Programme

Duration of Presentations:
IP: Panel or Individual Paper (15 mins); YS: Young Scholar PhD (8 mins); YS: Young Scholar MA (5 mins)
Symposium Venue Agóra: SV

Saturday 28th July 2018
SV
14:00-19.00 Registration

Sunday 29th July 2018
SV
9:00-10.00 Registration
10.00-11.00 Opening Ceremony
11.15-13.00 Reception with lunch

THEME 1: DANCE AND POLITICS

13.15-15.30
Panel 1: Dance and the politics of knowledge (Egil Bakka & Siri Mæland)
If we as dance researchers are to engage in politics, questions of relevance will arise:
What kind of knowledge do we produce? Does society need this knowledge? Is our research
beneficial to the society, and who decides what is beneficial? The panel aims to give example of
ways to handle standpoints concerning the realities and potentials of our disciplinary relevance
within the communities in which we act, being educational, institutional or community based
research. The panel participants, coming from and bringing in cases from different nation states in
what is called Northern, Southern and Eastern Europe calls the attention to how these questions
about dance knowledge are answered under different ideological ideas and/or nation states politics.

Catherine Foley The Politics of Dance Knowledge: An Examination of Irish Traditional Dance
within Third Level Education
Maria I. Koutsouba Dance and the Politics of Knowledge or Politics and the Knowledge of
Dance? Looking at Politics through the Teaching of Dance
Rebeka Kunej Folk Dance Knowledge and Its Transmissions outside the Scope of Research
Selena Rakočević Dance and Politics: Ethnochoreological Research in Post-Socialist Societies
of Former Yugoslavia
Siri Mæland Is It Relevant to Bring Practical Dance Knowledge into Speech?
Egil Bakka Balancing Dance as Art and Culture in Education

15.30-16.00 Tea/Coffee Break
16.00-17.30  
IP 1: Dance and the politics of participation and display (Chair: Theresa Buckland)

Irene Loutzaki  Celebrity Politicians: Popular Dance and the Politics of Display  
Rainer Polak  It’s Your Dance! The Politics of Participation in Drum/Dance Performance in Southern Mali  
Sebnem Sozer Ozdemir  Politics of Participation in Sema: Ritual or Dance? Encounter or Spectacle?  
Ann R. David  Colonial Legacies or Innovative Performances? Indian Dancer Ram Gopal’s International Productions of the 1930s-50s

17.30-18.45  
IP 2: Dance and the politics of knowledge (Chair: Maria I. Koutsouba)

Sille Kapper  Estonian Dance Celebration and the Politics of Knowledge Transmission  
János Fügedi  Parallel Events, Synchronous Themes: A Comparative Content Analysis of Traditional Dance

18:15-18.30  Break

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

19.30  Dinner

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

Monday 30th July 2018

9:00-10.30  
Panel 2: Transylvanian ‘folk dance and musical heritage’ in the light of Romanian and Hungarian Policies in a glocalized world (Colin Quigley)

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

10.30-11.00  Tea/Coffee Break

11.00-12.30  IP 3: Dance and body politics (Chair: Placida Staro)

Theresa J. Buckland 'We Tried to Fly!': Corporeal Politics in English Revival Morris Dancing
Chi-fang Chao Re-embodiment of Obedience? The Politics in the Contemporary Okinawan Cultural Performance of Shurijosai
Urmimala Sarkar Choreographing Rehabilitation: Facilitating Reclamation of Agency for Female Survivors of Sexual Violence
Cristiana Natali Choreographic Practices and Commemoration of the Dead: a Case Study from the Tamil Diaspora

12.30-14.00  Lunch (at SV)

14.00-15.30  Panel 3: Sites of resistance: Dancing bodies, identity, and the politics of place (Pegge Vissicaro)

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

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

Adair Landborn Radical Territory: Rocio Molina's Iconoclastic Choreography and the Flamenco Body as a Site of Female Emancipation through Kinetic Resistance and Somatic Transformation
Barbara Alge Politics of Place and Ethnicity in São Tomé through Dance
Linda Dankworth Cultural Identities Redefined in Mallorquin Dance through the Politics of Shared Public Places, Nationalism and Tourism.
Pegge Vissicaro Moving Community, Making Place: Public Square Dancing as Political Activism in Xichang, Sichuan Province, China
15.30-16.00  Tea/Coffee Break

16:00-17:15
IP4: Folk dance and the politics of identity (Chair: Andriy Nahachewsky)

Dalia Urbanaviciene  Lithuanian Folk Dance and the Politics of Identity during the Soviet and the post-Soviet times
Gergana Panova-Tekath  Professional Folk Dancing as a Political Mission. The Bulgarian pre- and post- 1989 Model
Lily Antzaka  Nationalizing Greek Folk Dancing. From Non-Western to Greek only

17.30-18.315
YS 1 PhD (Chair: Chi-fang Chao)

Kristina Dolinina  Classical Indian Dance Kathak: The Issues of Representation and Domination
Yuan Wenbin  New Dance of Hakka Tradition: Research on the Intangible Cultural Heritage Project "Cup Flower" as an Example
Idris Ersan Küçük  Analysing Rize Folk Dances in the Context of Official Ideology
Dóra Pál-Kovács  Men and Women in Transylvanian Village's Dance Tradition

19.00  Dinner

20.30  Social Dance Event

Tuesday 31st July 2018

9.00-10.45
Panel 4: Politics of participation in participatory dancing (Kendra Stepputat)
Participatory dance events invoke ideas of voluntary and consensual engagement. Such idealizations, however, may obscure diverse and complex power relations among the participants. Each individual may have her/his own particular goals and interests, status and ideals, advantages and limitations. These diverse perspectives and aspirations may produce tensions, which themselves may be regulated in various ways by formal or informal rules of interaction. Regulations in participatory dancing might be initiated and enforced actively by individuals in positions of power within the community. At the other end of a continuum, regulations might be sustained by the community at large, on such an intrinsic level that members might not even be aware any rules exist. In this panel, the speakers will present examples of politics in participatory dance forms from a wide variety of cultural backgrounds: Ukrainian, Italian, and Madagascan, salsa, swing, and tango argentino. The case studies, all based on extensive fieldwork and participant observation, address rules of participation that are based on particular cultural practices: individual ambition, gender relations, generational issues, skill, social exclusiveness, and others. Panelists and audience members will be invited to identify cross-cultural patterns in participatory dance politics.

Andriy Nahachewsky  Politics in Participatory Group Dances: Three Case Studies
Placida Staro  "The Vala is a Serious Thing"
Kendra Stepputat  Restricted Participation in a Participatory Dance – Tango Argentino and its Elite Structure Politics
Sydney Hutchinson  Followers Strike back! The Dynamics of Dialogue in Contemporary Partner Dance
Cornelia Gruber The Emotional Labour of Dancing: Negotiations of Gender, Age and Ancestral Affiliation

10.45-11.15  Tea/Coffee Break

11:15-12:45
IP 5: Dance and the politics of identity (Chair: Catherine Foley)

Liz Mellish & Nick Green Politics of Representation, Identity and Minorities in Amateur Folk Dance Competitions in the Banat Region
Jeanette Mollenhauer "Irish" or "Irish-Australian", but not "British": Dance, Identity Construction and the Hegemonies of Diasporic Politics in Sydney, Australia
Fahriye Dincer An Analysis of the Place of Dance in Relation to Identity Construction Process
Barbara Ćurda “Irish” or “Irish-Australian”, but not “British”: Dance, Identity Construction and the Hegemonies of Diasporic Politics in Sydney, Australia

12.45-14.00  Lunch (at SV)

14.00-15.00
Panel 5: National folk dance ensembles in the Balkans and the politics of creativity and representation (Daniela Ivanova-Nyberg)
By the end of the 1940s, many of the countries of South-Eastern Europe were greatly influenced by the Soviet ideology of the power of the working class and the art of the peasantry. Inspired by the Moiseyev ensemble that toured Bulgaria and former Yugoslavia in the mid 1940s, by the end of the 1940s and early 1950s Croatia, Serbia, Macedonia and Bulgaria founded their national folk dance ensembles whose task was to represent the heritage, culture and traditional music and dance of their nations. This task was specifically complex in the Yugoslav republics since despite the idea of the imagined Yugoslav nation and identity, these institutions, along with the Cultural Artistic Associations (KUDs), were one of the few through which the republic can present its heritage (and the heritage of the minorities that lived in the country) as different from the other republics. The model of representation was based on a theatrical performance, where folk dances from the aforementioned countries were choreographed and adapted for the proscenium stage and presented as traditional, national i.e. Macedonian/Serbian/Bulgarian.
This panel will address the political decisions involved in the creating of national folk dance repertoire and therefore national dances, based on the people who worked as dance leaders/choreographers in the national state ensembles. Filip Petkovski will address three different phases of the politics of representing the Macedonian nation through the work of the ensemble “Tanec”; Vesna Bajić Stojilković will examine the development of the oldest Art group of the Central House of the Yugoslav Army and the ensemble “Kolo” from Serbia and its politics of creation and representation, while Daniela Ivanova-Nyberg will portray the current political situation in Bulgaria by looking at the two national ensembles.

Filip Petkovski Staging Macedonia: The Interplay of Politics and Representation through the Work of the Macedonian National Folk Dance Ensemble “Tanec”
Vesna Bajić Stojilković Politics of Creativity and Representation in the Stage Folk Dance in Serbia: The “Art group of the Central House of the Yugoslav Army” and the National Ensemble of Folk dances and Songs “Kolo”
Daniela Ivanova-Nyberg Representations of the Nation: The Cases with “Philip Koutev” National Ensemble and National Ensemble “Bulgare”

15.00-16.00
Panel 6: Politics of representation: performative practices, empowerment and cultural subjectivities (Ana Ruxandra & Mimina Pateraki)
The panel explores the ways in which embodied practices become part of complex systems of social, material and symbolic exchanges, deeply embedded in socioeconomic, political, cultural and kinesthetic realities. It analyzes the connections between performative practices centered around social dance, cultural subjectivities and social identities, discussing notions of ownership, nation and belonging.

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

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

Mimina Pateraki Zorba's Dance, Life's Dance": Politics of Veiled Empowerment, Political Commentaries and Resistance in Critical Moments
Ioannis Manos Dancing on the Border in Northern Greece: Politics of Identity and Culture in Southeast Europe
Ana Ruxandra 'Dancing as Cubans Do': Performance, Tourism and Entrepreneurship in Light of Market Socialism

16.00-16.30  Tea/Coffee Break
16:30-17:45  IP 6: Dance & cultural politics (Chair: Selena Rakočević)

Emma Petrosyan Reflection on "Cultural Policy" in the Contemporary Armenian Dance
Theresa Jacobs "Serbska Reja" – Creative Collective Resilience
Lucie Hayashi How Much for a Dancer? Failure of Culture Politics in Japan and Czech Republic and its Role in Evolution of Dance Education, Career and Society

17.45-18.45  Panel 7: Andrée Grau's "soft politics": Reflections on Grau's 2016 article 'Why people dance – evolution, sociality and dance' (Georgiana Gore & Gediminas Karoblis)

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

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

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

**Gediminas Karoblis**  Political Origin of Dance / Kinetic Origin of Politics  
**Georgiana Gore**  Dancing: Experimental Politics  
**Marie-Pierre Gibert**  Discussant

19.00  Dinner

20.30  Social Event in Honour of Andrée Grau Followed by Dancing

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### Wednesday 1st August 2018

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

Dance and dancing is political in many ways. In Sweden today, folk dance is struggling with associations to xenophobia and reactionary, nationalist values, due to anti-immigrant movements highlighting traditional culture. This has turned many practioners into activists, challenging the nationalist rhetoric and manifesting pro-immigrant opinions. At the same time, within the folk dance scene, politics are manifested in identity forming processes and the negotiation of gender and other normative values. Folk dancing in Sweden of today is political in many aspects, which will be discussed in this panel. We will also add a historical perspective of the politicizing of folk dance in Sweden. Also in Norway, the folk music and folk dancing have been politicized and was taken for Nazi values during the Second World War. Today, culture is discussed in terms of “Norwegian values” where some want to secure the national values whereas others want to open the concept for new traditions. How can the traditions be safeguarded to keep the variations in a global world without being associated with Neo-Nazism values?

**Mats Nilsson**  The Ongoing Fight for Ownership of Folk Dance and Music  
**Anna Nyander**  Gender Structures in Swedish Folk Dance  
**Linnea Helmersson**  Swedish Folk Dance as a Contested and Politicised Scene  
**Marit Stranden**  The Politics of Folk Dance as Cultural Heritage

10.30-11.00  Tea/Coffee Break

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

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

Konstantinos Dimopoulos From Body Politics to the Politics of Embodied Action: Gender and Gender Relation Policies through the Dance Practices of a Greek Community (Megala Kalyvia, Thessaly)
Giorgos K. Fountzoulas Dancing the Politics: The Case of the ‘Gaitanaki’ Ritual Dance at the Skala Community in Central Greece
Chariton Charitonidis Dance and Politics: The Case of Greek Political Refugees in Hungary

11.45-12.30 Sub-study group meeting: Dance & Ritual
12.30-13.30 Lunch (at SV)
14.00-18.00 Excursion to Ópusztaszer National Heritage Park
19.00 Dinner
21.00-21.45 Sub-study group meeting: 19th Century Round Dances (Venue: Science Hotel)

Thursday 2nd August 2018

9.00-10.15 Panel 10: Dance, politics and representations: the case of folk dance performances in former Czechoslovakia in the second half of the 20th century (Daniela Stavělová)
The panel will reflect the representation of the ideology by folk ensembles in former socialist Czechoslovakia in the second half of the 20th century from three different perspectives. First, from the perspective of the insiders, members of the ensembles, the narratives which reveal the emic perspective of how the ideological pressure influenced individuals will be analysed. Second, through the analysis of the dance repertoire of the ensembles the main elements of the representation will be defined. Finally the textual analysis of current texts dealing with performances and their methodic background will show the expectations of the establishment concerning the performances of folk ensembles.

Kateřina Černičková Dancing Through or Despite Politics? Narratives in the Process of Understanding Socio-Cultural and Political Circumstances of Cultural Activities
Daniela Stavělová Power of Representation: Stereotypification and Selectivity in Dance Performances
Dorota Gremlicová Folk Dance and Song Ensembles Guided and Appraised

10.15-11.00 Sub-study group chair reports
11.00-11.30 Tea/Coffee Break
11.30-12.45
Panel 11: The politics of dance, representation, and identity in Appalachia, USA (Stephanie Smith)
In October 2017, the three panel members participated in a special symposium in celebration of Cecil Sharp’s visit to Pine Mountain Settlement School in 1917, where he first saw and later described what he called the “running set.” Wide-ranging opinions were expressed in response to the presentations. Some feathers were ruffled as issues of racism, sexism, power, cultural identity, and hegemonic forces were brought to light during our discussion of Appalachian folk dance and the politics of dance, identity and representation in Appalachia. This panel will describe and interrogate the controversial origins of the “running set,” the continually evolving interpretations of this dance, and the politics of its performance 100 years later.

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

12.45-14.00 Lunch (at SV)

14.00-15.00
YS 2: PhD & post-PhD

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

15.00-15.30 Tea/Coffee Break

15.45-18.00 Business Meeting (ICTM members only)

17.45-18.00 Break

THEME 2: DANCE AND AGE

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

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

19.30 Dinner

20.30 Social Dance Event
Friday 3rd August 2018

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

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

10.15-11.00
YS 3 Masters & post-masters (Chair: Rebeka Kunej)

Natasa Chanta-Martin “Cramming” Your Way through Dance: a Matter of Legitimacy or Power Relations
Urvi Vora Performing Everyday Infinities at the Wagah-Attari Border
Mariya Sivkova The Choreographic Tradition of the Eastern Districts of the Novgorod Region (Russia) in the Dynamics of Historical Development
Raymundo Ruiz González Writing down the Jarabe Tapatio, from the Tradition to the Academic. A Legitimization of a National Dance through the Political Support

11.00-11.30  Tea/Coffee Break

11.30-12.15
IP 9: Dance and generational changes (Chair: Mats Nilsson)

Anne von Bibra Wharton Village Youth and the Plantanz
Daniela Machová Transmission of Dance Knowledge between Dancing Masters and Participants of Ballroom Dance courses in 21st century: Tradition versus Modernity

12.15-14.00  Lunch (at SV)

14.00-14.30
YS 4 PhD (Chair: Csilla Könczei)

Vivien Szőnyi The Presentation of Age and Social Status Changes in Moldavian Csángó Dance Culture
Anna Székely The Notion of Dance Knowledge in the Current Hungarian Folk Dance Subculture

14.30-15.15  Tea/Coffee Break

15.15-17.30  Feedback session on 2 symposium themes

18.00-19.00  Sightseeing by small train in Szeged

20.00  Closing Ceremony with Reception at Symposium Venue