



CONFERENCE ON DANCE RESEARCH



DANCE RESEARCH AND ITS INSTITUTIONAL BACKGROUND IN SOCIAL AND CULTURE CONTEXT

Programme and Abstracts

Conference on Dance Research

Organized by the Institute of Choreology, Music and Dance Faculty,
Academy of Performing Arts in Prague

7th and 8th October 2022



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Organising committee

Mgr. MgA. Lucie HAYASHI, Ph.D.,
Head of the Dance Department, Music and Dance Faculty,
Academy of Performing Arts in Prague,
lucie.hayashi@hamu.cz

prof. Mgr. Dorota GREMLICOVÁ, Ph.D.,
Head of the Institute of Choreology, Music and Dance Faculty,
Academy of Performing Arts in Prague,
dorota.gremlicova@hamu.cz

The conference is being held at the Academy of Performing Arts in Prague as part of the project Economic Aspects of Dance supported by the Institutional Support for the Long-Term Conceptual Development of Research Institutes, as provided by the Ministry of Education, Youth and Sports of the Czech Republic in the year 2022. (project leader Mgr. MgA. Lucie Hayashi, Ph.D.).

The conference focuses on the issues of economic aspects of the existence and practice of dance and its research in historical and contemporary perspectives, on the issues of the institutional background of dance research and the formative role of specific researchers. The conference is dedicated to Prof. Božena Brodská, dance historian and founding figure of Czech dance science, on the occasion of the centenary of her birth. The Institute of Choreology organizes the conference within the research project Economic Aspects of Dance (researcher Mgr. MgA. Lucie Hayashi, Ph.D.).

In recent years, in the context of the changes in the artistic scene, digitalization and efforts to document, preserve and develop cultural heritage, the need for dance research based on an institutional background guaranteeing its professional conditions and quality, and thus its anchoring in the professional sphere, has increasingly come to the fore. Understanding the economic processes associated with dance and its research appears to be one of the determining factors influencing the integration of these two spheres into the organisational and economic structures of cultural policy in contemporary states. Sharing professional perspectives on this issue in an international context can reveal, in addition to local specificities, the general features of the shaping of the relationship between dance, its scientific reflection and economic and cultural policy structures, and thus provide guidance for strategies to shape the relationship between these spheres in practice.

Thematic areas suggested for the conference:

- Economic aspects of the existence and practice of dance, its social and theoretical reflection and research
- The popularization of dance research, the position and function of dance history and theory in society
- Trends in dance research (researched and neglected topics, preferred and oppressed methodologies)
- Personalities and their role in the formation of dance research



Lucie Hayashi

Conference Programme

Friday 7th October 2022

9.00 *Registration, coffee*

Session 1

- 9.30 Lucie Hayashi: *Making the Dance Research Visible – Institutionalisation and Popularisation*
- 9.50 Kristián Kohút: *Research Centre of Academy of Performing Arts in Bratislava*
- 10.00 Ivica Liszkayová: *Projects of the Research Centre in cooperation with the Dance Department of the Academy of Performing Arts in Bratislava since 2011* [online]

10.20–10.35 *coffee break*

Session 2

- 10.35 Daniela Stavělová: *Ethnochoreology in the context of academic research: benefits, challenges and limits*
- 10.55 Nicoleta Demian: *Romanian Dance Research between Creation, Theory and Freedom of Expression*
- 11.15 Zdravko Ranisavljević: *Ethnochoreology and its academic education at the Faculty of Music in Belgrade (Serbia)* [online]

11.35–11.50 *coffee break*

Session 3

- 11.50 Dorota Gremlicová: *Choreology: in search for a distinctive scholarly approach to dance*
- 12.10 Sille Kapper-Tiisler: *Thematic and methodological trends in the research on Estonian traditional dance* [online]
- 12.30 Laura Kolačková: *The advantages and disadvantages of anthropological approaches to dance research*

12.50–13.45 *lunch break*

Session 4

- 13.45 Sofia Caballero: *The scientific dissemination of dance: a performance-lecture from Jone San Martín and María Auxiliadora Gálvez (COAM, Madrid, 2019)*
- 14.05 Rose Breuss: *Notational Studies – Danced movements beyond the optico-practical space* [online]
- 14.25 Yang Zhao: *Participation in Scottish Country Dancing and the Covid Pandemic: A Blended Ethnography* [online]

14.45–15.00 *coffee break*

Session 5

- 15.00 Josef Bartoš: *A Cognitive Approach: New Perspective to Dance Studies?*
15.20 Hana Polanská: *Dance between disciplines*
15.40 Eva Priečková: *Dance education as a polyphonic experience* [online]
- 16.00–16.15 *coffee break*

Session 6

- 16.15 Daniela Machová: *Struggles of Dance Researchers based in the Czech Republic*
16.35 Katja Vaghi: *Integration and growing deep roots for the future*
16.55 Blanka Marková: *The Analysis of Cultural Policies and Strategies in the Context of Contemporary Dance Public Support*
- 18.00 *Traditional Czech evening beer experience in the pub near the conference venue*

Saturday 8th October 2022

- 10.00–12.00 **Commemorative brunch meeting dedicated to prof. Božena Brodská**, dance historian and founding figure of Czech dance theory and choreology, on the occasion of the centenary of her birth.
Mgr. Elvíra Němečková, Ph.D., prof. Mgr. Helena Kazárová, Ph.D.,
MgA. Ladislav Beneš, Choreology and Dance department graduates



- 12.30–14.00 **Round table discussion** on the needs and perspective of choreology and dance research hosted by Mgr. MgA. Daniela Machová, Ph.D.,
in collaboration with Taneční aktualita – Czech Dance News Magazine

BARTOŠ, Josef

Czech Republic, Academy of Performing Arts in Prague

A Cognitive Approach: New Perspective to Dance Studies?

Dance studies research from the 1970's has been heavily dependent on structuralist and post-structuralist semiotic orientations. These do not favour empirical research and what cognitive theatre scholar Bruce McConachie calls, good science. In my paper, I will focus on the rich possibilities of cognitive approaches following the principles of good scientific research and experimentation in the field of dance studies. Principally I will discuss cognitive biases which may significantly influence research outcomes and the principle of falsifiability in our field, in the sense of the philosopher of science Karl Popper's thought. I also draw attention to the differences between phenomenological approach as a first-person experience and neuroscientific approach which puts emphasis on third-person objective perspective and how those two approaches might complement each other and enrich or shift our current knowledge. Finally, I will introduce similar research in cognitive theatre studies and propose possible applications in the dance field, as well as discuss obvious limitations of cognitive approach and scientific research in relation to dance events sui generis.

Josef Bartoš is a dance writer, teacher, and researcher. He graduated from Duncan Centre Conservatory, received his MA in Dance Studies from the Academy of Performing Arts in Prague where he is studying for a PhD, furthering his interest in psychological aspects of dance. He is also an MA student of psychology at Charles University in Prague and editor-in chief for the Czech dance magazine *Taneční aktuality*.

BREUSS, Rose

Austria, Anton Bruckner Private University

Notational Studies – Danced movements beyond the optico-practical space

The lecture poses the question of the extent to which scripts, dance notations and scores contribute to methodological diversity in praxeological dance research. Can the engagement with dance and movement notation be considered as a central factor and important tool for artistic-research practice? Taking dance notations and choreographic scores into account, created by dancers and choreographers, the lecture reflects or diffracts specific dancer knowledge, specific praxeological aspects, thus seeking to access motoric dimensions of dancing and the agentiality of dancers. The notations under consideration were/are fabricated in different dance practises. They both contain the concrete movement repertoires and a wide spectrum of motor gestures. In the reading and interpretation processes of the dancers, structures and grammars of the body-space-time-related actions and their variables open up. Simultaneously these working processes reveal dancers' knowledge with its apparatus of skills and personal body archives. Under my direction the artistic dance research project Atlas of Smooth Spaces, Notating, Communicating and Composing Spaces in Audio-Corporeal Practices was funded last year by the FWF - Austrian Science Funds – for a group of dance researchers in the Institute of Dance Arts/Anton Bruckner Private University for a period of three years. It serves as a model and field of experience for notational questions. In this artistic research project, I explore together with dancers and musicians how to notate, communicate, and compose space phenomena across audio-corporeal artistic practices. We investigate these in four disciplines: Dance, Rhythmics, Choir Conducting and Direct Sound. The presentation of excerpts of our study cases seeks to make questions about dance notation accessible to the researching dance community.

Rose Breuss is active as a choreographer and professor for Movement Research at Anton Bruckner Privatuniversität Linz. She studied at the Universität für Musik und Darstellende Kunst Wien, Theaterschool Amsterdam, Temple University Philadelphia USA, University of Surrey, Labanotation Institute. She has choreographed for a number of theatres and (inter)national festivals with her dance company Choreographia[Inter]Austriaca. In 2010-11 she received a two-year choreographic residency and curated dance festivals in Odeon Wien. She received the Max Brand Prize for experimental music, Theodor Körner Prize for Science and Art and Prämie des Österreichischen Bundeskanzleramtes for the choreography "Drift".

CABALLERO, Sofía

Spain, Universidad de Alcalá

The scientific dissemination of dance: a performance-lecture from Jone San Martín and María Auxiliadora Gálvez (COAM, Madrid, 2019)

The integration of Dance Studies within the Humanities field and its recognition as a subject of study in its own right means that it has also been inserted in those institutions and events where the transfer of theoretical and scientific knowledge is being carried out: universities and foundations, congresses, symposiums, etc. But as the German dance scholar Giesdorf acknowledges: "Dance studies permits and requires a different set of theoretical and practical tools for its study than, for instance, a painting or a sculpture" (Dance Studies in the International Academy: Genealogy of a Disciplinary Formation. *Dance Research Journal*, 2009, 41(1), 23-44., p. 23). Unlike the other Humanities disciplines, the use of the body when communicating is well appreciated by the audience and allows the participants to develop new tools. As an example we will analyse the case of the performative lecture given by the dancer Jone San Martín and the architect María Auxiliadora Gálvez at the Architecture College in Madrid in 2019. Their aim was to explain the link between dance and architectural space.

Sofía Caballero is a PhD candidate at the Alcalá University (Spain) and at the Freie Universität Berlin (Germany). She has an MA in Leadership and Management of Cultural Projects. Her dissertation questions the intervention of the space based upon her experiences in producing dance in non-dance spaces (bookstores and libraries) with her project *Danza entre Libros* (Madrid, 2015-2017).

DEMIAN, Nicoleta

Romania, National Academy of Music “Gheorghe Dima” Cluj-Napoca
Romanian dance research between creation, theory and freedom of expression

The methodology of teaching dance has always been the centre of interest in my professional and academic career, and I've always been connected with contemporary information in the dance research field. Studying dance history and dance theory provides essential tools for the future career of dancers, choreographers, and dance teachers. The Romanian dance educational system has had essential changes during the past 20 years regarding both school curricula and teaching methodology. Quick access to information and technological development has had a great impact on the dance world. Dancers, choreographers, and teachers have to keep up with progressive tendencies even in classical ballet teaching and performing, deeply rooted in tradition and rigorous discipline until today. For today's dance creation and teaching, it's necessary to widen educational resources, to build on research-dedicated sources, on effective communication management, on the psychology of creativity, on information technology, in order to find new methods for new pedagogical needs.

Nicoleta Demian is a choreographer and associate professor at National Music Academy “Gheorghe Dima” Cluj-Napoca, Romania. She published articles about dance, performance analysis, dance studies and conferences, books about ballet and contemporary dance techniques and teaching. She was also a member in the jury panel of many national ballet competitions; held ballet and contemporary dance master-classes in Romania and abroad (Austria, Denmark, Italy, Spain); have had projects of digital choreography and online dance projects.

GREMLICOVÁ, Dorota

Czech Republic, Academy of Performing Arts in Prague

Choreology: in search for a distinctive scholarly approach to dance

The paper addresses choreology as a scholarly discipline interpreting dance from different perspectives, but always with the intention to frame dance in its movement qualities, and constitutive principles. In this particular text, three research fields are taken into consideration being the “domains” of the author’s academic scope. These are historical study, illustrated by the issue of reading critical reviews as verbal expressions of movement perception; dance analysis and the problem of creating dance relevant analytical categories; and sociology of dance focusing on dance as a unique, irreplaceable case of social action. All three cases should serve to demonstrate the possibility and ability to fulfil the premise inspired by Theodor Adorno: to make choreology meaningful, it must formulate its knowledge on the base of characteristics identified inside the dance itself.

Dorota Gremlicová is a professor of choreology at the Dance Department, Music and Dance Faculty, Academy of Performing Arts in Prague, Czech Republic. She is focused on dance history (modernism, contemporary Czech dance culture), dance analysis and sociology of dance, both in lecturing and research. Recently, she participated in projects „Round Dances. 19th Century Couple Dances (Decency, Health, and Grace Endangered by Quick Dancing? In BAKKA, E.; BUCKLAND, T. J.; SAARIKOSKI, H. and BIBRA WHARTON, A, VON (eds.). *Waltzing Through Europe: Attitudes towards Couple Dances in the Long Nineteenth Century*. Open Book Publishers 2020); „Folklore revival movement in Czech lands 1945–1989” (STAVĚLOVÁ, Daniela and collective. *Tíha a beztíže folkloru. Folklorní hnutí druhé poloviny 20. století v českých zemích [Weight and Weightlessness of Folklore. Folklore Revival Movement of 20th century in the Czech Lands]*. Praha: Academia 2021).

HAYASHI, Lucie

Czech Republic, Academy of Performing Arts in Prague

Making Dance Research Visible – Institutionalisation and popularisation

The opening conference paper will examine the integration of dance research in the structure of Czech Art and Cultural Organizations, exploring both existential hurdles and possibilities for researchers and academics and opportunities for their performance research. Through the perspective of lacking popularisation practices, it questions the context of ongoing dance research, the goals, target groups and practices of publishing houses and journals that provide space for peer-reviewed studies, as well as other media open for popularisation of dance research articles. It aims to reveal the process of making dance research visible, institutionalised and integrated it into the social, economic, and political structures of the Czech Republic, while implying possible future challenges and directions.

Lucie Hayashi is a Czech dance writer and culture manager based in Prague. She completed masters and doctoral studies in Choreology and Dance research at Music and Dance Faculty of Academy of Performing Arts in Prague, where she continues lecturing and was named Dance Department chair in 2021. In 2006 she co-founded Taneční aktualita, an online Dance News Magazine, where she works as an editor and manager. She is a member of the expert grant committees of the City of Prague and Ministry of Culture for dance, festivals and foreign culture affairs and is also a member of various dramaturgical boards. Additionally, she received her master's degree in Japanese Studies at Charles University in Prague, devoting her academic research to dance in Japanese society and culture.

KAPPER-TIISLER, Sille

Estonia, Tallinn University

Thematic and methodological trends in research on Estonian traditional dance

Today, interest in regional identities is on the rise in Estonian society. People rediscover their roots by getting to know the living domain of their predecessors, or when settling in a new place, begin building a new identity of this place. Dance research has a lot to offer in this field. Today's generations (great)grandparents represent only remnants of the rural/peasant way of life in Estonia, which appear in everyday life in both romantic/joyful and disturbing forms. People generally value former parish affiliations, which come from peasant culture, for example by marking parish boundaries on the landscape or wearing folk costumes of their home parish. New places – cities, districts, suburbs, small towns, where most Estonians have settled only since the turn of 19th-20th century – are also entering the practice of traditional dance research. In these new places of residence, people also feel the need for local identity, and in many cases dance practices related to that place help to build it: knowing where there were places to dance, when and on what occasion they danced together, what music was played, what and how they danced. During the 20th century, the theme of subcultures also appears in larger populated areas – in the same geographical area, different communities behave completely differently in terms of dance. Most of these topics are currently unexplored in Estonia. This can be explained by ideological conditions: first, collection for practical purposes – used for performing or physical exercise, required the selection of texts/dances considered worthy of description. These paid little attention to context. During the Soviet period, local lore, as something troublesome and difficult to control, was neglected so that analysis of dance film and video recordings began post-independence. Today, creative/artistic research has started to contribute to the field and seems especially suitable for working with incomplete and fragmented sources.

Sille Kapper-Tiisler is an Associate Professor of Folk Culture at the Baltic Film, Media and Arts School of Tallinn University (Estonia), a practicing dance teacher and choreographer, and the Artistic Director of Folklore Ensemble Leigarid. Her research activities are focussed on dance traditions and revival folk dance.

KOHÚT, Kristián

Slovakia, The Academy of Performing Arts Bratislava

Research Center of Academy of Performing Arts in Bratislava

The paper presents the Research Center of Music and Dance Faculty, Academy of Performing Arts in Bratislava, its internal structure, and its inclusion within the structure of institutions. It briefly presents the history of the workplace, its transformation in the last decade and the share of activities focused on the art of dance. The second part of the paper presents project and research activities, describes the main goals of dance research as well as outputs.

Kristián Kohút graduated in classical dance at the Eva Jaczová Dance Conservatory in Bratislava in 1997 and in 2009 at the Academy of Performing Arts in Bratislava. He completed his doctoral studies at the same school with study internships at the School of American Ballet in New York. He was engaged with the SND Ballet as a dancer and as coordinator of ballet marketing activities. Since 2018, he has been working as a teacher of classical dance at the Department of Dance and a researcher at the Research Center of the Academy of Performing Arts in Bratislava, where he focuses on research in classical dance technique. He actively participated in four congresses of Tanec.SK., contributes to operaplus.cz, tanecniaktuality.cz, to the dance magazine Tanec and to the magazine of HTF VŠMU Tempo. In 2019, he published a collection of reviews of "Metamorphoses of Ballet 2016 - 2019", as well as the publication "Golden 60's at the Slovak National Theatre", where he co-authored the decade in Ballet SND.

KOLAČKOVSKÁ, Laura

Slovakia/Czechia, Academy of Performing Arts in Prague

The advantages and disadvantages of anthropological approaches to dance research

The paper presents the advantages and disadvantages of anthropological approaches to dance research, with a focus on folk dance today. Folk dance has its established position in today's society, as evidenced by the wide spectrum of folklore activities that are sought after by their supporters (for example Dance House, Folklore aerobics or the dance events of the Moravian ensemble Beseda u cimbálu). Dance is perceived as a sign system, which is also a medium of nonverbal communication. With its means of communication, dance can tell us a lot about society as a whole and its transformations or meanings. The basic methodology is the perception of dance as a cultural product and not just a physical phenomenon that takes place in a certain time and space. Dance anthropology answers the questions of what is danced, how this process takes place (behaviour of actors or stylistic performance of dance), who participates in the whole process, but also when, where and why it is danced, and finally, what role does dance play in a given socio-cultural environment.

Laura Kolačková is a graduate of the master's program in Ethnology and Cultural Anthropology at the Institute of Ethnology, Faculty of Arts, Charles University in Prague and the master's program in Choreology and Dance research at the Music and Dance Faculty, Academy of Performing Arts in Prague. She is currently a student in the doctoral study program in Choreology and Dance research at HAMU in Prague. As a doctoral student, she actively collaborates on the research project in the Institute of Ethnology of the Czech Academy of Sciences. She is engaged in research of folk dance in contemporary society. She is an active performer and teacher of folk dance.

LISZKAYOVÁ, Ivica

Slovakia, The Academy of Performing Arts Bratislava

Projects of the Research Centre in cooperation with the Dance

Department of the Academy of Performing Arts in Bratislava since 2011

The paper offers a summary of the grants and research activities of the Research Centre supported from public resources of the Ministry of Culture of the Slovak Republic, the Fund for Art Support and the Ministry of Education, Science, Research and Sports since 2011. It presents the specificity of five types and their short tradition. Included projects are Theoretical Analysis in Dance Art 2011/2021, Dance Congress - Tanec.SK and professional dance symposia 2014/2022, Presentations of university dance art 2016 and 2018, Festival of Dance Universities SHARE 2017, 2019 and 2022 as well as three successful projects from KEGA. It introduces the main intentions and goals of the projects, lists the personalities participating in their implementation from the external environment and offers a summary of outputs from individual projects in the form of articles in the school magazine Tempo and in Proceedings Tanec.SK 2014 -2021 published by VŠMU.

Ivica Liszkayová is a graduate of the Department of Dance at the Academy of Performing Arts in Bratislava in dance pedagogy, completed study residence in Scientific and The recording centre of the Academy of Performing Arts and doctoral studies at the Department of Music Faculty of Education in Nitra. She taught at the Eva Jaczová Dance Conservatory in Bratislava (jazz dance and Martha Graham techniques) and at the Conservatory in Bratislava (modern dance in the department of music and drama). Since 2011, she has been working as a researcher at the Research Centre and as lecturer at the Department of Puppetry at the Academy of Performing Arts in Bratislava. She initiated the grant activities, Theoretical analysis in dance art in the years 2011 – 2021 and Dance Congress Tanec.SK 2014 - 2022, University presentations dance art abroad 2016, 2018. She is the compiler of six proceedings of the Tanec.SK project.

MACHOVÁ, Daniela

Czech Republic, Academy of Performing Arts in Prague

Struggles of Dance Researchers based in the Czech Republic

What is the situation and social position of Czech dance researchers? The presenter will share the results of a qualitative survey examining the social, economic, and political conditions under which dance research in the Czech Republic is conducted. More than ten researchers connected to research institutions were interviewed; motivations and barriers of research were analysed to estimate the potential and threats to dance research in the Czech Republic in the near future. Based on the results of the survey, researching dance is only one part of various job activities of respondents and is usually not implemented in their job description. Due to this fact, it is done only as a side job on evenings and weekends under insufficient economic and social conditions and based on the necessity of applying for grants. Luckily, the inner motivation of dance researchers is usually so intense that they are able to overcome these barriers. Nevertheless, two questions remain: For how long are these conditions sustainable for the future development of the field in the Czech Republic and abroad? Which strategies might help to strengthen the position of the dance researcher within the research community and society?

Daniela Machová graduated in Sociology at Charles University in Prague and in Choreology at the Academy of Performing Arts in Prague, where she finished her Ph.D. in 2019. In her research, she applies sociological qualitative and quantitative methods and a historiographical approach to examine many dance-related topics – profession (dancers, researchers, dance masters), social dances (the Czech phenomena of ballroom dance courses –“taneční”), dance audience, dance studios, etc. Daniela Machová is the director of Taneční aktualita online journal and works as a project manager in the department for Research, Developments, and Projects at the Music and Dance Faculty of the Academy of Performing Arts in Prague. She is member of the ICTM Study Group on Ethnochoreology.

MARKOVÁ, Blanka;
co-authors Kateřina Rundová, Barbora Laierová, Diana Hodulíková
Czechia, Vize tance/Vision of Dance
The Analysis of Cultural Policies and Strategies in the Context of
Contemporary Dance Public Support

The Czech Republic is currently debating the role of culture in society in relation to the post-pandemic situation and the integration of refugees from Ukraine. Culture plays an undeniable role in these processes, with social, urban, environmental and economic impacts, but also an acknowledged positive role in the impact on well-being and health. In particular, dance and movement arts can be beneficial not only in the integration of foreigners but can also help in the recovery from various health indispositions or in the slowing down of diseases. Dance and movement help to orient oneself in space, is part of a healthy lifestyle, slows down ageing and is a tool for communication. Cultural policies and strategies at many levels are used to support the development of artistic, cultural, and creative activities. National cultural policy should provide a framework for the development of strategic documents at regional and local levels. The aim of the forthcoming expert paper is to analyse and reflect on cultural policies and strategies in the context of supporting contemporary dance, new circus and residencies. Research and reflection on cultural policies and strategies should answer these questions: do current cultural policies and strategies reflect contemporary dance, new circus and residencies? Do dance sector representatives use the advocacy power of professional associations? Is the support for contemporary dance, new circus and residencies in cultural policies and strategies related to the participation of artists/dancers in the development of these documents? At the conference results of two research projects conducted in 2022 will be presented.

Blanka Marková is an independent expert in the management of cultural and creative industries. After completing her PhD in Political and Cultural Geography at the University of Ostrava and a number of internships abroad, she has worked with the Arts Institute, The Prague Institute of Planning and Development, and has participated in the development of cultural strategies for many Czech cities. She is the author of a number of scientific articles and expert studies. She is currently working as a strategic consultant for the professional organisation Vize tance and as a project developer of Brno's candidacy for the title of European Capital of Culture 2028.

Kateřina Rundová is a graphic designer, and a graduate of the Academy of Performing Arts in Prague. She has many years of experience in cultural production. She currently works at the Department of Culture of the Statutory City of Brno and is involved in the preparation of Brno's candidacy for the title of European Capital of Culture 2028.

Barbora Laierová is a student of Janáček Academy of Performing Arts. She has many years of experience in cultural production. She currently works at Duncan Centre Conservatory in Prague, at the professional organisation Vize tance and is involved in the preparation of Brno's candidacy for the title of European Capital of Culture 2028.

Diana Hodulíková graduated from the Faculty of Architecture, Brno University of Technology. She was a member of the student chamber of the Council of Universities. Currently she is on a UNICEF mission in Ethiopia to support national efforts to ensure the realization of the rights of children and women while establishing strong relations with the government of Ethiopia, bi-laterals, donors, development partners and civil society. Culture plays a key role in this process.

POLANSKÁ, Hana

Czechia, Faculty of Physical Education and Sport

Dance between disciplines

Dance can be viewed as an aesthetic object (art), and thus scientifically examined as its own object of interest. In contrast, there is also a tendency to approach dance as part of a wider context, as (potentially) useful to society. The topic of the post-graduate project is the issue of dance as a prevention against dementia. It is a biomedical randomized clinical trial exploring the effect of dance/movement on blood biochemical markers in relation to cognitive and physical abilities in elderly.

The project involved the Faculty of Physical Education and Sport (FTVS), the Institute of Chemistry and Biochemistry of the Academy of Sciences and the Faculty Hospital Královské Vinohrady. What does it mean for an artist to conduct research of this type in the Czech Republic? What institutional support can they receive today? To what extent does this support enable the project to effectively achieve its goals? In general, projects that span multiple scientific disciplines are very often rejected by large grant agencies such as GAČR. The reason for this is that multi-disciplinary projects are often more difficult to evaluate, not excluding projects involving dance. Thus, the promotion of artistic (somatic) dance as part of a project exploring the wider context of dance, or exploring its potential impact on society, is met with many administrative and institutional obstacles, therefore the challenging task is to reconsider larger institutional support for this type of studies.

Hana Polanská graduated from the Dance Conservatory of Prague, Catholic Theological Faculty of Charles University in Art history and HAMU Prague, in choreography and theory of choreography. She is a postgraduate student at the Faculty of Physical Education and Sport - Department of Physiology. She is studying Body Consciousness under Rena Milgrom, Movement analysis according to Irmgard Bartenieff and Rudolf Laban, somatic movement, dance therapy and authentic movement. She has danced at the National Theatre in Brno and Prague and has participated in dozens of projects with renowned choreographers and artists and created several original choreographies and dance films and currently teaches at HAMU Department of Non-verbal Theatre, Elementary Art School and dance courses for the elderly. In Faculty Hospital Královské Vinohrady her scientific activities focus on neurodegenerative diseases of the elderly. She has participated in conferences Scientia Movens (2021 and 2022) at Faculty of Physical Education and Sport. Recently, she published papers on the above topics.

PRIEČKOVÁ, Eva

**Slovakia/Czechia, Janáček Academy of Performing Arts Brno
(Ph.D. student)**

Dance education as a polyphonic experience

As an educator, scholar, facilitator, student, creator, community member, woman in her early 30's and performer, I oscillate among these positions letting knowledges flow from one into another; thus, these various environments are enriched by each other. It is not only my voice, which speaks loudly about embodied experiences and knowledges. Within my PhD study at the Janáček Academy in Brno, I try to articulate inclusive approaches based on multifocal research methods, emphasising integration, sensitivity, diversity. I articulate verticality as a self-responsible process of gaining knowledge. I articulate horizontality as communal, collective care and respect. In this paper I would like to propose "new" or re-newed versions of collective learning in dance education. As a member of PLaST (platform of contemporary dance in Slovakia) and collective mimoOs I observe how a group of so-called non-dancers become more and more attracted to contemporary dance in education and performance. I will share my observations on this process and articulate what we do, when we speak about dance in the year of 2022. I use both embodied theory and practice, the idea of Thinking Body or as I would suggest, Thinking Bodies.

Eva Priečková is an independent movement artist working in Slovakia. In her research, she refutes the concept of dance virtuosity and a perfectly controlled and trained body. She focuses on the phenomenon of movement in everyday life and its development in community. Her starting point is the concept of shared experience, embodied experience and a creative observed flow. With the help of somatic assignments, she tries to draw attention to individual or collective needs and possibilities of the body and to stimulate free creativity without an evaluation system and the need to create a dogmatic movement vocabulary. As a performer and choreographer, she is interested in interdisciplinary and experimental approaches, community projects and situations outside the dance floor. She is currently a doctoral student at the Janáček Academy of Performing Arts in Brno.

RANISAVLJEVIĆ, Zdravko

**Serbia, Assistant professor at the Department for Ethnomusicology,
Faculty of Music in Belgrade**

*Ethnochoreology and its academic education at the Faculty of Music in
Belgrade (Serbia)*

Ethnochoreology was introduced into the system of high education in Serbia in 1990 at the Department of Ethnomusicology, Faculty of Music in Belgrade. Within the Module for Ethnomusicology and Ethnochoreology, Ethnochoreology is the second main subject and is attended at the level of basic, master's and doctoral academic studies. The originator of ethnochoreology as an academic scientific discipline in Serbia is ethnologist and dance researcher Olivera Vasić, who continued the work of Ljubica and Danica Janković (the first Serbian ethnochoreologists). In the methodological sense, their approach was based on the idea of preserving traditional dances through secondary reconstruction in the research process, then recording the kinetic and musical component of dance and publishing dance ethnographies with integrated transcriptions of invariant dance patterns. Thanks to the development of teaching staff in the narrower scientific field of ethnochoreology and its participation in international scientific trends ethnochoreological education at the Faculty of Music, led by Selena Rakočević, after 2000 began to transform and move away from the folkloristic paradigm, retaining the dance-centric approach as base. The development of scientific thought in current practice implies the production of original theoretical concepts, which arise from a specific interdisciplinary education at the Faculty of Music. These concepts start from the idea of synthetic perception of textual and contextual planes of dance realizations, with clear differentiation of dance components (kinetics and music) and their integral parameters. The described approach has the consequence of expanding the aspects of perceiving the mutual relations between the dance text and the context, which directly contributes to the applied scientific potentials. The paper diachronically examines and interprets the practice of formal ethnochoreological education at the Faculty of Music in Belgrade, with a special focus on the applied potentials of ethnochoreology in the context of preserving intangible cultural heritage.

Zdravko Ranisavljević received his doctoral degree from the Department of Ethnomusicology of the Faculty of Music in Belgrade in 2022. From 2004-2015 he taught Folk Dance at the "Mokranjac" High Music School in Belgrade and since October 2010 he has also been employed at the Department of Ethnomusicology of the Faculty of Music in Belgrade in the field of Ethnochoreology. He is the President of the Center for Research and Revitalization of Traditional Dances of Serbia and member of the Artistic Council of the National Folk Dance Ensemble "Venac" from Pristina. He participated in the process of inscribing the traditional dance kolo on the Representative List of the Intangible Cultural Heritage of Humanity in 2017. He is author and coordinator of the project "Forming of a database in the field of Traditional Dance" in the Ministry of Culture and Information of the Republic of Serbia. He has authored many scholarly papers in the field of ethnochoreology and participated in numerous scientific conferences in the country and abroad.

STAVĚLOVÁ, Daniela

Czech Republic, Institute of Ethnology, Czech Academy of Sciences & Academy of Performing Arts in Prague

Ethnochoreology in the context of academic research: benefits, challenges and limits

The paper assumes that although ethnochoreology is a single discipline, it is necessary to consider the fact that its paradigm has been shaped in different ways in different countries. For example, ethnochoreology in Bohemia was gradually constituted from the middle of the 19th century, when the initial research interest in folk dance culture was related to the state-building efforts of the Czech national movement. Also, during the first half of the 20th century it took the form of an applied science, in the service of the ideologically conceived folklore movement. It was only with the political transformation of the country and the restructuring of the Academy of Sciences of the then Czechoslovakia that it was brought into the academic arena, incorporated into the newly formed Department of Ethnomusicology within the Institute of Ethnology of the CAS, and became the official job description of a researcher. However, it is only at the beginning of the third millennium that it is also included in the name of this department. From the mid-1990's onwards, the first accredited lectures on ethnochoreology and later dance anthropology also appear at the Faculty of Music of the Academy of Performing Arts, where it becomes part of the science of dance. This trajectory is undoubtedly reflected in its paradigm, and it is appropriate to ask: to what extent does the pressure of the allied disciplines of dance and musicology, ethnology and socio-cultural anthropology translate into its ontological transformations? Is it even possible to create a self-contained discipline without admitting that it is constituted by its own overlaps? Where are their beginnings and endings, and to what extent can these overlaps and eclecticism also mean the end of a discipline? The paper attempts to analyse the ambiguity in the constitution of one discipline in both national and international contexts.

Daniela Stavělová, director of research in ethnomusicology and ethnochoreology in the Institute of Ethnology of the Czech Academy of Sciences and associated professor in dance studies of the Academy of Performing Arts in Prague; member of the ICTM Study Group on Ethnochoreology, organized symposia and Sub-Study Group meetings; involved in IPEDAM Erasmus Intensive Programme for New Ethnochoreologists at NTNU in Trondheim; leader of the research project "Folklore revival in post-socialist countries: politics, memory, heterisation and sustainability" at the Institute of Ethnology of the CAS.

VAGHI, Katja

Germany, Independent / several institutions

Integration and growing deep roots for the future

Depending on the European country, the presence of dance research and the appreciation of its value beyond the specialized discourse in the dance field might still be an exercise of patience in view of the perplexity of academic colleagues towards this 'academic exoticism'. This is at least the feeling as a researcher working in three different countries (UK, Germany, and Switzerland) where dance and dance research is recognized differently. This of course brings with it different types of sensibilities, in regard to, for example, economic revenues and funding availability, which in turn define the direction and extent of the research in dance. The tacit question of 'what can dance research do for society' determines the existence or not of a certain academic discourse. Economics influences what and how we should think. In an article entitled "Art As Action or Art As Object? The Embodiment of Knowledge in Practice As Research", the dance researcher Anna Pakes argues for an expansion of what is generally thought of as knowledge beyond the "traditional deductive or inductive logic grounding scientific thinking" to also encompass "practical reasoning" and consider "other thinking processes and forms of knowledge as equally rigorous though they do not conform to conventional logical models". The refinement and complexity of the research (be it practical or theoretical) of some dance colleagues is such that it needs careful analysis to be correctly understood at an academic level. Most outside dance are not aware of this and the risk of a dialogue of the deaf is high. Considering the massive cuts that are happening in the arts and humanities in the UK, which are affecting also what were well-established dance research realities, with extensive portfolios of world-leading research, and at the same time its blooming in other countries, my question is how can dance research be integrated in such a way to become an institutional standard which no one would think of dismantling, as important for social, economic and cultural life?

Katja Vaghi's research expertise rests on her theoretical and practical background. A Swiss Italian choreographer, somatic teacher, and dance researcher, she trained in ballet and modern dance in the US, holds an MA in literature and linguistics from Zurich University and a PhD in dance philosophy from the University of Roehampton. She has been associated lecturer at the University of Northampton (UK) and at the Rambert School for Ballet and Contemporary Dance, where she still is visiting lecturer specialized in dance history and philosophy for BA and MA programs. She is now lecturer in dance history, theory, improvisation, and composition at DIE ETAGE, school for performing and visual arts in Berlin and visiting lecturer at the University of applied Sciences and Arts in Coburg, where she teaches embodiment and spatial experiences to architects, interior and integrated designers. Her research interests are dance history, comedy in dance, screendance, digital technology in dance and embodied experience of space.

ZHAO, Yang

UK, The University of Edinburgh

***Participation in Scottish Country Dancing and the Covid Pandemic:
A Blended Ethnography***

This presentation discusses the differences between face-to-face and online ethnographies of Scottish Country Dancing, which is based on my PhD. It draws on fieldwork conducted firstly in Lyon in 2017 and subsequently in Edinburgh in 2017–2018, with further PhD fieldwork in Edinburgh, due to the global pandemic, now taking place online. Online Scottish Country Dancing is challenging, especially given that this social dancing requires a partner and space. Due to the pandemic, how and why individuals do online dancing has shifted because people can now link in and across different locations. As a researcher as well as a dancer, my current project utilises blended ethnography, including textual analysis, fieldnotes, participant observations, interviews, and surveys. Conducting online ethnographic practice raises specific ethical considerations and challenges, most notably concerning who is being observed and whether the participants are aware of being observed. This chapter addresses how the research aims to adapt ethnography from face-to-face fieldwork to online situations, in response to the impact of COVID-19 and associated ethical challenges. Findings suggest that SCD is not just online classes but also communities for dancers and teachers. SCD as a type of social dance has its unique significance in the COVID era. Social dance teachers and researchers, including SCD people may benefit from the findings that they may better understand in-person and online social dance teaching, especially in and post the pandemic period.

Yang Zhao is currently engaged in a PhD in education in Scottish country dancing at the University of Edinburgh. She graduated with Cohort 2016 Choreomundus – International Master in Dance Knowledge, Practice, and Heritage in 2018. The Erasmus Mundus joint master was awarded by four partnership universities: Norwegian University of Science and Technology (Norway), Université Clermont Auvergne (France), Szegedi Tudományegyetem (Hungary) and Roehampton University London (UK). While enrolled in an MSc in Dance Science and Education at the University of Edinburgh in 2016, she was actively engaged in learning Scottish dancing.

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