

## ABSTRACTS

### (presenters listed alphabetically)

#### **Gürbüz AKTAŞ** (Turkey)

##### KURT KUZU (WOLF AND LAMB)

The theatrical dance, "Kurt Kuzu" (Wolf and Lamb) is a clear reflection of a natural competition and confrontation between animals themselves and a competition between humans and animals sharing the same environment. This unique dance is most known as an imitative folk dance of Diyarbakır region situated in the southeastern part of Turkey. It reflects a portion of ordinary life style of a village where a shepherd takes his sheep to feed in the country and a wolf attacks and kills a lamb that causes anger and sadness for the shepherd who in turn takes his revenge anguishing and killing the wolf during its second attack again. Imitative movements and the structure of the dance clearly reveal the animal imitations, as well as support the subject of the dance. Moreover, through the opposition aspect of the theatrical dances, it is categorized as a dramatic form. The aim of this presentation is to focus on the theatrical and dramatic aspects of the dance while drawing attention on the power balance.

#### **Barbara ALGE** (Germany)

##### KINGS, GOLD AND NAZARÉ: NARRATIVES ON A HORSE PAGEANT IN THE INTERIOR OF BRAZIL

This paper looks at a horse pageant (*cavalhada*) enacting Christians and Moors in the annual festival of Our Lady of Nazareth in the rural community of Morro Vermelho (Minas Gerais, Brazil), and musically accompanied by the local *banda filarmônica*. Based on close ethnographic exploration, special attention is given to the narratives on the origin and meaning of the *cavalhada*. Although local authorities reproduce the narrative on the *cavalhada*'s relation with the Portuguese fishing town of Nazaré in oral and printed sources accompanying the festival, many people – locals as well as outsiders – perceive the *cavalhada* as a representation of battles over the gold discovered in Minas Gerais at the end of the 17th century. I show how local interpretations of the choreography and my own reflections on the musical repertoire of the *cavalhada* contribute to these narratives linking the horse pageant to medieval Portugal and the period of the *mineiro* gold rush, or "Barroco Mineiro." Departing from the concept of the "golden Atlantic" (Reily) that links the "black Atlantic" (Gilroy) with a "white Atlantic" and results from cultural flows in the course of the gold rush, I argue that echoes of the "golden Atlantic" are reflected in the music and the performance context of the *cavalhada*.

#### **Sara AZZARELLI** (Italy)

##### DANCING ACROSS GENDER BOUNDARIES – AN EXPLORATION ON THE PROCESS OF GENDER IDENTITY CONSTRUCTION THROUGH THE INDIAN CLASSIC DANCE BHARATANATYAM [student presentation]

Gender dynamics play an essential role within the Indian classic dance Bharatanatyam. In the narrative component of the Abhinaya, dancers are demanded to enact both male and female roles, using codified series of bodily attitudes and gestures. My research investigates what this process could mean for those social actors who place themselves out of the mainstream dichotomy male man/female woman. I explore the place Abhinaya could have in self-shaping for homosexual, bisexual and transgender dancers. Ethnographic fieldwork I conducted during summer 2013 in Chennai, India, allowed me to share a variety of individual modalities of dancing across gender boundaries. My Masters study constitutes an attempt to explore how dance can be a means for social actors to modify, re-iterate, re-confirm and even re-invent themselves and their own worlds.

#### **Vesna BAJIĆ Stojiljković** (Slovenia)

##### STAGED FOLK DANCE IN THEATRICAL NARRATIVES

The aim of this paper is to discuss the possibilities of how folk dance choreographers create a dramaturgical flow in Folk Dance Choreography (FDC) in Serbia and, consequently, how these choreographic procedures create "theatrical narratives" that are influenced by the specific socio-cultural context of their creation. Under the concept of "theatrical narratives" I mean a network of various theatrical procedures that are primarily focused on dramaturgical principles, performance and perception of FDC as the work of art. Beside defining some basic vocabulary about the concept of stage and stage presentation used in connection with the folk dance, "theatrical narratives" give us the basis in at least three aspects: methods for creating FDC in accordance with certain dramaturgical principles; ways of performing FDC on stage; and, ways in which the audience perceive the FDC. Within the most widespread choreographic structure, which I conceptualize through the choreographic genre – the suite – the involvement of different dramatic elements (the scenario, the dramatic roles of some dancers and the dramaturgical principles in

FDC) open the possibility of observing these choreographies through the theatrical discourse and the conceptualisation of another choreographic genre – the dramatization.

**Egil BAKKA** (Norway)

#### THE ORGANISATION AS COMMUNITY

The intention of safeguarding traditional dance has a history of more than 100 years in what has often been called “the folk dance revival”. Broad movements with explicit aims to collect and transmit traditional dances into the future brought about specialised groups, big organisations and a spectre of measures through the 20th century in most parts of the world. This movement has to a large degree been based on voluntary work and relatively few academicians were central in the work with keeping up practice. The “folk dance revival” activity transmitted dance practices from rural to urban communities. Often small rural communities of origin lost the knowledge and practice of what were their dances. Now, how can the privilege of serving as “community” for such dances be shared between communities of origin and the environments and networks where they are practiced. Such questions can be seen from many perspectives, as appropriation, as tearing practices out of its context, but also as efficiently saving and making threatened practices visible and attractive and culturally valuable. The presentation discusses the perspectives through examples and tentatively sketches solutions for the practicing of the Convention.

**Tonko BARČOT** (Croatia)

#### THE SOKOL MOVEMENT AND FOLK DANCE HERITAGE ON THE ISLAND OF KORČULA

The Sokol, a Slavic gymnastic sports society founded in the mid-19th century in Bohemia, spread throughout the Slavic territories and among expatriate Slavs. From the beginning of the 20th century the Korčula town Sokol performed Moreška, and the Blato village Sokol included their Kumpanjija sword dance. This paper questions the importance of Sokol's society in Moreška's and Kumpanjija's groups as well as the influence of gymnastics on the dances. Other aspects of the Sokol era are identified: the dances as a means for political confrontations, and the issue of the Moreška dramatic framework and its presentation. Archival sources and relevant bibliography show that the Sokol societies were the first institutionalized supporters of the sword dances on the island of Korčula. Before, Moreška and Kumpanjija were performed by loosely formed groups. A distinctive trait of the Sokol as a firmly organized society, resulted with a standardization of the body movements at the expense of spontaneity and authenticity. The Sokol ensured the continuity and preservation, and the Sokol folklore dance heritage has survived to this day in the performances of the existing societies.

**Sergio BONANZINGA** (Italy)

#### WHY ANIMALS DANCE IN SICILY: MYTHIC HISTORY AND FOLK CELEBRATIONS

My paper gives a survey of animal mask performances focusing on their local interpretation in relation to the anthropological background in this genre of ritual actions. There are various oral narrations, connected with facts presumed historically true. In some villages of eastern Sicily (province of Messina) animal masks are involved in religious celebrations and during winter Carnival. Music and dance distinguish the performances of such masks: Camel and Little Horse (in Messina city); Camel (in Casalvecchio town); Little Donkey (in Ali town); Bear (in Saponara town). The first three masks are performed with frames made in cane or wood (sometimes even aluminum) carried by men hidden inside. The frame of the Camel is shaped to represent the animal in a realistic way. Just the silhouette of the animals is reproduced for Horse and Donkey, but in these cases the frames are entirely covered by crackers and fireworks that are exploded during the dance. The meaning of the animal performances are transmitted orally presumed to be true. The presentation is illustrated with a video documentation.

**Theresa BUCKLAND** (United Kingdom)

#### NARRATIVES OF DISGUISE IN ENGLISH CALENDRIAL DANCE

Narratives of various kinds – aetiological legends, biographies, plays, historical fictions and myths- frequently circulate in and around localized and long-established dance complexes. In England, calendrical dance forms have attracted, in particular, narrative exegeses of origin, whether these have been supplied from within or outside the local community. The creative interplay between such sources and contexts of narratives on calendrical dance forms often reveal the use of such narratives to be situational and rhetorical devices that recur in order to address socio-cultural needs. These may be related to issues of status, identity and more nebulous desires of enchantment and fantasy. I explored the operation of such explanatory narratives of origin in my detailed case study (2002) of pagan origins theory and the Britannia Coco-Nut Dancers of Lancashire. In spite of

well-circulated academic criticism of pagan origins and English folk dancing, the commitment to such stories not only continues but also on occasion takes on new narrative applications. The practice is not restricted to the Coconut Dancers. Extending my earlier studies of how narratives of origin are deployed over time and in contemporary society, I will consider in this paper the theme of disguise as narrative device in stories that are told about and by the Britannia Coconut Dancers, the Abbots Bromley Horn Dancers of Staffordshire, and Mythago Morris of Sussex. What do such stories reveal about the dancers' understanding and communication of their practice? What of those who hear, reject or re-tell the stories? Do particular narrative forms about such dances exercise particular symbolic functions that are peculiar to dance?

Lucie **BUREŠOVÁ** (Czech Republic)

DANCING POETRY IN JAPANESE NŌ THEATRE: THE CLOSE RELATION BETWEEN MOVEMENT AND NARRATIVES IN HAGOROMO

This research offers an insight into the way of exploring dance in nō theater as the “language of gestures”, the dance compared to the lyrics/narratives as a subject of semantic analysis. My research is based on the analysis of dance *kuse* (*jo no mai*) in the piece Hagoromo. I compare the semantic meaning of each *kata* movement to the poetry sang during the dance and explain the use of this movement and not the other. This shows the connection between the choreographer's work with movement according to the narratives (famous poetry). Although the same semantic motifs can be used in the dance of different character and different narrative, the formal structure of the dance illustrates the text perfectly. As the dance part is always the highlight of each play, it is during the dance part that the story comes to its end using a very symbolic dance and poetry. I focused on the connection between the dance gestures and poetic text as the story telling components. In my research I claim that the dance elements *kata* (fixed number and meaning) in nō are significant as semantic units and thus create a unique symbolic language. The dance represents a super-structural dimension to the poetic lyrics, showing the atmosphere and inner emotions of the character through the actor's ability of interpretation. The same movement elements *kata*, although carrying a specific meaning, can be sometimes read in different ways according to the poetry they are used to illustrate.

Joško **ČALETA** (Croatia)

TRADITIONAL PERFORMANCE AND THE QUESTION OF OWNERSHIP: *OJKANJE* AND *SILENT DANCE* ON THE UNESCO LISTS [panel paper]

*Ojkanje* singing and *nijemo kolo* - silent circle dance of the Dalmatian hinterland, engaged unexpected media attention in recent years. The inducement was inclusion of both cultural phenomena on the UNESCO intangible cultural heritage lists. The uncommon situation triggered a “new life” of the tradition now recognized as an ownership of the whole nation that, in fact, actualized problems of a re/definition of the musical/dance phenomena. This applies especially to the role of the artist and the local communities, the tradition bearers. Most perceive the public recognition, which highlights the value of their skills as a personal, almost exclusive credit that is identified with the (complex) music and dance phenomenon. In other words, their attitude does not coincide with the common opinion of their global “protectors”. The presentation evaluates the current state from the standpoint of the researcher actively involved in the process of recognizing and acknowledging the traditional phenomenon.

Kateřina **ČERNIČKOVÁ** (Czech Republic)

NINE YEARS OF DISTINCTION: *VERBUŇK* AND FOLK DANCE HERITAGE

The dance Slovácký *verbuňk* (Dance of Recruits) was proclaimed a Masterpiece of Oral and Intangible Cultural Heritage of Humanity in 2005. Presentation discusses the role of *verbuňk* competition in the process of safeguarding cultural heritage and creating new relations to other Czech folk dances. This paper is based on sources collected in field research and written documents and pays attention on changes related to *verbuňk* phenomenon in the last decade.

Natasa **CHANTA-MARTIN** (Greece)

WHEN A LANGUAGE MAKES YOU DANCE [student presentation]

Among the Yoruba people of southwest Nigeria, dancers have the ability to relate not only to music and rhythm, but also to the Yoruba tonal language. Instruments that follow the Yoruba language's tonality are manipulated by the drummer during a dance event. The so-called talking drums have the ability to articulate proverbs, poems, stories. While collaborating with a community of practice in an academic environment of Yorubaland, research questions are raised around the layers of Yoruba dance. When does a dancer follow only the rhythms of the drums and when does he or she have meaning in his/hers gestures? What happens when the meanings derive from proverbial language? How is the community maintaining their fading language through dance?

**Chi-Fang CHAO** (Taiwan)

LOCAL VERSUS WORLD CULTURE: DANCE AS INTANGIBLE AND TANGIBLE HERITAGE IN TAKETOMI ISLE, OKINAWA  
Collection and Preservation, not only prevails in Western imperialism through colonialism, but also has become a globalized strategy for cultural re/vitalization. As 'culture' has become the perceivable and recognizable label or category, collection and preservation involves the objectification of cultural forms of different senses. Among forms, dance has become an important target for cultural identity or community intensification. It contains both the tangible and intangible aspects of group life, which can be manifested in the objectification of cultural body, however in a processual fashion. This paper presents the example of a temporary project on the Isle of Taketomi in Okinawa, in which locals, not as a group but as an assemblage, intended to promote the most important annual ritual and performing arts, that is, 'local culture' unto the list of 'world heritage'. The presentation of the ritual and its dances followed a certain fashion of cultural aesthetics that embraces the formal and the spiritual. Discussion and debates between external experts and local exponents highlight the issues of representation and interpretation.

**Chiao-Hsin CHEN** (Taiwan)

EMBODIED HERITAGE: RITUAL DANCING IN INDIGENOUS COMMUNITY MAKOTAAY, TAIWAN [student presentation]

The harvest ritual (*iisin*) of *Makotaay*, one of indigenous Pangcah tribes in Taiwan, is famous for its preserved tradition, and it is authorized by Cultural Heritage Preservation Act of Taiwan to be important intangible cultural heritage at national level in 2011. Being a crucial part of the ritual, song and dance are transmitted through observation and physical enactment annually between each member of the age groups of young men. Focusing on the present practice, the form and structure of the ritual dancing is analyzed by movement analysis, revealing the performative aspect. Besides, dance as intangible cultural heritage is investigated from the practical perspective, interwoven with different interpretations in the local field.

**Andrea CONGER** (United States)

HIPSTERS AND HOEDOWNS: NARRATIVES IN SQUARE AND CONTRA DANCE AMONG AN EMERGENT POPULATION OF AMERICAN YOUTH

A new generation of American youth, known as *Hipsters*, are rewriting the narrative of American Square Dance in ways that reveal the complex reality of America's first generation of *Digital Natives* and *Surveilled Youth*. Drawing on research conducted in several meccas of Hipsterism, this paper explores the ways in which these young people are adapting (both verbally and kinesthetically) narratives of identity, authenticity, tradition, gender, and community through deep engagement with this traditional dance form. Narratives that are formed around and through cultural artifacts, like traditional dance, reveal our social reality, showing what we as a society believe and care about. They also shape social reality, offering a potentially new view of life. Chiefly characterized by a cynical approach to life, *Hipsters* freely appropriate elements of past traditions, and blend them with modern technology. They fetishize the authentic while simultaneously reinventing it with a winking inauthenticity seeking to generate a new version of the past that accommodates a 21st century present. Understanding the narratives expressed in the changing landscape of American Square Dance reveals much about, not only the dance, but a new social reality involving young and old alike.

**Linda E. DANKWORTH** (United Kingdom)

NARRATIVE AND AESTHETIC REPRESENTATIONS OF GENDER IN MALLORQUIN DANCE

This paper explores how oral transmissions of dance have influenced the stylistic qualities and socio-cultural contexts of performing Mallorquin dance. The transmission of an art form is key to its survival, as shown by the Mallorcan musicians' and dancers' approaches to performing and reviving their traditional music and dance. The development of dance in two distinct styles and repertoires on the Mallorcan island parallels the establishment of tourism with the organization *Fomento del Turismo de Mallorca* (Promotion of Tourism) in 1905. I question if aesthetic principles derived from oral transmissions of dance and myths from past historical events enhance the kinetic qualities of movement in the present, or do they restrict their social development? What effect, for example, does tourism impart on narratives of gender roles of men and women's embodied representations of *Mallorquin* dance? Social changes in dance and gender in Mallorca occurred from the early to mid twentieth century, particularly during the period of the *Sección Femenina* (1939-1975), when men were not allowed to participate in dance.

**Ann R. DAVID** (United Kingdom)

**FEMININE NARRATIVES OF SELFHOOD: PUNJABI WOMEN'S SONG AND DANCE**

This paper examines the folk dance of Giddha, originally a women's dance from rural Punjab in northwestern India. Ethnographic fieldwork in the Punjabi-dominated environs of Southall, in west London, reveals a renewed interest in performance of this dance in women's only spaces. Rhyming narrative couplets recited while performing dance movements tell stories of marital difficulties as well as presenting suggestive sexual innuendo in preparation for marriage. In the safe spaces where only women are present, Giddha dance and the sung narrative texts, with gestures, allow a permissive area for women to unburden themselves of migrant city pressures and the social and cultural problems they experience. At the main festival where Giddha is performed, the annual Teeyan da Mela, the atmosphere is one of freedom, fun and playfulness. This raises pertinent questions including the kinds of vocabulary or metaphors that are used in connection with the dance, and whether these narratives represent the specific socio-cultural contexts of this village dance form? The paper also looks at the way Giddha is being co-opted by national and global culture in mainstream Bollywood films and in global youth culture in the form of stage competitions.

**Christopher DICK** (Austria)

**MUSIC AND MOVEMENT: IS CAPOEIRA A DANCE?** [student presentation]

Capoeira is an internationally known Brazilian martial art, game/play and performance genre. It is performed in combination with music, yet Capoeira is not considered to be a dance. This leads to the question as to how the concept of "dance" can be applied to analyzing Capoeira movements. In my Master's Thesis research, I examine Capoeira's *ginga* using Motion Capture Techniques. In the analysis of the synchronization of music and movement, a possible metrical dependency is examined, giving insight into how Capoeira practitioners are influenced by the structure of the music. The primary focus of this paper is to present the methodical approach and to discuss the problems posed in the investigation of non-metric movement systems with music.

**Konstantinos DIMOPOULOS** (Greece)

**DANCE PATTERNS IN SPACE AND TIME: EXAMPLES OF COMMUNITIES IN THE ZONE OF AGRAFA, GREECE** [student presentation]

One of the elements that constitute the structure of the dance as well as the way in which dancers participate within dance performance is dance pattern/ configuration. The pattern of each dance is determined by restricted or open space, designates the social structures as well as relations between genders. The aim is to show this evolution in space and time. How were dance practices shaped and evolved in space and time focusing on the previous communities. What factors contributed to this evolution. Ethnographic method was used for the data collection and the data was interpreted using the methodological perspective of reflexive anthropology and ethnographic "thick description".

**Fahriye DINÇER** (Turkey)

**NARRATIVES THAT SURROUND PERFORMANCES IN A POLITICAL CONTEXT**

This paper is based on research that investigates narratives surrounding forms of rituals, body movements and/or stillness that are performed by protestors in political demonstrations. As a case study it focuses on Gezi Park resistance that started in the last days of May 2013 at Taksim Square in Istanbul and spread to many parts of Turkey. The resistance, which began as an act of civil disobedience, witnessed traumatic incidents in the course of events. However, it was also a period during which many people acknowledged each other in spite of their differences and established solidarity. Different types of performances contributed to this process. In this paper I focus on three types: First, ritual movements of religious groups about whom widespread narratives mostly emphasize resentment; second, the reinterpreted version of the safety briefing of the cabin crew of the Turkish Airlines' who were on a strike during the resistance; third, an act of passive resistance, by standing still for long hours. While the second example focuses on how a routine performance can be open to different interpretations, the last one questions the effect of motionlessness in creating alternative motions and meanings. In a historical perspective, the analyses for this research involve comparisons between narratives of people (especially those of performers and audience/participants) in different contexts.

**Elsie Ivancich DUNIN** (United States/Croatia)

**KORČULA'S MOREŠKA AND ITS TURKISH CONNECTION: SHIPBUILDERS AND THE *BULA***

Although the term *moreškanti* for a company of swordsmen performers appears by 1666 in Korčula, a fuller dramatic narrative giving purpose for a sword battle appears in the early 1700s: a White King with his army (presumably Christian) as victors against the Moro king's army, and a female character. Later dramatic narratives giving purpose for the mock battle changed the names and scenarios, but the commonalities of the Moreška are two armies (Whites and Blacks) led by their kings, and a solo female character. By the second half of the 19th century (1869), the White king is a powerful Turkish king, and victor over the Black King who had abducted the Turkish king's female. While under Venetian rule to the end of the 18th century, the whole of the Adriatic coastal area feared attacks by the Ottomans; they were the enemies. What are the historical social circumstances that can lead to such a change? An early clue is a news article in 1846 noting briefly that Moreška was performed in the Sultan's court by the Korčulani in Constantinople. This paper discusses the circumstantial evidence of this identity change in the early years of the 19th century, brought on by the *moreškanti* performers who were also Korčula's shipbuilding craftsmen.

**Yolanda van EDE** (the Netherlands)

**'HEART FOR HIRE': GOSSIP AND PUBLIC KNOWLEDGE IN PHILIPPINE BALLROOM DANCING**

A movie released in Manila in 1994 narrates the story of a middle-aged woman, who recently widowed, is urged by a friend to start ballroom dancing, to overcome her sorrow and loneliness. The widow hires a dance instructor, and falls in love with the man who makes her feel young and beautiful again. In return, she spends her entire fortune on him. This scenario covered the rumor within the ballrooms ever since the phenomenon of dance instructors for hire had emerged in the early 1970s. Dancing women were ridiculed and shamed, while young dancing men were named gigolos. In reaction to the socio-cultural responses, Philippine ballroom dancing shifted its activities from leisure and amusement to spheres taken seriously by society. This paper presents an anthropological analysis on the social relations involved. It is to show how the sharing of narratives that belonged to private settings (as gossip) with a wider society (by the movie's release) can refigure pre-existing gender and class relations in the context of dance.

**Helene ERIKSEN** (United States)

**NARCOTANGO: THE NARRATIVE OF TANGO AS AN ADDICTIVE PRACTICE IN INTERNATIONAL TANGO COMMUNITY**

Tango since its revival in the 1980s has become a global phenomenon. Tango aficionados travel nationally and internationally to visit workshops, festivals, marathons and to make extended pilgrimages to Buenos Aires. More recently the internet has revolutionized how global dance communities communicate with each other. In addition to books, magazines and fliers, members of the international tango community now write in popular blogs, listservs and Facebook pages. One of the constantly re-occurring themes is the highly addictive nature of the tango experience. In this paper I examine some of the discourse with dancers on three continents (Europe, North and South America) and in five languages (English, French, German, Spanish, and Turkish) about the highly addictive nature of tango. Having experienced firsthand the power and attraction of this tango addiction, I also examine how my own experience is similar or different from dancers of diverse backgrounds, cultures and languages. How do dancers describe their addiction to tango as an experience that over-arches national and cultural boundaries? Do the narratives tell us that it is possible to learn a new dance culture, but ultimately to have a universal human experience?

**László FELFÖLDI** (Hungary)

**FROM TANGIBLE TO INTANGIBLE: SWORD DANCE OF THE SAXONS IN TRANSYLVANIA**

The aim of the presentation is double. On the one hand, it presents some historical documents on the sword dance (Schwerttanz in German, pallostánc in Hungarian) of the Transylvanian Saxons and their similar dance practices that survive till today. The author gives an analysis of the detailed description of the sword dance performed at King I. Franz Joseph's visit in Hermannstadt (Sibiu in Romanian, Nagyszeben in Hungarian) in 1852. On the other hand, the presenter detects how sword dance is becoming the element of the Saxons' intangible cultural heritage in Transylvania. He follows a cultural asset from its tangible form (historical descriptions) to its intangible appearance as a living practice of a local community, accepted as their own heritage confirming their identity. The author introduces the "agents" (researchers, educators, cultural politicians and all kinds of decision makers on local, national and international levels) participating in the process of heritage creation and depicts their role in the collaboration. He demonstrates the effect of UNESCO's 2003's Convention and the 2006's Act of Safeguarding Intangible Cultural Heritage in Romania on this process.

**Catherine FOLEY** (Ireland)

**TEARMANN: THE CONSTRUCTION AND RE-PRESENTATION OF NARRATIVE IN A FOLK THEATRICAL PRODUCTION OF SIAMSA TIRE, THE NATIONAL FOLK THEATRE OF IRELAND**

This paper examines one production of *Siamsa Tire*, the National Folk Theatre of Ireland, to illustrate how its theatrical narrative was constructed and re-presented based upon a real life local situation. The production was *Tearmann* (trans. sanctuary, refuge), which was produced in 2004 under the Artistic Directorship of Jonathan Kelliher. The narrative related to the itinerant dancing master, Múirín (1823–1858), and how he ended his days in a local workshop resulting from the Great Famine in Ireland, 1845-1849. In basing the production on this narrative I argue that *Siamsa Tire*'s construction and re-presentation of this narrative within the context of theatre assisted in the transmission of this cultural knowledge to local and non-local people thus contributing to their understanding of the Great Famine and the itinerant dancing master, Muirín. In the paper I also examine the choreography of the production to illustrate how the choreographed movements shaped, and were shaped by, the narrative. This research is based on fieldwork, interviews and bibliographic research.

**Gonca GIRGIN Tohumcu** (Turkey)

**CHOREOGRAPHING NARRATIVE AND NARRATED CHOREOGRAPHIES: GYPSY STYLE DANCING IMAGES IN TURKISH CINEMA IN THE 1960s**

Until the late 20th century, 'Gypsy style dancing image' has been constituted as a "marginal and dangerous other" by commercial music markets and the media which could be accepted as supplementary part of popular culture industry in Turkey. The movies, concentrating on these constituted Gypsy characters (hereafter called as Gypsy movie), are one of the most vital agents to represent the Gypsy image of those years by the visual elements. In the Gypsy movies of 1960s, the images of Gypsy and Gypsy woman are built by cinematographic techniques, and strengthened by visual narratives of the dance and music. These images mostly were mounted as belly dancers, who danced in so-called Gypsy style. In fact, the belly dancing had negative meanings, even if it was not accepted as an art of 'dance' at those years. Thus, the images of Gypsy movies had a triple threat: belly dancing, being a Gypsy woman, and dancing as a Gypsy woman. In that context, this presentation discusses: 1) how the 'Gypsy style' dancing image was constituted with visual narratives as well as textual, 2) which dynamics are used in those movies to intensify the previously and simultaneously formed Gypsy dancing woman over the other popular culture agents, 3) what is the reflection of bodily narratives of the movies to the social memory, and 4) how the Gypsy dancing style was represented in the other narrative movies as well as the Gypsy movies.

**Georgiana GORE** (France)

**GENERATING DANCE NARRATIVES THROUGH INTERVIEWING [panel paper]**

This introductory paper to the panel has three aims. First, I present interviewing as an interlocutory situation, a form of cognitive transaction in which both parties, researcher and other, negotiate over the stories they are sharing despite the asymmetrical nature of the relationship. I then discuss how different interview techniques may configure the narratives on dance, which are generated through this special kind of interaction. I conclude by focussing on the elicitation interview, which is at the heart of the panel and has been used by my copanelists in quite different ethnographic contexts. I shall identify some of its central features as a method, which has been fashioned to produce narrative and knowledge, including those about dance, under highly controlled circumstances. Examples throughout will be drawn from a variety of dance contexts including from the doctoral research undertaken by my students and other colleagues.

**Nina GRAEFF** (Germany)

**TRANSMITTING EMBODIED HERITAGE IN NEW CULTURAL ENVIRONMENTS: AFRO-BRAZILIAN CANDOMBLÉ IN BERLIN**

Safeguarding intangible cultural heritage is a challenge because of its ephemeral and ever-changing nature. How to foster, respect and safeguard values and practices that are significant for groups of people without objectifying them, is under question. My research suggests that we focus on the transmission and communication modes used by cultural bearers themselves, by having the Afro-Brazilian religion of Candomblé as paradigm, since it endured a forced diaspora, slavery, prohibition and prejudice over centuries and is nowadays being transmitted in many continents, in very contrastive cultural environments. In the sole Candomblé temple of Germany in Berlin, believers are Germans and Brazilians of a contemporary society. Through "observing participation", I have been learning the tradition, its dances, gestures, prayers, songs and cooking recipes to answer the following question: How is the process of embodiment of such a complex knowledge, which has a highly diversified symbology, linked to African deities being far away from Africa and from Brazil?

**Andrée GRAU** (United Kingdom)

**DANCE AND NARRATIVES OF WOMANHOOD: A VISION FOR THE 21st CENTURY**

Dance in the 20th century in the West – at least in its theatre incarnation – has tended to be seen as a female activity, it is only with the emergence of 'street dance' for instance that the UK saw an increased number of male dancers applying to dance programmes, yet they remain a small minority. Often when professions are feminised they have low status and poor pay. Certainly the status of professional dancers in the West confirms this. In the 1940s Simone De Beauvoir coined the expression *le deuxième sexe* to describe the second rate status of women around the world. Whilst in some countries women have gained rights, in many more they are more discriminated in the 21st century than they were in the preceding one, as the 50 millions missing campaign to fight gendercide in India attests, for instance. In my presentation I would like to show how dancer/choreographer Mallika Sarabhai engages with the issue, especially through her work *Women with Broken Wings* and explore and compare another narrative, offered by the Tiwi of Northern Australia. In ritual there are a number of moments when Tiwi men become women. This is shown through dance, songs, and song gestures. Why are men doing this and in what way does the dance medium support this spiritual transfiguration? Can engaging with another world-view, help questioning our own and offer another narrative?

**Edith GREENBLATT** (United States/Israel)

**ISRAEL'S USE OF COLLABORATION TO SUPPORT THE DYNAMIC PRESERVATION OF RECREATIONAL ISRAELI DANCE**

Approximately 3% of Israel's population dance at weekly Recreational Israeli Dance (RID) events. Event attendance numbers between 30 and 1200 dancers, dancing a repertoire selected from 6000+ officially registered dances. Israeli dancers spend more than \$125,000 per week to attend dance events. The four-decades old popularity and financial opportunities afforded by this intangible cultural asset have created challenges for host institutions, governmental agencies, song writers, dancers and dance professionals. These needs catalyzed the creation of a number of unique national dance policies, alliances and institutions. This presentation uses data based on interviews, participant observation and bibliographic materials to answer the question: To what extent and under what conditions do regulation, registration and professional collaboration affect the creation, dancing and dynamic preservation of Rikudai-Am Yisraeli (Recreational Israeli [Folk] Dance)? Findings include how Israeli dance culture has been impacted by: • official dance/song registry • royalty enforcement • credentialing and employment regulation • professional organizations and coalitions. The RID model in Israel provides an opportunity to identify conditions under which regulation and collaboration can simultaneously provide for preservation of past, and support of a dynamic present and future for a national dance form.

**Cornelia GRUBER** (Austria)

**FORGOTTEN NARRATIVES: ARE WE STILL FIGHTING, OR ARE WE DANCING?**

Among the Antanosy of southwestern Madagascar, the circumcision ritual *savatsy* is an occasion of great social and symbolical significance between families. Anthropologist Jean Jacques Rabenirina concludes that encounter between two families represents a fight over the boy's family membership. Considering the fact that a boy is not yet conceived as being a man before circumcision, and thereby not yet being a member of his paternal lineage, this narrative seems reasonable. However, during my field research, this interpretation of the dance was never explicitly recounted nor accepted as true. This encounter during the *savatsy* is clearly seen as dance and not as simulated combat. Yet, the dance movements and utensils (spears and umbrellas) could easily be construed as being of a fighting character. This leads to questions. Does this narrative of a fight for family membership exist? Has it been forgotten, and if so, why? Perhaps it has lost its meaning, or possibly the idea of fighting was never a part of verbal discourse, but has rather been a part of a narrative embodied in movement and that is not to be verbally expressed.

**Marija HAJDIĆ** (Croatia)

**WHY AND HOW MUSEOLOGY REPRESENTS MOREŠKA AS INTANGIBLE CULTURAL HERITAGE**

Korčula's Moreška, a sword dance with elements of drama was declared an Intangible Cultural Heritage of Croatia in 2007. Newspapers propagating Moreška in the 19th century added texts with facts about sword fighting, and with the advent of film, Moreška was visually documented, along with posters, brochures, and postcards especially after the Second World War. All this contributes to the knowledge of the historical elements of intangible cultural heritage. The aim of this paper is to observe Korčula's Moreška within the development of museological conceptions of the mid-20th century to the present. The first of the concepts appears 1947 for the establishment of a cultural – historical museum in the town of Korčula. Since then, there have

been temporary displays of Moreška as a museum collection. According to archival and other available materials, efforts are being made toward a permanent display within contemporary museological concepts. Museology of Moreška as intangible and tangible culture allows an exploration of its historical value as well as those inherent in the present.

**Linnea HELMERSSON** (Norway)

**DANCE AS SIN OR A JOY: ON THE INFLUENCE OF RELIGION ON SAFEGUARDING OF TRADITIONAL DANCES** [panel paper]

In the 19th century religious movements flowed over the Nordic countries. In some regions these revivalist movements had a thorough impact on the lives of ordinary people. This presentation discusses the impact of religion in a certain community and challenges to the processes of safeguarding. Many of the revivalist movements had a moralistic view upon cultural expressions such as music and dance. At times, social dancing became strictly forbidden, being regarded as sin. In terms of attitude to dance this certain region has been a heavily split community. For some people dancing was an important and joyful part of life, whereas for others it was something strictly forbidden. When doing research on old dance traditions around 1980, the researchers faced the problem of informants being unwilling to tell about dances because they regarded dancing as sin. Therefore the possibilities to document and safeguard dance traditions were limited from moral considerations within the local community. Some local dancers think that a negative attitude to dance still lies within the culture of this community, though not spoken out aloud. Is this aversion due to religious morality?

**Daniela IVANOVA-Nyberg** (United States/Bulgaria)

**GIVING A NAME—GIVING A LIFE: BULGARIAN FOLK CHOREOGRAPHER SPEAKING**

This paper investigates the role of Bulgarian folk dance vocabulary, in the establishment and development of the genre “Bulgarian Stage Dance Art Based on Folklore.” The founders of the genre created a new choreographic vocabulary based on traditional dance but incorporated newly composed terms that recognized and served the needs of emerging folk dance group activities in urban settings. This vocabulary was initially a significant factor in the processes of teaching and dance notation and, since the 1970s, became a crucial component in institutionalized, professional folk choreography education. It became an educational tool as critical as practical demonstration itself. The paper examines two interrelated topics – development of the Bulgarian folk ensemble genre along with its own vocabulary and second, the role of the choreographer, educated in one or another Bulgarian folk choreography professional school, in dissemination of this vocabulary. In the case of Bulgarian choreographic terminology the author argues that understanding the role of this vocabulary and the role of choreographer is important in understanding Bulgarian dance education and performance today.

**Vesna KARIN** (Serbia)

**DANCE AND WORDS: DANCE PRACTICE OF THE SERBS FROM LIKA IN BAČKA**

Serbian people from Lika (Croatia; mostly from Gračac and surrounding villages) colonized in Bačka (Serbia; Vojvodina) keep and cherish forms of traditional dance and music from their homeland. The traditional village dances from the first half of the 20th century, which have been performed in everyday context in Lika, today, in Bačka exist only as a kind of a revival; have been transferred onto stage and function as symbol of their homeland. All participants belong to a so-called CASs (Cultural-artistic societies), the institutions which were founded since late 1940s and 1950s of the 20th century all over former Yugoslavia in the aim of fostering the “folklore”, that is village music and dance from various geographical regions. Within CASs in Bačka, which foster folklore from Lika, participants perform traditional dances from Lika such as Đikac and Vujanje. In those so-called silent dances (they do not have musical accompaniment), one of the dancers shouts short verbal commands which “shape the dance flow” and define kinetic character of movements. The analysis is focused on the words which shape dance flow and on that way determines the meaning, message and the function of “narrative” in dance, in the discourses of the new socio-cultural context (dance performance) with specific regional/local features of traditional dances from Croatia.

**Gediminas KAROBLIS** (Norway)

**DANCE AND COMMUNISM(S): HOW DEEP DOES IT GO?** [panel paper]

The elicitation interview is a way of getting information from a person. It is meant to make subjectivity explicit by “suspending”, informants’ narratives about the past, in the strict sense. At the same time, the elicitation interview produces a certain kind of “narrative” in the broad sense. I wonder how the grand narrative of Communism “touched” subjectivities and in which way dance was involved in that process. A group of soviet ballroom dancers from the late Soviet Union is an especially interesting case for

exploration of this question. On the basis of material selected in conventional interviews, it became clear that those who were dance activists or professionals at that time, **now** retrospectively tend to present their stories about these years as the stories of resistance against the regime. What result would an elicitation interview produce if an involved person were asked to re-presentify a specific past moment from *then*? My underlying supposition is that grand narratives sediment not only as propositions, but also as image-pictures, image-sounds, image-movements, image-bodies. The elicitation interview is the method, which is able to make these images explicit in reflective verbalisation.

**Ivana KATARINČIĆ** (Croatia)

DANCE PRACTICES OF *TANGO* IN DANCE SCHOOLS IN CROATIA [panel paper]

At the beginning of the 20th century in England some social dances derived from local, national or traditional folk dances, largely from the South American region, were converted into standardised sports dances. The *tango* as one of those dances went through a process of standardization to become different (tango). Nomination for “The Tango Rioplatense” (of the Argentinian and Uruguayan Rio de la Plata area) was jointly put forward by Uruguay and Argentina. In 2009 “The Tango” was added to the *Representative List of World Intangible Heritage of Humanity* by UNESCO. Doing research about social dances in dance schools in Zagreb, I noticed very diverse performances of *tango*. I learned that teachers in dance schools mostly teach what can be the closest to a standardised *tango* but without sport technique. In that way, no *tango* or *tango argentino* or sports *tango* is being taught in dance schools. How are different performances of *tango* distinguished in Croatia? How is *tango* as a global phenomena, and inscribed on the UNESCO’s list, danced in communities far from Rio de la Plata?

**Ronald KIBIRIGE** (Uganda)

CHALLENGES OF CONTINUITY IN TRADITIONAL DANCING OF A MULTI-ETHNIC NATION: THE CASE OF UGANDA

[student presentation]

A dancing community performing a “genuine” dance ritual or practice does it without any form of conditionality. This has incited unnecessary changes in indigenous cultures in many multi-ethnic nations. In northern Uganda, the conditions including, but not limited to war have created community disorientation, which, if not checked, could trigger sudden changes in the socio-cultural patterns, and hinder cultural development and continuity. However, amidst challenging atrocities, dance traditions have continued to exist at the core of traditional lives of the Acholi people. As a result of my research, this presentation examines the challenges that surround continuity and change in traditional dancing in the Acholi sub-region of Uganda.

**Maria I. KOUTSOUBA** (Greece)

GREEK PERSPECTIVES ON INTANGIBLE CULTURAL HERITAGE OF DANCE

According to the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, the intangible cultural heritage (ICH), or living heritage, is the mainspring of our cultural diversity and its maintenance ([www.unesco.org/culture/ich](http://www.unesco.org/culture/ich)). Among the five domains through which ICH is manifested, the Convention includes the performing arts and the social practices, rituals and festive events. This presentation looks at Greek traditional dance, rituals and festive events in the Greek context. Three perspectives are taken into consideration: a) the Greek State Policy, b) the Greek private sector, and c) the Greek practice. These perspectives are shown to be different to each other and present lack of homogeneity. There is little or no communication among the different sectors. Yet, it is interesting to look at the various Greek perspectives from an inside point of view that reveal the “performance” of politics in Greece in terms of its dance, rituals and festive events’ intangible cultural heritage.

**Tamás KORZENSZKY** (Hungary)

INFLUENCE OF ELECTRONIC MUSIC ON ROMANI/GYPSY DANCING IN TRANSYLVANIA [student presentation]

This study focuses on dances of a Hungarian Romani/Gypsy community in interethnic Transylvania practiced to mainstream Romanian pop-folk music. Electronic music provides the possibility of the organic survival of Transylvanian Romani/Gypsy dance tradition both at traditional community events and discoes. As interviews revealed, talented young Romani/Gypsy dancers conserve their dance traditions with surprising consciousness, and awareness of the importance of their knowledge bringing them reputation and fame in balls and discoes. While Romanian and Hungarian folk dance is practiced exclusively to traditional folk music accompaniment, and Romanian and Hungarian young people in Transylvania dance, to pop music at public events, Romani/Gypsy dance heritage is safeguarded and transmitted to the following generations within the new frames given by disco and electronic pop-folk music.

**Nadine KRSTIC** (United States)

*DANCING THROUGH SPARKS: KORČULA'S SWORD DANCE MOREŠKA ENTERS THE 21ST CENTURY* [film on DVD]

Korčula, a fortified city on an island off Croatia's Adriatic coast, has continued its sword dance tradition through centuries of political upheavals. The *Moreška* originated as a mock battle representing the Christians defeating the Moors. The current text portrays Muslim Turks against Moors, but performed in a predominantly Catholic Christian city, traditionally on the city's patron saint's day, Saint Todor, and therefore raises questions of its appeal to Korculans. The film, *Dancing through sparks* uncovers its significance in contemporary Korčula interweaving footage of the dance and interviews with the *moreškanti* and musicians. Oral histories of several Korčula families are recorded, documenting generations of a King and rescued beloved female (the Bula) performers. Family tradition, fairytale ending, sword fighting bravado, and community pride all play a role in the longevity of this dance/drama.

**Dariusz KUBINOWSKI** (Poland)

PROBLEMS OF STAGED RECONSTRUCTION OF DANCE TRADITIONS: AN EXAMPLE FROM THE POLISH-LITHUANIAN BORDERLAND

Staged reconstruction is an important method of applied ethnochoreology and dance ethnopedagogy in current Poland. In 1991 I started my fieldwork in the Polish-Lithuanian borderland focused on documentation of local dance traditions. Later, elements of these traditions were introduced to the repertoire of a local folkloristic group. Since 1991 I have cooperated with this group in the role of dance researcher-consultant. My study analyzes, interprets, and exemplifies the key six practical problems of staged reconstruction of dance traditions, and discusses issues: (1) status of sources of documented dance traditions in the process of reconstruction, (2) the leader of folkloristic group as a medium of kinetic transmission of dance traditions, (3) an ambivalence in kinesthetic understanding of reconstructed dance traditions by young dancers and musicians, (4) old and contemporary movement patterns in local village dance culture as a condition of understanding of staged dance reconstructions (5) the dilemma of authenticity and theatricalness of staged reconstructions of dance traditions, (6) cultural and educational functions of reconstructions in contemporary village communities. To be presented are movement examples of dance traditions from the Polish-Lithuanian borderland from fieldwork and film documentation.

**Rebeka KUNEJ** (Slovenia)

RZD-01-13-0003-03: TANGIBLE FORM OF THE INTANGIBLE DANCE CULTURE HERITAGE

RZD-01-13-0003-03 is the code of the first entry in the Slovenian Inventory of Intangible Cultural Heritage, which is related to dance. In March 2013, this honor has gained the dance event, named *Metliško Obredje* (English: *Metlika's ritual*), which is performed every year on Easter Monday in the town of Metlika, in the southern part of Slovenia. The paper aims to outline *Metliško Obredje* and to analyze discourses, practices and dilemmas, which have arisen with the first inscription of a dance related heritage. Focus is on the local actors' expectations regarding the efficiency of the label and the impacts of the intangible cultural heritage nominations on local dance tradition. In addition, I describe the problems regarding the implementation process itself and my personal dilemmas as an ethnochoreologist who was involved in this procedure.

**Berna KURT Kemaloğlu** (Turkey)

A CRITICAL ANALYSIS OF THE DANCE HISTORIO-GRAPHICAL NARRATIVES ON 'ATABARI' DANCE

In dance historiographical accounts, (re) naming of an Artvin dance from Turkey as *Atabarı* is associated with a local dance event. In 1936, Atatürk, the founder of Turkish Republic, participated in a dance performance at the Second Balkan Dance Festival organized in Istanbul. Subsequently, the performers submitted to change the dance's name to honour him and with his approval, the dance's name became *Atabarı* (namely 'the dance of the ancestor'). The construction of this narrative represented the socio-cultural context of the national construction period. But nowadays, the Armenian origins of the dance, its former names in Armenian and Turkish languages are being discussed and accordingly, new narratives are being constructed. Considering the theoretical discussion between Lawrence Stone and Eric Hobsbawm on the revival of narrative history in the post-1960s new historiographical methods, I ask 'the big why questions' and examine this narrative and its variants in different socio-cultural, historical and political contexts. On the basis of the discourse analysis of written accounts on *Atabarı* and oral history interviews, I construct a roadmap for a more pluralist dance historiographical perspective.

**Belma KURTIŞOĞLU** (Turkey)

ONTOLOGICAL SHIFT OF WHAT *HALAY* NARRATES

*Halay* as a dance genre includes many dances with different step patterns, forms and styles attributed especially to regions of the eastern and southeastern Anatolia. Each dance performed in different social contexts narrates stories with various themes; some are not even explicitly recognizable in the kinetic movements. They are performed both artistically and socially. When the rural originated *halay* accompanied by *davul* and *zurna* was conveyed into urban settings in 1950s, they were performed both by rural and urban people independent of the cultural or ethnic origin in streets and squares of the cities. In this new context, the *halay* genre is one *halay* dance with a three-step basic movement pattern and one story, which tells various protests and resistances. Whereas dances of the *halay* genre with different narrations remain in other contexts. While kinetic narration and meaning is changing accordingly with their discourses, this paper discusses how the ontology shifts from the *halay* genre as a symbolic capital on various social stages from the 1950s to the present, as a threat against power. This shift is revealed by the interpretive research method based on the data collected by observations of the first-hand and second-hand visual references.

**Bülent KURTIŞOĞLU** (Turkey)

DEBRELI-DRAMALI AS A HERO AND BANDIT

As a result of cultural exchange among people living in the Balkans, such as Albanian, Bosnian, Bulgarian, Greek, Macedonian, Pomak, Serbian, Turkish and many others, there are narratives, which are embodied in various dances. One of these is about the hero as well as the bandit, known as Dramalı Hasan (Hasan from Drama) or Debreli Hasan (Hasan from Debre) born in Debre of the Prefecture of Macedonia in the Ottoman period, today in the Greece territories. During his military service, killing his captain insulting him not to bear this injustice, was a turning point of his life. After this incident, he escaped to the mountains and started to act as plunderer around Drama. However, he became a popular hero since he helped the poor and oppressed. After his death, the song and a dance called “Dramalı Hasan” was composed, became widespread and conveyed up to the present. This song and dance in the Balkan countries are also found in Turkey. In this paper, the narrative of “Debreli or Dramalı Hasan” is presented with audio-visual sources based on the first-hand and second-hand observations and interviews as well as written documents.

**Irene LOUTZAKI** (Greece)

GREEK TRADITIONAL DANCE AS STAGED PERFORMANCE: CULTURAL REPRESENTATIONS AND SIGNIFYING PRACTICES

In the last 15 years staged performances of Greek folk dances shifted from the idea of a simple choreographed presentation of a group of particular dances to a complete choreography as part of a particular ‘tradition’. Far from being merely artistic visualizations of folk dances, many contemporary staged performances of Greek folk dances focus on the representation of these dances in the context of a staged revival of folk customs and folk rituals, which means re-creating their object of attention in a perfect and desirable form (i.e. aiming at the production of meaning through the display of dances from one village). In these performances tradition arises as a central feature structuring the aesthetic experience of the event; however, the outcome of this experience also depends heavily on the particular narrative forwarded by the organizers of the staged event (i.e. images of rituals and customs versus real rituals and customs). Therefore, this presentation proposes a framework for understanding staged folk dance in Greece. By focusing on the master narratives of three performances organized in Greece between 1992 and 2011, the paper discusses the ways in which these performances present oversimplified and controversial versions of popular art that obscure important elements in dance culture. The article concludes with suggestions regarding the possibility of opening a critical dialogue with dance teachers and choreographers in the hope of creating alternative approaches to staged performances of Greek folk dances.

**Jared Jonathan LUNA** (Philippines)

ALL STYLES ALL STARS: COMPETITION AND FREESTYLE PRACTICE IN MANILA, PHILIPPINES [student presentation]

As a cultural movement with a global reach, Hip Hop and its assimilation outside America draws discourse from globalised perspectives. At the same time, African-American vernacular dances such as breaking, krumping, locking, vogue among others, often classified under Hip Hop or Streetdance has received scholarly attention. Based on field work in Manila, Philippines, this research analyzes the All Styles Battle as a convergence of various assimilated movement systems, and local dance practice. The study provides movement analysis in determining the aesthetics of competing in an All Styles Battle. At the same time, contextual analysis of four dance battles aids in drawing out evidences of the recurring negotiations between practicing pure versus hybridized versions of hip hop and streetdance genres. This research touches on pertinent issues within Hip Hop discourse as it aims for a deeper understanding of cultural production, assimilation, authenticity and intangible cultural heritage.

**Siri MÆLAND** (Norway)

NARRATIVES ABOUT KNOWLEDGE-IN-DANCING [panel paper]

This paper focuses on methodology and narratives. It discusses two questions: What kinds of narratives/stories may be obtained from the elicitation interview? How might this technique be combined with others to produce narratives about practical dance knowledge, which I define as knowing-in-action? The paper is based on a case study in ongoing fieldwork, which focuses on social dancing and social dancers in a valley in Norway and which is ongoing since 2012. During ordinary interviews dancers express in words their dance knowledge, but they make very general statements. I focus on where the researcher constructs narratives by words, and where the dancers themselves are able to put into words what they think and feel in concrete dancing situations. The paper demonstrates that different kinds of stories and narratives are obtained with different kinds of methods. The focus is on the elicitation interview and the way it produces narratives about what I propose to call knowledge-in-dancing.

**Liz MELLISH and Nick GREEN** (United Kingdom)

WRITING ETHNOGRAPHY FROM LOCAL TO REGIONAL AND BACKWARD: COMMEMORATING THE DEAD IN ROMANIAN BANAT VILLAGES

This presentation draws on our fieldwork experience in Svinița / Svinica and our observation of the custom of giving a dance or giving alms to the dead (*joc/ora/hora de pomană*) and discussions with locals about this practice. We investigate whether similar practices take place in other villages in Romanian Banat through interviews (verbal 'narratives') with individuals, and shared visual 'narratives' in the form of YouTube videos of village dance events. Although our preliminary enquiries indicated that this ritual practice was limited to Svinița / Svinica village, our further enquiries revealed that certain components of the practice of 'dancing for the dead' are found in many other localities in this region where this practice encompasses a broader range of names / terminologies, contexts and activities. In conclusion we consider whether the construction of our 'narrative' based on our personal experiences can convey a wider understanding. How does our longitudinal research in this region affect our perception, how did our post fieldwork research contribute, and do we consider that a 'narrative' in words is a valid medium for ethnography.

**Ivar MOGSTAD** (Norway)

THE RELATION OF NORWEGIAN ROUND DANCES TO NORTHERN EUROPEAN MUSIC [panel paper]

Rounddance is the name of the main family of traditional couple dances that represents the newer Norwegian regional dances. I give a presentation of the rounddance music, represented by the main types Vals, Polka, Masurka and Reinlender. I demonstrate similarities between the Norwegian and the German/Austrian style with examples from the sound archive. As an archivist and a researcher, similarities appeared to me through listening to the archive files and music from other genres. The examples point at style elements that seem to have been lost in the modern performing practice in the Norwegian tradition. The local and personal variations that are documented seem to be less prominent nowadays. I argue that this is because the popularity of the rounddance music, the "Gammeldans", has gone through waves of modernizing, but also has caused a certain standardization. In addition, Norway has a competition system that may influence the styles played and may have caused standardization of the bands' instrumentation. One method for revitalization of the variations could be systematical use of the archive material by listening and note transcription.

**Jeanette MOLLENHAUER** (Australia)

TRANSLATED TRADITIONS: COMPARATIVE STUDY AMONG IMMIGRANT GROUPS IN SYDNEY, AUSTRALIA [student presentation]

In this paper I engage theories of cultural identity construction, representations of cultural heritage and issues of authenticity, discussing them in relation to the artistic practices of specific cultural groups within the context of the lived experiences of immigration and settlement in Sydney. Comparisons are made between immigration experiences within various settlement time frames, with immigrants from Ireland and Croatia being the selected research participants. The paper seeks to further the discourse concerning pursuit of traditional music and dance practices which cross spatial, temporal, and cultural boundaries: the socio-cultural context of immigrants who dance. Thus, it will inform the dialogue about the juncture between traditional dance practices and multicultural societies.

**Margarida MOURA** (Portugal)

TRADITIONAL DANCES OF MADEIRA ISLAND: NARRATIVES IN MOTION

*Bailinho(s)*, *bailhos* or *baile (s)* refer to the Madeira island traditional dances, including the existing choreographic repertoire, performed by groups in their different locations. Besides the numerous dances that identify themselves as *bailles*, such as Baile da Mourisca, there are others, such as Mourisca, Xaramba, which are similarly defined as *bailinhos*. All these *bailinhos* are practiced by the Madeiran since the nineteenth century. Regarding the origin of *bailinhos*, it is believed to be from mainland Portugal and also attributed to the black population of Africa (slaves). Musically the *bailinhos* were sung and danced with the accompaniment provided by the early settlers. Choreographically the *bailinhos* were danced in circles or rows and take on numerous spatial variations sometimes by the frequent presence of the “mandador” that defines the *bailinho*'s conduct. The current Madeiran *bailinhos* represent the presence of sociocultural and historical past of the island and its inhabitants. The fact that they are currently experienced and reported through folklore groups as ethno-performative practices, provides the ordination and the setting of the behaviors.

**Andriy NAHACHEWSKY** (Canada)

WILD AND CRAZY PEASANT DANCES

In this paper, I share a select number of narrative descriptions of dance in the eastern Hapsburg Empire (now western Ukraine) in that period. I argue that the narratives sometimes reveal more about the narrator than about the dance. Dance researchers should be careful when making conclusions about the character of these dances based solely on the narratives. This paper engages with the question suggested in the call for papers: How do literary narratives relate to dance? In this case, I explore several genres of narrative, including some that are more literary, and others intended as ethnographic/ academic/ non-fictional. Observations are extended into 20th century writings. The paper is based on sustained investigation of dance in western Ukraine, including fieldwork and the study of visual and narrative descriptions. It involves a new and deeper examination of particular narratives, applying concepts of reflexivity to them.

**Koraljka Josipa NEFEROVIĆ** (Croatia)

“INTERWEAVING OF NARRATIVES WITH THE BOKELIAN ARTISAN CONFRATERNITY DANCE, THE BOKELJSKE MORNARICE

Kolo Bokeljske mornarice is a male chain dance with a complex social history. The dance is performed by members of a multi-ethnic society, called Bokeljska Mornarica. Founded in 1859, this society aims to promote the study, publication and general appreciation of maritime history and cultural heritage of the Boka Kotorska Bay in Montenegro. The extensive documentary research, observations of dance performance and multiple interviews amongst the population of Bokeli in Montenegro and Croatia, conducted between 2005 and 2011, revealed at least three types of narrative: the local legend about the arrival of the relics of patron Saint Tryphon to Boka Kotorska Bay; the motto of Bokelian Marine's historical society; and a poem by local poet Pavo Kamenarović in the second half of the 19th century. These narratives underline not only the antiquity and the social-cultural context of the dance, but also intellectual and conceptual aspirations of its inheritors. In regard to contemporary dance practice, oral tradition and published works on Kolo Bokeljske Mornarice, the influence of these narratives on the dance can be identified on emotional, ideological, descriptive and interpretative levels, making them an indispensable source for understanding the Bokelian dance tradition.

**Iva NIEMČIĆ** (Croatia)

THE INTERNET PRESENTATION OF INTANGIBLE CULTURAL HERITAGE BASED ON THE EXAMPLE OF SWORD DANCES IN CROATIA [panel paper]

Sword dances are a significant part of Croatian cultural heritage. They are of three types; the mock combat dance, chain sword dance, and dances present in wedding contexts. These dances are an integral part of traditional events celebrating patron saints days. They are also performed as part of winter carnival events or spring Pentecost. Sword dance community members emphasise the importance of their sword traditions passed on from generation to generation. For example, *Moreška* was recognised as part of this generational character in Korčula town. Its uniqueness made this combat sword dance a favoured attraction in cultural tourism offered by Korčula. Since modern approaches to safeguarding and valorisation of cultural heritage include consistent usage of information technology, the aim of the web presentation project is to enable easy access to information related to Croatian sword dances and availability based on the annual cultural events calendar. This presentation is about the reaction and visitation of the local communities to the sword dance web page, their expectations and also disappointments related to being listed in the Croatian Register of Cultural Heritage.

**Mats NILSSON** (Sweden)

DANCE AS HERITAGE AND TRADITION

What are Intangible Cultural Heritages and what are Traditions when it comes to cultural expressions such as dancing? Or are heritage and tradition the same? If heritage needs documents as evidence for its existence, someone judges the selection. Who is this “someone” to decide what will be the heritage? With examples from Scandinavia I discuss the transformation of dances from a live setting to a revival setting from archival artefacts. Dance is not a material artefact but a nonverbal cultural expression “here and now”. When talking about dance and artefacts in the archive, there are questions about what is collected when, why, how, and by whom. Which were and are the driving forces that motivate the collectors, and what ideologies are behind their collection? What happens when an expression exists only when it is performed, is transformed to an artefact, instead of being an ongoing process? Dance out of the archive reverses the same questions. By whom, how, when, and why? is the archival version used? What happens with “the dance” when it is transformed from an artefact back to a living life again?

**Mohd Anis Md NOR** (Malaysia)

RAMAYANA EPIC: CORPOREAL NARRATIVES IN SOUTHEAST ASIA

The Ramayana epic of India, have been interpreted in subtle ways in Thailand, Laos, Cambodia, Malaysia, and Indonesia. This process is often referred to as the “indigenization of Ramayana” in Southeast Asia whilst the epic themes and ideals of righteous behaviour, loyalty to family and kingdom, and the balancing of good and evil, provide an opportunity for the expression of local cultural identity in epic dance dramas. As a living tradition, the Ramayana dance drama (known as Ramakien in Thailand, Reamker in Cambodia, Sendratari Ramayana in Java, Phra Lak Phra Lam in Lao, or Yama Zatdaw of Myanmar) portrays cultural, historical, religious, and political values throughout Southeast Asia commonly associated with the lineages of the ruling monarchs with the divine creator. The Ramayana dance dramas are constructed within the narratives of the epic songs accompanied with classical music ensembles from the royal palaces with canonized dance movements embellished with stylized gestures. The narratives drawn from mural and bas reliefs as seen in temples and palace walls are presented in choreographic pieces expressing complexes of kingship and divinity intertwined into structured movement system indigenous to the localities where it originated from. This paper discusses the vocabulary and metaphor of the dance movements and dance motifs of the Ramayana dance dramas in Thailand, Cambodia and Indonesia (Java) as corporeal narratives from the social-cultural contexts.

**Anna NYANDER** (Sweden)

QUEER DANCE – OLD TRADITION BECOMES MODERN GENDER ISSUE

In Sweden couple dancing as intangible cultural heritage faces new challenges as it meets a modern society with needs and political intentions of today. Old traditional couple dancing, which has been preserving old gender patterns while those patterns have changed in the society in general, is now about to change since people outside the heterosexual norm use traditional couple dances in a new way. The *queer dance* movement has become more and more popular in Sweden since it first occurred about ten years ago, and it is not only concerning the traditional Swedish *Polska* but also dances from other cultures, nowadays popular in Sweden, for instance salsa, swing and Argentinian tango. There are many questions, Why queer dance? How does the queer dance movement influence couple dancing in general? For some dancers it is about the wish to step outside the heterosexual norm when dancing, and for others queer dance is a part of a broader political activism, not only concerning dance. Obvious is that this intangible cultural heritage is about to change in this modern context.

**Judith E. OLSON** (United States)

WHAT IS THE DANCE, AND HOW DO WE KNOW? CHANGING NARRATIVES OF AUTHENTICITY AMONG HERITAGE GROUPS AND FOLK DANCERS

In North America, dances of European villages have been the central focus of social groups since the early 20th century. Often unable to do primary dance research, folk dancers and heritage groups made up their own mix of authorities in order to have a sense of connection with village dances. This discussion explores the process of developing a narrative of authenticity to undergird this connection. Mid-20th century, local dance leaders and traveling dance teachers with reputations of going to villages and learning dances loomed large. Dance teachers taught their own choreographed short versions of village dances. For folk dancers, these dances became the prototypes of dance styles. Often they were modified choreographies of national performing groups. As European travel became easier, and Communist countries allowed more visitors, dancers went in search of the places and dances they had made a part of their lives. Some groups clung to the old material, insisting that the dance had to be interpreted by a dance teacher, while some created a new narrative of authenticity based on mimicking specific dancers. Included are interviews with folk dancers and Hungarian and Greek heritage dancers who have lived through these various stages, with discussion of their references.

**Ivona OPETCHESKA-Tatarchevska** (Macedonia)

#### RECONTEXTUALISATION OF THE TRADITIONAL DANCE CULTURE IN MACEDONIA

Re)contextualization is a process in which one context makes another strangely odd or familiar. In the process, one context defamiliarizes another – each incorporates some of its qualities in the other. Early years after WWII, traditional dance was the crucial instigator of the gradual consolidation of the Macedonian national identity of the People's Republic of Macedonia (PRM). Through the institutionalized folklore manifestations (festivals, parades, competitions) control was twofold: all public displays which the communist ideology had judged as backward and inappropriate expression of socialist culture and, instigating the so-called amateur folklorism as example for demonstrating the multinational union of fraternal peoples. In this presentation, I consider perceptual aspects of traditional dance (re)-contextualization in the context of nation-building processes and dance culture in the new theoretical approach as an intangible cultural heritage.

**Mehmet Öcal ÖZBILGIN** (Turkey)

#### KÖROĞLU KNIFE DANCES

Köroğulu stories are the most common narratives amongst the peoples of the Middle East, Caucasus, and Balkans. The stories, music, and dances are based on the phenomenon of heroism, and vary according to regions and countries. The basic content in the Turkish versions is about the rebellion of the hero called Köroğlu, the leader of the brave rebels, against the oppressive Ottoman Empire. The earliest compilation of narratives is from the 17th century. The dancing enacts a narrative usually by two people. While the subject matter can be heroism or demonstration of agility, one of the dancers acts as the butcher and the other as the sacrificial animal (usually representing a lamb). The Islamic sacrificial ritual is narrated through dance-like movements. The kinetic characteristics of Köroğlu dances are defined within their cultural context. Köroğlu literary narratives (songs, myths, legends, and poems) are studied and their relationship to the dancing are analyzed.

**Gergana PANOVA-Tekath** (Bulgaria/Germany)

#### THE BULGARIAN DANCE AS CULTURAL HERITAGE BETWEEN EAST AND WEST, TRADITION AND INNOVATION

This report deals with issues pertaining with the general analysis of dance and Bulgaria's policy in the area of culture and identity. Central in the text is the definition of "heritage", which is quasi "hard", but in the Bulgarian case it appears to be adaptable to various political, historic and geographical contexts (Socialism / Capitalism, Foreign domination / Totalitarian regime / Democracy, Motherland / Foreign lands). A three-dimensional model is applied for the analysis of dance as an experience and positioning of the individual and its cultural Axes of Time, Space and the Mental process. The theoretic matrix is called "Semantic star". At first glance it resembles Rudolf von Laban's vision of the dancing individual. The three-dimensional human body in the process of dancing delineates three axes – "backwards-forward", "left-right" and "down-up" and defines its position at points within them. These axes are interpreted in a semiotic and phenomenological discourse. We will see the "oppositions" in the connection between Tradition and Innovation, East and West, Material and Spiritual in dance. The text further deals with the establishment of the Bulgarian national artistic musical-dance style and its political instrumentalization in the days of Socialism in Bulgaria. Opinions of Bulgarians living in Bulgaria and abroad as well as foreigners are cited related to the Bulgarian folk dancing. Thus we get to the point of division between Tradition and Heritage, dance folklore and folk dancing.

**Miriam PHILLIPS** (United States)

#### NOSTALGIC NARRATIVES: EXPLORATIONS INTO KATHAK AND FLAMENCO DANCE COLLABORATIONS

Performance collaborations between dancers from different parts of the globe are occurring more rapidly. One popular combination is between North Indian kathak and Spanish flamenco because of their many similar features and their alleged connection to each other through the Romany migrations from India to Spain. While specific forms of kathak repertoire use gestures to tell stories and enact lyrics to sung poems, in contrast to flamenco which expresses moods of rhythms and songs through movements representing abstract fragments of history, this paper focuses on the narratives that people tell about the relationship between the two. Part real, part imagined, this study explores the conceptual discourses that are passed across continents and how they are enacted in the hybrid spaces of kathak-flamenco collaborations. The investigation exposes how participants elevate different aspects of historical narrative to match each dance culture's histories and concerns for placement in a swiftly changing globalized world.

**Selena RAKOČEVIĆ** (Serbia)

WRITING MOVEMENTS AND MUSIC: *HORA DE POMANĀ* IN ETHNOCHOREOLOGICAL/ETHNOMUSICOLOGICAL NARRATIVE

As an archaic funeral ritual, *hora de pomanā* held in the village of Svinița in May 2013, represents a complex form of traditional expressive behavior in which dance has a dominant role. While observing this ritual, my personal starting point was to consider dance as an unbreakable syncretic unity of dance movements and dance music. The aim of this paper is to discuss the possibilities of associated verbal descriptions of the kinetic and musical elements of the *hora de pomanā* dance and to explore the potentials of comparative ethnochoreological and ethnomusicological analytical narratives of this (ritual) dance. How does my primarily ethnomusicological education influence my perception, but also my analytical focus of the *hora de pomanā*? What kinds of vocabulary or metaphors should be used to combine ethnochoreological and ethnomusicological narratives? If dance movements and music are expressed verbally, what are the methodological differences between ethnochoreological and ethnomusicological approaches?

**Nicholas ROWE** (New Zealand)

TALKING DANCE: NARRATIVES FROM THE SOUTHERN MEDITERRANEAN, SOUTH CHINA SEA, AND SOUTH PACIFIC

Dancers carry many stories, that are often intertwined with the dances they practice and perform. The histories that these stories create are often neglected as a result of the location of the dancers, or subsumed and homogenized into wider national, ethnic or religious representations of identity. In addressing this concern, The Talking Dance project has collected personal dance stories from more than 200 dancers living near the southern Mediterranean, South Pacific and South China Sea. This paper critically reflects on the challenges and opportunities that emerged from this research project. As series of narrative enquiries, the research method engaged in ethnography, while continually seeking divergent and emergent narrative themes. Dancers were interviewed from disparate socio-economic and cultural contexts within these geographic locations, from refugee camps to opera houses, in order to provide an impression of the scope of dance within the multiple societies that make up each region. This paper provides illustrations of the narratives that emerged and rationalizes the post-identity theoretical position of the research.

**Ana RUXANDRA** (Poland)

EMBODIED NARRATIVES OF SELF AND OTHERNESS IN COMPETITIVE BALLROOM DANCING

The paper looks at ballroom dancing as a particular type of embodied narrative that renders at the same time images of the self and of a racialized and gendered other. It takes as a starting point Bourdieu's understanding of habitus and looks at the world of competitive ballroom dancing. The way in which the two main genres of competitive ballroom dance (Latin-American and Standard) are performed incorporates not only a strongly marked racial component that renders the image of an exotic other but at the same time relies on clearly demarcated rules for gender performance. Masculinity and femininity in ballroom dancing are constructed and performed around a particular type of Latino/a aesthetics of the body built around powerful ideas of racialized bodies that materialize in the performance, which codifies the "exotic" and the "sensual" as key elements of the dance.

**Nancy Lee RUYTER** (United States)

ETHNIC DANCE, WORLD DANCE, CULTURAL FORMS, OR ??? [current research]

La Meri (Russell Meriwether Hughes, 1898-1988) was a concert dance artist who specialized in dances from a range of cultures (Latin American, Asian, Pacific areas, and Spain; and a choreographer; teacher, and writer of books and articles on dance. After settling in New York City in 1939, she began to use the term "ethnic dance" to distinguish her international work from the single genres of ballet and modern dance, although "ethnic dance" denotes many genres from many cultures (as La Meri notes in her writings). And, as dance anthropologist, Joann Kealiinohomoku, argued in her ground breaking 1970 article, ballet should be considered an "ethnic" dance form. While the term "ethnic dance" is still used today, especially by La Meri's former students and dancers, other terms such as "world dance," "cultural dance" or "cultural forms," are often used like "ethnic"--to denote dance genres outside of traditional Western theatrical forms. These terms appear in writings, in university dance course listings, and in other contexts. My report discusses the terms and asks if there are any alternatives.

**Sani SARDELIĆ** (Croatia)A POEM ABOUT *KUNPANIJA* [A SWORD DANCE EVENT] IN ŽRNOVO VILLAGE 1928

A manuscript accidentally discovered a few years ago describes in detail about weeks of preparation in the community to perform a sword dance (*Kunpanija*). The anonymous author is evidently an eyewitness and participant in the events described. The original poem was printed and analysed for the first time for its literary form in 2004. The verses describe events during the winter carnival time, but memories of performances of *kunpanija* during winter carnival in Žrnovo village have faded. During 2013 a research focus in Žrnovo village was to observe if there were changes in preparation and performance of the *kunpanije* since the poem of 1928. In today's performances much of the ceremonial character exists only in the preparation on the day of the patron saint in August, and often the performance is adjusted on "orders" from tourist agencies during the summer. Present day performances as intangible heritage have become acts of the contemporary moment. A small manuscript book describing in detail preparation to perform a sword dance during the carnival weeks has engaged our attention beyond literary analysis.

**Turid Nøkleberg SCHJØNSBY** (Norway)

## NARRATIVES AND GESTURE IN EARLY MODERN DANCE

My interest is in the vocabulary or metaphors, which are used in connection with dance, and how narratives can influence and shape our understanding of dance. Three dance creators, Isadora Duncan, Ruth St. Denis and Rudolf Steiner, were at the beginning of the 1900s presenting new approaches to dance. I have studied dances, which are transmitted as traditions across four generations. It seems to me that there is a connection between what the dance creators called "the movement of the soul", a quality, which they regarded as essential in their dance, and the use of gestures, developed from narratives. Their intention was not necessarily to tell stories, but to reflect upon the different aspects of life, to give the audience an experience of existential dimensions, as well as to appeal to the senses. They all used narratives and images from myths when teaching dance techniques and arranging dance choreographies. I will discuss how gestures based on narratives are important in developing expression as well as passing on early modern dance as tradition.

**Elina SEYE** (Finland)

## DANCING LIKE A LION

This presentation discusses the Senegalese fake lion shows known as *simb*. Men dressed up as lions, with elaborate costumes and decorative face paint, playfully scare the spectators with lion-like gestures and sometimes command members of the audience to dance for them. If there are spectators who have not bought a ticket for the show, they are given humiliating and sometimes even violent punishments by the lions. In addition to demonstrating their power in this manner, the lions dance for the audience. The symbol of the lion can be found in several contexts in Senegal. It is also said that the *simb* has its roots in a rite of possession, and *simb* artists often claim that they can feel the spirit of a lion overtaking them during the show. In this presentation, I consider if (and how) the metaphors and stories are part of the *simb* shows and how the obvious symbolism of power and strength is embodied in the fake lions' dancing. The analysis is based on fieldwork in Dakar, Senegal, and video clips of *simb* performances are included in the presentation.

**Allison Jane SINGER** (United Kingdom)

## DANCING OURSELVES—THE PERSONAL NARRATIVES OF DANCE: A SOURCE FOR HEALING

This presentation discusses the place of narratives expressed through and used alongside dance and movement to facilitate change and healing in a therapeutic context. Within the discussion, the therapeutic space and process are looked at in relation to ritual; and identity is considered as multi-layered within which the personal and the social are intertwined. The presentation is informed by PhD research into the interrelationships between dance, movement, story, visual images and etno (folk arts) in psychosocial work with war-affected refugee and internally displaced children and their families. This research was based on one year's fieldwork in Serbia shortly after the end of the war in former Yugoslavia (2001-2002). The presentation is also informed by the researcher's experience of working as a Dance Movement Psychotherapist, Drama therapist and Community Artist with people of all ages and ability in a variety of community and educational contexts.

**SHANNY Rann** (Malaysia)

## POTENCY OF DANCE FORM ANALYSIS: DECODING A SECRET TIBETAN LAMA DANCE [student presentation]

My research focuses on the Black Hat dance as part of a Tibetan ritual practice, performed by a highly revered refugee lama, in India. This sacred dance, is enacted to drive away evil spirits and herald a good start for the new year. It has been said that the

Black Hat dance traces its origin to the assassination of a king more than a thousand years ago in Tibet. The act was carried out swiftly with a bow and an arrow concealed in the dancer's sleeves while performing the dance. Although the act of taking life collides with the first precept of non-killing in Buddhism, violence is brought into effect through compassion. The dance becomes a metaphor for what is taking place on the political stage. Tibetans are burning themselves to death in hopes to liberate their nation. By analyzing the narratives, I hope to unveil new insights into the socio-political context of the dance in exile.

**Stephanie SMITH** (United States)

**CITY FOLK: A NARRATIVE OF CREATING COMMUNITY IN AMERICA THROUGH ENGLISH COUNTRY DANCE** [film presentation]

The documentary film "City Folk," a product of the English Country Dance Documentation Project based at the Smithsonian Institution, will be released in 2014. The film recounts the history of the revival of English country dance (ECD) by Cecil Sharp in England, his later efforts to introduce this revived dance form to Americans during World War I. Sharp and his successors May Gadd and Lily Roberts Conant, assured the long-lasting influence of his reconstructions and interpretations of ECD in America. It is the narrative of the dance community that emerges as the film's significant voice, and points to the shift from Sharp's legacy to an American narrative of ECD. "City Folk" explores the places and events where dancing is done, including Pinewoods Camp in Massachusetts as a major center of learning and dissemination for ECD since the 1930s. This film presentation examines the roles of all the participants that coalesce to construct and shape the narrative of ECD in America: American leaders, callers, choreographers, dancers, and musicians, who are working within the English country dance tradition but expanding it into an ever-changing form (run time 53 minutes).

**Placida STARO** (Italy)

**RUGGERO: BETWEEN POETRY AND DANCE**

The narrative content in Italian dance is revealed at different levels of metaphoric language and it is occasionally reflected in some literary documents. I introduce arguments that arose in the study of common idioms and literary traces with dance. The focus is on the kinetic content of "Ruggero", a couple's dance of Bologna, as found in literature (poetry and narrative) from the 17th century, crossed with the narrative content and/or structure in the dance and in the music.

**Daniela STAVĚLOVÁ** (Czech Republic)

**NARRATIVES AS UNDERSTANDING THE INNER SITE OF DANCE IN A PARTICULAR SOCIO-CULTURAL AND POLITICAL CONTEXT**

The "folklore movement" – activities of folk ensembles – a wide spread phenomenon in the former socialist Czechoslovakia (1948–1989) has its continuity in the Czech Republic. This phenomenon is often considered as something belonging to the totalitarian era and evokes negative connotations despite a positive sense for this activity among a new generation of non-professional dancers and musicians. The principle research question is what was and still is the motivation that attracts people during different periods to be enthusiastic members of a folk ensemble and to consider this activity as something of high priority. It is for the first time that this phenomenon is explored through the private life history of informants, who often refuse to speak because of its ambivalent meaning. The situation becomes more favourable due to the age of the pioneers of the folklore movement which provide for them a necessary distance from the political context. Narratives provide material to be interpreted with an aim to understand specific features of the phenomenon of "folklore movement" in the particular socio-cultural and political context.

**Kendra STEPPUTAT** (Austria)

**TANGO, THE NOT QUITE INTANGIBLE HERITAGE**

"The Tango" was added to the Representative List of World Intangible Heritage of Humanity by UNESCO in 2009, following the joint nomination by Uruguay and Argentina. The nomination form includes the statement: "*Tango* is considered nowadays one of the fundamental signs of the Rio de la Plata's identity." But *tango* practice is not regionally bound to the Rio de la Plata, instead it is a cosmopolitan phenomenon. Considering the UNESCO safeguarding policy as initial motivation for the list, it seems questionable if a functioning, international music and dance culture with strong ties to its regional identity really needs to be safeguarded to keep the "cultural diversity" of mankind. Why then did Argentina and Uruguay nominate the Tango? And why was the nomination accepted by UNESCO? With this paper I explore what seems to be a particularly curious decision, by presenting facts about the *tango argentino* as a cosmopolitan phenomenon, with a focus on its local practice, trends in its current development, and including more general questions about virtual regionality.

**Marit STRANDEN** (Norway)

VARIATIONS IN TRADITIONAL DANCES [panel paper]

The dance films in the archive of Rff-centre document a broad variation of traditional Norwegian music and dance. It is difficult to safeguard the natural variation in the former traditional social dancing in the local communities, when both the function of the dance and the transmission of the tradition have changed. The traditional way of learning changed to learning from instructors, often from simplified dance descriptions. To access and interpret the action based knowledge stored in the films, a methodology was developed for analyzing dance used in revitalization projects in collaboration with local communities, either to revive a dance no longer used, or to revive and safeguard variations lost in today's dance concept. To mimic the traditional learning style, instruction methods are developed using archive material and many role models to promote personal style with variation and improvisation. One aspect of variation is made by interaction with the music. The dancers respond to variations in the music. Dance films from the archive exemplify different types of variation, and methodology for safeguarding variations will be discussed.

**Daniel TÉRCIO** (Portugal)

NARRATIVES ON THE LIMP'S DANCE

This presentation combines the author's personal experience with the theoretical discussion of dance practices in the context of issues such as regional identities, carnival atmosphere, intangible heritage and local narratives. Aveiro, the author's birth place located in north Portugal, and the festivity of Saint Gonzalo is a winter celebration that includes dance performances, and inspires local poetry and narratives. The festivity introduces five days of partying including socialization rituals. The celebration ends with the passage of the symbol of brotherhood to the next year, which may include the so-called Dança dos Mancos (the limps' dance). This dance is performed by some of the brotherhood members of the Saint inside the chapel. The limps are recruited among the saint's stewards and friends during an abundance of wine ingestion. In the limp movements one may recognize the reverse of a body rational organization, stressing the burlesque on organic body shape. The author's intention is to examine the experience of the limp dance and the poetry that have been connected with the overflowing behaviour. This analysis accords with Bakhtin's theory about carnival.

**Tamara TOMIC-Vajagic** (United Kingdom)

THE HIDDEN NARRATIVES: THE DANCER'S STORIES IN LEOTARD BALLETS

This paper considers the dancer's decision-making and creative contributions in the late twentieth-century leotard ballets. The dancer's interpretation in these works is complex, yet not always recognised beyond the technical approach or general musicality. Even if works may be considered as non-narrative, the findings of this research show how some dancers assume the role of a story-teller. The paper focuses on examples of solo roles from paradigmatic practice-clothes leotard ballets as performed by dancers from several distinctive ballet cultures. Dancers from different cultures think differently about the nature of their contribution and also about the narrative possibilities of these dances. This paper investigates how the dancer's thinking and contributions in their non-narrative roles shifts according to her or his socio-cultural context. The methodology integrates Laban Movement Analysis, which is used to investigate how the dancer's particular approach and thinking about a (non)narrative may produce particular effects in performance. As the movement analysis showed, such conceptualisations by the dancers also made an impact on the qualities that they bring into the role as a layer of interpretation.

**Celia TUCHMAN-Rosta** (United States)

INTANGIBLE HERITAGE IN MOTION: CLASSICAL CAMBODIAN DANCE AT NEW YEARS FESTIVAL IN SIEM REAP

In the aftermath of decades of civil war and cultural destruction in Cambodia, placement on UNESCO's list has solidified classical dance's place as a symbol of what it means to be Khmer, but it also has led to disagreement about the path that revitalization of the dance form should take. In Siem Reap, just a few kilometers away from the World Heritage Site of Angkor, the Classical dance form has become an integral part of the tourist industry because of its connection with the ancient Khmer temples. Siem Reap's dancers perform the same seven-eight dances, seemingly at odds with UNESCO policy that listed intangible traditions should be thriving and constantly changing. At the same time older dance masters and government officials feel that the art form has not yet been fully revived after decades of war and are pushing for more conservative practice. This paper explores the difficulties faced by performers in Siem Reap as they negotiate these conflicting ideals and the effects of political policy on dance revitalization.

**Sjur VIKEN** (Norway)

ACCENTUATION OF BEATS IN ASYMMETRICAL TRIPLE METER [panel paper]

The Norwegian traditional dance and music has wide variations of triple meter. Each county has own variants when it comes to rhythmical styles. Some areas have symmetrical triple meter and others have asymmetrical. While listening to musicians in old archive recordings, it seems like there has been a development in accentuation of the beats. Very often they play a short first beat whilst the second beat is a bit longer and more accented. Musicians who play the same melodies today have other ways of interpreting the accentuation of the beats in the triple meter. Analysis of the archive recordings also show that the melodic structures – motifs or figures – affect the asymmetry. One of the biggest issues is how we can safeguard the rhythmical styles that once were performed in both the traditional music and dance. The dance and the music are always developing and fascinating phenomena like accentuation of beats in asymmetrical triple meter can disappear if we don't keep them alive.

**Joëlle VELLE** (France)

DISCOURSE IN SITUATION TOOLS OF THE ACQUISITION OF DANCE'S KNOWLEDGE

This paper intends to raise an issue concerning the question about presence and the impact of the discourse used during transmission, the creation time or the learning time of dance, which I call "discourse in situation". The examples arise from fieldwork embodied in Auvergne, transmission of *la bourrée*, during several consecutive years and in different contexts. To what extent do "speech situations", beyond a technical approach to the dance steps, give the means of access to a quality of the dance gesture. The chosen methodologies (observation, video recording with wireless microphone, interviews and stimulated recall ... ) and the realized analysis allow us to propose a reflection on the use of words, vocabulary and metaphors, on the conditions of these linguistic practices, revealing the ways and tools involved in the formal dance learning process or situations of immersion and impregnation in the context of Auvergne.

**Pegge VISSICARO** (United States)

NARRATIVES OF DIFFERENCE: QUADRILHAS CAIPIRAS OF SÃO PAULO, BRAZIL

Portuguese colonists to Brazil brought traditions of Festas Juninas (three feast days celebrated in June). Exclusive to these events are the dances known as *quadrilhas*. Popularity of folk literature combined with major socio-economic developments reshaped the dance form. In a famous 1918 publication Brazilian writer, Monteiro Lobato created the character Jeca Tatu, a *caipira* or farm laborer portrayed as obstructing progressivism. While these stories furthered negative stereotypes, the successful films of director/actor Amácio Mazzaropi repositioned this country character as a symbol of the common man. The *caipira* image, contrary to the idealized citizen of modern Brazil, resonated among the working class migrating to industrialized centers such as São Paulo, which likely facilitated the grafting of rural customs on urban practices. During Festas Juninas, provincial and cosmopolitan lifestyles intersect, exemplified by the dancers 'becoming' *caipira*, the unfamiliar Other. My research focuses on how *quadrilhas caipiras* reveal narratives of difference through movement, spatial design, role, costume, special terms, and theme.

**Hanna WALSDORF** (Germany)

SWORD DANCE NARRATIVES REVERSED: OLGA DESMOND'S (ALMOST) NAKED COMMENT ON MARTIAL MANLINESS

At the beginning of the 20th century, the conception of sword dance and its history has been repeatedly rewritten and reframed. Following Tacitus' account of a Germanic sword dance, nationalists as well as body culture theorists started to champion 'reenactments' of ancient weapon dances amidst upturned swords in order to demonstrate (manly) German strength. The guild dance of the smiths and cutlers that dates back to the Middle Ages stood to benefit from another line of nationalist discourse favoring folk dance ministrations. These sword dance traditions were historio-graphically linked to the same Tacitus report. Olga Desmond, "Prussia's naked Venus", staged her version of a sword dance during her "beauty soirées". She achieved near legendary status because she was (almost) naked and moving. My paper discusses the performative and discursive references of early 20th century sword dance(s), showing how German sword dance histories referred back to Tacitus, how this led to a nationalist distortion of history in the case of the guild dances, and to a nationalist alliance with body culture and modern "German" dance, male and female.

**Deborah WILLIAMS** (United Kingdom)

**FINDING THEIR DANCE: EXPLORING THE TRANSFORMATION DANCE EXPERIENCES OF 'NON-TRAINED' DANCERS**

[student presentation]

The presentation explores patterns present within verbal and embodied narratives, of those who have had a significant 'peak experience' with dance. Through a physical or visual encounter with dance, life was transformed in a particular way, causing a shift in life's purpose or perspective. An experience that can be more than just a place and time in which dancing takes place, stands out from the flow of everyday life. Participants in the research are people who were non-trained dancers, those who did not train as, or would consider themselves, a dancer. Through interviews and ethnographic fieldwork, the research investigates the causes of such a transformation, what the transformative process entails, how it is internalised and verbalised, and the resulting consequences.

**Sonja ZDRAVKOVA-Djeparoska** (Macedonia)

**NARRATIVIZATION OF MACEDONIAN TRADITIONAL DANCES**

Dance can be interpreted by the audiences in a variety of ways, carrying different meanings. This paper presents narrativization in traditional Macedonian dances, where performances are associated with a specific meaning and text. In traditional dances, we follow two levels of narrativization: 1) Conscious stage-tailored dance performance whose meaning is supplemented with dramatic elements. 2) A long-lasting process of creating meaning in some chain dances, as a result of national marking. The first group includes several chain dances performed by professional ensemble "Tanec". The period of socialism in Macedonia was a time when the chain dance performance included dramatic moments, which until then, was free from these elements. The second level of narrativization dance, is exemplified by "Teshkoto", carrying cult significance for the Macedonians. It gained its meaning gradually as part of the process of creating national symbols. The dance symbols carried easily recognizable characteristics. "Teshkoto", in this particular way, got its clear, narrative structure and became an identification symbol of the Macedonians.

**Tvrtko ZEBEC** (Croatia)

**REINTERPRETING (NATIONAL) INTANGIBLE HERITAGE: HOW DO WE PRESENT OURSELVES?** [panel paper]

After a long process of negotiation Croatia became a member state of the European Union in 2013. On that occasion, there was a huge multimedial public ceremony organized on the main square in Zagreb. Artistic director of the broadcasted program was a young and respected theater director, who primarily compiled a program "for a domestic audience and then for the Others". Following an order by the Croatian government she found intangible cultural heritage as the salutary backbone for the program. A year earlier, a younger colleague ethnologist and choreologist was invited to be a co-author of the scenario for the main celebration of the Statehood Day in Slovenia. He advocated for public emancipation of "folklore activities". According to these and other examples we ask ourselves: How do we present ourselves nowadays? Are we now in the new age of nationalisation, rebuilding or reinterpreting our national identities and states in the European Union? How is dance and music as cultural heritage used in construction of local and national identities and, at the same time, serve as the best way for promotion of cultural diversity and intercultural dialogue?