32nd Symposium of the ICTM Study Group on Ethnochoreology

Brežice, Slovenia 29 July – 5 August 2022

The 32nd Symposium of the Study Group on Ethnochoreology in 2022 will be hosted by the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU) in cooperation with the Posavje Museum Brežice and the Slovene Ethnological Society.

Local Arrangements Committee:

Rebeka Kunej (chair)
Alenka Černelič Krošelj
Mojca Kovačič
Andreja Matijevc
Anja Serec Hodžar
Andrej Tomazin

Programme Committee:

Placida Staro (co-chair)
Kendra Stepputat (co-chair)
Ann R. David
Ronald Kibirige
Jeanette Mollenhauer
Mehmet Öcal Özbilgin
Colin Quigley

Themes and Symposium Organization

The ICTM Study Group on Ethnochoreology's biennial symposia are dedicated to two selected themes, which form the focus of presentations and discussion. The two themes for the 2022 Symposium are (1) Reconsidering Knowledge Production in Dance Research (2) Inclusion/Exclusion in Dance Communities.

The Symposium will have no parallel sessions. Participants are expected to participate in the full Symposium. To be as inclusive and environmentally sustainable as possible, the Symposium will be organized in a hybrid onsite-online format. Participants not able or willing to travel can participate virtually.

Theme 1: Reconsidering Knowledge Production in Dance Research

This topic responds to critiques of the institutions within which we research and teach, calling for examination and reflection on the ways our disciplinary practices might inadvertently perpetuate legacies of social injustices and inequalities. Even if we have challenged such practices in our research before, re-examining our research and dissemination approaches and reconsidering our own stances continue to be important aspects of our self-conception as researchers.
Recent years have seen a significant re-orientation in anthropological studies – including ethnochoreology and ethnomusicology – away from a researcher-centered knowledge production and interpretation. This can be seen for instance in the growth of the field called "applied ethnomusicology," a tendency towards more collaborative research practices, or the acknowledgement of local ontologies. A shared and reflective knowledge production between people with diverse academic and cultural backgrounds opens up new challenges yet enables us to scrutinize our field towards bringing more equality and diversity into long established academic structures.

Topics addressed may include, but are not limited to:

Research and knowledge production influenced by:

- histories or presence of racial or gender injustice
- political oppression
- North-South power divides
- economic imbalances
- liberation movements
- national structures
- conflict and post conflict contexts

Further topics might include

- collaborative ethnography
- trans-disciplinarity
- post-coloniality
- translations and mediations
- hierarchical structures
- authority in interpretation
- authorship
- dissemination strategies
- access to and (mis)use of technology

Theme 2: Inclusion/Exclusion in Dance Communities

When, where, with whom, and why are we dancing? Dance communities have often been researched as live participatory entities that serve certain functions in urban or rural contexts. In light of contemporary global socio-politics, demonstrations, and pandemics, dance communities can be seen as social entities with broader horizons which try to engage with everyday or political issues such as health, sociability, community, identity, security, war, racism, nationalism, colonization etc. Participation in dance communities is impacted by personal, political and social decisions. Whether rooted in long-established traditions or not,

dance communities sometimes find new scopes of inclusion/exclusion and new strategies for existence in a changing human world.

Possible topics include, but are not limited to the following:

- Inclusion / exclusion in participation
- Dance communities through prisms of ethno-identity dance, organizations for well-being, cultural promotion
- Struggles between cultural politics and the social life of individuals
- Dance in use - (ab)use of dance: symbolic (re)presentation, cultural capital
- Dance communities and activism
- Musicians and music in dance communities
- The significance and use of (live) musicking for dancing communities and participation
- Access, activities during dance events, symbolic presentation, organizational structure
- The boundaries of the field "dance communities" (overlapping with sports, games, music, and arts)
- Digital/virtual dance communities
- The impact of the Covid 19 pandemic on dance and dance communities

Submission

Deadline for proposals is **November 1, 2021**. Please submit your proposals via **Easychair** at https://easychair.org/conferences/?conf=ethnochoreology32nd. For the online submission, you will be asked to provide:

1) Personal Data
2) Selected mode of presentation
3) Proposal consisting of title, abstract (200-300 words)
4) Submission for theme 1 or theme 2
5) Onsite or Online participation

Evaluation of proposals will be done anonymously, and presenters will be notified of the Programme Committee's decision by **January 15, 2022**.

Modes of Presentation

A variety of presentation modes are possible and applicants are encouraged to carefully consider which mode of presentation will work best to present their work. You may only present once during the symposium. If members have any questions about the suitability of a proposal, please contact the Programme Co-Chairs and ask for assistance. The possible modes of presentation are:

Individual Paper Presentation
Interactive Individual Presentation
Student Paper Presentation
Panel
Poster
Roundtable
Film/DVD

Individual Paper Presentation

The length of an individual paper presentation will range from 15 to 20 minutes, depending on the final number of presentations. The length of presentation will be confirmed by mid-April 2022. Co-authorship is allowed and encouraged.

Interactive Individual Presentation

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

Student Paper Presentation

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

Panel

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

Poster

The Programme Committee encourages presentations in poster format. The posters are displayed throughout the symposium and there will be a moderated poster session. The poster format is open to any researcher whose material is best suited for this format. In the

poster session, the moderator will introduce the presenters at the beginning of the session and each presenter will give a brief introduction to their topic. An opportunity to examine the posters and interact with the presenters will follow. All posters will be displayed onsite and made available online as well throughout the symposium. Presenters participating virtually should be available for the moderated poster session.

Roundtable

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

Film/DVD Presentation

The presentation should be no more than 10 minutes in duration and should engage critically with the media (film, CD, DVD, and so on). Key material for viewing should be pre-selected. At the discretion of the Programme Committee, new films/DVDs of longer duration than those that can be accommodated in a regular session (as described above) may be proposed for viewing. The Programme Committee will inform delegates proposing such material of the possibilities of inclusion when drafting the program. Individuals desiring to do such a presentation should send a query to both Programme and Local Arrangements Chairs. The film material must be made available for onsite screening and online streaming.

Online and Onsite Participation

We also welcome participation in the symposium by colleagues who do not plan to present. To assist the organizers with planning, please register as presenter or as participant without presentation via the conference website and state if you want to participate onsite or virtually.

Online presenters will be asked to pre-record their presentations and transfer the recording by **26th July 2022**. Equally, poster presenters are asked to submit a digital version of their posters, film presenters submit their film material by **26th July 2022**. Online presenters are asked to be present virtually for the questions following their presentation. The Programme Committee will do their best to schedule presentation times in accordance with online presenters' local time zones.

Language

English is the official language of the Symposium. Participants not familiar with English may present the paper in any other language. The presenter is asked to provide a translation of the full paper in English at the symposium for the sake of wider understanding. Proposal abstracts are to be submitted in English for selection purposes.

Additional Information

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

The symposium website with more information can be found at https://ictm-ethnochor2022.zrc-sazu.si

Questions regarding accommodation, registration, travel, etc. should be directed to the Local Arrangements Committee while those of a programmatic nature (presentation modes, submitting a proposal, etc.) can be addressed to one or both of the Co-Chairs. Questions related to membership should be directed to the Secretariat (ICTM membership) and/or the Secretary and Chair of the Study Group on Ethnochoreology (for Study Group membership).

Local Arrangements Committee Chair: Rebeka Kunej rebeka.kunej [at] zrc-sazu.si

Programme Committee Co-Chairs: Placida Staro placida.staro [at] gmail.com and Kendra Stepputat kendra-iris.stepputat [at] kug.ac.at

Study Group on Ethnochoreology (membership, etc.): Chair Catherine Foley catherine.e.foley [at] ul.ie and Secretary Andriy Nahachewsky andriyn [at] ualberta.ca

Membership applications are available at the ICTM website http://www.ictmusic.org

For membership questions, contact the ICTM Secretariat.