

## *Second call for papers*

### **33 Symposium of the ICTMD Study Group on Ethnochoreology in**

**IZMIR, Turkey, 21-28 July 2024**

#### *Note the changed location!*

The 33rd Symposium of the Study Group on Ethnochoreology, in 2024, is being planned in the city of IZMIR. This is a change in location since the first Call for Papers. The Symposium will be hosted by the Department of Turkish Folk Dances at EGE UNIVERSITY, STATE TURKISH MUSIC CONSERVATORY, in their Activity Hall. The Conservatory Facilities are extensive and should be able to accommodate all our needs. Colleagues will mostly stay at the following accommodations: Ege Anemon hotel: <https://anemonhotels.com/hotel/anemon-ege/>; Ege University Guesthouse <https://sksdb.ege.edu.tr/eng-4609/.html> ; Ege University Student Village <https://ogrencikoyu.ege.edu.tr/eng-/Homepage.html>. Izmir is a large city with many opportunities for excursions and performances, etc. The proposal to have the Symposium in Izmir was a close second choice of members at the last Business Meeting.

Prof Dr. Mehmet Öcal ÖZBİLGİN is the Chair of the Symposium Organising Committee. More details about the locality and travel will be announced soon on the Symposium home page, [ictmturkey.org/ethnochor24](http://ictmturkey.org/ethnochor24), and will be announced in the third Call for Papers in October. Questions about the local organisation can be sent to [ethnochor33@gmail.com](mailto:ethnochor33@gmail.com).

The symposium will be held on-site and in person. Presenters are required to be paid members of ICTM in 2024. Presenters should plan to publish their papers in a Proceedings volume to follow the symposium. The aim of the symposia of the ICTM's Study Group on Ethnochoreology is to foster intercollegiate, intercultural and intergenerational scientific exchange in the fields of ethnochoreology and the anthropology of dance. Their distinctive features include a full week's symposium, no parallel sessions, and the expectation of full participation for the entire duration. We should note the etymology of the word symposium. For the ancient Greeks, a symposium was a 'convivial meeting for drinking, conversation, and intellectual entertainment'. Therefore, the inclusion of a social programme with dancing is an integral part of our symposia.

#### **Themes**

The themes for the symposium are "Dance and film/video" and "Dance and music (musicians) or ethnochoreomusicology".

*Theme 1: The use of film as empirical material or as a method in dance research.*

- Methodological questions or problems in using films in dance research.
- Where should the camera be pointed? What does the camera miss?
- How we adapt our ethnographic methods when doing fieldwork, in media, or on the internet.
  - Aesthetics

- ⊖ Ethics
- How we use film archives in our dance research.
  - Primary and secondary sources
  - Analysis
  - Restitution
- The ways in which people “in the field” are watching and using various devices to look at dance, learn dance, etc.
  - What do they look for?
  - Who are their audiences?
- Commercial/ Educational films using dance.
- Dance films for activism.
- Dance as an element in fiction films.

*Theme 2: The interactions and interrelations between dance and music, dancers and musicians.*

- How is the relationship between dance and music reflected through language?
- The body as dancing and musical instrument.
- Relations between dance and music and its analysis (using formal analysis or other methodologies).
- Methodological questions when combining dance and music.
- Relations (tensions, complicity, and so on) between dancers and musicians.
  - Motivational relationships between dancers and musicians.
  - Leadership relationships between dancers and musicians.
  - Establishment/use of forms of power and hegemony among dancers and musicians.
- Dancing to live vs recorded music.
- The importance of the musician in the dance creation/learning/performance.
  - The importance of music knowledge in dance education.
  - Facilitating the performance of the musician during dance instruction
- The role of the musician in the dance community.
  - Musicians as creators of the dance environment.
  - The contribution of musicians to the formation of traditional forms of dance.
- The relationship between musicians and dancers in the economic context of dance.
  - The dancer-musician relationship and professionalism.
  - The dancer-musician relationship in amateur dance contexts.
  - Economic factors that affect the dance environment, such as tips or payment for live music.
- The contribution of musicians in Dance Studies.
  - Musicians as resource persons in dance fieldwork.
  - Dance knowledge of musicians in the analysis of dance tradition.
  - The contribution of dancers and musicians to movement and music notation.
  - The role of musical knowledge in dance analysis.
- Gender influences on the relationship between dancers and musicians.
- Relationships between dancers and musicians of the same/different gender.

## **Participation without presentation**

We also welcome participation in the symposium by colleagues who do not plan to present a paper. To assist the organizers with planning, please register via the upcoming conference website and state that you want to participate without a paper.

## **Language**

English is the official language of the Symposium. Participants not familiar with English may present their paper in any other language. The presenter is asked to provide a printed translation of the full paper in English at the symposium to increase understanding and engagement. We will attempt to make the symposium as inclusive as possible. For anyone who is not confident in English, we offer the following:

1. You may submit an abstract in your native language if you prefer. Please send it with an English translation as well. A native speaker will read and suggest edits for the abstract before being assessed by the Committee.
2. All discussions after presenting your paper can be led in your native language if you prefer. Please let us know in advance so the local committee can try to have translators in place for this.
3. The Programme Committee will arrange for experienced volunteers to work with you to help in English editing and content advice, if you wish (for abstracts that are submitted by the 15 October deadline).

## **Proposal Submission**

The deadline for proposals is 15 October 2023 (the first deadline for those who want help with their English) and **1 November 2023**.

Please submit your proposals by email to: [ictm.prg.2024@gmail.com](mailto:ictm.prg.2024@gmail.com)

For the submission, you are asked to provide 2 attachments:

1. -Your choice of theme 1 or theme 2  
-Proposed mode of presentation  
-Your Proposal, consisting of title and abstract (200-300 words)  
(No personal identifiers)
2. A short biographical statement in a separate file with Personal Data (name, affiliation, professional status, country, length of engagement with the study group)

Proposals will be evaluated anonymously, and according to criteria and procedures for the Selection of Papers in the [Guidelines for Programme Committee](#) (at [ictmusic.org/studygroup/ethnochoreology](http://ictmusic.org/studygroup/ethnochoreology)). Presenters will be notified of the Programme Committee's decision by 15 January 2024.

## **Modes of Presentation**

A variety of presentation modes are possible, and applicants are encouraged to carefully consider which mode of presentation will work best to present their ideas. You may only present once during the symposium. If you have any questions about the suitability of a proposal, please

contact the Programme Co-Chairs and ask for assistance. The possible modes of presentation are:

Individual Paper Presentation

Interactive Presentation

Student Paper Presentation

Panel

Poster

Roundtable

Video Presentation

#### *Individual Paper Presentation*

The length of an individual paper presentation will be either 15 or 20 minutes, depending on the final number of presentations. The length of presentation will be confirmed by 15 January 2024. Co-authorship is allowed and encouraged.

#### *Interactive Presentation*

This format is interactive and provides an opportunity for participants to learn through doing/to enhance their understanding of the presentation through active engagement. This format also offers presenters an opportunity to be creative in how they communicate their material. Certain types of presentations may be particularly suited to this format. The time allowed for this format is the same as for the other individual presentations. If this type of presentation is planned, the proposal should indicate your spatial needs.

#### *Student Paper Presentation*

Students are invited to present their current research topics. Student paper presentations have a length of 10 minutes. Alternatively, student researchers can join organized panels and roundtables, and are encouraged to submit poster presentations.

#### *Panel*

The Programme Committee encourages presentations in the form of panels: sessions that are planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. Proposals may be submitted for panels consisting of three or more presenters and the structure is at the discretion of the coordinator. The proposal should indicate the overall purpose as well as the role of the individual participants. Each panel proposal will be accepted or rejected as a whole.

#### *Poster*

The Programme Committee encourages presentations in poster format. The poster format is open to any researcher whose material is best suited for this format. Posters will be displayed onsite throughout the symposium. In a special poster session, the moderator will introduce the presenters and give each an opportunity to make a brief introduction to their topic. An opportunity to examine the posters and interact with the presenters will follow.

#### *Roundtable*

These are sessions that are planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator and moderator. The aim is to generate discussion between

members of the roundtable, each of whom presents questions, issues, and/or material for 3-5 minutes on the preselected unifying theme of the roundtable. The following discussion, at the coordinator's discretion, may open into more general discussion with the audience. Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the coordinator. The proposal explains the overall purpose and the role of the individual participants. Each roundtable proposal will be accepted or rejected as a whole.

#### *Video Presentation*

The presentation should be no more than 10 minutes in duration and should engage critically with the medium. Key material for viewing should be preselected. At the discretion of the Programme Committee, new videos of longer duration may be accommodated in a regular session (as described above) or may be proposed for other viewing times. The Programme Committee will inform delegates proposing such material of the possibilities of inclusion when drafting the program. Individuals desiring to make such a presentation should send a query to both Programme and Symposium Organizing Committee Chairs. The video material must be made available for onsite screening.

#### **Symposium Organising Committee:**

Mehmet Öcal ÖZBİLGİN (Chair)  
Abdullah AKAT  
Gökçe ALTINBAY  
Gökhan ALTINTAŞ  
Füsun AŞKAR  
Cemal Orhan ÇETİNKALP  
Tarkan ERKAN  
Sema ERKAN  
Serdar KASTELLİ  
Ozan KURGEN  
Ferruh ÖZDİNÇER  
Ömer Barbaros ÜNLÜ

#### **Programme Committee:**

Konstantinos (Kostas) DIMOPOULOS (Co-Chair)  
Mats NILSSON (Co-Chair)  
Fahriye DINÇER  
Marie-Pierre GIBERT  
Cornelia GRUBER  
Solomon GWEREVENDE  
Lucie HAYASHI  
Dora KOVÁCS  
Juan Felipe MIRANDA MEDINA  
Raymundo RUIZ GONZÁLEZ  
Elina SEYE

#### **Additional Information**

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

Some limited possibilities may exist to financially support presenters in need. Please send inquiries about support to the Executive Committee (see below).

Questions of a programmatic nature can be addressed to one or both Co-Chairs of the Programme Committee: Mats Nilsson ([matsgnilsson@telia.com](mailto:matsgnilsson@telia.com)) and Konstantinos (Kostas) Dimopoulos ([kdimopoulos@phed.uoa.gr](mailto:kdimopoulos@phed.uoa.gr)).

Questions regarding accommodation, registration, travel, etc. should be directed to the Symposium Organising Committee Chair: Mehmet Öcal Özbilgin at [ethnochor33@gmail.com](mailto:ethnochor33@gmail.com).

The Study Group maintains a webpage at <https://ictmusic.org/group/ethnochoreology>, a listserv called "Etnokor" and a Facebook page "Members of the ICTM Study Group on Ethnochoreology" with further information and links as they become available. Questions related to our Study Group membership and requests for funding assistance should be directed to the Chair and Secretary of the Study Group on Ethnochoreology. Chair Placida Staro ([placida.staro@gmail.com](mailto:placida.staro@gmail.com)); Vice-Chair Siri Mæland ([siri@fmfd.no](mailto:siri@fmfd.no)); Secretary Andriy Nahachewsky ([andriyn@ualberta.ca](mailto:andriyn@ualberta.ca)).

ICTM Membership applications are available at the ICTM website <http://www.ictmusic.org>. For membership questions contact the ICTM Secretariat ([secretariat@ictmusic.org](mailto:secretariat@ictmusic.org)).