

Ninth symposium of the ICTMD Study Group on Music and Dance in Southeastern Europe Cluj-Napoca Romania 21 to 26 October 2024

Organised by the ICTMD Study Group on Music and Dance in Southeastern Europe, in co-operation with the "Folklore Archive of the Romanian Academy Institute in Cluj-Napoca" and "Babeş-Bolyai University - Student Folk Ensemble Mugurelul"

FINAL CALL FOR PAPERS: 31th March 2024

EXTENDED DEADLINE FOR SUBMISSIONS: 30 APRIL 2024

We are pleased to announce the 9th Symposium of the ICTMD Study Group on Music and Dance in Southeastern Europe and invite proposals to be submitted by 30 April 2024.

Please note that in accordance with our aims and objectives as an ICTMD Study Group, this symposium is not a general conference but a Study Group scholarly gathering dedicated to three selected themes, which will form the focus of our presentations and discussions.

PLACE AND TIME

Cluj-Napoca, Romania

Symposium start date – Monday 21st October 2024 (arrival Sunday 20th October)

Departure date – Saturday 26 October 2024

The Symposium is primarily a meeting for in-person presentations, academic discussion and cultural exchange, however it is intended to include a number of on-line presentations particularly for our members who are unable to travel (information will be made available in due course).

Programme Committee

Josko Caleta - Programme Chair

Marko Kölbl

Carol Silverman

Ivona Opetcheska Tatarchevska

Berna Kurt

Daniela Ivanova-Nyberg

Local Organizing Committee

Paul-Alexander Remeş (Chair)

Alina Remeş

Nick Green

THEMES

The themes of this symposium are:

(1) Heritagization of music and dance in Southeast Europe: Museums, collections, archives, and copyrights

Encouraged by UNESCO's ICH Convention, heritagization has been the topic of symposiums of this study group several times, with particular emphasis on the dynamics of today's heritage elements and communities, providing theoretical links to Critical Heritage Studies. This time, however, the emphasis is on written, tangible records and recordings related to heritage elements, especially on questions of how today's practices relate to the historical reservoir of records, how much they are based on them, and how much they deviate from them, how much they manifest themselves as a revival based on the records. This raises the questions: what is the historical change/dynamics of heritage elements and how analytically important is it for understanding today's practice?

The next round of questions concerns institutions, non-governmental organizations, and other groups and individuals who take care of historical records and collections - how they do it in organizational, personnel, and financial terms, who participates in it, how they communicate with the public, which public they address, what is their effect? All of the questions addressed are inviting an examination of heritagization as a socio-political act, heritagization's power-relational and nationalistic uses, its exclusionary dynamics, especially regarding the representation of marginalized communities.

This is followed by a third aspect that concerns the issue of intellectual property, from the question of ownership (copyrights vs. stewardship) over living heritage in relation to the concept of individual ownership inappropriate for classical and living heritage, through the issue of copyrights and choreography of traditional music and dance, to the matter of regulation of rights and use of historical materials stored in institutions and other owners of materials, including online/virtual groups dedicated to heritage.

(2) Integration of traditional dance and/or music from southeast Europe in artistic performances: Old and new approaches for adaptation of local tradition for the stage

The division into the so-called "authentic" and "choreographed" folklore has been highly prominent in Southeastern Europe since the mid-20th century and, in some instances, even earlier. The central question of this topic is: Can one speak of, for instance, national schools or schools developed by prominent choreographers, and what are their specific characteristics compared to other "schools" or any kind of staged or institutionalized use of music and dance traditions?

Following the concept of authenticity, folklore is considered a direct expression and an integral element of local culture. Ensembles dedicated to this concept focus on cultivating exclusively local repertoires and maintaining original forms from the past without alterations. Consequently, a well-executed performance is one that closely mirrors the structural characteristics of past renditions. Beyond the intricate relationship between informal and institutionalized knowledge and skill transfer, the concept of authenticity adds complexity in terms of attitudes toward the desirable level of variability, individualism, and innovation among musicians and dancers. Essentially, the foundation is in the ambiguity of preserving values (templates and approaches) from the past that would simultaneously express and be an integral part of today's local culture.

Additionally, many local traditions have adopted specific stylistic approaches originating in well-known choreographies and artistic transformations of the same traditions' musical arrangements "inspired" by the practices that use the elements of traditional music and dance in performance art or contemporary (dance) stage productions. The issue of training and the general transfer of knowledge and skills is momentarily put aside, masking the underlying contradiction between the perspective of folklore as an integral aspect of culture adopted through the enculturation process and the regulatory mechanisms of public practice demanding a relatively systematic adoption of canons.

3) The modes and contexts of transmission of music and dance traditions in 21st Century: Rehearsals, seminars, summer camps, and festivals, both in person and virtual methods

Moving from a "rich tradition" to "artistic treatment" necessitates creative individualities and systematic training for outstanding performances includes teaching, disseminating, acquiring, and learning. The modification of original forms borrowed from the past is not due to necessity but is the product of the individualism and innovation of prominent figures, expert teachers: choreographers, ethnochoreologists, folklorists, musical arrangers and ethnomusicologists, conductors, and composers inspired by traditional music. Professionalism supersedes spontaneity, and thus, the space for variability is limited, although significant creative minds have left a powerful imprint on performance practices. Although a general shift to expert teachers is definitely a trend there are numerous existing examples of „amateur“ transmission beyond institutionalized music performance and transmission, which widened our perspective to the questions:

- How the transfer of knowledge has evolved in the 21st century compared to the past century?
- What role does an expert play in the present-day process of creating new programs?
- Who is considered an expert and a teacher, emphasizing the thought that not all experts are teachers, and not all teachers are experts!

These are some of the questions presupposed by this topic for papers that examine both expert and student viewpoints.

PROPOSALS

Languages

English is the official language of the Symposium, so only papers delivered in English will be considered.

Proposal format

The text of the proposal should be pasted into the body of the email and also as an attachment to the email as a Word file (doc or docx).

The proposal should include:

1. Title.
2. Abstract (250–300 words) outlining the content, argument and conclusion of your proposed paper and its relation to the symposium theme you have chosen to address.
3. Type of presentation (individual, media, panel, roundtable).
4. Submitter's name.
5. Institutional affiliation.
6. Email address.
7. Are you a current member of the ICTMD? Note: It is a requirement to be a member of the ICTMD to present at the Symposium.

Reviewing process

The reviewing process of the proposals will be anonymous.

Notification of acceptance or rejection will be announced by 30 May 2024 (NOTE Revised date).

Please note that participants are limited to a single presentation.

It is expected that all individual presentations and panels will present new insights. Proposals for presentations that were previously given or have appeared in print, or in other formats, will be rejected.

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

The number of proposals accepted will be limited by the time available for presentations during the Symposium.

If you have a deadline for funding applications for travel or accommodation, please notify the Program Committee of your deadline date.

For any questions about the programme, or the suitability of a proposal, please contact the Program Chair.

Where to send the proposals

Please send your proposal by email to:

Josko Caleta (Programme Chair) - josko@ief.hr,

and copy your email to: ictm.see@gmail.com

ICTMD membership

Membership application forms are available at the ICTMD website <https://ictmusic.org/membership/new>

For membership questions, contact the ICTMD Secretariat at <https://www.ictmusic.org/governance/secretariat>

For membership of the Music and Dance in Southeastern Europe Study Group please contact the Secretary, Liz Mellish (ictm.see@gmail.com).

PRESENTATION FORMATS

Please clearly indicate your preferred format on your proposal. Note: you may present only once during the symposium.

Individual Presentations

Each presentation will be allotted 15 or 20 minutes (depending on the number of participants) inclusive of all illustrations, audiovisual media or movement examples, plus 10 minutes for questions and discussion. There will be no deviation allowed from this time allotment.

Panels

We encourage presentations in the form of panel sessions. Panel sessions are a group of papers that are complimentary, planned, coordinated, and prepared by a group of authors, one of whom is the responsible coordinator.

Proposals may be submitted for panels consisting of three or four presenters and the structure is at the discretion of the coordinator.

The proposal must explain the overall purpose, the role of the individual participants, and indicate the commitment of all participants to attend the symposium. Each panel proposal will be accepted or rejected as a whole.

A short summary (one-page) of the panel overview should be submitted together with proposals for each of the individual papers in the panel. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this meeting.

Total length of a panel will be one hour (with an additional 20 minutes for comments and responses).

Roundtables

We encourage presentations in the form of roundtables. These are sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator.

The aim is to generate discussion between members of the roundtable who will present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable.

At the convener's discretion, the following discussion may open into more general discussion with the audience.

The total length of a roundtable will be one and a half hours inclusive of all discussion.

Proposals may be submitted for a roundtable consisting of up to 10 presenters, and the structure is at the discretion of the convener who will chair the event.

The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

Media (films and documentaries) presentations

Media presentations should be no more than 15 or 20 minutes in duration (depending on the number of participants). You will be allotted 10 minutes extra for questions.

Poster presentations

We encourage poster presentation especially from presenters at the beginning of their academic life. The posters should be in A0 portrait size (841mm x 1189mm / 33.11 inches x 46.81 inches). They will be placed in the venue during the symposium and there will be opportunities for answer and question sessions.