



UNIVERSITY OF  
GOTHENBURG

nordic forum for dance research  
**NOFOD**

# BOOK OF ABSTRACTS



## Dance and Democracy

13<sup>th</sup> International NOFOD Conference, Gothenburg, Sweden

14<sup>th</sup> - 17<sup>th</sup> of June 2017

## CONTENTS

Contents	•	1
Preface: NOFOD 2017	•	2
Confrence Theme: Dance and Democracy	•	3
Wednesday 14 June	•	4
Thursday 15 June	•	7
Friday 16 June	•	38
Saturday 17 June	•	51
Thank you!	•	69

## PREFACE: NOFOD 2017

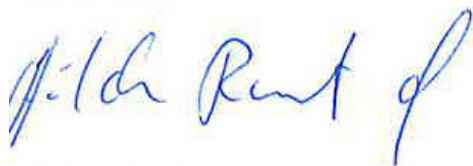
Dear NOFOD conference participants!

We are thrilled to have so many exciting and exploratory dance research projects described in the book of abstracts, and such a vast variety of presentations at this year's conference! Having chosen the theme 'Dance and Democracy' in the autumn of 2015, we on the NOFOD-board had the idea of opening the theme itself up for scrutiny, and also of connecting dance with ongoing undercurrents in a wider international perspective. As the theme is familiar in research contexts, this would also give us the opportunity to dig more deeply into it. We chose to go with 'Dance and Democracy' because it appealed to us, and it seems that many of you have been inspired by it as well. Now, in 2017, two years later – as the times they are a-changing – the concept of 'democracy' seems all the more to have gained in urgency and relevance, in research as well as in society, locally and globally, and it is increasingly important to keep its different meanings and significances in mind as well as body, in politics, and in various practices and traditions.

Please bear in mind the possibility of publishing your contributions in the Nordic Journal of Dance, the next issue of which will focus on the theme of 'Dance and Democracy'.

We very much look forward to participating, sharing, listening, learning, socializing, meeting, communicating and finding inspiration within the dialogical frame of this conference.

Warmly welcome, everyone!



Hilde Rustad  
Chair of the NOFOD-board

## CONFERENCE THEME: DANCE AND DEMOCRACY

The aim of the 13th international dance conference NOFOD is to explore dance and democracy in a global, digital as well as local and material world. The global societal challenges of our time have inspired the creation and participation in dance that engages with issues of democracy such as empowerment, social justice, equality and freedom. Some bodies and movements are included, others excluded, and why is this so? How can dance contribute to increased knowledge and positive change in times of conflict, migration and contested identity politics? In recent decades international dance research increasingly has come to focus on dance as a critical and constructive force in social life. This field is on the one hand young and engaged, and on the other hand difficult to survey. Therefore NOFOD has an important function as a platform for creating fruitful meetings across national and other borders. The arranging of the conference will provide Nordic dance research with a valuable opportunity to meet international scholars and their experiences of dance and democracy and vice versa. Based on current dance research rooted in for example the Middle East, New Zealand, USA and Europe, over 70 scholarly presentations will shed light on the theme. Among the topics is dance as component in political protest, dance and ageing, dance and disability, and the dance archive as transformative force.

The 13th international NOFOD conference is arranged in cooperation with the Department of Cultural Sciences at the University of Gothenburg.

The Nordic Forum for Dance Research, NOFOD, is a non-profit organization that promotes collaboration between dance scholars and practitioners. It does so by arranging seminars and conferences, as well as spreading information through discussions, performances and publications on dance. The purpose of the organization is to enhance, empower and bring together diverse forms of dance research, knowledge and practice, especially in the Nordic context.  
[www.nofod.org](http://www.nofod.org)

WEDNESDAY 14 JUNE

KEYNOTE LECTURE

**Democratising Moves: Agency, Power & the Body**

Stacey Prickett, University of Roehampton, United Kingdom

Recently, the word ‘democracy’ has featured prominently in the press, with calls to restore it, save it from ominous threats, and expose challenges to its principles, all predicated on an assumed understanding of the concept. In ancient Greece, *dēmokratia* (*dēmos* = people and *kratos* = rule) meant the people’s government, however, the roots of today’s political democracies are often located in the 18<sup>th</sup> century revolutions of the USA and France. The transfer of power remains a defining principle, shifting control from an elite to a multitude, but as Raymond Williams notes, much depends on who ‘the people’ are and what is meant by ‘rule’. How do the principles that inspired democratic revolutions relate to the ballot box versions of democracy today? The lecture will move across the centuries to consider contemporary concerns arising out of decolonisation and post-World War II nation-building projects to highlight the complexities of democracy as a concept.

How is democracy embodied? Historical iconography features people in movement, in acts of defiance and diverse displays of power. Moving bodies are agents of change or resistance, engaging with democratic ideals through their actions. Case studies will explore how bodies create democratic moves in protest marches, in stillness as civil disobedience, and through recreational and more formal choreographic strategies as dances. As a verb, to democratise something means to make it more accessible, which is what inspired many modern dancers of the 1930s. By the 1960s, different connotations arose when the term was invoked by postmodern movers, working through innovative contact improvisation and pedestrian vocabularies. Contemporary community dance practices help expand acceptance of who can dance and where. The lecture will also consider how democratic projects may reinforce

differing priorities around the globe, inviting questions about who has agency and how is democratic power embodied?

*DR STACEY PRICKETT is a Principal Lecturer in Dance at the University of Roehampton. Her primary research uses a sociological lens to focus on identity issues, dance and politics, examining contemporary and historical practices in the USA, Britain and South Asian dance. She authored the book Embodied Politics: Dance, Protest and Identities (2013) and has written chapters in Dance and Politics (2011), Dance in the City (1997), and entries in Fifty Contemporary Choreographers (1999 and 2011). Her articles have appeared in publications such as Dance Research Journal, Dance Research, Dance Chronicle and South Asia Research.*

[https://pure.roehampton.ac.uk/portal/en/persons/stacey-prickett\(43a86948-985d-4431-8e82-53877d61f429\).html](https://pure.roehampton.ac.uk/portal/en/persons/stacey-prickett(43a86948-985d-4431-8e82-53877d61f429).html)  
and <https://roehampton.academia.edu/StaceyPrickett>

## ARTISTIC KEYNOTE

### **Suriashi – marche féminine**

Ami Skånberg Dahlstedt, independent artist, Sweden

Rebecca Solnit mentions in her book ‘Wanderlust’, three different concepts of walking:

- The ancient history of pilgrimage and walking to achieve spiritual goals
- The Romantic taste for walking and landscape
- The democratic tradition of resistance and revolution

For the Dance and Democracy conference Ami Skånberg Dahlstedt aims to investigate how a particular Japanese walk, suriashi, could take part in a democratic tradition of resistance and revolution. Suriashi is originally a very exclusive performer training for Japanese Nō-, and Kabuki actors, and for Nihon Buyō dancers. Walking in suriashi is one of the foundations for how the dancer/actor position her/himself on stage, and in the studio. Skånberg has practiced this walk since 2000 with the master Nishikawa Senrei in Kyoto. Nishikawa Senrei died in 2012, and Ami is now doing her practice without her, as a way to continue her legacy.

Since the autumn 2014, which marks the start of Skånberg’s PhD studies, she walks in suriashi in different spaces while asking: How can suriashi, shaped in a Japanese context, be a method to approach a place, a city, a room? How can suriashi - originally an exclusive, training method of classical Japanese theater and dance - become an artistic expression in itself? How can suriashi be an inter-

vention in a public space? How can suriashi become a democratic and feminist method in order to investigate a space – gendered spaces in particular - while examining how bodies and immaterial/material monuments are positioned, and thereby change the view of work and economy in the city? Can suriashi be a way of writing with your feet? Can walking in suriashi enhance Hélène Cixous’ theories about écriture féminine and thus become a marche féminine? After a short presentation, we will all do a co-creative performance, in which we will walk slowly in suriashi, starting inside ‘VASA B’ and ending outdoors.

*AMI SKÅNBERG DAHLSTEDT is a Swedish performer, choreographer, filmmaker and writer. Ami often creates stage work (solo, and collaborative) on the basis of her embodied life story in a particular theme. Her 90 min solo performance “A particular act of survival” received a performing arts award at Scenkonstgalan in Sweden in 2015. In April 2017 her new solo piece The laugh of the Medusa premiered, and it was very well received by press and audience. The slow walk suriashi is essential in Ami’s practice, which she has studied since 2000 with her teacher Nishikawa Senrei in Kyoto, Japan. Since 2014, she is a PhD candidate at University of London. Ami also explores the various accents her dancing contains, where nihon buyō has been an important source of knowledge the last seventeen years. In March 2015, Ami was appointed coordinator, together with the visual artist Lucy Lyons, for the Nordic Summer University Study Circle 7: Practicing Communities - Transformative societal strategies of artistic research. The study circle is organized through Nordic Summer University, a well-established twice-yearly symposium. Ami is also a member of the peer review board of Journal of Artistic Research.*

THURSDAY 15 JUNE

SESSION: POLITICS AND PROTEST

**Dancing up a boycott: El-Funoun and its influence on the global Boycott, Divestment and Sanctions campaign against Israel**

Nicholas Rowe, University of Auckland, New Zealand

The role of artists in advancing contentious, transnational grassroots political activism is gaining increasing scholarly attention (Platt 2011; Mesch 2014; Thompson 2015), as it is acknowledged that artists can effectively mobilise transnational social consciousness. This paper focuses on the global Boycott, Divestments and Sanctions (BDS) movement and its origins in El-Funoun Popular Dance Troupe in Palestine. How did local artists mobilize to initiate and sustain this transnational political movement? What motivated this political action, and what has been the experience of artists engaged in it? This paper draws on qualitative interviews and archival documents to explore how a local, non-professional dance troupe inspired a global protest movement that has had an extended economic and political impact.

*NICHOLAS ROWE graduated from the Australian Ballet School and worked with The Finnish National Ballet, Australian Ballet, Sydney Dance Company, Royal New Zealand Ballet, Nomad Dance Theatre and Modern Dance Turkey. From 2000-2008, Nicholas lived in the Occupied Palestinian Territories, working with local dance groups and directing dance education projects in refugee camps. His books include Art, during siege (2004), Raising Dust: a cultural history of dance in Palestine (2010), Moving Oceans: celebrating dance in the South Pacific (2013), Talking Dance: contemporary histories from the Southern Mediterranean (2014) and Talking Dance: contemporary histories from the South China Sea (2015). His films include The Secret World (2009). Nicholas holds a PhD in Dance Studies*



*from the University of Kent at Canterbury, and is currently an Associate Professor in Dance Studies at the University of Auckland.*

**“Hard times require furious dancing”: Democratic challenges of cultural displacement, Syria 2010 – 2016**

Rose Martin, University of Auckland, New Zealand

Abstract: This paper provides a snapshot of a research project tracing the stories of Syrian dance artists who are currently in exile, exploring the research question: What are the cultural and political histories of dance in contemporary Syria? The diverse dance cultures of Syria are internationally recognized as a form of intangible cultural heritage, reflecting complex social, ethical, political and embodied knowledge that is central to the sustenance of a cultural community. Similarly, the dance practices of dancers in Syria provide critical reflections and interpretations of Syrian civil society in the early 21<sup>st</sup> century. Unfortunately, the ongoing Syrian Civil War has disassembled Syrian dance communities and practices. Syrian dancers have been killed or displaced as internal and external refugees, and archives and cultural zones in Syria have been destroyed, damaged or looted as a result of the armed conflict. This research project provides a lens through which to critically extend theory on cultural identity, acculturation and social inclusion. The study is timely due to the current implications of the Syrian Civil War on artistic practices - the destruction of cultural archives, the disbursement of dancers, and the need to document and share dance histories that may otherwise be lost. Through documenting diaspora voices and their ongoing re-imagining of dance and identity in their locations of exile, it is hoped that histories of dance in Syria will be continued, and insights into dance and the exile experience will be shared. By exploring Syrian dance history facing two ways, both pasts and futures can be re-imagined as a means of transcending the present.

*DR ROSE MARTIN is Senior Lecturer in Dance Studies, University of Auckland. She has experience researching and teaching in the Middle East, China and the Baltic region. Rose has authored Talking dance: Contemporary histories from the Southern Mediterranean (2014) with Associate Professor Nicholas Rowe and Associate Professor Ralph Buck, Talking Dance: Contemporary histories from the Baltic Sea with Professor Eeva Anttila (forthcoming), and sole-authored Women, dance and revolution (2016).*

**“Get in your theaters, the street is not yours”: the struggle for the character of the public space in Tunisia.**

Heather Harrington, Kean University and the University of Wisconsin-Milwaukee, USA

Site is steeped with meaning in both its physical design and structures, historical and present uses, and the appearance and movement of the people that pass through it. The ‘dance’ of daily life in the public space, with its sets, movements, and costumes, is a product of governing forces. Moving in the public space is powerful and political; any movement performed in a public site has the ability to intersect with its everyday choreography and insert new meaning, affecting the social and political fabric of daily life. In a 20-minute lecture format, this paper will explore examples of ways people have used dance/movement to reframe the public space and thus challenge politics, focusing on Tunisia after the Arab Spring. Definitions and properties of site and the proscenium stage will be analyzed in this research, along with examples of site-specific political protest choreography in Tunisia; in order to substantiate that site-specific political protest dance is more powerful in recontextualizing the societal hegemony than political protest dance performed on a proscenium stage. The definition of site-specific will be extended to the body as a site, mixing the private with the public. Since the events of the Arab Spring, there has been a new awakening in the occupation of the public space and a struggle over what the message should be in Tunisia, free expression or religious fundamentalism. Dance in the public space is playing an important role in envisioning a free society, an alternative to a restrictive theocratic system.

*HEATHER HARRINGTON is an MFA candidate at the University of Wisconsin-Milwaukee and an adjunct professor of modern dance at Kean University. Her thesis research is site-specific political protest dance in the Middle East. Harrington danced with the Doris Humphrey Repertory Company, Martha Graham Ensemble, Pearl Lang Dance Theatre, and Bella Lewitzky Dance Company. She ran her own modern dance company in New York City for 9 years, with a focus on site-specific work.*

SESSION: AGE & DEMOCRACY

**Issues around age and gender in the European contact improvisation community**

Hilde Rustad, Norwegian School for sport sciences, Norway

In my presentation I will speak about research I am still in the process of doing, where the focus is on the European contact improvisation community. The research theme – issues around age and gender – is inspired by my experiences of becoming and being an older dancer. In 2015 and 2016 I have conducted interviews with 8 contact dancers and contact teachers. Based on what the interviews reveal this presentation will discuss how issues around age and gender are experienced by dancers older than 40 years who are participating members of the European contact improvisation community. Contact improvisation is often associated with values such as equality and community and democracy (Banes 1987, Novack 1990) and my question is whether and in what ways the contact community dancers I have interviewed experience contact improvisation as, as democratic and inclusive, as it often is described in literature. I will conduct a thematic analysis of the interviews in the manner described by Max van Manen's in his book *Researching lived experience* (1990), and the research is placed within the hermeneutic phenomenological tradition.

*HILDE RUSTAD is currently employed as postdoctoral researcher at The Norwegian school for sport sciences. Her PhD thesis is on improvisation, dance improvisation and contact improvisation. Rustad has a Nordic master of arts in dance studies from the Norwegian university of science and technology. She is educated dancer and choreographer at the Amsterdam School of the Arts, School for new dance development. Rustad works as researcher and freelance dance artist, and performs and teaches in Norway and abroad. She is Chair of the Nordic Forum for Dance Research, NOFOD. hilde.rustad@nih.no*

**Cultural Rights, Well-being and Democracy in Elderly Care: The Dance Ambassadors as a Case**

Kai Lehtikoinen, University of the Arts Helsinki, Finland

A growing life expectancy marks a shift towards an increase of elderly population in Finland and many other countries across the world. Such shift calls for new means to keep people in their late adulthood socially active and sharp, and also to keep their life meaningful. To meet such need, and also because research on the connections between dance, health and well-being has increased, more dance-based initiatives have been introduced in social and health contexts including elderly care. The ARTSEQUAL research initiative, coordinated by

the University of the Arts Helsinki, examines the arts as public service. With equality as the starting point, it explores how the arts can meet social challenges of the 2020s in Finland. The project is funded by the Academy of Finland's Strategic Research Council from its Equal Society -programme. Linked to ArtsEqual, and located between dance studies and cultural health research, this paper will address the growing niche for dancers in elderly care. With a dance ethnographic approach and drawing from the concepts of cultural well-being, cultural rights, and capabilities, this paper will scrutinise democratic participation in the participatory work of Dance Ambassadors – a dance-based service of well-being for people in their late adulthood in South-West Finland. How is the purpose of the activity articulated by different stakeholders? How do people engage in dance through the service? How does the activity generate cultural well-being? To what extent does the activity reinforce the implementation of cultural rights?

*KAI LEHIKONEN is a university lecturer in performing arts at University of the Arts Helsinki and Vice Director of the ArtsEqual Research Initiative. His interests include cultural meanings of performance and boundary work between the arts and other fields. He has recently authored a book on dance analysis and co-edited a book on artists in organisation development. His current research focuses on dance in elderly care and with asylum seekers.*

### **“To get the chance to dance myself” – dance as democracy among people 65+**

Ninnie Andersson and Cecilia Ferm Almqvist, Luleå University of Technology, Sweden

Earlier studies regarding community dance for older people have primarily been studied from medical, psychological or therapeutic perspectives. As a contribution to a discussion regarding how dance can enable people to think about their communities, environments, past, future and themselves, we will present a part study of the project Age on Stage, where older people, with mixed experience of dance, are offered to express themselves through dance as an artistic expression. As a philosophical lens Hannah Arendt's view of democracy is used, where the concept *common sense* is central. Older people's participation and involvement in dance activities, as dancers, learners and audience will be discussed, which connects to one of the conference's themes; how do politics of value, quality and equality operate in various dance contexts? The study was conducted as practice based research where filmmakers, choreographer and researchers worked in close collaboration. The specific aim of the study is to shed light on dance as democracy among people 65+ from a participant perspective. To reach that aim the following questions were formulated: How do a group of older people participate in dance? How do participants experience offers

and limitations in dance activities? A phenomenological analysis based on field notes, video recordings, interviews and informal chats have so far generated preliminary themes, which will constitute the ground for a discussion about dance as democracy among people 65+, namely; *The human right to express and become oneself in dance independent of age, the right to dance independent of social background, the use of life long experiences in dance as a possibility, the use of an old body as a limitation, and existential aspects of dance.* The presentation aims to contribute to a discussion regarding how community dance activities can offer older people to express themselves in dance as an artistic expression.

*PHD NINNIE ANDERSSON is an assistant professor in education at Luleå University of Technology Sweden, where she graduated on a phenomenological thesis about assessment in dance education. Ninnie has presented her work internationally at educational conferences focusing on dance as well as assessment. She is a legitimized dance teacher with main focus in jazz dance, Simonson technique. She teaches the certification course of Simonson Method of Teacher Training.*

*PHD CECILIA FERM Almqvist is a Full Professor of music education at Luleå University of Technology. She graduated on a phenomenological thesis about interaction in music classrooms. Her research focuses upon democracy and inclusion in diverse music educational settings, as music teacher education, assessment in music classrooms, and special educational contexts. She has presented her work internationally at conferences and in well-known scientific journals such as RSME, PMER, BJME, IJME, and Reconstruction.*

### SESSION: CRITICAL BALETT

#### **Contextualizing the Classics: the role of ballet technique in higher education**

Jenifer Sarver, Bridgewater State University, USA

This paper presentation addresses the problem of incorporating classical ballet as a meaningful and inclusive artistic practice in the diverse field of public higher education. Dance programs exist in universities worldwide, and, while higher education has traditionally tended toward the modern dance vocabulary, ballet has become an increasingly important component of a comprehensive university dance education, yet the traditions of classical ballet often appear at odds with the democratic nature of dance in public education. This paper will seek to identify how pedagogical practices in university ballet offerings can and are becoming increasingly inclusive and democratic, to better serve the needs

of the wide variety of student participants, as well as their local communities. The specific approaches to be discussed will examine the use of service learning performances as a way of democratizing, for both students and audiences, the often apparently elitist elements of classical ballet. Service learning performances, used as an element of dance education, are a way to bridge the gaps between the world of classical ballet, the needs of dance students in public universities, and the responsibility of public institutions to provide a service to their communities. The purpose of this study is to provide practical examples of successful service learning ballet-based programs, and to suggest strategies that ballet professors might use to continue to democratize the classical ballet language. Democratizing the Classical: an examination of service learning as an accessibility tool for classical ballet and public higher education

*JENIFER SARVER IS an assistant professor of dance at Bridgewater State University. She has previously danced with the Cork City Ballet, Opera na Zamku, Slovene National Ballet, Ballet West UK and as a soloist in Poland's Teatr Wielki ballet in Lodz. Since 2011, Jenifer has been a critic for Dance Europe. She has contributed reviews and feature articles on ballet companies in Croatia, Germany, Romania, Kosovo and Bosnia.*

### **Do it or I will punish you**

Ralph Buck, University of Auckland, New Zealand

Democracy dwells in the micro moments of my dance lessons. Fostering democracy in the dance classroom, as with democracy in society, challenges and reinforces beliefs and values. Creating a teaching and learning environment that welcomes diverse values, diverse practices and provides a safe environment for sharing of diversity is not a straight forward process.

Valuing a phenomenological 'lived' perspective this paper reflects on meanings of teaching dance when democratic processes are both desired and challenged. This paper reflects on teaching and learning challenges and opportunities that arose in one recent dance lesson. As a case study this lesson brings to the fore multiple issues that dwell within multiple relationships in a dance lesson. Diverse cultures; diverse expectations of behaviour; diverse meanings of education; diverse languages; diverse meanings of teacher/student relationships; and, diverse responses to democracy all dwelt in a particular lesson, and these issues are unpacked in this presentation. Reflecting on a very local and particular teaching and learning experience, raises questions that are pertinent at global levels. As a dance teacher I came away from my specific lesson deep in thought. In my drive for democratic dance education I walked out of the room thinking: who am I including and excluding in my lessons? Our local schools and their communities in their cities are constantly evolving. Connected to this evolution is an evolving pedagogy. I firmly believe that dance education

has a role in shaping and transforming how young people think and behave, but does democracy? Maybe teachers and learners want to be told what to do and accept that punishment is integral to education.

*ASSOCIATE PROFESSOR RALPH Buck is Head of Dance Studies, National Institute of Creative Arts and Industries, The University of Auckland. He is Chair of Executive Council, World Alliance for Arts Education; Chair of Education and Training Networks, World Dance Alliance, and Dance advisor of UNESCO International Advisory Committee, Second World Conference on Arts Education. His has published widely in international journals and delivered invited key note addresses in several countries.*

### **Considering the possibilities of more democratic procedure in the closed world of classical ballet**

Ivana Katarinčić, Institute of Ethnology and Folklore Research, Croatia

The system of selection of children as potential ballet dancers – and later on from schooling to employment - will be considered as an example of undemocratic procedures in the closed world of classical ballet from an anthropological perspective. I will focus on the first layer of selection, on selecting of the body that is considered predisposed for a ballet dancer. I will discuss *bodies*, since it is exclusively physical predispositions that are considered at auditions for admitting candidates to the ballet world. The “appropriate” personality of candidates is not questioned. Individuals whose bodies do not match the requirements set by the institutionalised dance technique, philosophy, and politics, will often not pass the first level of selection. Within the ballet standard, ballet tradition and institutionalized ballet rules, not all bodies are treated the same. The ballet world does not let in those who are different from prescribed norms and standards. I will challenge the premise that not all bodies are capable and predisposed for ballet through the element of individual ability, reflected through the notions of aspiration, will, motivation and visualisation. By activating these notions and through the rational/rationalization it is possible to change, adjust and enable the body. If individual drive is recognized as a potential force to instruct the body, a more democratic approach in admitting children to ballet schools and ballet dancers to the theatre, can be considered.

*BIO: IVANA KATARINČIĆ lives in Zagreb, Croatia. She works at the Institute of Ethnology and Folklore Research in Zagreb and holds a PhD from the Faculty of Humanities and Social Sciences of the University of Zagreb. Her research predominantly deals with the subject of dance forms, historical dances (Renaissance and Baroque dances), ballroom dances (social and sport dances), classical ballet, dance research methods, the body in dance, and dance techniques.*

## WORKSHOP

**Emotion and Choreography – workshop**

Mikko Orpana, The University of Arts in Helsinki, Finland

*Emotion and Choreography* is a workshop which aims at creating a collaborative choreography by improvisation. The improvisation is based on each participant's own process and this process is defined by the concepts of *self-enjoyment* and *concern*. These concepts are from the thinking and philosophy of Alfred North Whitehead (1861-1947) who is considered as the predecessor of 'new-materialism' and 'process-ontology'. According to Whitehead the life is a pure process of auto-affection which involves an immediate and absolute self-enjoyment that indeed *is a process* rather than a static result of a process. However alongside the self-enjoyment there is *concern* which is an involuntary experience of being affected by others. These two concepts are closely connected movements or pulsations of *emotion*. In the workshop the participants are asked to observe their own impulses of emotions by these two concepts in the relation to the other participants and the whole situation at hand and to guide these emotions into movement. However there is no need to create a composition in a traditional sense or to be efficient as we are asked in our daily lives. Our minds and bodies are well enough informed of the injustices and demands of the world. In that perspective the workshop does not happen in a hermetic space but is more like an exploration of the emotions in and between us. In this way the choreography that emerges in the workshop is a shared process of a multifaceted venture. The aim of the workshop is to widen the ontology of improvised choreography by suggesting physical approaches to Whitehead's metaphysics and thus giving new tools for the dancer's work and for the choreography. The workshop consists of 20 minutes talk and 40 minutes floor-work including discussion.

*MIKKO ORPANA IS a freelance-choreographer and a doctoral student at The University of Arts in Helsinki. He has been working on the field of contemporary dance and theatre since 1992. The topics in his upcoming doctoral thesis are awareness, mind-body-unity and self-organizing choreography. More information on the website [www.mikkoorpana.com](http://www.mikkoorpana.com).*



SESSION: IDENTITY

**Dance, Democracy, and Entertainment  
– Beyoncé vs Schumer**

Mikael Strömberg, University of Gothenburg, Sweden

This paper looks at the reception of dance from an entertainment perspective. More specifically it discusses the body and its relevance for contemporary entertainment, from the perspective of the performer, as well as from a spectator's point of view. The function of entertainment is usually seen as about enjoyment, about providing pleasure to a primarily passive audience. This paper re-negotiates the idea of a passive audience by looking at entertainment as an event where different bodies meet and interact. Entertainment is not only about enjoyment but also about other bodily sensations. In what way are these sensations a necessary part of a democratic society? What happens when the spectator's actions are included in the communication between actor and spectator? In what way can the active embodied spectator question, transform, or alter the function of contemporary entertainment? The paper will base its discussion on the parody (?) of Beyoncé's music video *Formation* by comedian Amy Schumer. What happens when a white comedian re-enacts Beyoncé's statement in favor of the Black Lives Matter movement? Is Schumer's bodily re-enactment a belittling parody, a fun comment or perhaps a racist attack? The body as commentator, and as means of perception, will be addressed in the paper that ultimately asks whether it is a democratic right to be able to interpret and judge a body, and if not – when does that democratic right end?

*MIKAEL STRÖMBERG is a post-doctoral researcher in performance studies, at the University of Gothenburg. He works with research on popular entertainment and more specifically Swedish outdoor theatre during the twentieth century. Other research interests include operetta, historiography, and the function of contemporary entertainment.*

**Swedish Ballet: Identity Production  
and Global Understandings of 'Swedishness'**

Emily Ann Pasqualetto, University of California, Riverside, USA

"Swedish Ballet: Identity Production and Global Understandings of 'Swedishness'" examines how the national demarcates Swedish ballet and how this balletic representation of national identity circulates and transacts in global consciousness. Using Benedict Anderson's understanding of "imagined communities" as a theoretical framework, I investigate definitions of "Swedishness" and the power relations that render something decidedly national. Given observable

idealist global perspectives and perceptions of Sweden, international definitions of “Swedishness” are also questioned and considered. Through movement description and choreographic analysis of Kungliga Baletten (The Royal Swedish Ballet) repertory, I argue that Swedish ballet reaffirms and contributes to notions of “Swedishness” and that the produced imagined community navigates the terrains of international exchange and cultural diplomacy. In so doing, I propose ways in which Swedish ballet might interact with political processes and stage ideological discourses of sociopolitical and sociocultural trends for future research in Swedish dance and identity.

*EMILY ANN PASQUALETTO is a first-year Ph.D. student in Critical Dance Studies at the University of California, Riverside. Pasqualetto’s research investigates how the ballet genre, its institutional framework, and repertoires interact with political processes and stage ideological discourses of various sociocultural and sociopolitical trends. Her current research interests utilize the aforementioned focus as a lens to analyze Swedish ballet and its relationship to cultural diplomacy and global understandings of “Swedishness”.*

### **“Breaking – that’s me!” Identity, meaning and gender construction among young break(danc)ers.**

Tonje Fjogstad Langnes, Oslo and Akershus University College of Applied Sciences, Norway

The purpose of this paper is to explore how young break(danc)ers locally construct their identities in Oslo, Norway. As part of the hip-hop culture, breaking has evolved from the ghettos of The Bronx, New York in the 1970s, into a global phenomenon. Despite such prominence there is an absence of academic research on the hip-hop culture element: breaking. This paper present result from a larger project based on eight months of participant observations and 17 qualitative interviews with male and female breakers. The objective of the study is to contribute to increased knowledge and insight into the lives of young people and their construction of identities in a rapidly changing world. The results emphasizes that even though the Norwegian breakers are located far away from the American ghettos, their identity constructions are heavily influenced by breaking’s legacy. The data indicate that breaking offers multi-cultural men identification and inclusion in a global society, regardless of the development of a sub-cultural identity. Breaking is viewed as art, and where being “different” is viewed as a positive identity factor. The analysis highlights the complex and contested nature of breaking as it is experienced and viewed by young people performing breaking in Norway. Through a combination of Connell’s social theory of gender and social interactionism, I discuss how the breakers has developed new strategies locally, which is influenced by and in-

## DANCE AND DEMOCRACY

fluencing the global hip hop culture, and how this affect the breakers identity, gender and meaning constructions.

*TONJE FJOGSTAD LANGNES works at the Department of Primary and Secondary Teacher Education at Oslo and Akershus University College of Applied Sciences (HIOA), Norway, where she among others teaches in play, dance, and youth culture. Her research project is an ethnographic study investigating the meaning of breaking in the lives of young people today. Tonje has an interdisciplinary academic background including anthropology, physical education teacher education (PETE), and a master in sport sociology.*

## SESSION: NEW RELATIONS

### **Collaborative explorations on dance and aging. An enquiry into participatory research methods**

Karen Vedel, University of Copenhagen, Denmark

The question of cultural constructions of aging and embodiment in theatrical dance has received increasing attention in recent years (Schwaiger, 2005, Nakajima and Brandstetter 2017). This development has resulted in several academic articles engaging with the growing numbers of professional dancers and choreographers remaining active and appearing on stage long past the conventional age of retirement. Addressing the politics of value, quality and equality, these studies point to concerns that are central to the topic of dance and democracy, such as the need for visibility of diverse bodies in public space with a wide range of corporeal experiences. The studies, however, also point to an interesting terrain that has to do with research design and methodologies in the overlapping area of artistic and academic research. Proposing choreography as a practice through which crucial and critical questions may be asked and alternative knowledge produced, my paper looks at collaborations between dance artists and academic scholars on the topic of age and embodiment. As case material, I will examine previous studies and relate these to recent investigative explorations in choreography by and with dancers over 50, of which I have been a part myself. Reflecting on the potential of shared control over the process as well as the outcomes, the paper suggests a collaborative format that is informed by democratic models of 'participatory research' (Cornwall and Jewkes, 1995; Moeran, 2002; Bergold and Thomas, 2012)

*KAREN VEDEL PHD, Associate Professor, Theatre and Performance Studies, Department of Arts and Cultural Studies, Copenhagen University. KV was instrumental in setting up No-MA-ds, the collaborative Nordic MA program in Dance Studies. She*

*is a member of the research group 'Dance in Nordic Spaces' (ongoing since 2008) and the editor of two volumes from this group. Besides dance historiography, her current research interests include methodological questions related to the study of transdisciplinary and intercultural performance practices.*

### **Choreography as a reading practice**

Simo Kellokumpu, University of the Arts Helsinki, Finland

In this presentation the focus is on the relations, interconnectedness and reciprocity of *choreography, movement, corporeality, embodiment and surrounding matter*. The presentation introduces movement from a choreographer to a choreoreader. To explain the movement from a choreographer to a choreoreader the presentation shares the practice called *Choreography as a reading practice*. Artistic examples will be discussed. The examples touch the interplanetary embodiments, atmospheric choreography and artistic research imaginaries. *Choreography as a reading practice* can be thought as an alternative for historically anchored understanding of choreography as a writing practice. The key to the shift from a choreographer to a choreoreader lies in the ethics of movement. After framing movement as a broad experiential, plural and material phenomena, the choreographic desire of control and mastery over the movement is de-stabilized. Choreoreader is a person who does not aim to possess and master the movement in order to produce dance or 'write' movement sentences, but couple him/herself to the surrounding movement in another way. To explore this coupling process produces artistic traces and choreographic embodiments that can be considered as inquiries into the situatedness of the place-taking body within various motional circumstances, registers and scales.

*SIMO KELLOKUMPU IS a choreographer and a doctoral candidate in Artistic Research in the Performing Arts Research Center at the Theatre Academy, University of the Arts Helsinki. His on-going artistic research –project Atmospheric Choreography: Choreography as a reading practice towards contemporary movement ecology focuses on the choreographic shifts from a contextual choreographic practice to an atmospheric choreography and from a choreographer to a choreoreader. Web: <https://simokellokumpu.org/>*

### **Distribution of choreography**

#### **– transformative processes and new power relations in dance**

Per Roar, Oslo based Choreographer, Norway

In the proposal "Distribution of choreography – transformative process and new power relation in dance" I will present and discuss my experiences from working with the production BY CARTE BLANCHE in 2015/2016 in which the dancers in the national contemporary dance company Carte Blanche in

Bergen, Norway, went through a process from being executors of others steps to being in charge of a whole production. The project was instigated by their new artistic director Hooman Shariffi who replaced the traditional role of a choreographer with a (choreographic/artistic) coach who followed and supported the whole process, while the dancers took on the responsibilities of following up the creation of the piece. Based on my experiences from being this coach, I reflect upon the transformative aspect and practices that emerged through this process, and connect these to Jean Luc Nancy's thoughts on Community (in the Inoperative Community, 1986) and the avant-garde dancer Anna Halprin's understanding of the transformative (Halprin 1995) and Avery Gordon's notion of transformative recognition (Gordon 1997).

### SESSION: VALUE IN MOTION

#### **Spectators as Co-creators of Value: Contemporary Dance Performance as a Facilitator of Value Creation**

Saara Moisio, University of Helsinki, Finland

In this presentation, I argue that spectators are the most important value creators of a contemporary dance performance. Although, it is widely acknowledged that spectators are active participants in the performance, their role in determining the value of art is still neglected in research. In my view, contemporary dance performances act as facilitators of spectator's individual process of value creation. The spectator's experience is at the heart of this process. I base my argument on the theories of aesthetic value from pragmatic perspective and co-creation of value from service marketing literature, as well as on the discussions of spectators as active participants among theatre and audience research. In my approach Jacques Rancière's claim that "there is no theatre without a spectator" could be turned into "there is no value without a spectator". To illustrate the process of value creation I present a case study of audience experiences of a contemporary dance performance. Inspired by audience research done by Matthew Reason as well as Jennifer Radbourne, Hilary Glow and Katya Johanson I apply creative and reflective research methods to study audience experiences of contemporary dance. Therefore, I also discuss how the process of value creation can be approached with these methods. In the case study I collaborated with a contemporary dance venue in Helsinki during fall 2015. I interviewed 10 participants and held a creative workshop for them to reflect on their experiences with a contemporary dance performance.

*SAARA MOISIO IS a doctoral student of Theatre Research at the University of Helsinki. Besides the master's degree in theatre research, she has a bachelor degree in*

*business administration. The topic of her doctoral dissertation addresses the audience experiences of contemporary dance performances, the value of contemporary dance for audiences and how it can be studied qualitatively with creative methods. She has also published several reviews, interviews and articles about dance and dance research in the Finnish on-line dance journal Liikekieli.com.*

### **Democracy of the corporeality?**

Kirsi Heimonen, University of the Arts Helsinki, Finland

This presentation offers a view to the corporeality as a field of forces where various trainings systems influence which is discussed in the light of democracy that consists the belief in freedom and equality. The Skinner Releasing Technique is used as an example due its powerfulness in freeing the person from her/his previous tensions and habits of thinking as well as in eroding the body through its (unspoken)assumptions. In the presentation a dancer-scholar discusses following questions: Where is the fine line of liberating the body from manipulating it through various training methods? What kind of imprints do various 'voices' of the somatic technique leave to the corporeality? What happens to the known 'I' after the surrender to the technique? Paradoxically one has to immerse in the technique before thoroughly knowing it, and after that one is largely tied to its way of perceiving the world. Also, by dedicating oneself to one somatic technique it may exclude the devotion to other ones. One role of this somatic practice is in its ability to shift the focus from the will power of the human being to the dialogue between the mover and the environment; to loosen the strings of the known 'I'. This alteration away from the (sole) control of the human being is discussed as democratizing the corporeality.

*D.A. (DANCE) KIRSI Heimonen is a postdoctoral researcher in artistic research at the University of the Arts Helsinki. At present her research interest is in the notion of silence in communication and art making.*

### **Dance as a transformative action?**

Anette Sture Iversen, Dans i Skolen, Norway

Professor in dance pedagogy Tone Pernille Østern argues for the dance artist to be an agent for change through transformation. In what ways can dance be a transformative action? What kind of initiatives do we see in the dance community in this regard? Who is the dancer today? By looking at initiatives from individual dance artists in Norway we can argue that dance artists believe in dance as a means to transform people's lives and that they are actively engaged in projects that include dance for new groups – with and without financial support. Dancer and choreographer Belinda Braza initiated the project HUMAN – supported by the Norwegian Directorate for Immigration – that

## DANCE AND DEMOCRACY

consists of weekly hip hop and break dance classes for minors in Hvalstad reception center, as well as classes in slam-poetry, beatboxing, graffiti, stencil art and mc'ing/rap. Braza is also artistic leader of STEPS – a performance and workshop travelling to reception centers for immigrants and refugees in Buskerud County. This project is also financially supported by the state. The festival The Green Festival (i.e. the unexperienced) is initiated by dancer and choreographer Marie Bergby Handeland and dedicated to artistic work with non-professional performers. Handeland's intention is to question whose stories are presented on the public stage, and by whom. And with that, also questioning who it is that has access to artistic experiences and expressions. The festival included people from 17 to 94 years of age. By exploring the possibilities in meetings through dance and artistic expression, and seeing the dance artist as an agent for change, we can perhaps locally facilitate for more sustainable democratic and humanistic societies for the future.

*ANETTE STURE IVERSEN is a dance artist, pedagogue and scholar. For almost 20 years, she has taught contemporary dance, dance history and theory primarily in upper secondary school dance programs, but also in BA-programs at the National Academy of Art, for primary school teachers, teacher educators and more. She is employed at Dans i Skolen and the editor of På Spissen – members' magazine for The Norwegian Association for Dance Artists.*

## WORKSHOP

### **To let things unfold by catching the centre**

Cecilia Roos, Stockholm University of the Arts, Sweden

Jan Burkhardt, dancer, choreographer, Germany

We propose a workshop where we will discuss and work on sensation as a material and the cultivation of connectivity as a practice. *To let things unfold by catching the centre* is a research project in which we aim for expanding the notions of sensation as a material and sharing as a core element forming the basis for processes within certain contemporary choreographic processes and beyond. Sensation brings our consciousness to the here and now and offers a very concrete starting point of connection with self (also representing the most local) and others (representing the global in various scales), and from here exploring relationships between emotion, cognition and social constellations. Starting in January 2016 we have had a number of workshops with performers where we practically shared and discussed performance practices out from the questions: In what ways can sensation be used as a material in choreographic

processes? In what ways are sensations exchanged, transformed and transacted between performers in a creative process? In both independent and institutional dance settings a dancer working with creations has to cultivate collaboration, connectivity, cultures of how to behave and how to treat one another a new all the time. We are exploring different methods for sharing these experiences and practices that can substitute or add on to fixed institutional structures of cultural identity. We invite people to participate in our practice and through sensation share the cultivation of connectivity, including democracy itself.

*CECILIA ROOS IS a Professor in Artistic Practice and Vice-Rector for Research at the Stockholm University of the Arts. She has worked as a dancer and rehearser with, among others, Tilde Björfors, John Caird, Cristina Caprioli, Jeftha van Dinther, Mats Ek, Ina Christel Johannessen, Per Jonsson, Reich / Szyber, Twyla Tharp, Margaretha Åsberg. Her research is based on the dancer's practice and the role it plays in performative processes.*

*JAN BURKHARDT IS a dancer/choreographer, Laban-Bartenieff-Movement-Analyser and musician based in Berlin, Germany. His main interest has become to actively bridge somatic sensory awareness and performative practice, also in order to stress the profoundly humanistic layer of the work. Jan is collaborating with various artists and is a regular guest teacher at the dance departments in Berlin, Stockholm, Copenhagen and Cologne and numerous independent dance institutions throughout Europe. In 2016 he started to do research together with Cecilia Roos on process and sharing as well as on sensation as choreographic material.*

## SESSION: SOCIETAL DIMENSIONS

### **The relationship between contemporary dance and society**

Finn Lakeberg, tanzmainz, Germany

What meaning does contemporary dance have as a performing art in today's society? As a "mirror of society", what relevance and necessity does it imply? Do today's contemporary choreographers have to fulfil any social responsibilities? What opportunities do they have as artists to interfere in certain subject matters and conflicts? What impulses can they give society in order to contribute to finding solutions for general issues? In times filled with plurality and contradictions that are often leading to international conflicts or crises, artists are being asked to express their opinion about global political matters and to respond in their individual artistic way. Choreographers are dealing with these topics in different ways according to their own self-understanding



and concept of choreography. Furthermore, what are the strengths and weaknesses of contemporary dance as an art form, being used in order to face social topics, to engage and to negotiate? In this context the presentation will try to describe contemporary dance as an opportunity for dialogue, suggestion and encouragement, also to characterise it's political potential.

*AFTER FINISHING HIS Bachelor of Arts in Dance at the University of Music and Performing Arts in Frankfurt, Germany, Finn Lakeberg joined the dance company tanzmainz. Starting as an apprentice dancer then continuing as a member of the company, he has worked with several international choreographers, such as Guy Weizman, Garry Stewart and Koen Augustijnen.*

### **Dance history for all**

Sigrid Övreås Svendal, Dance Information Norway, Norway

In this presentation I will elaborate on how dance history and in particular how access to dance history may have a democratizing function in the dance field. By doing dance history available for all, the awareness of the tradition would be larger, everyone will have access to the same information and stand together in a common tradition. In Norway, dance history holds a marginal position, both as a research discipline and as a subject in high schools and colleges. The lack of research and teaching is often related. Dance Information Norway – the national information and resource centre for the art of Dance – has since 1994 been busy preserving and documenting the Norwegian dance history. Through several projects they have collected physical material such as videos, dance reviews, photos and meeting minutes. But they have also conducted a series of video interviews with key personalities. Because of this Dance Information now holds Norway's largest collection of historical dance material, known as The Dance Archive. This presentation will describe the Archive, and relate it to how the archive, and dance history in general, can contribute in a democratizing way, by making this material and the knowledge about the past accessible to all. It's a common expression in the dance environment in Norway that "we have no long dance tradition", and compared with our neighbouring countries with royal ballet companies from the 1700s, that is right. But experimental dance has taken place in Norway for well over 100 years, and this tradition makes the foundation for what we see today. Knowledge about dance history creates awareness of identity and the formation of communities. A greater knowledge of the past will make it possible for dance artists to reflect on the present.

*SIGRID ØVREÅS SVENDAL (1979) is a historian with PhD from the University of Oslo. Her Phd-thesis concerns American impact on the Scandinavian theatre dance from 1950 to 1980. She is now an employee at Dance Information Norway,*

*which is the national information and resource centre for the art of dance. She is responsible for the Dance Archive at Dance Information Norway and she regularly gives lectures on dance history.*

### **Theatre dance(rs) and transnationalism in Europe in the 1930s**

Johanna Lakkonen, University of Helsinki, Finland

This paper will look at the theatre dance under National Socialism in the 1930s by looking at the work of two Finnish dancers, Sari Jankelow in Weimar and Irja Hagfors in Essen. Dance in the 3<sup>rd</sup> Reich has been discussed by scholars, such as Karina and Kant (1996), Laure Guilbert (2000) and Hedwig Müller and Patricia Stöckemann (1993). However, the existing research has not yet paid much attention to transnational theatre dance practices and theatre dancers in the 3<sup>rd</sup> Reich. If we accept Chantal Mouffe's claim that "every form of art has a political dimension" (2001), it is necessary to ask, how was the political embodied in theatre dance? Or, following Mark Franko (2007), what was the relationship between politics and dance? Is it possible to trace the assumed political nature of the dance works that have disappeared for a long ago? The central concepts of my analysis are 'Volk' and the 'people's theatre', both of which were used as rhetoric tools that enabled the 'practices of exclusion' from the late 1920s onwards. My presentation contributes to the discussion on modern dance, theatre dance and National Socialism. It also points out the crumbling of transnational practices of European modern dance in the 1930s.

*JOHANNA LAAKKONEN (PHD, M.Soc.Sc.) is University lecturer of Theatre Studies at the University of Helsinki. She has published the book *Edvard Fazer and the Imperial Russian Ballet 1908–1910* (2009) and is the editor, together with Tiina Suhonen, of *Weimarista Valtoihin – Kansainvälisyys suomalaisessa tanssissa* (From Weimar and the United States. Transnational encounters in Finnish dance, 2012). She is currently finishing a monograph on the Hellerau school in Dresden and Laxenburg and modern dance as a transnational practice.*

ROUNDTABLE / METHODOLOGY PAPER

**Writing Movement 2.0:**

**Intensive listening and deep actions, glocally**

Moa M. Sahlin - Writing Movement 2.0, Sweden

Round table – Intense listening and deep action, glocally starts in and out of the updated Writing Movement network at this time represented by: Moa M. Sahlin (SWE), Sesselja Gudmunda Magnusdottir (IS), Kamma Siegumfeldt (DK), Madli Presti (EST), Inta Balode (LVA), Vanessa Labanino (SWE), Benedikte Esperri (SWE), Max Ryyänen (FI), Svetlana Ulanovskaya (BLR), Paloma Madrid (SWE) and more. We are practicing intense listening and giving voice to an ongoing movement within the contexts of the Nordic-Baltic postmodern choreographic field. Knowing that listening is the key to well developed conversations and establishing a fora of trust. For us postmodern ideas includes:

- Intersectional awareness
- Practicing feminist actions as a method / development
- Critically examine neocolonialism and neoliberalism ideas

Our deep action is that we develop collaborations in critical thinking, organisational strategies and choreography. We keep on building new context in and around postmodern ideas that moves in, through and with choreography. Trying the mindset of not knowing not naming as a curious site of arriving into our different countries, organisations, roles, expertise and lived experiences. We know that sharing is caring and believe that this roundtable set-up are inviting colleagues to listen, speak up and be part of something bigger than themselves and beyond old ideas of borders. Come join we are listening and taking micro-action on your dreams! <http://writingmovement.com/?p=966>

*WE ARE AN ongoing situation of dance critics from the Nordic-Baltic region aiming to deepen our practice. We are re-thinking what and how dance critic can be done, seen and understood. We are doing choreography as a critical act and practicing different feedback methods on each others texts. Inviting audiences to instant articulation in written words after performances. In a series of meetings the 11 involved dance people from Sweden, Denmark, Iceland, Finland, Estonia, Latvia and Belarus will exchange views on choreography and dance writing. The meeting points are festivals and other occasions where examples of local/regional/national choreography are shown. Discussions will take place, movement will happen and texts will be written. It's a deepening of the reflection upon dance and the relationship built up between Nordic-Baltic dance writers beginning 2012 (keđja Writing Movement) and continued 2015-16 as The Writing Movement Network and now updated as Writing Movement 2.0 for 2017-18. We are also sharpening and high-lightening*

*our roles, inspired by Dansbyrån new publication and a text about feministic organisation. Artistic coordinator: Moa M. Sahlin (SWE) Economic coordinator: Sessselja Gudmunda Magnúsdóttir (IS) The Vibe facilitator: Kamma Siegumfeldt (DK) The Power inventor: Madli Presti (EST) The Facilitator: Max Ryyänen (FI) Time facilitator: Inta Balode (LVA) and many more guests. More information and connections [www.writingmovement.com](http://www.writingmovement.com)*

## **Dancers are able to talk for themselves**

Siri Maeland, Norwegian University for Science and Technology, Norway

How can you diminish the gap between practical knowledge of dancers and the spoken language? This has occupied dance researchers for centuries. What dancers do is often difficult to verbalize, dancers know often more than they can express verbally. Dreide Sklar has been one of the main advocator for a methodological approach where the researcher's own bodily sensations are the main tools for reaching this kind of knowledge: *"There is no other way to the somatic dimensions of meaning than through the researcher's own body, discerning, sampling, in-corporation, then re-membling and re-creating in words"* (Sklar, 1999 p 18). In my forthcoming phd dissertation I highly contest this statement. I use the technique of explication interview to let the dancers express themselves verbally: *"The description of the practice, and then the systematization of the techniques used to question, to guide towards embodied memory, to fragment the description, etc. gave rise to an original interview technique which I have termed the "Explication interview"*" (Vermersch, 2011 p 24). To the NOFOD-conference I will show selections from interviews where the dancers themselves are able to verbalize how they move, think and feel in concrete dancing situations. My aim has been to let my collaborators in the field reflect and talk *from* their knowledge-in-dancing, a term I have coined for the practical knowledge of dancers. I wanted to document and grasp their subjective dimension, to let them describe their own practical dancing experiences as experienced in special, memorable moments. To me this fits with the postmodernist shift that also indicated: *"a 'dialogic' mode of ethnographic rhetoric, itself based on democratic ethics and characterized by polyphony, discord and indeterminacy"* (Retsikas, 2008 p 1). Retsikas, K. 2008. "Knowledge from the Body: Fieldwork, Power and the Acquisition of a New Self" . *Knowing how to Know: Fieldwork and the Ethnographic Present*. Berghahn Books. Sklar, D. 1999. *"All the Dances Have a Meaning to that Apparition": Felt Knowledge and the Danzantes of Tortugas, New Mexico.* *Dance Research Journal* 31 (2):14-33. Vermersch, Pierre 2009. "Describing the Practice of Introspection." *Journal of Consciousness Studies* 16, No.10-12:20-57.

*SIRI MÆLAND IS Amanuensis in Traditional Dance at the Sff, Norwegian Centre for Traditional Music and Dance, Trondheim. She has currently been on leave to*

## DANCE AND DEMOCRACY

*undertake a cotutelle doctorate - phd, at the dance studies section, NTNU, Norwegian University for Science and Technology and UBP, Université Blaise Pascal. She is a dance teacher and has been a part time lecturer in dance analysis and methodology at NTNU since 2001.*

### LECTURE DEMO

#### **Dancing Documents**

Colleen Quigley, Memorial University of Newfoundland, Canada

*Dancing Documents* is a performative PowerPoint intended to address the myriad of practical and philosophical issues relating to the archiving of the performing arts (specifically dance and other bodily-focused practices) from the archivist/dancer perspective. My role is choreographer and performer/presenter. I dance and present with projections that speak to the creative process and experience. These projections represent the 'performance archive' and will include: textual documents (correspondence, grant applications); photographs; Laban, Benesh, and Quigley notation; ephemera (programs and posters related to all showings of *Dancing Documents*); as well as video of rehearsals and previous performances. *Dancing Documents* features music by Newfoundland musician Duane Andrews, videography and photography by Peter Furlong and Liz Solo, Laban notation by Christine Heath. *Dancing Documents* begins as a traditional academic presentation the majority of the presentation is performative. The intention of the presentation/performance is for artists, scholars and archival professionals to reflect upon the complex issues surrounding the preservation and interpretation of a work or performance. Archives in Canada subscribe to the concept of 'total archives' as a way of creating a democratic space where archival repositories strive to collect material that is representational of the varied experiences of Canadians. Can dance artists' creative processes and products be preserved? Whose experience is being captured? In the archive process who has the power: archivist and/or creator. How would a participatory/collaborative model impact archiving dance? *Dancing Documents* references issues and concepts applicable to archival practice and theory that directly intersect with performing arts theory and practice including:

Memory	Experience	History	Art preservation	Document
Artifact	Originality	Preserve	Interpretation	Develop
Repertoire	Power	Notation	Capture	Repetition
Rehearsal	Identical	Individual	Identity	Context
Textual bias	Unique	Creator	Performance	Legacy

Value            Selection            Disposal            Art creation            Representation

*COLLEEN QUIGLEY IS the Manuscripts Librarian (Performing Arts Collection) and Division Head at Archives and Special Collections, Memorial University of Newfoundland, Canada. She has worked as a performer, dance instructor and choreographer in Canada and the Netherlands. Colleen was the first institutional archivist at Canada's National Ballet School and has participated in think tanks, panels, and exhibitions on the preservation and promotion of dance and the performing arts.*

### **Recording and disseminating dance: the impact of new video technologies**

Iain Richardson, Vcodex Ltd / Robert Gordon University, Scotland

Video has become a ubiquitous tool for dance practitioners and researchers. Smartphone cameras are capable of recording video in ever-higher quality and it is increasingly easy to share video material via social media and online services such as Youtube. Online video continues to change the way practitioners share and exchange dance. Online video and new modalities of capturing video could be said to increase democratisation by widening access to recorded dance. At the same time, the rapid pace of change makes it challenging for dance practitioners to choose the most appropriate technology for disseminating their work. It is important to understand the effects of these new technologies on the practice and recording of dance. I will investigate new and emerging video technologies and their application to recording and disseminating dance. I will address the following questions for a selection of new technologies:

- Does the technology add value or clarity to the process of recording and/or dissemination?
- Can the technology improve the fidelity of representation of dance? For example, does a higher resolution or increased field of view add significant information?
- Can the technology improve or widen access to the dance form, for example by reducing the likelihood of misinterpretation?
- Are there any potential disadvantages to the technology?

I will consider technologies including video streaming, Ultra HD, 360 degree video and Free Viewpoint Video and I will address the questions listed above through case studies and examples.

*IAIN RICHARDSON IS the founder of Vcodex Ltd and an expert on video formats and multimedia technology. The author of four books on digital video formats, he has given invited talks to organisations including The Smithsonian, the US Patent and Trademark Office and the International Association of Sound and Audiovisual*

## DANCE AND DEMOCRACY

*Archives. He is an Honorary Professor at the Robert Gordon University where he founded the Image Communication Technology research centre. Iain is a keen bagpipe player and step dancer and is passionate about Scottish traditional dance music. He is a regular performer and session player in and around his home city of Aberdeen, Scotland.*

## WORKSHOP

### **Dance, Deviation & Public Spaces**

Paula Kramer, University of the Arts Helsinki, Finland

This workshop offers outdoor movement practice framed by a work in progress sharing of a current artistic research project. Please dress for moving outside. *Here I practice.* Twice a week, a singular female body dances between sites of might and remembrance in Berlin, behind Martin-Gropius-Bau. Surrounded by remnants of Nazi Central and the Berlin Wall, the City Parliament, a Federal Ministry, a US Air force rose-garden, a former-hotel-now-refugee-accommodation with artist labs. Tourists, passers-by, builders, dwellers. An epi-central site, past and present. *Here I dance.* Less frequent but also regularly I move on Suomenlinna, a small, rocky grouping of islands, off the coast of Helsinki. Daily life, world heritage, tourism, military, imprisonment and art making co-exist in small spaces. I work on the coastline. Swans fly past, ferries arrive and some workers have spotted me already. In the summer (I am told) these islands hosts one big picnic party, every day. *Here I move.* What is she doing, slightly bending and bowing, sometimes kneeling or crawling, lying, rolling on the pavement, over the rocks? Sometimes standing, raising one arm? Who is this, crouching, out in the cold, sometimes singing? *Here I am.* Norms of acceptable behaviour in public spaces and the potential of dance to reconfigure them become visceral. Fluidity between normal-not-normal. The way I bend my elbow, ever so slightly ... already touching this tangible borderline, alongside my capacity to challenge it. I dance small dances of deviation. During the workshop we experiment with choreographic scores derived from several months of work with both these sites, their materials, histories and presences. In our doing, we attend to dance's potential of mattering to the world, offering practices of deviation and participatory forces that mingle with social processes beyond dance.

*DR. PAULA KRAMER is a post-doctoral researcher at the Centre for Artistic Research of the University of the Arts Helsinki. She holds an M.A. in Political Science (FU Berlin) and a practice-as-research PhD in Dance (Coventry University). She explores*

*artistic research and site-specific movement practices with new materialist perspectives, considering the implications of intermaterial confederations in movement practice as well as daily life. She is on the editorial board of the Journal of Dance and Somatic Practices and a founding member of AREAL (Artistic Research Lab Berlin).*

SESSION: NARRATION

**Telling life stories in social science, theatre and dance**

Helena Holgersson, University of Gothenburg, Sweden

In the last ten years I have been part of three collaborations between the university and the arts, all based on qualitative interviews and all produced by dramatist Mattias Andersson. In the two theatre productions *Mental states of Gothenburg* (Angeredsteatern 2006) and *Mental states of Sweden* (Dramaten 2013) I interviewed young people in different parts of the city and people all around Sweden respectively. I was also part of the reference groups. Currently I am part of the reference group in Andersson's new project *Mental states of Sweden in dance*. In all these projects the ambition has been to bring "ordinary people's" stories into the institutions of fine art. There are many occupations in which you tell about society – academics, novelists, artists, journalists, photographers etcetera, and we all have our own rules to obey (Becker 2007). Throughout the collaborations with Mattias Andersson I have been reflecting on the differences between how researchers in the social sciences and humanities, like myself, and artists like him use documentary material. In this paper I discuss how the life stories of people can be told in scientific publications, theatre plays and dance performances, focusing on issues of ethics and representation.

*HELENA HOLGERSSON IS a senior lecturer at the Department of cultural sciences at University of Gothenburg. Her research revolves around issues of urban inequality, culture and democracy with a focus on irregular migration, gentrification and walking methodologies. For the past ten years she has been collaborating with dramatist Mattias Andersson in a series of documentary theatre plays, where she has been in charge of the interview study that the manuscripts are based on.*



## **Narrating fear through movement: Democratic articulation of personal and community fears on the example of theatre amateurism**

Jelena Marković, Institute of Ethnology and Folklore Research, Croatia

The postmodern condition has simultaneously generated a sense that our activities are mainly narrative, and announced a break-up with grand narratives and expressed doubt in the modern human's ability to narrate, especially fear and trauma. The final consequence of this state is moving towards non-language and silence. These circumstances bear significantly on the possibilities and reach of ethnological and folklorist research of contemporary narrations of fear and trauma that aim for understanding the fullness of the human existence beyond the semiotic concepts of representation and identity construction. These circumstances also prompt questions of method, representation and ethics. The goal of this presentation is, on the one hand, to examine the modes of approaching the narration of unpleasant and painful emotions and silence, which is often the only narrative mode of communicating these emotions, focusing on movement and its narrative potential. I will examine the possibilities of ethnodrama and related methodologies in researching the potential of movement in narrating fear and other unpleasant emotions. Namely, ethnographic methods that are sometimes called "following the narrative", ethnography of listening and sensory scholarship have proven to be inadequate to shed light on the limits and the disproportion between language competences and the psychological world of the individual. On the other hand, the focus of the presentation is the case study of an amateur theatre group (dr. Inat from Pula, Croatia), that is founded on the idea of theatre as an arena for narrating emotions. On this example I will examine the possibilities of theatre amateurism as a democratic space for individual articulation, processing and presentation of emotions to a community that produces, but also shares the individual's fears. The goal is to assert the social and research values of theatre amateurism that is founded on communication through movement. Through this case study I will explore the possibilities of methodological innovations in researching the verbal inability to narrate fear, trauma, pain, inhibition, neglect, conflict and powerlessness.

*DR. JELENA MARKOVIĆ, assistant professor at the Institute of Ethnology and Folklore Research in Zagreb. Author of a scientific monograph *Storytelling about childhood: Life of stories in everyday communication* (2012). Researcher on the project *Narrating fear: from archival records to a new orality*. Fields of interests: oral tradition, narrating fears, methodology of ethnology and folklore research, storytelling in everyday communication, anthropology of childhood.*

## ROUND TABLE

**After & Contemporary: Is There Dance After the Contemporary? (Presentation, commentary and roundtable discussion)**

Liisa Pentti, choreographer, Finland

*After Contemporary* is a three-year project (2015-2017) with core members Liisa Pentti (Finland), Hilde Rustad (Norway), Bo Madvig (Denmark) and Olga Sorokina (Russia). The central aim of the project is to encourage discussion of the present and future of dance in form of participatory events, performances and platforms for discussion. The project combines the principles of participatory democracy and research as artistic practice. The main focus has been to open up the current practises and potentialities of ideas embedded in the contemporary dance and keep on asking the question what could after contemporary be and what possible meanings the dance art could have in the current society? *After Contemporary* advances the regeneration of dance, its internal reflection and communication. Within the project framework, professional dance artists gather around a shared topic: what possible futures does the situation today open up or close? How to articulate the differences in the content of dance and the history of dance by being aware of ones own legacy in order to create the future? This roundtable discussion focuses on future direction of dance as an art form and an artistic practice. How can we combine the horizontality of the virtual and the activity anchored in the digital procedures generated by algorithms with deep, vertical practises of the time consuming individual work of the dance making? How can we- and do we have to- take into consideration the history that is carried in the bodies of dancers, in the discourses and research in, about and around dance. What future directions can be traced in what has been labeled as contemporary since 1960's – a label which indicates something taking place in the moment of now? When will dance not be 'contemporary' anymore, and what comes after it? What kind of values imbedded in the individual practises of contemporary dance can be shared among the non-artistic practises. The session begins with a presentation by choreographer Liisa Pentti, and a commentary by a guest researcher Mikko Orpana. Followed by an open roundtable discussion.

*LIISA PENTTI HAS worked intensively in the Finnish and international dance scene as a dancer, choreographer and teacher. She graduated (BA) from Opleiding Moderne Dans of Theaterschool in Amsterdam (School for New Dance Development, SNDO) in 1986 and she received her MA in Dance from the Theatre Academy Helsinki in 2010. Dance group Liisa Pentti + Co was founded in year 2000.*

ROUND TABLE

**Dansbaren: Knowledge in Movement  
– Movement of Knowledge**

Marika Hedemyr, Malmö University, Sweden

Ingrid Cogne, Academy of Fine Arts Vienna, Austria

Dance and choreography have a long tradition of critical thinking for both reflection and nourishment. Knowledge accumulates, circulates, and coincides. But how can such a knowledge be shared? Authors/editors Ingrid Cogne and Marika Hedemyr introduce the format Dansbaren together with the publication *Dansbaren — The Mob without Flash* (2016). It is a tool for continuing dialogues - putting dance discourse, literally, on the table - that embodies the Dansbaren formula: becoming a podium for sharing knowledge. Dansbaren (The Dance Bar) is a series of public talks, seminars, lectures and discussions, initiated and led by choreographers Marika Hedemyr, Paula de Hollanda and Moa Matilda Sahlin since 2003 in Gothenburg. It has the ambience and energy of a café that carries an oral tradition to the circulation of knowledge. With the publication/tool *Dansbaren — The Mob without Flash* editors Hedemyr and Cogne have initiated a dialogue between past, present and future, re-activating Dansbaren's central topics: dialogue formats, power relations, aesthetics, self-organization, sharing knowledge, appropriating language, artistic practice, history making and feedback methods. The publication is based on proximity to artistic practice and is a printed object consisting of two parts: a book dedicated to critical thinking in the field of dance and choreography and a tablecloth of topics (to be, literally, on the table). With texts by: Ingrid Cogne, Marika Hedemyr, Per Hengren, Paula de Hollanda, David Karlsson, Rani Nair, Paula Tuovinen, Lis Hellström Sveningson. With contributions by: Kate Elswit, Johanna Gustavsson, Lena Hammergren, Myriam Mazzoni, Cecilia Malmström Olsson, Bodil Persson, Moa Matilda Sahlin. Come prepared and take part! This is about thinking of how to bring then and now into the future. It is about remembering, reactivating, and building connections, reflections, and perspectives with an elastic relation to time. More info: [www.dansbyran.se/dansbaren-eng](http://www.dansbyran.se/dansbaren-eng). [www.marikahedemyr.com](http://www.marikahedemyr.com). [www.ingridcogne.com](http://www.ingridcogne.com)

*MARIKA HEDEMYR - Swedish artist working across choreography and public art, exploring emotional and political relations between people and places. Her work has been presented at Dansens Hus Stockholm, Bibliotheca Alexandrina Egypt, Yokohama Dance Collection Japan, among others. Co-editor of Dansbaren—The Mob Without Flash (Dansbyrån, 2016), a publication dedicated to critical thinking within choreography and self-organisation. 2016-2017 she develops Next To You – a site-specific multi-media walk for public spaces.*

*INGRID COGNE IS an artist, facilitator, and researcher working across choreography and visual arts. Her PhD research (2011-15) questioned the notions of “displacement” on the physical, political and perceptive levels and “method” in between theory and practice, process and product, with the intention to (re-)create “time”. Displacement(s) as Method(s) is a matrix composed of five methods, three practices, and the art piece WORK (2015). Cogne is currently postdoctoral researcher at the Academy of Fine Arts Vienna (Six Formats, 2015-18).*

## EXHIBITION AND TALK

### **Citizen stage in Akureyri Iceland - A photography, video exhibition and talk**

Guðrún Þórsdóttir & Jóhanna Vala Höskuldsdóttir, The citizen stage project, Iceland

In the winter 2016, a performance project invited citizens from the second biggest city of Iceland- Akureyri to reflect on their community through the research question: What is the culture of Akureyri? In the winter 2016, a performance project invited citizens from the second biggest city of Iceland- Akureyri to reflect on their community through the research question: What is the culture of Akureyri? The process facilitated by two performance artists, Aude Busson and Vala Höskuldsdóttir, lasted over 7 months and was documented by Guðrún Þórsdóttir, local photographer. The Citizen stage project was initiated by Akureyri Theatre Company which is part of MAK - the city's culture association. About 15 participants took part in the process and the great majority were women of foreign origins. The role of the artists was mostly to facilitate the research and to enable participants with performance tools, giving them agency in the performance decision making. The process was based on movement and story making practices, used as a way to experiment on being together or the impossibility of ensemble and on imagining and challenging the spaces of encounter. The documentation from this project will be exhibited at the conference. Aude Busson will as well give a talk about the project, its success and its challenges and sharing thoughts on the space allowed for such projects to live and evolve in cultural and economic landscape. The exhibition is a collection of black and white pictures of the process, performances, dinners, demonstrations and extracts of interviews with participants.

*AUDE BUSSON AND Vala Höskuldsdóttir are both of them performance artists, graduated from the Academy of the Arts of Iceland and have both worked with community*

*theatre. The photographer Gudrun Thors studied visual art, has been working in the cultural scene for 20 years and has been taking photos for the last few years.*

KEYNOTE LECTURE

**”Co-” – ”co” as a productive, destabilizing intensity pushing towards democratic opportunities in artistic, pedagogical and researching processes in dance**

Tone Pernille Østern, Norwegian University of Science and Technology, Norway

In this keynote I wish to dialogue with what I perceive as an ongoing destabilizing process within a broad choreographic, dance pedagogical and dance research field. What is being destabilized, in a major shift of paradigm from modernism to postmodernism, is the (power) relationship between who is considered subject, object or simply *contributors* in research, art, teaching & learning and which voices/bodies/materials/ideas/life experiences are being heard and listened to. Ethical aspects connected to how art, pedagogy and research have often deep influence on the participants’ (students, artists, teachers, choreographers) lives, contexts and communities are becoming more and more loudly heard.

According to the Oxford Dictionary the prefix *co-* means *jointly, mutually or together with another or others*. This sounds maybe obvious and easy, but to *co-choreograph* or *co-research* is different from just choreographing or researching. The little “*co-*” can make a huge difference. My main argument is that to take part in *co-processes* in dance might be a way to open up for democratic opportunities that can have value inside and outside the dance. “*Co-*” allows the dance space to connect to and interrogate with the larger society and environment.

In this keynote I seek to develop a knowledge contribution about “*co-*” as a productive intensity in dance. In a reflexive reading “*with*” theories of Gilles Deleuze and Karen Barad, “*co-*” as a productive intensity can be understood as created in different *intra-actions*. I scrutinize examples of my own dance work in different contexts together with different participants as I seek to understand how moments of “*co-*” arise, how they are affectively felt as intensities, and how they can function as a productive and destabilizing force in dance. The research question that guides me through the keynote is: *How does “co-” act as a productive destabilizing intensity pushing towards democratic opportunities in artistic, pedagogical and research processes in dance?*

*TONE PERNILLE ØSTERN, (Dr. of Arts in dance), is a dance artist and Professor in Arts Education with Focus on Dance at the Department for Teacher Education, Norwegian University of Science and Technology. She is head of the Section for Arts, Sports and Physical Education and leader of the Master's degree in Arts Education. Her research focuses on inclusive dance pedagogy; embodied pedagogy; aesthetic approaches to learning and dialogue and exchange between choreographic processes and dance pedagogy. She is the author of among other Meaning-making in the Dance Laboratory. Exploring dance improvisation with differently bodied dancers (2009, PhD-thesis, Theatre Academy, Helsinki), Learning through Aesthetic Pedagogical Design (Educational Forum, 2014, with Alex Strømme), Moving through Change (Choreographic Practices, 2015, with Elen Øyen) and Interfering with the Lived Field of Dance Pedagogy from Organizational and Leadership Studies Perspectives – An Explorative Intervention with Performing and Teaching Dance Artists (Research in Dance Education, 2015, with Eirik Irgens). <http://www.ntnu.edu/employees/tone.pernille.ostern;academia.edu>; <https://www.dance-company.no/>; <http://www.danselaboratoriet.no/>*

## FRIDAY 16 JUNE

### SYMPOSIUM: DEMOCRATIC DANCE EDUCATION: EQUALITY AND DIFFERENCE AS FOUNDATIONS FOR ARTISTIC-PEDAGOGICAL PRACTICE

Organised by Eeva Anttila, University of the Arts Helsinki, Finland

This symposium brings together dance educators and researchers affiliated with a Finnish Research initiative, *ArtsEqual* (Arts as Public Service: Strategic Steps towards Equality), funded by the Strategic Research Council of the Academy of Finland. The presenters are research team members in the so called *Arts@School* –team, one of six research teams of *ArtsEqual*. The team focuses on questions related to inclusion, participation and equality in dance education. Through participatory research and several “arts-infused” interventions, the aim is to find ways to foster every student’s possibility to learn through the arts in support for his/her learning, school engagement, and well-being. Initial findings of the interventions that focus especially on dance will be presented. The symposium consists of an opening statement by the leader of the research team, prof. Eeva Anttila, five research papers, and a discussion with the audience. The papers are:

- Encounters in movement by Mariana Siljamäki, Nicholas Rowe and Eeva Anttila
- Embodying difference through/in dance by Isto Turpeinen and Liisa Jaakonaho
- Dance and the quality of life at schools by Charlotte Svendler Nielsen and Eeva Anttila
- Fathers, sons and love by Ralph Buck and Isto Turpeinen (see abstract below)

- The meaning of difference in dance education by Rose Martin and Eeva Anttila

*Eeva Anttila works as a professor in dance pedagogy at the Theatre Academy of University of the Arts Helsinki, Finland. She has published several articles and book chapters nationally and internationally. She is co-editor of the International Journal of Education in the Arts and a member of the editorial board of the Nordic Journal of Dance: Practice, Education and Research. She is actively involved in dance and arts education organizations.*

*Associate Professor Ralph Buck is Head of Dance Studies, National Institute of Creative Arts and Industries, The University of Auckland. He is Chair of Executive Council, World Alliance for Arts Education; Chair of Education and Training Networks, World Dance Alliance, and Dance advisor of UNESCO International Advisory Committee, Second World Conference on Arts Education. His has published widely in international journals and delivered invited key note addresses in several countries.*

*Liisa Jaakonaho is a Finnish dance pedagogue, dance movement therapist, artist and researcher. In her doctoral research at Theatre Academy of the University of the Arts Helsinki Liisa investigates ethical questions in and around her work with differently abled people (adults with intellectual disabilities). She is also involved in a multidisciplinary research project ArtsEqual in Arts@School and Arts in Health, Care and Welfare research teams.*

**DR ROSE MARTIN** is Senior Lecturer in Dance Studies, University of Auckland. She has experience researching and teaching in the Middle East, China and the Baltic region. Rose has authored *Talking dance: Contemporary histories from the Southern Mediterranean* (2014) with Associate Professor Nicholas Rowe and Associate Professor Ralph Buck, *Talking Dance: Contemporary histories from the Baltic Sea* with Professor Eeva Anttila (forthcoming), and sole-authored *Women, dance and revolution* (2016).

*Nicholas Rowe holds PhD in Dance Studies from the University of Kent at Canterbury, and is currently an Associate Professor in Dance Studies at the University of Auckland. From 2000-2008, Nicholas lived in the Occupied Palestinian Territories, working with local dance groups and directing dance education projects in refugee camps. His books include *Moving Oceans: celebrating dance in the South Pacific* (2013), and *Talking Dance: contemporary histories from the South China Sea* (2015).*



## DANCE AND DEMOCRACY

*MARIANA SILJAMÄKI, PhD, works as a senior lecturer in the Department of Sport Sciences, University of Jyväskylä, Finland. Mariana has published several articles and book chapters, and she is a reviewer of scientific journals and books on dance. Mariana also works as a choreographer in a multicultural dance company, Mami Wata. The performances of the company are mainly based on the West-African dance and music culture.*

*CHARLOTTE SVENDLER NIELSEN, PhD, Associate Professor, Head of Educational Studies at the Department of Nutrition, Exercise and Sports, research cluster "Embodiment, Learning and Social Change," University of Copenhagen. Collaborator of the Finnish strategic research project ArtsEqual. From 2013-2014 co-leading the qualitative part of the Danish Ministry of Education's research project "Learning through movement." Coordinator of the Danish part of the European Observatories of Arts and Cultural Education linked to UNESCO.*

*ISTO TURPEINEN, DOCTOR of Arts (Dance), is a researcher and pedagogue. His special field of expertise is boys' dance education. He is currently working as post-doctoral researcher in the ArtsEqual research initiative, coordinated by the University of the Arts Helsinki, and as a regional dance artist in Arts Promotion Centre Finland. He is a board member of The Research Society of Art Education Finland.*

### **Fathers and Sons and Love**

Isto Turpeinen, University of the Arts Helsinki, Finland

Ralph Buck, University of Auckland, New Zealand

Relationships between dance and children can be complex. Informing children's relationships with dance is the child's context and the myriad of relationships that that entails. Teachers of dance ideally and consciously recognize diverse relationships informing children's participation in dance. Not surprisingly the relationships between parents and children are paramount. This paper has as its focus, the relationships between fathers and sons and the implications for participation in dance. Boys' participation in dance is well researched, but what is not fully understood, is the role fathers play in influencing boys' participation. Valuing a phenomenological research paradigm this paper examines a specific pedagogical framework, developed by Isto Turpeinen, known as 'raw-board working' as an experiential means for engaging fathers and sons in dance. Implications from this research are seen in terms of how relationships between fathers and sons can foster love. Implicit in the raw board working pedagogical framework is a didactic democratic process that enables communication and expression. This paper argues that a pedagogy based upon democratic principles and that fosters father/son relationships in turn may foster democracy beyond the dance experience.

*ISTO TURPEINEN (DOCTOR D. A.), is a Finnish researcher and dancer. His special field of expertise is boys' dance education. He is currently working as post-doctoral researcher in the ARTSEQUAL research initiative, coordinated by the University of the Arts Helsinki. He was awarded with The State Prize for Children's Culture in 2002.*

*RALPH BUCK (PHD) is Head of Dance Studies, University of Auckland. He has been recognised with several teaching, research and leadership awards. His research and teaching has been presented around the world and in leading research journals and books. His work with the World Dance Alliance, World Alliance for Arts Education and UNESCO draws attention to potential roles of dance as a dynamic agent for change within security, health and education concerns.*

## LECTURE DEMO

### **Contemporary Dance + Public Space = Methods to create democracy?**

Benedikte Esperi, University of Gothenburg, Sweden

In this movement workshop, the question of how contemporary dance and live art in public space can provide methods and strategies into democratic processes will be addressed. Improvisation and instant composition carries components and elements of everyday life gestures and mimics. The practice in its self could be seen as continuous research exploring creativity, cooperation, collaboration, shifts in roles of leadership versus follower. Responsiveness, tolerance and curiosity are compulsory both in this particular corporeal art form and in democratic processes. The workshop starts indoor with an introduction and then continues outdoor (public space) to be finished indoor with a sum up of the experiences. Every participant will be asked to articulate their experiences and thoughts into a common mind map. The workshop will be documented by a video camera and is a part of Benedikte Esperi's research at the University, about dance improvisation and instant composition representing non-hierarchic / democratic tools for lectures in dance didactics applied in the Dance teacher programme. The workshop will be held in English (Swedish if needed). *"It is vital to be as clear as possible about the line between what one can discover about morality and politics using the tools of one's profession and what one's own moral and political commitments are. There are those who believe that drawing such a line is impossible, and maybe it is."* (Moral Politics: How Liberals and Conservatives Think, Second Edition George Lakoff 2010 University of Chicago Press p.33). Instant composition: <https://goo.gl/xVS6CG>

*BENEDIKTE ESPERI (BORN 1969) is an independent artist running the company Dansverk since 2007, producing solo and ensemble performances. She is also part time employed as a lecturer in dance at The Academy of Music and Drama in Gothenburg since 2011. Field of practice: choreography, dance for screen, performance in public space and sound art. Her works has been presented in Gothenburg, Paris, Chicago, Barcelona, Amsterdam, Reykjavik and Sweden. www.benedikteesperi.com*

LECTURE DEMO

**Embodying Feminism in the 21st Century:  
Perspectives from the East and the West**

Heather Harrington, Kean University and the University of Wisconsin-Milwaukee, USA & Nadra Assaf, Lebanese American University, Libanon

Control of a woman's body is still a hotly contested issue in the 21st century. The United States was on the cusp of electing the first female president, but instead elected a man who represents through his actions and words, a rejection of Feminist gains. In many countries in the Middle East, there is a deepening of religious ideology that controls both the movement and appearance of women. Assaf (Lebanese American University), and Harrington (University of Wisconsin MFA candidate) have been collaborating, investigating what it means to be a woman in the 21st century through the lens of their respective countries, delving into issues of human rights, multiculturalism, Western feminism, and imperialism. They consider the body - its appearance and movement - as a site of political discussion. Through their personal stories, they experience the widening of the conversation into a global discussion about how women are stereotyped as sexual beings, leading to laws that control their bodies. This collaborative project is a two-part, 60 minute performance and lecture, exploring themes of coverage, feminine comportment rooted in culture, societal expectations for the female body, the connection between a woman's physicality and her sense of self agency, along with treatment, gestures, and postures. The collaboration will include Assaf's solo, *Saowte (My Voice)*, which includes elements of poetry and music by Afghani, Iranian, and Lebanese female artists, and focuses on how discrimination affects female voices. Harrington's solo, *What about me?* examines beliefs and language that support rape culture using the Stanford rape case as source material. Assaf and Harrington, while on different continents, have been working on the collaboration individually and will come together for the first time at the conference to perform the work, demonstrating the power of the body to communicate through movement messages about gender and politics.

HEATHER HARRINGTON IS an MFA candidate at the University of Wisconsin-Milwaukee and an adjunct professor of modern dance at Kean University. Her thesis research is site-specific political protest dance in the Middle East. Harrington danced with the Doris Humphrey Repertory Company, Martha Graham Ensemble, Pearl Lang Dance Theatre, and Bella Lewitzky Dance Company. She ran her own modern dance company in New York City for 9 years, with a focus on site-specific work.

NADRA ASSAF RECEIVED her M.F.A. in Dance from Sarah Lawrence College, and a Doctorate of Education from Leicester University. She is the associate chair of Communication Arts Department at the Lebanese American University. Recent productions/publications include: *This. Is. How? It. Happened!* (2016), *INFLUX* (2015), *I Matter*: An Interactive Exploration of Audience-Performer Connections (2012), *Not Without My Body: The Struggle of Dancers and Choreographers in the Middle East* (2015).

## WORKSHOP

### **Encountering the corporeal self: A sinking into the own being & *free corporeal association* as means towards dismantling individual and collective defences**

Karolina Ginman, Helsinki University, Finland

How might movement practices reflect and address some central principles of democracy: freedom of speech, expression and manifestations of being; a search for individual and collective truth; equality and responsibility through empathy, respect and active participation? The question is addressed through a movement workshop that proposes a method of *free corporeal association* as a potential tool for investigative, expressive and defence-dismantling movement work. The core emphasis is on *allowing* varying manifestations of one's psychophysical reality to ignite and dissolve in a flowing chain of events that are not bound to expectations or any specific style of movement. Reflecting the concept of free association in psychoanalysis, all corporeal manifestations and events are valuable and informative for the experiencer-perceiver. Assuming that, in order for democratic processes to take place we need to engage ourselves in an attempt towards perceiving some form of *innate truth*; at encountering the pre-verbal being that carries our individual and collective history. When applied to ensemble or flocking-type work, the method touches upon the collective preconscious through kinaesthetic empathy, trust, and the mutual "holding" of individual & shared experience. The purpose of the workshop is to share and reflect upon this particular movement practice in relation to

## DANCE AND DEMOCRACY

some democratic principles as suggested above. One desirable outcome is, that engaging in the practice will evoke sensations and thoughts that lead to further questions to be considered.

*KAROLINA GINMAN is a freelance dancer and pedagogue studying towards a master's degree in psychology (Helsinki University). In 2017 she works within community art projects by the Finnish National Theatre, University of the Arts Helsinki and ARTSEQUAL research initiative. Karolina's work reflects her interest in our psychophysical reality and the body as a carrier of individual and collective history. She embraces opportunities to integrate her fields of dance and psychology.*

### KEYNOTE LECTURE:

#### **Prefix – dance?**

Mats Nilsson, University of Gothenburg, Sweden

The conference theme Dance and Democracy is a great challenge. It seems as “democracy” is used mainly in two ways. Whereas one deals with how decisions are made, the other is more about the content, values and results of these decisions. However, with “dance” nearly everybody means something that has to do with movements and the human body, even if we can disagree about which movements are dance movements and which are not. The limits and borders of what we choose to call dance are cultural constructions, as are the naming of dance genres. I will not go into definitions, but rather connect to, and use democratic values when discussing dance.

My empirical field is dance, often with the prefix of *popular* or *folk*. So, I am studying *prefix-dance*. But which dances are the no-prefix ones? Why do I use prefix, when others often do not? Folk and popular dances, whatever that is, are used both on the floor for social dancing and on the stage as theatre art performances.

Dance is both *contemporary* and *traditional*, because all dance danced today is contemporary, and all dancing belongs to traditions. It is interesting that during the last 100 years it is possible to see a change from *communities that dance* to *dancing communities*.

In my presentation I will partly use popular and folk dance history to discuss, and go more into the above mentioned phenomena and concepts and link them to the conference theme of dance and democracy.

*DR MATS NILSSON is senior lecturer in Ethnology, and deputy head of education at the Department of Cultural Sciences, University of Gothenburg, Sweden. Nils-*

*son being selected as keynote marks the ambition to make Gothenburg a relevant scholarly venue for the conference. A leading expert in Nordic folk and popular dance, his primary research interests include connections, similarities and differences between Scandinavian dance activities and dancing worldwide. Nilsson was part of the international research project Dance in Nordic Spaces in the Nordic Spaces Programme (2007–2012). In a recent transdisciplinary project at UGOT, in collaboration with von Rosen, he contributed a social and theatrical dance perspective to the field of international Strindberg research. Addressing the precarious relationship between dance and the archive, Nilsson's latest book Documents do not Dance (2016) engages with the ongoing critical discussion about democratic aspects of dance heritage, memory, identity and community. <http://kultur.gu.se/om-institutionen> and <http://www.gu.se/omuniversitetet/personall?userId=xnimat>*

## SESSION: SOCIAL DANCING

### **A shared experience? Social Dancing in North-East Scotland and in Cape Breton, Nova Scotia**

Patricia H Ballantyne, University of Aberdeen, Scotland

The profound connection between place and dance is often displayed through the relationship between dancers and the musicians who play for them. I have observed many differences in the relationship between dancers and musicians at ceilidh dances in Aberdeenshire, Scotland, and at square dances in Inverness Country, Cape Breton Island, Nova Scotia. Whilst there may be similarities in the music and in the form of the dancing, there are intriguing differences in the way in which dancers and musicians relate to each other. What is behind these differences?

The two areas share a common musical repertoire and many historical links. However, my fieldwork demonstrates differences, such as: the way in which dance audiences in the two areas relate to their musicians

- the way in which musicians choose and perform sets for dancing to
- the size of the dance repertoire in each area
- the need for a caller to get dancers through the dances.

In this paper, I will demonstrate that there may be a stronger mutual relationship between musicians and dancers in Inverness County, a rural area with an informed dance audience, than appears to be the case in Aberdeenshire. This raises an interesting comparison between the ways in which dancers and musicians may or may not include each other in what, on the surface, looks like a shared experience. The paper will be illustrated with video and audio

footage and supported by interview extracts gathered during fieldwork in both geographic areas.

*PAT BALLANTYNE is a dance scholar at the Elphinstone Institute, University of Aberdeen, researching traditional Scottish music and dance. Her PhD thesis, completed in 2016, focuses on Scottish dancing masters and the influences that have contributed to the current state of traditional music and dance in Scotland. A musician and dancer, she has performed in Scotland, Europe and in Cape Breton Island.*

### **Sociable excellence – reflections on the negotiations to please all levels of movement ability within association based social Scottish Country Dancing in Scandinavia**

Mats Melin, University of Limerick, Ireland

Groups enjoying Scottish Country Dancing have been active in Scandinavia since at least the 1950s. Today, most groups are affiliated, in some way, with a central organisation in Scotland known as the Royal Scottish Country Dance Society (RSCDS) which globally promotes a certain version of the social dance form known today as Scottish Country Dancing. The dance form is based on figure dances that became popular in the British Isles from the late 17<sup>th</sup> century onwards and the creation of new and often increasingly complex dances has become, in the last 40 years or so, a prolific pastime by enthusiasts all over the world. Well over 10,000 dances now exist. Encountering Scottish Country Dancing in Stockholm in the late 1970s and 80s I never reflected much on the possible politics of old dances versus new or simple community enabling dances versus complex dances for those with the ability to perform them according to the RSCDS preferred technical and performative aesthetics. But, I recall the tension as always being there within the various dance groups to satisfy the many needs of the practitioners who chose to engage in this form of dancing. Having spent the last 25 years or so as a professional dance artist and more recently lecturer in dance in Scotland and Ireland, I reflect that it is perhaps this type of figure dancing, as promoted by a central organisations aesthetic and technical aims, that spawns these particular sets of negotiations in how these dances should be performed and to what primary end? Social dance interaction or performative excellence, where does the balance between the two notions live? Some parallels to other social dance forms encountered over the years will be used to place this form of dancing against a Scandinavian and global social dance backdrop.

*SWEDISH BORN TRADITIONAL Dancer, Choreographer and Researcher Mats Melin has worked professionally with dance in Scotland since 1995 and in Ireland since 2005. He has been engaged in freelance work nationally and internationally as well as having been Traditional Dancer in Residence for four Scottish Local Authorities.*

*Mats co-started the dynamic Scottish performance group 'Dannsa' in 1999. He is a former member of the Scottish Arts Council's Dance Committee and Scottish Government Working Group on Traditional Arts, and was an office bearer for Dance Research Forum Ireland for 7 years up until 2014. Mats is a Lecturer in Dance at the Irish World Academy, University of Limerick, Ireland. He authored "One with the Music: Cape Breton step dancing tradition and transmission" published by CBUP in 2015.*

## SESSION: INCLUSION

### **Dance as inclusive practice, presentation of a case study**

Annika Notér Hooshidar, Stockholm University of the Arts, Sweden

The presentation focuses on a case study that was made during the fall 2016. The aim was to explore an artistic process with the interest in communication and interaction between members in an inclusive dance ensemble. The study also addressed questions of what working inclusive can bring to an artistic process, and in terms of new knowledge. The study focused on this from two perspectives; an inside perspective; that is how the members in the ensemble perceived their interaction and how they perceived the artistic process. Also from an outside perspective, using video recordings and field observations as data. The presentation will discuss the results from the case study and put them in relation to larger questions of democracy and education; What kind of bodies may enter professional dance education and who gets to perform dance? What kind of role models, regarding aesthetic and physical ideals, are represented among, dance teachers, choreographers and dancers? Is inclusive practice important, and why? With a norm critical perspective (Kalonaityté, 2014 etc.), I argue for the need of a discussion about the norms and discourses that operate in the dance studio. The study presented aims to contribute to expand knowledge about how dance can be taught with an inclusive approach. Are there any, and in that case which, specific conditions need to be in place? The claim is that working inclusively can affect artistic expression, can enhance democratic processes and change the way we view who is entitled a place within the field of dance and art. The case study data consist of video recordings of rehearsals, observation notes and interviews.

*ANNIKA NOTÉR HOOSHIDAR is a senior lecturer in contemporary dance at DOCH, Stockholm University of the Arts. She holds a Degree of Licentiate in Philosophy, subject Pedagogy. After many years of teaching contemporary dance technique, Annika is now engaged in teaching dance didactics and theory, tutoring student's*



*vocational practice and exam work. In her research, her focus is on dance teaching and learning, as well as questions on inclusive dance.*

**Dancing and thinking with intellectual disability:  
entangled relations and ethical tensions**

Liisa Jaakonaho, University of the Arts Helsinki, Finland

This paper presentation is based on my artistic-pedagogic, doctoral research at Theatre Academy of the University of the Arts Helsinki. I will share some of the questions, materials, and early findings of my research. The starting point for the research is my work as a dance pedagogue with differently abled people (adults with intellectual disabilities) in a social care organisation. So far, whilst continuing to develop this practice, I have started to reflect on it through experimental forms of ethnographic writing and documentation. Through this reflection, I aim to make visible the complexity of my encounters with the differently abled participants; the relational, affective quality of the work, exposed through my intersubjective position as an interdisciplinary practitioner, and as a 'nomadic subject' (see Braidotti 1994, 2006, 2011). For me, dancing, thinking, and writing with the perspective of intellectual disability has raised many questions. What kind of movement qualifies as dance? What is seen as relevant practice in academic and artistic contexts? What kind of language is used to justify, include and exclude practices that happen in the boundary areas between dance as an art form, and the dance of pedagogy, social care, and therapy? Who has the right to dance, and in what contexts?

*LIISA JAAKONAHO IS a Finnish dance pedagogue, dance movement therapist, artist and researcher. In her doctoral research at Theatre Academy of the University of the Arts Helsinki Liisa investigates ethical questions in and around her work with differently abled people (adults with intellectual disabilities). She is also involved in a multidisciplinary research project ArtsEqual (see [www.artsequal.fi/en](http://www.artsequal.fi/en)) in Arts@School and Arts in Health, Care and Welfare research teams.*

## LECTURE DEMONSTRATION

**What is the connection between dance in public spaces and democracy? - a lecture by ReAct!**

ReAct! – Actions moving, Sweden

Dance and performance in public spaces can be quite challenging. Challenging for the audience, challenging for culture workers and culture organizers, challenging for grant givers and challenging for the artists. ReAct! has been working with performance in public spaces in the Nordic region for 5 years (Sweden and Finland), we have a body of work, a specific artistic language and an array of experiences that have slowly and steadily developed, together with the scene, throughout these years. In this lecture-demonstration we will use ReAct!'s experience and artistic language as a starting point to question and discuss the connection between dance in public spaces and Democracy. We will use examples from our videos and photos and from short excerpts and demonstrations, performed live, to trigger a deeper reflection and discussion in the room. We will aim for a more holistic reflection through a truly multimedia lecture open for interaction and participation. Together we will raise questions: What is the power relation between artists and audience? Can performing be part of a democratic process? Can we truly create in a democratic way, with involvement and active participation? Is performance in public spaces relevant for today's political context? Can we, performers, dancers, artists, be agents of change?

*REACT! IS AN inter-artistic company based in Stockholm, that reaches the public directly by performing in public spaces. The inspiration for its work comes from Street Performance, Invisible Theatre, Flash Mobs, and other audience challenging performing styles. ReAct! consists of members originally from Sweden, Finland, France and Portugal. Since our creation in 2011, we have developed and performed actions for public spaces such as libraries, squares, escalators, subways and streets. [www.reactactions.com](http://www.reactactions.com) [info@reactactions.com](mailto:info@reactactions.com)*

WORKSHOP

**The creation of other as  
a structural impediment to democracy**

Rita Venturini, Champalimaud Center for the Unknown, Portugal

Touch Peace. To be able to fully accept other people's opinions, and therefore engage with them in a democratic dialog, we need to listen to them fully and consider their opinions as valid as our own. When we encounter opinions that are too far away from our identity we tend, nevertheless, to consider them as "other", and therefore classify them in simplified and generalized way. I propose that this process of "otherfication" manifest itself in behavioural biases, which we manifest in any circumstance in which we encounter another person. I have been developing ways to prompt individuals (an myself) to explore our own proper modality of otherfication, by observing our own actions in simple, mostly dyadic interactions. How do I react to touching, or being touched?

What do I do when I am asked to simply make eye contact with another person? What are the ways in which my habits of actions and thoughts prevent me from being fully present with another person? My proposal includes both experiential moments and dialogues, with the intention to understand what and why we marginalize. Can this type of work facilitate a transition from our current governance to a thriving democracy?

*TRAINED AS A scientist (MD and Cognitive Science) and as a mover/improviser (Laban Movement Analysis, Authentic Movement, Contact Improv, Action Theater) I have always been a dreamer of peace. My personal research has been to understand when we create separation between ourselves, others and the world, to marginalize, instead of appreciating diversity. Currently I am a visiting scientist/improviser at the Champalimaud Center for the Unknown, Lisbon.*

## SATURDAY 17 JUNE

### SESSION: DEMOCRACY'S BODIES: CRITICAL READINGS OF DEMOCRACY, EMPOWERMENT AND DANCE

Curated panel with Lena Hammergren, Hanna Järvinen and Astrid von Rosen

#### **Democracy? Empowering Audience Responses in the Beginning of the 20<sup>th</sup> Century**

Lena Hammergren, Stockholm University, Sweden

The paper focus an analysis of Swedish dance reviews at the turn of the century 18-1900. A central question is whether some reviews could be interpreted as showing affective responses to the performances, i.e. an embodied agency. Moreover, it is discussed if this could be understood as a democratization of audience reception, in particular for female viewers whose affective responses might rely on their own amateur dance practices. This discussion uses Jaques Rancière's notion of the "distribution of the sensible" and ideas about embodied agency.

*LENA HAMMERGREN IS professor at Stockholm University (in Performance Studies), and Stockholm University of the Arts (in Dance Studies). Her field of research is dance historiography and cultural studies. Her most recent publications in English include chapters in *Choreography and Corporeality* (2016), eds. T. DeFrantz & P. Rothfield; *Nordic Dance Spaces* (2014), eds. K. Vedel & P. Hoppu. She has been a board member of Society of Dance History Scholars.*

#### **Democratic bodies? Reflections on what is "Finnish" and what is "postmodern" in Finnish dance**

Hanna Järvinen, University of the Arts Helsinki, Finland

Sally Banes famously declared the Judson Dance Theater and American post-modern dance as creating "Democracy's Body". Looking at the discussion surrounding what is "postmodern dance" in Finland from my Foucauldian

perspective, I seek to question what the notion of ‘democracy’ does in art dance and argue that in this context, it has gravitated towards creating a particular response to art work that operates in a manner that obfuscates power relations inherent to the institution of art.

*DR HANNA JÄRVINEN currently works as a Senior Researcher in the Academy of Finland project How to Do Things with Performance?, 2016-2020, and as Lecturer at the doctoral programme of the Theatre Academy of the University of the Arts Helsinki, Finland. She is a docent in dance history at the University of Turku, Finland, and the author of Dancing Genius (Palgrave Macmillan 2014) as well as articles in journals such as Dance Research, AVANT, The Senses and Society, and Dance Research Journal.*

### **Democratic archives? Participatory approaches to dance archives and archiving in a digital age**

Astrid von Rosen, University of Gothenburg, Sweden

From the 1990’s and onwards the understanding of what an archive is and what it does has undergone considerable change, in tandem with the development of digital technologies and their promise to enhance democratization of sources and knowledge. Drawing on concepts such as archival multiverse and multiple provenance, which emphasize pluralization of contexts and perspectives the paper explores the empowering potential of participatory dance archives and archiving in a Swedish context.

*ASTRID VON ROSEN is a former classical and contemporary dancer educated at the Royal Swedish Ballet School. Today she is a senior lecturer in Art History and Visual Studies, at the University of Gothenburg, Sweden, and a research coordinator for the Embracing the Archives cluster at the Centre for Critical Heritage Studies. Her research interests include historiographical and participatory approaches to dance community archives and archiving. Recent publications include “‘Dream no Small Dreams!’ Impossible archival imaginaries in dance community archiving in a digital age”, in Rethinking Dance History, (second edition, Routledge July 2017).*

## SESSION: DEMOCRACY, PEDAGOGY &amp; DISSEMINATION

**Democracy in Pedagogy of Dance advocacy  
in Shantiniketan: *Rabindranritya***

Sruti Bandopadhyay, Visvi Bharati, India

Rabindranath Tagore's International Institute, Visva Bharati beholds the concept of 'the world in a nest'. His idea of dance rests on the philosophy of 'different practices of inclusions and exclusion'. His introduction of dance practice in Santiniketan not only set the ball of modern dance in India rolling, but also conveyed the need of democracy of movements, environment consciousness and community brotherhood through the festivals he initiated here. His introduction of year-long festivals in Shantiniketan pivoted around consciousness of humanity and environment, where poetry, songs and dances had vital roles to play. Manipuri dance appealed to Rabindranath for its subdued eloquence which was included as a form while its ritualistic bindings were excluded. He introduced this dance in Visva Bharati; where after we find dances like Garba, Mandira, Baul, Raibenshe, Kathakali, Mohiniattam, Kathak and even dances from other countries flowing in as tributaries in the mainstream of dance practice of Shantiniketan. With inclusions and exclusions, Rabindranritya grew out of sheer democracy of movements. A distinct pedagogy developed with its roots in Visva Bharati spreading its branches out from local to national and to the global arena. The history of the experiments and building up of the productions underline the methodology of his dance idea strongly backed by his aesthetic principles- the product demonstrating an inclusive perception that has taken the audience captivated for years. With the introduction of Honors in Rabindranritya at Visva Bharati, his dance concept is getting the desired academic recognition and it becomes another identity of Rabindranath's ideology of inclusiveness in all aspect- the key to unity in diversity is the basis of his concept of dance, especially the uniting of the west and the east- an idea contrary in concept of "east is east and west is west" by Kipling. My paper aims to trace the elements of Rabindranath's dance idiom that contributed to the creation of a democratic identity of a dance lineage rooted to local components yet offering universal context.

**Democracy and destabilization of power in Dance Education**

Camilla Myhre, Gunn Engelsrud, University College of Dance Art, Norway

The University College of Dance Art (UCDA) is a newly created institute for dance art education in Norway. UCDA's overall goal is to educate students to be able to act as creative performing dance artists. The training emphasizes how to democratize and expand the student's understanding of power, body, dance

and art in dance education. In this paper, we examine how improvisation as a method can challenge power structures and human relations in dance and educational discourses. We use examples from bodily dance training and creative work in order to illuminate how uncertainty, diversity and transformation shape and affect the students and teachers. We reflect on how collective choices bring coherence and order in improvisation, as well as bringing in new initiatives, fractures, transformations and unexpected directions. We also discuss how reflection and action occur as intersubjective (intercorporeal) phenomena. The present paper is based on a 40-minute art project where students and teachers / choreographers use a democratic, collaborative dance structure to present a dynamic allocation of responsibility and challenge of power structures. Students and teachers work together to explore whether this type of method can help to change the way they think about, teach and perform dance. In addition, can such an approach offer a critical view of dance's role and ability to challenge established power? What does the method reveal about the body and dance's potential in the field of art and knowledge production?

*CAMILA MYHRE is associate professor and one of the people in charge of UCDA. Gunn Engelsrud is a professor and part time lecturer at UCDA. Together with a group of scholars they have a shared competence in improvisation as bodily dance training; creative work and research, and the theoretical framework for inclusive pedagogy and inclusion of students' own choices in education.*

### **A new democratic method of co-production of dance dissemination in museums**

Tone Erlien, Norwegian center for traditional music and dance, Norway

Intangible dance heritage is disseminated interactively in the project "Museene danser". This is the first out of three interactive museum exhibitions of dance in a project exploring and developing different innovative practices, techniques and methods for meeting and engaging/activating the museum audience. The project is a collaboration of the Norwegian Centre for Traditional Music and Dance (Sff) and The Museums of South-Trøndelag (MiST). The project is based on research on different methods for dissemination of dance in 10 European museums. New museology (Davis, Vergo, Black, Hooper- Greenhill) promotes participation by visitors in new dissemination methods in museums. This breaks the traditional museum conventions of being a non- participative visitor, observing objects in a museum gallery and also opens possibilities of introducing democratic co-production methods for how to curate an interactive dance exhibition. In the project's first exhibition methods for co-production with the local dance groups and dance organizations were tested in many levels. In the second exhibition, users and visitors were invited to occupy the exhibition room, a community dance house. I will debate those methods based on differ-

ent theories. Choreographer and curator Boris Charmatz and his “Manifesto of a dancing museum” makes an interesting picturing as he contextualizes the arguments for why dance can find a reasonable setting inside a museum. The UNESCO convention of 2003 promotes participation and willingness coming from the local dance practitioners, which in this case are dancers in organizations and societies in Norway. Through participation and involvement by local dance groups in transmission of the embodied knowledge, and contribution from audience, Museene danser explore new methods for dissemination of the socialization factor in dance as intangible cultural heritage in museums. These methods are valuable for other museums and archives in Norway.

*TONE ERLIEN GRADUATED with a masters degree from Choreomundus- cohort 1 in 2014. She has a bachelor in dance science and NoMads master from NTNU Trondheim, Norway. She works as a project manager and curator for the project Museums Dancing and a dance consultant for Norwegian centre for traditional music and dance (Sff). Museums Dancing is an innovative project that will produce three dance exhibitions in the three largest museums in Trondheim.*

## LECTURE DEMO

### **Next To You - an interactive and private exploration of relations and co-existence in a shared public space**

Marika Hedemyr, Malmö University, Sweden

How do we relate to each other in the public realm? If new media technologies contribute to a divided and segmented society by providing us a world-view adapted to our “preferences”, how can the same technologies – in relation to bodies and public realm – be part of a solution creating more empathetic relations between people? This is what Hedemyr explores in her ongoing work *Next To You at Korsvägen* by expanding choreography into new technology, interactions design and public art. *Next to You at Korsvägen* is a site-specific multi-media walk created for Korsvägen in Gothenburg, charged by an app for smartphones. The work uses augmented reality (AR) technologies and explores the tensions between present and absent people, times and opportunities. It is an interactive and private exploration of relations and co-existence in a shared public space, creating a situation for personal reflection and action. Premiere September 2017. Short film: <https://vimeo.com/185973207>. Hedemyr’s basic areas of research forming this project are: 1) What can performative art in public space be, beyond the performer? She expands the concept of choreography by exploring how choreography, direction and dramaturgy are created



in the “eyes of the beholder” as an embodied experience in public situations. 2) What are the potentials of the space between a smartphone and its user in a public space? How can it become a place for action, ethical negotiations and new forms of expressions? How can augmented and mixed reality technologies be used for expanded forms of “storytelling”, creating situations of critical reflection? [www.marikahedemyr.com](http://www.marikahedemyr.com)

*MARIKA HEDEMYR - Swedish artist working across choreography and public art, exploring emotional and political relations between people and places. Her work has been presented at Dansens Hus Stockholm, Bibliotheca Alexandrina Egypt, Yokohama Dance Collection Japan, among others. Co-editor of Dansbaren—The Mob Without Flash (Dansbyrån, 2016), a publication dedicated to critical thinking within choreography and self-organisation. 2016-2017 she develops Next To You – a site-specific multi-media walk for public spaces.*

## **OVERSTATEMENT/OVERSTEINUNN:**

### **Expressions of Expectations**

Steinunn Ketilsdóttir, choreographer, Island

*OVERSTATEMENT/OVERSTEINUNN: Expressions of Expectations* is an on-going performance project that explores the expectations of a performance and the performer through a series of articulated and embodied statements. With these statements, that take diverse shapes and forms, the artist attempts to explain and articulate the multiplicity of her works and visions in an academic and artistic setting. Faced with the challenge and the expectations of institutional structures she over-articulates, over-explains and over-expresses and OVERSTATES herself in an attempt to convey her multiplicity.

*STEINUNN KETILSDÓTTIR is an Icelandic choreographer. In 2002 she graduated from Reykjavik University and in 2005 she earned a BA in Dance from Hunter College, NY. In 2016 she graduated with a Master in Performance Studies from NYU Tisch School of Arts. Steinunn has worked internationally throughout her career both independently and in collaboration with other artists, creating a number of works that have been shown at various venues and festivals in Iceland and across Europe. In New York her work has been presented by Movement Research at the Judson Church and Dixon Place. Since 2007 she has collaborated with Brian Gerke under the name Steinunn and Brian. Together they created works and performed across Europe and in the US. Steinunn also collaborates with Icelandic choreographer Sveinbjörg Þórballsdóttir with whom she shares a deep interest in feminist matters. Steinunn has been nominated for the Icelandic Theater Awards for her works and collaborations and in 2010 she received awards for both performance and choreography for her solo Superhero. Upon graduation at the Tisch School of the Arts she was awarded the coveted Performance Studies Award. Steinunn has*

*been a guest teacher and later a faculty member at the Performing Arts Department of the Iceland Academy of the Arts since 2007. Throughout her career she has been an active member of the independent dance scene in Iceland and involved in the development of Reykjavík Dance Festival and the founding of Reykjavík Dance Atelier. Steinunn is currently developing and presenting her ongoing solo project, OVERSTATEMENT/OVERSTEINUNN: Expressions of Expectations and working on the choreographic research project EXPRESSIONS: the power and politics of expectations in dance, alongside other collaborative projects. She recently received a research fellow position at the Performing Arts Department of the Iceland Academy of the Arts.*

## WORKSHOP

### **Sampling the Democratic Dance-Making Process**

Sybil Huskey, independent professor of dance, USA

The choreographic process is typically autocratic, involving the vision and decisions of a single choreographer. Though dancers and other artistic collaborators may contribute, the work is generally credited to the artistry of a single individual. Experiencing the team work skills and decision making strategies necessary in changing the creative paradigm of “sole ownership” to a more democratic platform is the purpose of this workshop. Conceptual artist, Sol LeWitt’s seminal notions of “process being integral to the art” and “art by democracy,” underpin the creation of the staged work, *One Hundred Random Specific Points*, whose creation informs the content of the workshop. The accompaniment was inspired by LeWitt’s, written instructions for his Wall Drawings which composer Caroline Shaw embedded into her acapella score, “Partita.” These instructions served as key movement prompts in the democratic dance-making process that participants in this 60-minute movement workshop will sample in the following manner: In small groups, participants will share their individual responses to textual prompts, collaborating on a final version for each prompt. Each small group will share its movement sequence with all the participants so everyone can contribute to the structuring of the material within the selection of corresponding music. Working through the process with three or four prompts will give participants experiences in democratic dance-making that will inform the final discussion about the challenges and benefits of “art by democracy” as a choreographic option in an educational setting.

## DANCE AND DEMOCRACY

*PROFESSOR SYBIL HUSKEY focuses her work on choreography with collaborative research in dance technology. With an international career spanning more than four-decades, she was recently recognized for Lifetime Achievement by the National Dance Education Organization in the USA. Sybil has received multiple National Science Foundation grants and Fulbright awards for work in Finland and New Zealand. She is co-founder of the Video Collaboratory, a software platform enabling detailed video annotation.*

*Short musical selections available for participants to download to their phones prior to the workshop:*

*<https://www.youtube.com/watch?v=2mukrVsKqTs&list=PLqdFJzgdyyvWnzexNx9L4lqY33tHGzt1gg>*

## SESSION: DEMOCRACY'S POSITIONS

### **Who Wins? Dance Competition Culture and Shifting Democratic Ideals in the United States**

Karen Schupp, Arizona State University, USA

Dance competitions, events where local dance studios focused on contemporary, jazz, ballet, hip hop and tap compete in regional and national events for titles and awards, are not simply venues for entertainment; they are a microcosm of US social and cultural values, values that are spreading beyond the US as dance competition culture continues to evolve. Part of dance competitions' appeal stems from the entertainment factor and familiarity of the dance styles performed. More often than not, dance competition dances are performed by predominately young white women from middle class backgrounds with lean, athletic bodies, wearing expensive costumes that portray a sequined display of feminine homogeneity performing triumphant dance movements with intense expressions on a spotlit stage. This specific type of performance reflects one of the dominant ways that the US society thinks about the dance. However, examining the "hidden" components of this culture reveals additional parallels to broader US values. Competitors need to persevere despite personal challenges, the open entry system for competitions makes it seem that anyone who can pay entry fees has an equal chance at winning first place, and the construction of a glamorous performance reinforces the myth of the American Dream—if you work hard, you can achieve fame and fortune. Drawing on original research into and previously published theoretical and empirical studies of dance competition culture, this paper presentation examines the microcosm of dance competition culture in relation to shifting US democratic ideals. Analyzing

both the dancing in and the frameworks of dance competition culture can provide valuable information about how US democratic ideals as they relate to practices of inclusion and exclusion, the representation and construction of dominant cultural values, egalitarianism and equity, and capitalism are performed on the dance competition stage.

*KAREN SCHUPP IS an Assistant Professor in Arizona State University's School of Film, Dance and Theatre. She is the author of *Studying Dance: A Guide for Campus and Beyond*, the book chapter *Sassy Girls and Hard Hitting Boys: Dance Competition Culture and Gender*, numerous scholarly articles examining innovative pedagogical approaches, and the creator of *In It to Win!* (available on YouTube), a mockumentary-style web series about competition dance. Visit: <http://www.karenschupp.org>*

### **The Child and I**

Laura Navndrup, The Danish National School of Performing Arts, Denmark

In this presentation I will share the findings, questions and issues raised by two one-to-one artistic collaborations involving myself and two children, aged 10 and 14 respectively. Initially, I set out to develop a practice that focused on the clarity and integrity of the child's ideas. However, I found that I had inadvertently set up a provocative situation; the constellation of adult and child in a relationship that was neither parental, care giving, therapeutic or educational in nature seemed problematic, and forced me to (re)locate my interest in the child. What did I want from her? The artist in me found it extremely tempting to tap into the potential of the child as Other, and make use of the powerful ambiguities proposed by placing a supposedly unknowing, innocent and sometimes unpredictable performer in a staged space. At the same time, my default position as an adult was to provide circumstances to protect and support the child in her creative and personal development. A gentle and supportive approach turned out to be a prerequisite for the child to engage in and contribute to the situation, and through our collaborations we - the child and I - found a practice that operates between these two areas, using tasks of object handling and mimicry to produce daily art works. Drawing on Taussig's (2003) ideas of the epistemological position of the child as someone who reigns somewhat outside of time and who knows what expendable unknowns are worth pointing to, I found that the child is particularly apt at finding novel ways to deal with and respond to their surroundings when there is no preset context, making her a valuable partner in the artistic process.

*LAURA NAVNDRUP IS a Copenhagen-based dance artist, who works with choreography, performance and participation. She develops creative dance programmes for institutions such as Dansehallerne and The Royal Danish Ballet and is Head of*

*Education at the Dance Partnership programme at The Danish National School of Performing Arts.*

### **Co-determination in a dance project at lower secondary school in Norway**

Reidun Nerhus Fretland, Western Norway University of Applied Sciences,  
Norway

Participation, co-determination and democracy are fundamental values in Norwegian school. This presentation will focus on pupils at lower secondary school, aged 13-16 year, and their opinion and experience after participation in an artistic dance project guided by professional dancers. The aim of this study is to investigate if the pupils felt that they had an active part in the process of creating the dance performance and if their participation changed their opinion and attitude to dance as an art form. The project took place in six weeks, at six schools in different municipalities in the county of Sogn og Fjordane in Norway. Professional dancers worked with the pupils for one week and the project ended with a dance performance at the public scene in the village where the school belong. The purpose of the project was that children and youth should not only be audience, but also be an active participant in making and performing art. This is important in itself, but it also provides pupils with the basis to develop their abilities and democratic thinking. This study is based on qualitative interviews with 17 pupils from one school. The study is on-going, and in my presentation I will take up and discuss findings that illuminate various aspects of the pupil's participation in the dance project.

*REIDUN NERHUS FRETLAND, Assistant professor, Western Norway University of Applied Sciences, reidun.fretland@hvl.no, +47 907 55 769. My job is at faculty of Teacher education and sport where I mainly teach in the subject dance and didactics in Physical education. So far my research has been in the field of physical education in generally and Fair play in physical education specially.*

## ROUNDTABLE

### **How are Artistic Doctorates Forwarding Dance and Democracy: The Case of ADiE**

Camilla Damkjaer, Stockholm University of the Arts, Sweden

Vida Midgelow, Artistic Doctorates in Europe

Leena Rouhiainen, University of the Arts Helsinki, Finland

This roundtable presents research by the *Artistic Doctorates in Europe* project (ADiE 2016-2019). The EU funded project convenes representatives from Middlesex University, University of Chichester, Stockholm University of the Arts, University of the Arts Helsinki and the creative industry partners Dance4 (Nottingham), Kiasma Theatre (Helsinki), Zodiak Centre for New Dance (Helsinki), Weld (Stockholm) to substantiate approaches to doctoral training in dance and to enhance the interlinks between graduated doctoral artist-researchers and the creative industries. Artistic doctoral researchers are ‘creative, critical and autonomous intellectual risk-takers capable of contributing to all sectors where deep rigorous analysis is required’ (ERA 2010). However, the particularities, requirements and significance of the artistic doctorate in dance have received little attention. The lack of consistent infrastructure, significant networks and methodological resources limit the potential of these degrees. ADiE addresses these gaps by investigating practices and developing resources to support the potential these doctorates have to reach beyond academic contexts to impact artistic innovation and the creative economy. As the first phase of research, the project addresses the experiences, views and aspirations of doctoral candidates, graduated artistic doctorates, supervisors and key representative stakeholders in Europe to gain further insight into what kinds of artistic practitioners undertake doctoral education, who they become in the process, what impact they foresee their artistic research to have in their field and the wider society as well as to where are dance and performance heading as art forms. The proposed round table will share the findings from the first series of survey’s and in depth interviews. Identifying key issues related to artistic doctorate provision, the panel will elaborate the complexity of practices and concerns in these countries through especially considering the problem of democracy of artistic research in dance. The panel comprises three shorter presentations leading into discussion including the audience.

*CAMILLA DAMKJÆR: PHD, senior lecturer in dance theory, Head of Research Education, Stockholm University of the Arts. Damkjær’s research concerns the methodologies of artistic research, the articulation of embodied knowledge within the arts, and the modes of consciousness in circus and dance practices. Her lecture-performances and publications have concerned the potential of Gilles Deleuze’s philosophy in the study of movement, the relation between academic and artistic methodologies, and close analysis of the embodied knowledge in circus practices. camilla.damkjaer@uniarts.se*

*VIDA MIDGELOW IS Professor in Choreographic Practices and an artist/scholar who works on PaR, improvisation and articulation processes. She is currently editing the Oxford Handbook on Dance in Improvisation and is lead researcher for the Artistic Doctorates in Europe project (EU funded). Midgelow co-edits the hybrid peer-reviewed journal, *Choreographic Practices*.*

## DANCE AND DEMOCRACY

*DR LEENA ROUHIAINEN is Vice Dean (Research) at the Theatre Academy of the University of the Arts Helsinki. She also is Professor in Artistic Research at the Performing Arts Research Centre of the same institution. She is a dancer, somatic education and dance researcher. Her research interests focus on issues related to the performer and somatic practices in contemporary dance from the perspective of dance studies, phenomenology and artistic research. leena.rouhiainen@uniarts.fi*

### **The shift from jazz ballet to jazz dancing in Sweden**

Lotta Harryson, independent scholar, Sweden

At the NOFOD conference in Gothenburg I intend to problematize jazz dancing as an art form in Sweden. Jazz ballet evolved in the 1960-s and it grew in popularity in dance schools and on ballet stages. After a decade it disappeared as a professional art-form. Cultural policies were changed so that jazz training was considered a popular leisure for amateurs. One could argue that, during the nineteen seventies, those who wanted to perform jazz dancing turned to night clubs. Jazz was seen as either a bodily liberating and healthy activity in gymnastic halls, or nasty when performed in night clubs. Simultaneously, Swedish jazz music was rising out of a difficult situation; for a decade it had been looked upon as almost obsolete. By the early 1970s jazz music was reborn as an artistic form of music, that was taught at musical academies. Jazz music was ideally based on improvisation and did not conform with jazz dancing, which had quite different habits for working and rehearsing. In the dance field itself, it was the postmodern contemporary dance forms that absorbed improvisation. To my understanding, the artistic dance field was kept for classical and contemporary ballet of white, middle class western background. Was jazz dancing a crucial ethnic question to grasp? My intention is to investigate to what extent thoughts of highbrow versus lowbrow aesthetics was at stake. Questions of democratic views and allowances lie in the very centre of the matter. In the 1960s jazz and contemporary ballet had cooperated. Was the change due to competition between actors of the two, or was the transition of jazz a result of cultural politics?

*LOTTA HARRYSON, FORMER freelance dancer and dance teacher, MA in dance studies, independent.*

LECTURE DEMO

**Analysing minuet step(s): embodying equality and change**

Egil Bakka, Norwegian University of Science and Technology, Norway  
Petri Hoppu, Oulu University for Applied Sciences, Finland  
Elizabeth Svarstad, Norwegian University of Science and Technology,  
Norway

The lecture demonstration analyses the minuet step, pas de menuet, in its many forms from the French Baroque minuet to vernacular minuets in Denmark and Finland. The basic structure of the minuet step is traced from these forms, and the style of dancing is compared between the examples that are being demonstrated. The analysis also includes vertical movement, which is examined through “svikt” analysis that has been developed within Norwegian folk dance research. The intention is to show how the minuet step adapted itself into various social classes’ dance cultures and how it was indigenized, without losing its characteristic structural features. By doing this, the lecture demonstration addresses how minuet dancing reflected and contributed to embodied processes towards social equality and democracy in early modern Nordic societies.

*EGIL BAKKA IS professor emeritus at Program for Dance Studies, Department of Music, Faculty of Humanities, Norwegian University of Science and Technology and former director of the Norwegian Centre for Traditional Music and Dance. His fields of expertise include Ethnochoreology, Dance history and Dance analysis. His latest publication is “Safeguarding of intangible cultural heritage. The spirit and the letter of the law” in *Musikk og Tradisjon (135-170)*, 2016.*

*PETRI HOPPU IS Principal Lecturer at Oulu University of Applied Sciences and Adjunct Professor (Docent) in dance studies at the University of Tampere. His areas of expertise include theory and methodology in dance anthropology as well as research of Skolt Sámi dances, Finnish-Karelian vernacular dances and Nordic folk dance revitalization. He has co-edited the book *Nordic Dance Spaces: Practicing and Imagining a Region (2014)* with Karen Vedel.*

*ELIZABETH SVARSTAD IS a dancer, choreographer and teacher specialised in historical dance and dance history. She holds a BA in dance from the Norwegian Ballet Academy in Oslo and a Nordic Master of arts in dance studies from The Norwegian University of Science and Technology (NTNU). She is a PhD candidate in dance studies at the Department of music at NTNU with the project *Dance as social education in Norway 1750–1820*. [elizabethsvarstad.no](http://elizabethsvarstad.no)*



SEMINAR

**(im)perfect choreographies – dis\_abled conversation**

c.off, a non-profit independent site for development and exchange of interdisciplinary choreographies, Stockholm, Sweden. With Cristina Caprioli, Anja Arnquist, Carin Elander, Pavle Heidler, Madeleine Lindh, David Pervaz, and Izabella Borzecka.

(im)perfect choreographies is a performance whereby different voices dance a polyphonic conversation. Sudden outbursts and extended pauses carry this dancing conversation that allows each single movement to contemplate its deviant meaning. Different together, with splendid rigor and subtle wit, they dwell into several places, real ones and make-believe. Kindly and from a distance they tell an intrapersonal narrative that splits language apart. The performance is one of the several outcomes of the art and research project with the same title, which in accordance with crip theory challenges the normative understanding of ability, body, movement and language. The project recognizes and employs so-called intellectual and cognitive “disabilities” as specific and highly developed abilities. Moreover, the project as this performance, distance itself from “integrated dance” to instead advocate for and implement equality beyond the demands on assimilation and likeness posed by the norm. On stage and in the working process, the deviant sensorial is affirmed as constitutive to the becoming of art, likewise of a non-hierarchical social common.

*THE PROJECT IS OWNED AND RUN BY THE NON-PROFIT INDEPENDENT SITE c.off, IN CO-PRODUCTION WITH ccap AND IN COLLABORATION WITH THE DAILY ACTIVITY CENTER VIDA. IT ALSO IS PART OF THE KROPPSFUNKTION PROJECT WITH FUNDING FROM ARVSFONDEN. FOR MORE INFORMATION PLEASE SEE [www.coff.se](http://www.coff.se) AND [www.kroppsfunktion.com](http://www.kroppsfunktion.com)*

ROUNDTABLE

**Historical sources of the minuet in the Nordic countries**

Egil Bakka, Anne Fiskvik, Elizabeth Svarstad, NTNU, Norway  
Petri Hoppu, Oulu University for Applied Sciences, Finland

During the eighteenth century, the minuet was the most important ballroom dance at European courts. Its decline in popularity after the French revolution, however, did not affect the use of the minuet as a tool for educating children and young people in social dance technique as well as in etiquette and polished behaviour, which continued almost throughout the nineteenth century. As a

vernacular dance, the minuet was known in some regions of Denmark and Swedish Finland until the twentieth and partly even twenty-first century. The number and character of sources for the minuet and how it was practiced vary a lot in the Nordic countries. The discussion will cover material from dance books, diaries, travel histories and folkloric archives, for example. The sources will be compared with each other, and different possibilities for their interpretation will be discussed. The discussion will focus on methodological issues in dance and cultural history. Moreover, the roundtable takes Norway as a special case. Norwegian sources from the late eighteenth and early nineteenth century are quite few, but the traces, which exist, prove that the minuet practice in Norway was strongly tied to the European practice. Based on Norwegian archival material the discussion will focus on the practice of the minuet in Norway from 1750 to 1820 and its educating role.

*EGIL BAKKA* is professor emeritus at Program for Dance Studies, Department of Music, Faculty of Humanities, Norwegian University of Science and Technology and former director of the Norwegian Centre for Traditional Music and Dance. His fields of expertise include Ethnochoreology, Dance history and Dance analysis. His latest publication is “Safeguarding of intangible cultural heritage. The spirit and the letter of the law” in *Musikk og Tradisjon (135-170)*, 2016.

*ANNE FISKVIK (DR.ART)* works as professor and chair of the Program for Dance Studies, NTNU. Her main research area is Nordic dance history and she has published numerous articles and book chapters within that area. Fiskvik is part of the research projects “Performing arts between dilettantism and professionalism. Music, theatre and dance in the Norwegian public sphere 1770–1850”, “Dance in Nordic Spaces” as well as “The Nordic Minuet”.

*ELIZABETH SVARSTAD* is a dancer, choreographer and teacher specialised in historical dance and dance history. She holds a BA in dance from the Norwegian Ballet Academy in Oslo and a Nordic Master of arts in dance studies from The Norwegian University of Science and Technology (NTNU). She is a PhD candidate in dance studies at the Department of music at NTNU with the project *Dance as social education in Norway 1750–1820*. [elizabethsvarstad.no](http://elizabethsvarstad.no)

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## SESSION: DANCE &amp; IMPACT

**Dance and narrativity****– a case based study of the learning potential of dance**

Malene Nørup Mortensen, University of Southern Denmark, Denmark

Recent years' growing focus on movement in the Danish school raises a need to examine the qualitative nuances associated with different movement activities in order to qualify movement initiatives in a school context. This study argues that practice of dancing in schools to a large is a social practice before it is a sensuous practice. That dance as a social and aesthetic movement activity offers a special "space" for movement that enable children to think about themselves and each other in new ways. To support this argument, a qualitative multi-sited fieldwork were carried out with eight school classes in Northern Jutland all of whom participated in "Dansefyrtårn NORD"'s project, "Dans i skolen", combined with a dialogue between the case's empirical findings and relevant theories. "Dans i skolen" thus works as an exemplary case for a learning-related analysis and discussion of dance as a movement activity in school in order to nuance the knowledge of dance's learning potential. In contrast to previous Danish research this case provides insight into what is happening in short dance courses (one school-day). The interpretations are based on Charlotte Svendler Nielsen's (2008) phenomenological practice-theory of embodiment, which is further supplemented by theory concerning interaction (Ravn 2013), meaning, and narrativity (Bruner 1999; 2004; Smith & Sparkes 2012; 2009b). The dancing is examined through a narrative analysis constituted by the students' and dance educators' experiences and the learning space they create together. The participants' personal, social, and bodily narratives form the analysis. The study concludes that the dance classes invite the students to construct new and more narratives about themselves and each other. For the students, however, it is primarily about experiencing consensus and negotiating a shared meaning before sensuous and creativity can emerge. The constructive narratives contribute to students' identity and the development of a broad identity.

*MALENE NØRUP MORTENSEN, Master of Science in Sports Science and Health from the University of Southern Denmark. Malenes professional focus concerns the humanities research and social sciences in sport and exercise with interest in: body and learning and qualitative research methods. Malene has with her thesis and as a research assistant contributed to the evaluation of the national dance project "Tå' fat om dansen", where she studied dancing in schools.*

## **What is it dance can do? How the mutual exploration of interactional potentials cultivates embodied narratives**

Susanne Ravn, University of Southern Denmark, Denmark

Based on an evaluation of a national dance project, this paper focuses on exploring how the sensing and moving body is essentially shaped in mutual affairs of interacting. The national project was led by *The Dancehalls* in Copenhagen in Denmark and carried out over a three-year period (2014-2017). It has involved more than 32 municipalities and local authorities and has been economical supported by the Nordea foundation with more than 2.7 mill. Euro. Project activities have primarily been organized as creative and aesthetic dance activities in primary schools, spare-time courses for dance interested youth and community based projects ([www.tafatomdansen.dk](http://www.tafatomdansen.dk)). The evaluation project was carried out by more than seven researchers and five master students. Results have been published in January 2017 in three interconnected reports. Based on my involvement, leading the project, the analysis presented in this paper are based on a synthesis of the results of all three reports. The surveys presented in report 3 indicates that an impressive high percentage (87 and 98) of the participants evaluate that the dance practices are social in a 'high' or 'very high' degree. Drawing on a combination of observations and interviews with participants and the dancers teaching in courses and projects, report 1 and 2 present and analyse participants' experiences running behind the surveys. In each their ways, these two reports bring to the fore that participating in the dance activities is, first of all, a matter of interacting and relating and that participants' embodied involvement in the processes of *co-creation* and performing as a group to a very high degree structures and motivates their experiences. The synthesis thus indicates that by constructively disturbing and pushing boundaries of how one can move with and within the group one forms the basis for cultivating and expanding participants' embodied narratives.

*SUSANNE RAVN IS Associate professor and Head of the research unit Body, Culture and Society at the University of Southern Denmark. She is the author of several books and has published in journals related to phenomenology, dance, sports and sociology. She has been the president of NOFOD and part of the executive SDHS board since 2014.*

Special arrangements outside the official NOFOD programme

**June 14, 13.00-14.00**

For early arrivers. **Guided tour at GöteborgsOperan**, home of GöteborgsOperans danskompani (en.opera.se). Event free of charge, please sign up before June 14 at Cecilia.selander-moss@opera.se

**June 16, starting at 20.00**

**Digital Footprints of Dance**, work in progress by *Gun Lund*. Info about the work [www.emc2dance.com](http://www.emc2dance.com). Venue 3Våningen [www.3vaningen.se](http://www.3vaningen.se). Library & archive will be open. Event free of charge. To combine with a low cost dinner, send an email to: [gun@emc2dance.com](mailto:gun@emc2dance.com), before June 14, and please note dietary requirements.

**June 17, sometime between 15.00-18.00**

**Next To You at Korsvägen**, experience the work on location with Marika Hedemyr. Free of charge, but you need to sign up at [info@marikahedemyr.com](mailto:info@marikahedemyr.com)

**June 17, evening from 18.00.**

NFF, the Nordic association for research on folk dancing / Nordisk förening för folkdansforskning invites all NOFOD conference participants to A Dance Evening with Minuet. Free of charge. Venue: KUV.  
<http://www.folkedansforskning.com/Nff/Hem.html>

**June 18, 11.00-12.00.**

For those who stay an extra day in Gothenburg. Guided tour at GöteborgsOperan, home of GöteborgsOperans danskompani (en.opera.se). Event free of charge, please sign up before June 18 at Cecilia.selander-moss@opera.se

## Thank you!

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Last but not least, a warm thanks to all participants for making the conference a great event!



**Centre for Critical Heritage Studies**

**NOFOD** nordic forum for dance research



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