

**Sixth symposium of the ICTM Study Group on
Music and Dance in Southeastern Europe
Sinj, Croatia, 15 – 21 April 2018**

FIRST CALL FOR PAPERS: 15 September 2017

DEADLINE FOR SUBMISSIONS: 15 November 2017

We are pleased to announce the Sixth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe and invite proposals to be submitted by 15 November 2017. Please note that in accordance with our aims and objectives as an ICTM Study Group, this biennial event is not a general conference but a Study Group scholarly gathering dedicated to three selected themes, which will form the focus of our presentations and discussions.

PLACE AND TIME

Sinj, Croatia (<http://www.croatiaview.com/en/Sinj/>)

Arrival date – 15 April 2018

Departure date – 21 April 2018

THEMES

1. DANCE, SONGS, MUSIC AND MIGRATIONS IN, OUT AND WITHIN SOUTHEASTERN EUROPE

Through its history the Southeastern European region has been a crossroad between the east and the west and a route for different migrations, and thus a meeting point of different cultures and their influences. Migrants of different backgrounds have always been present in this territory, taking part in multifaceted social and cultural interactions with the indigenous population. The migration-related processes have produced broad cultural transformations and changes that can be observed from national and transnational, local and regional, public and private, collective and individual, professional and amateur, official and unofficial contexts. In these processes music and dance have played a significant and constructive role. We invite symposium participants to address some of the following questions arising from the migrations in, out and within Southeastern Europe: the migrations and the migrants' music and dance in the historical contexts; the influence of migrants on the local music and dance styles and expressions and *vice versa*, the influence of the local music and dance styles on the migrants and/or migrant communities, and their cultural and social integration in the society; the role of music and dance in different identity processes; the contemporary diaspora way of living and the role of music and dance in the ghettos; the migrations of music and dance repertoire; the migration of music and dance styles, songs and instruments; migration as part of contemporary globalization processes; cultural policy regarding migrations and minorities; virtual migrations; new research of other processes and contexts connected to migrations in, out and within Southeastern Europe.

2. CARNIVALS AND MASQUERADES IN SOUTHEASTERN EUROPE

Carnivals and masquerades have an important place in the mythology and rituals of traditional cultures that still continue in Southeastern Europe. Once originating from the ancient cults of animism and totemism, today they have a different social and cultural function that reflects the contemporary cultural and societal processes. Music and dance, as an integral part of the rituals, are excellent agents of change and continuity in the contemporary performances and perception of the carnivals and masquerades, at the same time providing a new context of the past and contemporary societal beliefs and mythology. The proposals for this topic should address one or more of the following issues: the changes and continuity of the carnivals and masquerades seen from an ethnomusicological/ethnochoreological perspective; the festivalization of the carnivals and masquerades; carnivals and masquerades and the state cultural policy; carnivals and masquerades in regard to contemporary social and transitional processes; carnivals and masquerades as cultural spaces for different repertoires; traditional carnivals and masquerades in regard to intangible cultural heritage; local, national, regional and international carnivals and masquerades; new research approaches to the carnivals and masquerades.

3. MUSIC, DANCE AND SUSTAINABLE DEVELOPMENT IN SOUTHEASTERN EUROPE

Theory and practice related to music and dance sustainability should take into account the interdependence of a wider “ecosystem” in which music and dance are situated (Titon 2009). This becomes more obvious thanks to the implementation of the UNESCO Convention (2003), which provides local communities with the essential role in the decision-making process regarding their heritage. Applied work positions ethnomusicologists and ethnochoreologists as qualified specialists on the continuum between the local communities on the one hand and administration and other agents involved in the process on the other. Some of the issues expected to be addressed here are: how can heritage production in music and dance be or become sustainable; what did we learn from the experiences with the ICH projects within the region and what can we learn by applying the experiences from the other parts of the world (for instance, Schippers and Grant 2016).

LANGUAGES

English is the official language of the symposium, and only papers to be delivered in English will be considered. Proposals must be submitted in English.

PROPOSAL FORMAT

Please send your proposal by email. The text should be pasted into the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to ensure access. The proposal should include:

- Submitter's name:
- Institutional affiliation:
- Mailing address:
- Phone number:
- Email address:

- Are you a current member of the ICTM? Only abstracts from members will be considered.
- Type of presentation (individual, media, panel, roundtable):
- Title:
- Technical equipment required (PC, slide projector, audio, other visual or spatial requirements, other technical requirements)

ABSTRACT (250-300 words)

Please label all communications clearly with your full contact details. It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected. Abstract reviewing process is anonymous

PLEASE NOTE THAT PARTICIPANTS ARE LIMITED TO A SINGLE PRESENTATION. The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the symposium, and that can be accommodated within the time frame of the symposium.

PROGRAM COMMITTEE

1. Svanibor Pettan – Slovenia, Program Chair
2. Tvrtko Zebec – Croatia
3. Selena Rakočević – Serbia
4. Liz Mellish – UK/Romania
5. Ivanka Vlaeva, Bulgaria
6. Abdullah Akat – Turkey

LOCAL ORGANIZER

Institute of Ethnology and Folklore Research – Zagreb (<http://www.ief.hr>)

Local Organizer - contact persons:

1. Iva Niemčić, Institute of Ethnology and Folklore Research – Zagreb (iva@ief.hr)
2. Joško Čaleta, Institute of Ethnology and Folklore Research – Zagreb (josko@ief.hr)

Preliminary accommodation info:

Accommodation and Symposium venue at Hotel Alkar, Sinj, Croatia (<http://www.hotel-alkar.hr>)

	B/B	half board	full accommodation
Single room	44,30 euro	52,09 euro	59,74 euro
Double room	32,62 euro	40,27 euro	45,78 euro
Triple room	27,92 euro	35,04 euro	40,27 euro
Apartment	100,68 euro		

WHERE TO SEND THE PROPOSALS

Proposals should be sent by email to both:

Liz Mellish, secretary of the ICTM Study Group on Music and Dance in Southeastern Europe

email: eliznik@eliznik.org.uk

Svanibor Pettan – Chair of the Program Committee

email: svanibor.pettan@guest.arnes.si

The committee cannot consider proposals received after the deadline of 15 November 2017. Notification of acceptance or rejection will be announced by 30 December 2017. If you have a deadline for funding applications for travel or accommodation, please notify the Program Committee of your deadline date.

MEMBERSHIP

Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing for 2018. Please contact the Chair, Velika Stojkova Serafimovska (lika73@yahoo.com) and/or the Secretary, Liz Mellish (eliznik@eliznik.org.uk) for membership of the Study Group. Members may join and submit a proposal at the same time. Membership application forms are available at the ICTM website. For membership questions, contact the ICTM Secretariat at www.ictmusic.org/ICTM/info.php

PRESENTATION FORMATS

You may present only once during the symposium. Please clearly indicate your preferred format. If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair or a member of the Program Committee and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, or other format in case of unexpected technical difficulties on the day of presentation.

Individual Presentations

The Program Committee will organize individual proposals that have been accepted into one and a half hour panel sessions. Each presentation will be allotted 20 minutes inclusive of all illustrations, audiovisual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time allotment. A 20-minute paper is normally around 5 pages of double spaced type. Please submit a one page abstract (about 300 words) outlining the content, argument and conclusion, its relation to the symposium theme you have chosen to address, plus a brief bibliography and/or statement of sources, if appropriate, on a second page. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), or other materials.

Media Presentations

Media presentations should be no more than 20 minutes in duration. You will be allotted 10 minutes extra for questions. Your presentation should engage critically with the media (video, CD, DVD, and so on) and key material for viewing should be pre-selected. It is essential that your presentation addresses one of the three themes. Please submit a one page abstract (about

300 words) outlining content, argument and conclusion, the relevance of the media presentation to the selected theme, plus a brief bibliography and/or other sources.

Panels

We encourage presentations in the form of panel sessions. Panel sessions are a group of papers that are entirely 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 four presenters and the structure is at the discretion of the coordinator. The proposal must explain the overall purpose, the role of the individual participants, and indicate the commitment of all participants to attend the symposium.

Each panel proposal will be accepted or rejected as a whole. Submit a short summary (one-page) of the panel overview, and an individual paper proposal, as described under Individual Papers above, for each presenter. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this meeting. Total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

Roundtables

We also encourage presentations in the form of roundtables. These are sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable who present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable. The following discussion, at the convener's discretion, may open into more general discussion with the audience. The total length of a roundtable will be one and a half hours inclusive of all discussion.

Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.