15:00–15:30	Siri MÆLAND: Renewal of applied ethnochoreology in Norway: a case study / Prenova aplikativne etnokoreologije na Norveškem: študija primera
15:30–16:00	Urmimala SARKAR: Performing gender in contemporary Delhi: a case study of embodied resistance / Uprizarjanje spola v sodobnem Delhiju: študija primera utelešenega odpora
16:00–16:30	Break / Odmor
	SESSION 4 / SKLOP 4 Chair / Predsedujoči: Andriy Nahachewsky
16:30–16:45	Student paper 3 / Študentska predstavitev 3: Laura KOLAČKOVSKÁ: Folk dance in the city / Ljudski ples v mestu
16:45–18:15	Panel 2: Andriy NAHACHEWSKY, Marie-Pierre GIBERT, Mats NILSSON: Mistakes in/as knowledge production / Napake v/kot ustvarjanje znanja
20:00	Optional: Attend the local festival veselica in Bukošek village / Udeležba na lokalni veselici v kraju Bukošek

Sunday, 31 July 2022 (CET, UTC+2) / Nedelja, 31. julij 2022 (SEČ, UTC+2)

SESSION 5 / SKLOP 5

9:00–10:30	Panel 3: Daniela STAVĚLOVÁ, Doroa GREMLICOVÁ, Lucie HAYASHI, Daniela MACHOVÁ: (In)visible dance research: from nationalism to ideology and liberalization: the Czech case / (Ne)vidno raziskovanje plesa: od nacionalizma do ideologije in liberalizacije: češki primer
10:30–11:00	Break / Odmor
11:00–11:30	Sub-study group meeting: Dance and Ritual / Delovno srečanje študijske podskupine: Ples in ritual
11:30–12:00	Sub-study group meeting: Dance, Gender and Power Relations / Delovno srečanje študijske podskupine: Ples, spol in odnosi moči
12:00–12:30	Sub-study group meeting: Dance and/in Diaspora(s) [group in the making] / Delovno srečanje študijske podskupine: Ples in/v diaspori [skupina v nastajanju]
12:30–14:30	Lunch break / Kosilo

SESSION 6 / SKLOP 6

Chair / Predsedujoči: Gediminas Karoblis

14:30–15:00	Juan Felipe MIRANDA MEDINA (virtual), Marisol Cristel GALARZA FLORES (virtual), María Gabriela LÓPEZ-YÁNEZ (virtual): On the importance of dance syntax in ethnochoreology / O pomenu plesne sintakse v etnokoreologiji
15:00–15:30	Stefanie ALISCH: Introducing Angolan kuduro dance and the interactive dance interview method / Predstavitev angolskega plesa kuduro in metode interaktivnega plesnega intervjuja
15:30–16:00	Elina SEYE: Local dance knowledge on video / Lokalno plesno znanje na videu
16:00–16:30	Break / Odmor

SESSION 7 / SKLOP 7

Chair / Predsedujoči: Svanibor Pettan

16:30–17:00	Tomaž SIMETINGER: Dance folklorism in the light of contemporary cultural policies in Slovenia / Plesni folklorizem v luči sodobnih kulturnih politik v Sloveniji
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17:00–18:30	<p>Round table / Okrogla miza:</p> <p>Heather VAN NIEKERK (virtual), Mark LENINI PARSELELO (virtual), Eric BAFFOUR AWUAH (virtual), Oyinkansola GORIOLA (virtual), Gerald SSEMAGANDA (virtual), Maluwaya MCDONALD (virtual): 'Insider' dance research: an African perspective / 'Insajdersko' raziskovanje plesa: afriški pogled</p>
20:00–20:30	<p>Sub-study group meeting: Movement Analysis / Delovno srečanje študijske podskupine: Analize gibanja</p>
20:30–21:00	<p>Sub-study group meeting: 19th Century Round Dances / Delovno srečanje študijske podskupine: Parni plesi 19. stoletja</p>
21:00–21:30	<p>Sub-study group meeting: Field Research Theory and Methods / Delovno srečanje študijske podskupine: Teorija in metode terenskega raziskovanja</p>

Monday, 1 August 2022 (CET, UTC+2) / Ponedeljek, 1. avgust 2022 (SEČ, UTC+2)

SESSION 8 / SKLOP 8

Chair / Predsedujoči: Tvrtko Zebec

9:00–9:30	<p>Joško ČALETA, Iva NIEMČIĆ: Cultural promotion and symbolic (re)presentation of community music and dance traditions: the case study of the Lastovo carnival / Promocija kulture in simbolična (re)prezentacija glasbenih in plesnih tradicij skupnosti: študija primera karnevala Lastovo</p>
9:30–10:00	<p>Radboud KOOP: The international folk dance repertoire: labelled commodities and the myth of village sources / Mednarodni repertoar ljudskega plesa: označeno blago in mit o vaških izvorih</p>
10:00–10:30	<p>Else SCHMIDT: Standardization tendencies in Austrian dance communities / Težnje po standardizaciji v avstrijskih plesnih skupnostih</p>
10:30–11:00	<p>Break / Odmor</p>

SESSION 9 / SKLOP 9

Chair / Predsedujoča: Marie Pierre Gibert

11:00–11:30	<p>Mehmet ÖCAL ÖZBILGIN (virtual): Restructuring folk dance education to reflect the political views of the 21st century / Preoblikovanje izobraževanja o ljudskih plesih v skladu s političnimi nazori 21. stoletja</p>
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11:30–12:00	William KEARNEY: Towards a multimedia choreomusicology: exploring the potential of digital animation as a tool in sound–movement research dissemination / Multimedijski koreomuzikologiji naproti: raziskovanje potenciala digitalne animacije kot orodja širjenja zvočno-gibnih raziskav
12:00–12:30	Henrik KOVÁCS (virtual): A teaching method for the revival of traditional dances / Metoda poučevanja za oživitev tradicijskih plesov
12:30–14:30	Lunch break / Kosilo
13:45–14:30	Optional: Guided tour of the permanent and visiting exhibitions of the Posavje Museum Brežice / Voden ogled stalnih in gostujočih razstav Posavskega muzeja Brežice
	SESSION 10 / SKLOP 10 Chair / Predsedujoči: László Felföldi
14:30–16:00	Concluding session of symposium Theme 1: summary & discussion / Zaključek prve simpozijske teme: povzetek in razprava
16:00–16:30	Break / Odmor
	SESSION 11 / SKLOP 11
	Poster presentations / Predstavitve plakatov:
	Fatema ALBASTAKI: Hip hop and martial arts: crossover in marginal spaces / Hip hop in borilne veščine: prekrivanje v marginalnih prostorih
	Nena COUCH: The Dance Notation Bureau Collection as a resource for dance research / Zbirka Biroja za plesno notacijo kot vir za raziskave plesa
16:30–18:00	Lia FERNANDES MEIRELLES: From the inside to the outside: the transmission of contemporary dance in the context of Yuval Pick's dance company / Od znotraj navzven: prenos sodobnega plesa v kontekstu plesne skupine Yuvala Picka
	Sydney HUTCHINSON (virtual): "All the young people are dancing": socialism vs. social dance in the GDR / "Vsi mladi plešejo": socializem nasproti družabnemu plesu v Nemški demokratični republiki
	Placida STARO: What is here, stays here: inclusion, brotherhood, intimacy in dance / Kar je tukaj, ostane tukaj: vključevanje, bratstvo, intimnost v plesu
	Magdalena Maria WOLF: 'Authentic' attraction: Styrian folk dance as a commodity between tourism, expectation and stylisation / 'Pristna' privlačnost: štajerski ljudski ples med turizmom, pričakovanji in stilizacijo
20:00–21:30	Social evening / Družabni večer: Dance workshop with the Slovene Ethnological Society / Plesna delavnica s Slovenskim etnološkim društvom

THEME 2: Inclusion/exclusion in dance communities
TEMA 2: Vključevanje/izključevanje v plesnih skupnostih

Tuesday, 2 August, 2022 (CET, UTC+2) / Torek, 2. avgust 2022 (SEČ, UTC+2)

SESSION 12 / SKLOP 12

Chair / Predsedujoči: Jorgen Torp

9:00–9:30	Rebeka KUNEJ: Folk dance ensemble: between cultural society and dance community / Folklorna skupina: med kulturnim društvom in plesno skupnostjo
9:30–10:00	Vesna BAJIĆ STOJILJKOVIĆ: Dance communities in the Serbian diaspora: a case study 'Folklorists around the world' / Plesne skupnosti v srbski diaspori: študija primera 'Folkloristi po svetu'
10:00–10:30	Dilyana KURDOVA: Sakrovishnitsata: a virtual dance community / Sakrovishnitsata: virtualna plesna skupnost
10:30–11:00	Break / Odmor
SESSION 13 / SKLOP 13	
11:00–13:00	Panel 4: Theresa BUCKLAND, Georgiana GORE, Corina IOSIF (virtual), Csilla KÖNCZEI, Maria KOUTSOUBA: Strategies of inclusion: crossing boundaries and building bridges in dance idioms / Strategije vključevanja: prehajanje meja in gradnja mostov v plesnih govoricah
13:00–14:00	Lunch break / Kosilo
14:00–21:30	HALF-DAY EXCURSION / POLDNEVNI IZLET

Wednesday, 3 August, 2022 (CET, UTC+2) / Sreda, 3. avgust 2022 (SEČ, UTC+2)

SESSION 14 / SKLOP 14

Chair / Predsedujoča: Maria Koutsouba

9:00–9:30	Stephanie SK MARBACH: Competing in the living room: examining the surge of digital competitions in Irish step dancing during the pandemic in 2020 / Tekmovanje v dnevni sobi: preučevanje porasta digitalnih tekmovanj v irskem plesu step med pandemijo leta 2020
9:30–10:00	Daniela IVANOVA-NYBERG: Dance, Covid-19, and the notion of flow: interpreting dance experience(s) under pandemic restrictions / Ples, covid-19 in predstava o toku: tolmačenje plesnih izkušenj v času pandemičnih omejitev

10:00–10:30	Juliette O'BRIEN (virtual): The dancing meme and cultural inclusivity / Plesni meme in kulturna vključenost
10:30–11:00	Break / Odmor
11:00–12:30	Business meeting of the ICTM Study Group on Ethnochoreology / Zbor članov ICTM študijske skupine za etnokoreologijo
12:30–14:30	Lunch break / Kosilo
SESSION 15 / SKLOP 15 Chair / Predsedujoča: Ann R. David	
14:30–15:00	Dalia URBANAVIČIENĖ: Change in social traditional dance events in Lithuania: the middle of the 20th century and beginning of the 21st century / Sprememba družabnih tradicionalnih plesnih dogodkov v Litvi: sredina 20. in začetek 21. stoletja
Student paper 4–6 / Študentske predstavitve 4–6:	
15:00–15:45	Anja VERDERBER: The public's polyvalent relationship with the polka in Slovenia: the identity of a community through stereotypes / Polivalenten odnos javnosti do polke v Sloveniji: identiteta skupnosti skozi stereotipe
	Shanny RANN: Like dance but not dance: situating Taiji within the discourse of dance studies in the case of Sanxing Taiji / Kot ples vendar ne ples: vmeščanje taijija znotraj diskurza plesnih študij na primeru sanxing taijija
	Katarina NIKOLIĆ: Serbian and Romanian balls: the paradox of ethnically determined dance events as a medium of social inclusion in south-eastern Hungary / Srbski in romunski plesi: paradoks etnično opredeljenih plesnih dogodkov kot medija socialne vključenosti na jugovzhodu Madžarske
15:45–16:30	Break / Odmor
SESSION 16 / SKLOP 16	
16:30–18:00	Panel 5: Konstantinos DIMOPOULOS, Georgios FOUNTZOULAS, Chariton CHARITONIDIS: How inclusive or exclusive is social dancing? Examining aspects of participation in contemporary Greek contexts / Kako vključujoč ali izključujoč je družabni ples? Preučevanje načinov participacije v sodobnih grških kontekstih
	Social evening / Družabni večer: Dance workshop by ICTM members / Plesna delavnica s člani ICTM
20:00–21:30	

Thursday, 4 August, 2022 (CET, UTC+2) / Četrtek, 4. avgust 2022 (SEČ, UTC+2)

SESSION 17 / SKLOP 17

Chair / Predsedujoča: **Anne Von Bibra Wharton**

9:00–9:30	Catherine DULIN: 1773 Fasching in Vienna: a new phase of inclusion/exclusion in dance venues during Carnival / Pust na Dunaju leta 1773: nova faza vključevanja/izključevanja na karnevalskih plesnih prizoriščih
9:30–10:00	Chi-Fang CHAO: Diaspora in connectivity: moving in and out of the Uchinaanchu (Okinawan) cultural body in Hawai'i between 2020 and 2021 / Diaspora v povezljivosti: vstopanje in izstopanje iz uchinaanchovskega (okinavskega) kulturnega telesa na Havajih med letoma 2020 in 2021
10:00–10:30	Kendra STEPPUTAT: Why they don't dance with you: partner selection in tango Argentino social dancing / Zakaj ne plešejo s tabo: izbor partnerjev pri družabnem plesu argentinskega tanga
10:30–11:00	Break / Odmor

SESSION 18 / SKLOP 18

Chair / Predsedujoča: **Urmimala Sarkar**

11:00–11:30	Kristina DOLININA: Tendencies for inclusion and exclusion in the contemporary Kathak dance teaching scene / Težnje vključevanja in izključevanja v sodobnem poučevanju plesa kathak
11:30–12:00	Mojca KOVAČIČ: Representations of minority folk dance ensembles: official discourses vs. individual needs and everyday realities / Predstavitve manjšinskih folklornih skupin: uradni diskurzi nasproti potrebam posameznikov in resničnosti vsakdana
12:00–12:30	Eleni FILIPPIDOU (virtual): Dance and social integration: Greek Gagauz strategies of acculturation through the example of the dance Syrtos Kalamatianos / Ples in družbena integracija: strategije akulturacije grških Gagauzov na primeru plesa syrtos kalamatianos
12:30–14:30	Lunch break / Kosilo

SESSION 19 / SKLOP 19

Chair / Predsedujoča: **Placida Staro**

14:30–15:00	Cornelia GRUBER: Repositioning embodied experiences and relationships through vogueing / Premeščanje utelešenih izkušenj in odnosov skozi vogueing
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15:00–15:30	Ann R. DAVID: Dance, inclusivity, health: bodies at the centre / Ples, vključevanje, zdravje: telesa v središču
15:30–16:00	Carmel MCKENNA (virtual): 'Reels on wheels': practitioner reflections on a pilot adapted Irish Céilí dance programme for wheelchair users / 'Koluti na kolesih': razmišljanja praktikov o prilagojenem pilotnem programu irskega plesa céilí za uporabnike invalidskih vozičkov
16:00–16:30	Break / Odmor
SESSION 20 / SKLOP 20 Chair / Predsedujoča: Elina Seye	
16:30–17:00	Solomon GWEREVENDE (virtual): Ubuntu/Unhu in situations of ecosystem instability: dancing with musicking that models sustainable social relations and inclusive participation / Ubuntu/Unhu v situacijah nestabilnosti ekosistema: ples z muziciranjem, ki oblikuje trajnostne družbene odnose in vključujočo udeležbo
17:00–17:30	Drago KUNEJ: Musicians in folk dance ensembles: included or excluded participants / Glasbeniki v folklornih skupinah: njihova vključenost ali izključenost
17:30–18:00	Akila C VIMAL: Women in Kathakali: history, perspectives and being / Ženske v kathakaliju: zgodovina, perspektive in obstoj
19:00	Optional: Guided walking tour of Brežice / Voden turistični sprehod po Brežicah
20:30	Social dance evening in the castle yard with Robert Petan and the Grajski Kvintet / Družabno-plesni večer na grajskem dvorišču z Robertom Petanom in Grajskim kvintetom

Friday, 5 August, 2022 (CET, UTC+2) / Petek, 5. avgust 2022 (SEČ, UTC+2)

SESSION 21 / SKLOP 21

9:00–10:30	Panel 6: Jeanette MOLLENHAUER, Deborah WILLIAMS, Stephanie SMITH (virtual), Raymundo RUIZ GONZÁLEZ: Linguistic choreographies: motifs of exclusion / Jezikovne koreografije: motivi izključevanja
10:30–11:00	Break / Odmor

SESSION 22 / SKLOP 22

11:00–12:30	Panel 7: Anna SZÉKELY, Judith OLSON, Dóra PÁL-KOVÁCS: Redefinition, (self)exclusion, and transgression on the dance floor: research in response to current events on Hungarian and related topics / Redefinicija, (samo)izključevanje in prekrški na plesišču: raziskave kot odziv na aktualne dogodke na Madžarskem in na sorodne teme
12:30–14:30	Lunch break / Kosilo
12:45–14:30	Optional: Guided tour of the permanent and visiting exhibitions of the Posavje Museum Brežice / Voden ogled stalnih in gostujočih razstav Posavskega muzeja Brežice

SESSION 23 / SKLOP 23

Chair / Predsedujoča: Csilla Könczei

14:30–15:30	Concluding session of symposium Theme 2: summary & discussion / Zaključek druge simpozijske teme: povzetek in razprava
15:30–16:00	Final discussion / Sklepna razprava
20:00–21:30	CLOSING CEREMONY / ZAKLJUČNA SLOVESNOST: Performance & reception / Prireditev in pogostitev

This symposium is a part of the research project *Folklore revival in post-socialist countries: politics, memory, heritization and sustainability*, No. N6-0259, and the research program *Research on Slovenian folk culture in folklore studies and ethnology*, No. P6-0111, financed by the Slovenian Research Agency from the state budget.

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Založba ZRC

