

## ICTM Study Group on Ethnochoreology

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Comprehensive histories of the Study Group on Ethnochoreology were written by Anca Giurchescu (2005; 2014) for symposia of the study group celebrating its fortieth anniversary, held in 2002 in Szeged, Hungary, and its fiftieth anniversary, held in 2012 in Limerick, Ireland. In this chapter, however, rather than marking 1962 as the beginning of the study group, we mark 2017 as the seventieth anniversary of events in a continuum of “dance” within the International Folk Music Council / International Council for Traditional Music (IFMC/ICTM). Our research draws from the above histories, relevant literature, the IFMC/ICTM *Bulletins*, correspondence in the ICTM Archive in Canberra, Australia,<sup>1</sup> and our own personal experiences and exchanges with colleagues in the Study Group on Ethnochoreology.

The establishment years of the IFMC began with dance persons long associated with the English Folk Dance and Song Society (EFDSS), such as the pivotal founder Maud Karpeles, along with Douglas Kennedy, director of the EFDSS from 1924. Both served in IFMC executive positions from 1947 into the 1960s. They embodied experience of an institutionalized model of the EFDSS in the 1930s with an outreach to invite scholars as “foreign corresponding members” to form an advisory group that would promote comparative dance studies (see chapter on “Maud Karpeles: Her Contribution to Dance Research and the Council” by Foley et al. in this volume). As IFMC’s honorary secretary until retirement in 1963, Karpeles had maintained correspondence with all music and dance members of the Council. Among key dance researchers were Felix Hoerburger (Federal Republic of Germany), Roger Pinon (Belgium), sisters Danica and Ljubica Janković (Serbia, Yugoslavia), and Gertrude Kurath (USA) (Dunin 2014).

Although founded in 1947 with a proposed title “International Folk Music (Dance and Song) Council,” the parentheses in the title were dropped, with an

understanding that “Folk Music” encompassed the inclusion of dance and song. The events in the period from 1947 to 1960 show that dances and studies of dances were integrated into the activities of the earliest IFMC conferences. Festivals of music and dance accompanied many of the early conferences and according to Karpeles, “the festivals also serve a scientific purpose in that they provide scholars with demonstrations of living folk music which might not otherwise be readily available to them” (Karpeles 1957:17).

The more notable of these festivals were the 1st Folk Dance and Song Festival coinciding with the 2nd IFMC Congress<sup>2</sup> in Venice, Italy, in 1949; the 4th IFMC Conference with a national festival held in Opatija, Yugoslavia in 1951; a performance of English folk dances presented at the 5th IFMC Conference in London, UK, in 1952; the 6th IFMC Conference held in conjunction with the 2nd International Folk Dance and Song Festival in the Basque country in Biarritz, France, and Pamplona, Spain, in 1953;<sup>3</sup> the 8th IFMC Conference with the 3rd International Folk Dance and Song Festival held in Oslo, Norway in 1955; a regional festival in Sinaia, Romania, occurring with the 12th IFMC Conference in 1959; and the 15th IFMC Conference in Gottwaldov coinciding with the 4th International Folk Dance and Song Festival in Gottwaldov, Czechoslovakia in 1962. It is at this conference/festival in 1962 that the anticipated Folk Dance Commission, announced in 1960 by Felix Hoerburger, was realized.<sup>4</sup> However, the Folk Dance Commission

1 We thank our colleague, Jeanette Mollenhauer, for her assistance in accessing materials for us in the ICTM Archive in Canberra, Australia.

2 Note that the 1949 event was called a “congress”; subsequently the term was usually “conference” or “international conference,” with “world conference” becoming standard only in 1991.

3 According to Wang, Kurosawa stated that “twenty countries participated in the Festival, including those from Europe (Andorra, Belgium, Britain, Finland, France, Germany, Holland, Ireland, Italy, North Ireland, Norway, Scotland, Sweden, Spain, Switzerland, and Yugoslavia), the United States, and Asia (Indonesia, Japan, Turkey)” (Wang 2018:77).

4 See the chapter on “Maud Karpeles: Her Contribution to Dance Research and the Council” by Foley et al. in this volume for further information on Karpeles and the early history of the Council.

was not a beginning marker for the current Study Group on Ethnochoreology—as celebrated in our fortieth and fiftieth anniversaries—but a trial step to bring back greater awareness of dance into the conferences beyond what was observed through the festivals.

In 1950, the IFMC held its third conference in the USA at Bloomington, Indiana, the first IFMC meeting outside Europe. Four papers with dance topics in the USA were presented: Gertrude Kurath presented on Iroquois Indian rites; Elizabeth Burchenal presented on regional types and origins of folk dances in the USA; Sarah Gertrude Knott presented on the National Folk Festival in the United States; and Olcott Sanders presented on the Texas cowboy square dance. It was a rare opportunity for these dance scholars, along with Maud Karpeles, to meet and to share ideas and time together. Although correspondence with Maud Karpeles continued among them during the rest of the 1950s, and in relation to the subject of a “dance commission,” most dance researchers in the USA or Canada did not attend IFMC conferences or meetings in Europe until the 1970s due to the high cost of trans-Atlantic ship travel combined with many necessary days of travel time, and vice versa for travellers from Europe to North America. Lists later compiled by Karpeles of potential membership of the “dance commission” were names located primarily in more accessible “Western” European countries, thus confining the membership from a truly international perspective.

The active dance researchers in Eastern Europe of the post–Second World War socialist Soviet block of countries were restricted for political reasons to travel beyond their borders into Western Europe. However, the first Eastern European Soviet bloc country to host an IFMC conference was Romania in Sinaia and Bucharest in 1959, followed by Gottwaldow in Czechoslovakia in 1962, and by Budapest in Hungary in 1964. Therefore, a working interrelationship within the Eastern bloc was facilitated by IFMC conferences. Based on her overall knowledge of the membership and close awareness of the Council’s calendar, Karpeles’s correspondence in the ICTM Archive in Canberra reveals her strategizing the timing of how and when to announce the “dance commission” at the conference in Vienna in 1960.

## Dance-notation systems and beginnings of the Dance Commission

Rudolf von Laban introduced his graphic-based notation system at a dance congress in Essen, Germany, in 1928. Attending this presentation was František Pospíšil, an anthropologist from Brno, Czechoslovakia. During the 1920s, Pospíšil filmed sword dances in

Europe for comparative studies, and was also interested in native American dance forms in the southwestern area of the USA. He is the earliest anthropologist to use film for comparative dance studies and also to suggest “an attempt to note choreography of the South-West Indians by means of kinetographs after the manner of Rud. V. Laban” (Pospíšil 1932:240). The Laban system was endorsed in 1940 by the Dance Notation Bureau (DNB) in New York City to preserve choreographies and to collaborate with dance companies to reconstruct dance works. By the 1950s, the Laban system had been introduced into academic dance curricula in the USA, and notated theatrical dances could be contracted from the DNB for reconstruction by faculty and students for public performance.<sup>5</sup>

Working in isolation, dance researchers from many countries had developed unique notation systems rooted primarily in their own dance culture. For example, the sisters Ljubica and Danica Janković developed a system in Serbia in the 1930s, and they used it in their eight volumes of *Narodne igre* (Folk dances), the first volume of which was published in Belgrade in 1934. Notation systems were also created by other researchers to describe dances in their own countries and were usually referred to by their creators’ names. For example, there was the Jelena Dopuđa system in Bosnia and Herzegovina (1951); the Vinko Žganec and Ivan Ivančan systems in Croatia (1950, 1951); and the Živko Firfov system in Macedonia (1953). In 1955, these, along with the Laban system<sup>6</sup> utilized in Yugoslavia were reviewed at a National Folklore Congress meeting, held in Bjelašnica, Bosnia and Herzegovina of the Socialist Federal Republic of Yugoslavia (Dopuđa 1958). The general consensus at the 1955 meeting was the acceptance of the Knust Kinetography-Laban system,<sup>7</sup> and thereafter, it was proposed that researched

5 Choreographies were contracted as would be a play or musical in a theatre, or a music composition contracted for a concert. As a university student in 1956, Elsie Ivancich performed the lead role of the Eldress in a reconstructed Laban score of *The Shakers*, a 1931 work by modern dance choreographer Doris Humphrey. The theatrical performance with a full cast took place at the University of California, Los Angeles.

6 Each notation system, such as the Laban system, was referred to by the creator’s surname.

7 Albrecht Knust was a German choreographer, dancer, and collaborator with Laban in developing the notation system that was originally introduced in 1928. By 1948 Knust published his improvements as Laban Kinetography. In the 1940s the most commonly used term in the USA and England was Labanotation, but in Germany and other parts of Europe where German was a common second language, the system was known as Kinetography Laban. During the 1955 national folklore meeting in Yugoslavia, multiple terms were used to identify the “Laban system”: Labanotation (Labanotacija), Kinetography (kinetografija), Laban’s Kinetography, or Knust’s Laban Kinetography. By 1959 (and continuing into the present), the International Council of Kinetography Laban (ICKL) was founded in England to clarify and standardize this singular

dances be published in that system (see Dunin and Ruyter 1981:2). Within Yugoslavia, this was a significant step towards utilizing a graphic system that was not reliant upon differing Slavic languages and written scripts within one country.

Anca Giurchescu, however, in her forty-year anniversary documentation of the study group (2005) lists different systems created subsequently in the Eastern European Soviet bloc of countries. This indicates that many dance researchers / collectors / choreographers at the time were producing their own methods for documenting and describing movement for their own local dances in their own languages with rudimentary graphic indications such as arrows, stick figures, timing of stepping with the music, and handholds of groups. Usually the method describing the movement was also identified by the name of the creator. For example, Kiril Haralampiev devised a method to record his own Bulgarian choreographies in 1956; Štefan Tóth devised another method to document Slovak dances in 1956; while in their 1958 co-authored book in Bulgaria, Raina Katzarova used her system to describe her collected dances, and Kiril Djenev used his system to describe his Bulgarian choreographies. Vera Proca-Ciortea co-devised the “Romanotation” system in Romania in 1956. This was a shorthand system for describing dances in Romania (Giurchescu 2005:252). Due to Felix Hoerburger’s insistence, a conference on dance notation was organized by the Institut für Deutsche Volkskunde in Dresden (German Democratic Republic), in 1957. Most of the papers presented discussed Labanotation, while Vera Proca-Ciortea demonstrated the Romanian shorthand notation. At this meeting, it was also agreed that Labanotation should become the common system of notation in folk dance research (Reynolds 1988:3). Therefore, unrelated to one another, two conferences in Europe, one held in Bosnia and Herzegovina of the Socialist Federal Republic of Yugoslavia in 1955, and the other in Dresden of the German Democratic Republic in 1957 affirmed the use of Kinetography-Laban as a common notation system for dance research.

Already active in the Federal Republic of Germany in 1957 and 1958, a Folk Dance Study Group, led by Felix Hoerburger, coordinated the collection, practise, and study of folk dance (*BIFMC* 17, Apr 1960:6). In 1959, Hoerburger again proposed the use of Kinetography-Laban for documenting dances and any corporeal movement:

I believe that amongst the existing dance notations the Kinetography (Labanotation) developed by Rudolf von Laban offers a solution. This system is not restricted to one particular national or historical style of dancing,

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notation system. Thereafter in Yugoslavia and other European countries, the “Laban system” was generally referred to as Kinetography-Laban.

but makes possible the writing down of any corporeal movement. (Hoerburger 1959:73)

Unfortunately, with “dance” not visible in the name of the IFMC, dance appeared to dance scholars to be less important than music and song within the organization. To rectify this perceived omission, the establishment of a “commission” was a topic of discussion in Maud Karpeles’s correspondence (relevant documentation preserved in the ICTM Archive). Ongoing correspondence between Karpeles and Hoerburger in the late 1950s was centred on forming a larger international group, referred to as a Dance Commission or Folk Dance Commission. By May 1960, Karpeles had sent letters to dance researchers and organizations in Europe and the USA requesting comments on the formation of such a commission. She also suggested to Hoerburger that he take on a chair position at the IFMC conference in Vienna in July 1960 to introduce the proposal for the formal establishment of a Dance Commission. Hoerburger agreed and made the announcement at the conference, after which there was much exchange of correspondence. In February 1961, Karpeles circulated another letter internationally to dance researchers known to her, institutionalized folk-dance organizations, and research centres. The letter states:

The Executive Board has long been aware that folk dance, both as regards its study and its practice, has played a relatively minor role in the Council’s programme as compared with folk song. To remedy this situation the General Assembly decided at its meeting held in Vienna on July 24, 1960, to set up a Folk Dance Commission. (Karpeles circular letter February 1961; ICTM Archive MS 10007, series 4, file 69)

In the proceedings of the IFMC conference in Québec, Canada, in 1961, tasks of the IFMC Dance (Folk Dance) Commission were further clarified: (1) to define the concept of “folk dance,” ensuring that all should be referring to the same thing; (2) to survey the situation in countries by means of a questionnaire; (3) to prepare a guidebook with specialists, monographs, and select bibliographies; (4) to disseminate a universally accepted dance notation (Laban notation); and (5) to prepare a large-scale bibliography and folk dance handbook (Hoerburger 1962:161–162).

The inaugural meeting of the Folk Dance Commission was held at the next IFMC conference in Gottwaldov, Czechoslovakia, in July 1962. Largely based on the 1961 proposals, the agenda was prepared by Hoerburger and Karpeles, and sixteen countries were represented: Austria, Belgium, Bulgaria, Czechoslovakia, Denmark, Finland, France, FRG, Hungary, Israel, the Netherlands, Poland, Romania, the UK, the USA, and Yugoslavia. The scholars from these representative countries had been invited to participate in the meeting, thus making it an exclusive or closed group. Appointed by the

IFMC's Executive Board, the Dance Commission was to consist of representatives of dance organizations, institutions, and individuals. To coordinate activities, the commission internally appointed its own bureau of officers, the first of whom were Felix Hoerburger (chair; FRG), Roger Pinon (secretary; Belgium), Vera Proca-Ciortea (Romania), and Douglas Kennedy (UK) as a representative of the Executive Board (*BIFMC* 22, Oct 1962:16, 23–27). The commission was empowered to appoint working groups, which is how a smaller Folk Dance Terminology Group came into existence in 1963 (see below).

Although Karpeles retired from her honorary secretary position in 1963—a position that had kept her in correspondence with all IFMC members—she was awarded an IFMC honorary president position for life on the Executive Board (*BIFMC* 24, Oct 1963:1–2). Therefore, with her knowledge and experience, she continued to recommend on all matters related to the study and practice of folk dance at the following IFMC conferences and meetings as well as determinations on ad hoc groups.

The Dance Commission, with its proposed invited members strategy, was very short-lived. Changes in the constitution of the Folk Dance Commission were proposed at the IFMC conference held in Jerusalem in 1963:

The former Dance Commission was thought to be not sufficiently representative. Accordingly, the Board decided that meetings for the discussion of matters relating to the dance should be open to all members. In 1963 the Dance Commission was terminated: the Folk Dance Committee takes the place of the Commission's Bureau. (*BIFMC* 26, Oct 1964:13)

Also, at the same conference, “Premises for a Folk Dance Terminology” was presented by the Romanian dance scholar Vera Proca-Ciortea (*BIFMC* 24, Oct 1963:22–23), a follow-up from Hoerburger's Commission proposal in 1961 on the need to define “folk dance.” At the 1964 world conference, held in Budapest, the newly named Folk Dance Committee proposed “the formation of Study Groups (such a group had already been formed to study the problem of dance terminology and was working actively under the leadership of Mrs. Proca-Ciortea)” (*BIFMC* 26, Oct 1964:17).

After 1964, IFMC world conferences were generally no longer annual, but biennial. Nevertheless, the IFMC Dance Committee's Subgroup on Dance Terminology (again a name change), remained active with meetings in 1965 and 1966, held in East Germany, Czechoslovakia, and Slovenia and Macedonia in Yugoslavia (*BIFMC* 28, Jul 1966:22).<sup>8</sup>

8 11–17 January 1965 in Geltow, German Democratic Republic; 12–14 July 1965 in Strážnice, Czechoslovakia; 6–13

In 1967, the IFMC Executive Board discontinued the Folk Dance Committee, but reappointed the Terminology Group with again a changed name: Study Group on Dance (Choreology) Terminology, continuing under the leadership of Vera Proca-Ciortea (*BIFMC* 31, Nov 1967:26).

For the 1972 *Bulletin of the International Folk Music Council*, which marked the twenty-fifth anniversary of the IFMC, the Study Group on the Terminology of Choreology (“Folk Dance” was no longer in its title) reported that its work over ten years was by correspondence and periodical meetings. Its last meeting in Wiepersdorf, in the German Democratic Republic (East Germany) in 1972, brought to a close a phase of identifying the development of choreology as a science. According to Giurchescu, “dance structural units had been defined and hierarchically organised, compositional rules and dance form-models were established, and the structural relationship between dance and music illuminated” (Giurchescu 2005:256). This resulted in the production of the “Syllabus der Volkstanzanalyse” (Syllabus for folk-dance analysis). In the 1972 *Bulletin* it was stated that the next step for the study group was the translation of the “Syllabus der Volkstanzanalyse” into eight languages (*BIFMC* 41, Oct 1972:44–45). The English language version of the syllabus became available in the 1974 *YIFMC* (IFMC Study Group for Folk Dance Terminology 1974), translated by William C. Reynolds.<sup>9</sup>

In 1976, the study group title was Analysis of Folk Dance (*BIFMC* 49, Oct 1976). At the tenth working meeting of the European ethnochoreologists held in Zaborów, Poland, in 1976, led by Grażyna Dąbrowska, the theme was directed to the classification of European folk dances and their group and solo formations. In contrast to earlier work gatherings, each participant was to prepare his/her paper on dance form for publication in German, and the next meeting in 1979 was to be open to participants from USSR, Scandinavia, and Western Europe (*BIFMC* 51, Nov 1977:32–33).

By April 1977, the name of the closed group was changed to Study Group on Ethnochoreology, chaired by Proca-Ciortea, and this name has continued to the present. The history and metamorphosis of name changes for this dance research group have reflected different moments in its history. Beginning in the late 1950s, Maud Karpeles's ideal was to include dance researchers more fully within the IFMC by the establishment of a Folk Dance Commission (sometimes short-

September 1965 in Celje and Velenje, Slovenia (Yugoslavia); September 1966 in Dojran, Macedonia (Yugoslavia); and January 1967 in Potsdam, East Germany.

9 This *Yearbook* volume, officially from 1974, was actually published in 1975.

ened to Dance Commission or simply Commission in correspondence during the 1950s). This was not formally introduced until 1960, with Felix Hoerburger as chair. The commission with an internal bureau of four invited members was replaced by the Folk Dance Committee, followed by a closed subgroup on Folk Dance Terminology, chaired by Vera Proca-Ciortea in 1963. In 1967, this smaller group was renamed the Study Group on the Terminology of Choreology. This name remained until 1972, with a short-term change to Study Group on Analysis of Folk Dance. A fledgling Study Group on Ethnochoreology in 1977—accessible by invitation only and with a closed membership—had been encouraged by Karpeles and the IFMC Executive Board to open to a wider IFMC membership since 1963 (see above). It was not, however, until 1979 that the meetings became truly open.

## Membership growth and change

From its inception in 1963, the small Terminology Group was exclusively Eastern and Central European with members who held professional positions in state-supported dance research, folk-dance performance ensembles, and ethnological institutes in Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, and Romania. Furthermore, the Eastern European model for research was the collection of a dance product that was representative of national identity (Giurchescu and Torp 1991), so that the restricted Terminology Group, with hundreds of collected dances, had a common interest to study the structure of their dance material.

All members of the Terminology Group were fluent in their national languages with German or French as second or third languages. German was the most common language emanating from the pre-Second World War educational systems. As a skilled dancer, researcher, notator, organizer, fluent in German, and known to Felix Hoerburger since the 1950s, Vera Proca-Ciortea was well qualified to be recognized in the leadership role of this select closed group, serving twenty years as chair from 1963 through to 1983. However, due to personal circumstances, she could not attend the last two working sessions during her tenure. In 1976, the meeting was organized by Grażyna Dąbrowska in Zaborów, Poland (*BIFMC* 51, Nov 1977:32–33). In 1979, the meeting was organized by Rosemarie Ehm-Shulz in East Germany (*BIFMC* 56, Apr 1980:7–9). This last working session was opened to a wider membership in accordance with the earlier recommendation of Karpeles and the IFMC Executive Board.

At the beginning of the 1970s, both European and American structural linguistics and semiotics influenced studies in dance. At the IFMC's 22nd conference in

Bayonne, France, in 1973, there was a face-to-face meeting between the American anthropologist Adrienne Kaeppler, Vera Proca-Ciortea, and Anca Giurchescu. Kaeppler presented her paper "Theory and method for the structural analysis of the Tonga dance system by applying a linguistic model" at the conference (see Kaeppler 1972), and Proca-Ciortea and Giurchescu were there as representatives of the Study Group on Terminology of Choreology working on dance structure and form analysis. In their first discussion, Kaeppler and Giurchescu realized that in spite of the differences between the dance cultures they studied and between the theoretical perspectives they adopted, basic ideas and even the use of terms were similar. This realization led to productive interchanges in the development of the study group after 1988.

Through Executive Board encouragement from 1979 into the mid-1980s, there was an expansion of membership within the Study Group on Ethnochoreology. At the IFMC's 25th conference in Oslo, Norway, in 1979, members of the Northern Association for Folk Dance Research joined with Egil Bakka and Jan Peter Blom from Norway; Roderyk Lange (originally from Poland) from the British Channel Islands; Irene and Juno Sjøberg from Sweden; Kari Bergholm and Pirkko Liisa Rausmaa from Finland; Sigridur Valgeirsdottir from Iceland; and Henning and Ida Urup from Denmark.

The year 1979, with enlarged Scandinavian participation in the IFMC, was also the year that two other persons independently settled in Denmark and became important to study-group history. One was Anca Giurchescu, who defected with her family from Romania to Copenhagen, Denmark.<sup>10</sup> Without Romanian archives and her original files and materials, Giurchescu nevertheless learned another language, continued with field research in Denmark, and contributed to the Council. The other person to move to Denmark was William (Bill) C. Reynolds, an American recreational folk dancer and student during the turbulent years of the 1960s at the University of California, Berkeley. After being introduced to a dance-notation system at the university, Reynolds came to Europe to learn more about Kinetography-Laban. As he was fluent in German, Reynolds became the translator of the above-mentioned 1972 "Syllabus of the Study Group for Folk Dance Terminology" (1974). Continuing with his passion for folk dance and notation, he was invited by Albert Knust to edit the English language text of his *Dictionary of the Kinetography Laban* published in 1979. Reynolds married a Danish folk dancer in 1980 and settled in Denmark, continuing his research on

<sup>10</sup> Before defecting, Giurchescu worked professionally at the Institute of Ethnography and Folklore in Bucharest, Romania.

human-movement analysis, and interacting with other Scandinavian dancers and researchers into the 1980s.

### **Study-group expansion from the 1980s**

The year 1981 became a major time marker: “Folk Music” was replaced with “Traditional Music” in the Council’s new name—International Council for Traditional Music (still without “dance” in its title). In addition, the functions of the ICTM’s Secretariat office moved to Columbia University (New York City), where the office remained until the move to the University of California, Los Angeles, in 2001. In the 1980s, air travel across long distances and between continents had become commonplace, but correspondence and communication needs continued with a paper-trail postal-system. The 27th ICTM World Conference was hosted at Columbia University, New York, in 1983, and would have been an opportune time to involve the active dance researchers in the USA and Canada with those of the ICTM, but the Study Group on Ethnochoreology with Proca-Ciortea as chair was inactive in 1983. In the USA, dance research had been growing with the American Folklore Society, attracting dance-research presentations from the 1960s. The Committee on Research in Dance, later renamed Congress on Research in Dance (CORD), held a seminal anthropology and dance conference in 1972; the conference was co-chaired by Allegra Fuller Snyder and Joann Kealiinohomoku. A joint meeting of CORD with the Society for Ethnomusicology was held in San Francisco in 1974, while Cross-Cultural Dance Resources (CCDR) was founded by Kealiinohomoku in 1982, and her seminal article, “An Anthropologist Looks at Ballet as a Form of Ethnic Dance,” originally published in 1970, was reprinted in 1983.

However, with Scandinavian scholars expanding the dance membership of the Council at the 25th ICTM World Conference in Oslo in 1979, the previously closed-group association was changing. Inheriting the Eastern European folk-dance terminology group from Proca-Ciortea in 1983, Rosemarie Ehm-Schulz from East Germany attended the 28th ICTM World Conference in 1985, which was jointly hosted in Stockholm, Sweden, and Helsinki, Finland. Ehm-Schulz was encouraged by Lisbet Torp and other Scandinavian scholars to plan a study-group meeting in her city of Neubrandenburg (GDR) in 1986, with an open membership and a range of topics. Nine researchers from six countries attended the meeting. The paper, “Trends of contemporary folk dance research,” presented by Roderyk Lange, was significant because since his defection from Poland to the British Channel Islands in 1967, almost twenty years earlier, he had continued with research, writing, notating, and editing his own journal—*Dance Studies*—

rather independently. At the end of the 1986 meeting in Neubrandenburg, it was decided that future activities of the study group would be organized by Ehm-Schulz as chair with two additional co-chairs: Lange (British Channel Islands) and Torp (Denmark). They were to begin a planning process toward the next study-group gathering that was to take place after the 29th ICTM World Conference.

The 29th ICTM World Conference in East Berlin in 1987 became a turning point towards an open Study Group on Ethnochoreology. With personal encouragement to many dance researchers by Giurchescu, the meeting was attended by twenty-five dance researchers from thirteen countries, presenting sixteen papers. With the anticipation of a meeting in Copenhagen the following year, there was much informal discussion among the dance researchers about future directions, research topics, length of meetings, comparative studies, experiences, coordinating languages, and more. Ongoing communication between international meetings was problematic, and William C. Reynolds, living in Denmark, offered to put together a newsletter before the Copenhagen meeting, with a first issue at the beginning of 1988. Elsie Ivancich Dunin volunteered to gather recent bibliography by current members to include in each newsletter. But this suggestion was not realistic: the first issue of the newsletter became an eight-page document, and including a bibliography as well was considered too costly to send by postal mail.

### **The 1988 study group establishes governance and rules of order**

From 1960 to 1988, the leadership and governance of the dance contingent of the Council was passed from generation to generation rather loosely. From 1960 to 1966, the Folk Dance Commission was chaired by Felix Hoerburger (FRG). From 1962 to 1983, the closed Folk Dance Terminology Group, with varying names, was chaired by Vera Proca-Ciortea (Romania). From 1983 to 1986, the Study Group on Ethnochoreology was chaired by Rosemarie Ehm-Schulz (East Germany); and from 1986 to 1988, a ruling board was created with three members: Ehm-Schulz as chair, and Roderyk Lange and Lisbet Torp as co-chairs (see appendix 1). At the study group’s 15th symposium in Copenhagen, Denmark, in 1988 (figure 1), there was another shift in the governance, with Torp becoming chair and Ehm-Schulz co-chairing with Lange. All three agreed to step down and stand for ordinary election when a carefully thought-out constitution had been put together by an ad hoc committee made up of Elsie Ivancich Dunin (Croatia/USA), Judy Van Zile (USA), and Anca Giurchescu (Denmark).



**Figure 1.** ICTM Study Group on Ethnochoreology symposium in Copenhagen, 1988  
(photo by Jerry Bergman, courtesy of Lisbet Torp).

This threesome—Dunin, Van Zile, and Giurchescu—was concerned about recommending by-laws supporting a rotating leadership with three officers: chair, vice-chair, and secretary. Each officer would be elected for a four-year term, with the option of being re-elected for a second four-year term. The timing of the terms of the three officers would be staggered, so that every two years there was election or re-election of one or two of the officers. Hence, the total governing board would consist of the three elected officers; the newsletter editor, also elected for four years, but with an unlimited number of terms; and a biennial symposium chair who would serve until the completion of proceedings after the symposium. The overall meetings were to be guided by *Robert's Rules of Order*. The ad hoc committee presented the by-laws at the study group's symposium in Budapest, Hungary, in 1990, for a vote of approval, and Lisbet Torp became the first chair, beginning a four-year term.

A formal study-group election took place at the next symposium in Nafplion, Greece, in 1992, with Torp (Denmark) continuing her four-year term as chair of the study group, and Egil Bakka elected as vice-chair. After Torp completed her second term in 1998, Giurchescu was elected chair and served two terms from 1998 to 2006; then László Felföldi (Hungary) was elected chair and served from 2006 to 2014; and then Catherine Foley (Ireland) was elected chair serving two terms from 2014 to 2022 (see appendix 1 for a full list of elected study-group officers). After twenty-six years, revised study-group by-laws were approved at the 30th symposium in Szeged, Hungary, in 2018.

Since 1988, symposia of the Study Group on Ethnochoreology have been regularly organized every second year, in alternation with ICTM world confer-

ences (see appendix 2).<sup>11</sup> Study-group members present papers in the framework of symposia themes, of which there are usually two.<sup>12</sup> Roundtables dedicated to ethnochoreology have also been organized at world conferences (for example, Hiroshima in 1999, Rio de Janeiro in 2001, and Limerick in 2017), aiming to bring together dance scholars from all over the world and to improve the mutual exchange of knowledge and experience. Study-group members have also presented individual papers, led dance workshops, and coordinated panels for presentation at ICTM world conferences. Furthermore, the study group generally holds business meetings at biennial symposia and world conferences.

### Sub-study groups

An important feature of the study group was initiated at the symposium in Budapest, Hungary, in 1990. This initiative was the creation of sub-study groups: research groups, which focus on specific areas of interest and relevance to the membership of the study group. These groups have since played an important role within the study group, and usually correspond and meet between biennial symposia. Each sub-study group is organized by a leader with any number of participants, and with an open time frame for length and frequency of meetings. Announcements and reports of sub-study group activities are presented at business meetings held during symposia. These are also published in the ICTM *Bulletins*. The earliest proposed sub-study groups were: Dance

11 Appendix 2 consists of a list of locations where Study Group on Ethnochoreology symposia have taken place and a list of publications by the study group.

12 One theme is generally selected by the membership at business meetings during symposia, while the second theme is generally selected by the hosting institution.

Structure Analysis; Field Research Theory and Methods; Dance Revivals; Dance Iconography; and Dance and Film. Other sub-study groups have included Dance–Music Relationships; Dance in the Muslim World; and Dance, Migration, and Diaspora. Currently, in 2020, there are five sub-study groups within the Study Group on Ethnochoreology: Nineteenth Century Round Dances (Egil Bakka, secretary); Field Research Theory and Methods (Daniela Stavělová, secretary); Dance and Ritual (Chi-fang Chao, secretary); Movement Analysis (Siri Maeland and János Fügedi, co-secretaries); and Dance, Gender, and Power Relations (Linnea Helmersson and Cornelia Gruber, co-secretaries).

Some research results from sub-study groups have been presented in the form of roundtables, as projects, or as experiences during symposia meetings, and are therefore recorded in symposia proceedings. The working results of some sub-study groups have been substantial enough to be published in book form, such as the studies of the Sub-study Group on Dance Structure Analysis, the Sub-study Group on Dance Iconography, and the Sub-study Group on Nineteenth Century Round Dances (see a publications list in appendix 2).

## Study-group proceedings and publications

A record of the study group's symposium in Copenhagen, Denmark, in 1988, was made in the form of proceedings edited by Lisbet Torp and, importantly, this set a model as a record for each subsequent study-group symposium. A record of the full meeting continued to be produced in a consistent format and with English editorial support for presentations by those whose primary language was not English. Usually, funding for these proceedings was made available from the country and research institution that sponsored the symposium.<sup>13</sup>

The *ICTM Dance Newsletter for Research in Traditional Dance* began in January 1988 and continued for sixteen years, thanks to the dedicated work of William C. Reynolds as editor. Two issues a year were prepared in Denmark. In general, the content comprised reports on activities of the study group and sub-study groups, presentations of new members, institutions, current bibliography, abstracts of doctoral dissertations, reports and announcements of conferences, book reviews, personal news, and upcoming events. Reynolds, unfortunately, did not live to see the last issue, but in his honour, num-

ber 24 (2004) was completed by Elsie Ivancich Dunin in time for the study group's symposium in Monghidoro, Italy, in 2004.

Rather than continuing communications within the study group with a hard-copy newsletter, delivered by postal service (which took up to a week and longer for trans-Atlantic delivery), the Study Group Board<sup>14</sup> accepted the suggestion to change to an email list, since, by the early twenty-first century, many of the members had adapted their lives to the Internet and World Wide Web. By 2003, most (but not all) of the communications with each member was by email. Working as an archivist in the Center for Folklife and Cultural Heritage at the Smithsonian Institution, where Adrienne Kaeppler also worked as curator of Oceanic Ethnology, Stephanie Smith offered to set up an online ETNOKOR email list, which has continued to serve the communication needs of the study group since 2004.

In 2013, Placida Staro set up a closed group Facebook account for members of the ICTM Study Group on Ethnochoreology. Here announcements of meetings, photographs, and additional audiovisual media can be readily shared by the membership.

In addition, the ICTM website and the *Bulletin* continue to be primary sources of information for all ICTM members and its study groups.

## Birth of the publication: *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*

During the 1980s, it became clear to Reynolds and Dunin that a compiled listing of bibliographies—one of the objectives in the Dance Commission's proposals in 1962—would take too much space in the *Newsletter*, and that the amount of material might warrant its own separate publication. In 1987, the year of the ICTM's world conference in East Berlin, Germany, Dunin was completing a reference-format system for dance with Carol de Alaiza at UCLA, referred to as the DdA system (short for *Dunin de Alaiza*). Both Dunin and de Alaiza were dance researchers with field experiences, where knowledge about dancers, dancing, and dances was accumulated by participant observation, interviewing, and analyzing body movement. Both also had experience researching materials in several languages in other

13 The proceedings as a full record of the symposium programmes from the 26th, 27th, and 28th symposia held in Třešť, Czech Republic (2010), Limerick, Ireland (2012), and Korčula, Croatia (2014), respectively, were reviewed and accepted into the international Web of Science Thomson Reuters Conference Proceedings Citation Index.

14 The Study Group Board generally consists of the elected chair, vice chair, and secretary together with a publications officer, and two ex-officio members made up of the chair of the organizing committee of a symposium (until the symposium proceedings have been published) and the chair of the next symposium.



countries, where referencing and library-catalogue information differed in format from that generally used in the USA.

Referencing style formats recommended in classes in California universities or by publishers of scholarly writings tended to relegate field-gathered or body-learned knowledge to footnotes, rather than as knowledge cited alongside published works in the geographical and cultural areas of investigation. A university dance student's knowledge about dancing was not only from the published written form, but was also acquired from a wide range of dancing resources in classrooms, studios, workshops, performances, films, art galleries, lectures, and other direct experiences.

With the initiation of the student-organized *UCLA Dance Ethnology Journal* in 1977, de Alaiza and Dunin pursued an in-depth overview and comparison of referencing systems that would be appropriate to recommend as a style format for dance-research writings. Not being satisfied with existing systems, they instead created a reference citation with six basic fields of information that was consistent for any type of textual referencing, as well as for sources of knowledge from experiential contexts or oral communication, and put into an internationally friendly format that does not use abbreviations.

By 1987–1988, Dunin was ready to test and evaluate the six-field format style of the *DdA Reference Format for Dance*. She compiled an international array of published and publicly presented research by members of the newly reformed Study Group on Ethnochoreology. Rather than requesting members to figure out the system, Dunin simply suggested that all send their own listings in the format they were accustomed to, and Dunin applied their information into the DdA six-field format. The 1991, 1995, and 1999 editions of the *Dance Research* volumes included over 2,500 listings from members in thirty countries. With more advanced electronic spreadsheet programs, subsequent issues included an index of geographical and subject keywords. After fourteen years and into the beginning of the twenty-first century with the 2003 volume compiled by Tvrtko Zebec (Croatia), most study-group members had become connected to the Internet, as also evidenced by the ETNOKOR email list being established in 2004. Zebec recommended that the study-group bibliography be transferred to an online system with a platform already in place at the Institute of Ethnology and Folklore Research in Zagreb. In this way, study-group members could enter their own listings and search for any listings via author names or keywords. Although functioning, the online system has not been utilized by members as fully as the printed copies that had deadlines for submission and contact

with an editor or manager, who took responsibility for the published and publicly presented listings.

## ICTM Yearbooks

Although individual members of the study group have published articles in various volumes of the *Yearbook for Traditional Music*, two issues—volume 23 (1991) and volume 33 (2001)—were dedicated to dance studies. Anca Giurchescu, Adrienne Kaepler, and Lisbet Torp were guest editors of the first issue, while the second was edited by Kaepler. Articles were drawn from oral presentations in biennial symposia, and which had been recorded in *Proceedings*. Organizers of symposia, who had put together their proceedings, made recommendations of papers to be included in the *Yearbook*. The authors in the 2001 *Yearbook* came from thirteen countries with a wide variety of theoretical and methodological approaches, and interestingly a majority of the authors did not use English as their primary language.

## Language and international membership growth

At the fortieth-year anniversary event in Szeged, Hungary, in 2002 (figure 2), Lisbet Torp recalled the issue of language in the early days of the study group:

I remind you of the severe language problems that we were striving to overcome in the late 1980s and for several years to come. The working language of the pioneers had been German and partly French. With the opening of the Study Group to scholars from all over the world, many of whom felt more comfortable communicating in English and most of whom had very little or no knowledge of German, it took the will power and efforts of everybody to bridge the language barrier and to keep the Study Group together.

Some of our older colleagues threw themselves into English language studies at a mature age, such as Grażyna Dąbrowska. Others, such as Helene Eriksen spent hours and hours interpreting back and forth from English, German and Slavic languages, even working overnight with the pronunciation of colleagues before they presented their papers to the rest of us. (Torp 2005:276)

In organizing the fortieth anniversary event in 2002, Lisbet Torp brought together early members of the study group from Eastern Europe: Anca Giurchescu, Eva Kröschlová, Grażyna Dąbrowska, Roderyk Lange, and Sunni Bloland (an American dance researcher, on scholarship in Romania in 1967 to learn Romanian dances). Torp also invited thoughts by the next generations (beginning in the 1980s) of the study group, representing a greater international membership: Judy Van Zile (USA), Marianne Bröcker (Germany), Mohd



**Figure 2.** ICTM Study Group on Ethnochoreology, 22nd symposium. Szeged, 2002 (photo by Kurt Larsen, courtesy of Lisbet Torp).

Anis Md Nor (Malaysia), and Tvrtko Zebec (Croatia) (see Torp 2005).

For the fiftieth anniversary of the study group, organized by Catherine Foley at the University of Limerick in Ireland, July 2012, the older generation of Eastern European members of the study group were again invited to participate in the symposium; these included Grażyna Dąbrowska, Anca Giurchescu, Anna Ilieva, Eva Kröschlová, Roderyk Lange, and Anna Shtarbanova. However, Anca Giurchescu was the only one able to make the journey at the time. The symposium in Limerick, which lasted one week, attracted nearly a hundred members from twenty-five nations/regions including Bulgaria, Canada, China, Croatia, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, India, Ireland, Italy, Malaysia, the Netherlands, Norway, Romania, Serbia, Slovenia, Sweden, Taiwan, Turkey, the UK, and the USA (figure 3). The symposium was indeed international, and included formal paper presentations based on two themes: 38 individual papers and one roundtable concerned the theme of dance and place; and 18 individual papers were presented on the theme of dance and festival. There were no parallel sessions, a feature of the study-group symposia that provided the opportunity for delegates to hear and to engage in all paper presentations as well as other programmed events such as dance-film sharings, dance workshops, excursions, sub-study group meetings, and a business meeting. A publication of the proceedings was made available in *Dance, Place, Festival* (Dunin and Foley 2014).

### The study group and developments of university programmes in the fields of ethnochoreology and dance anthropology

The 1990s onwards witnessed an increase in membership in the study group. New members, coming from Western Europe, Canada, the USA, and Asia-Pacific were introduced to the study group by existing members. Some of these new study-group members held doctorates in ethnochoreology or related fields, and contributed to the establishment of master's programmes in ethnochoreology and dance anthropology at numerous universities.<sup>15</sup> For example, Mohd Anis Md Nor established an ethnochoreology programme in Malaysia at the University of Malaya in 1990, offering BA and MA programmes; Catherine Foley established an MA ethnochoreology programme at the University of Limerick in Ireland in 1996, the first master's programme in ethnochoreology at any university in Europe; Georgiana Gore established an MA in dance anthropology at the Université Blaise Pascal, Clermont Ferrand, in France in 2001; Andrée Grau established an MA in dance anthropology at the University of Roehampton in London in

<sup>15</sup> Prior to the establishment of master's programmes in ethnochoreology / dance anthropology at a number of universities from the 1990s, study group members participating in the formalised 1988 symposium, Allegra Snyder and Elsie Ivancich Dunin at the University of California, Los Angeles (UCLA), and Judy van Zile at the University of Hawai'i at Manoa, had already developed courses and curricula in Dance Ethnology in the USA during the 1970s.



**Figure 3.** ICTM Study Group on Ethnochoreology, 27th symposium. University of Limerick, 2012 (photo courtesy of Catherine Foley).

2005; and an Erasmus funded MA *Choreomundus: International Masters in Dance Knowledge, Practice, and Heritage* was established collaboratively by Egil Bakka, László Felföldi, Georgiana Gore, and Andrée Grau in 2013 between their four universities. All the above master's programmes continue at present, and undergraduate teaching in these fields in these universities, and others, also exists.

There has also been an increase in doctoral studies in ethnochoreology and dance anthropology in the last twenty years, and these have contributed to dance, cultural, and societal knowledge, and to academic developments in these fields. In the IFMC's "Report of the Folk Dance Commission" in 1962, a stated goal was: "To join efforts for raising the study of dance at an academic level in as many countries as possible" (Hoerburger 1962:22). The above developments in ethnochoreology are evidence of advances in the field; the Study Group on Ethnochoreology provided, and continues to provide, an important professional network for scholars to meet, to share knowledge, and to potentially collaborate.<sup>16</sup>

16 An example of the collaborative nature of the membership of the study group in advancing the field was the "New Ethnochoreologists" Erasmus funded, ten-day intensive seminars held in Trondheim, Norway between 2003 and 2013. The seminars brought students in Europe together to share and learn from invited ethnochoreologists who were teaching university programmes in the field and were members of the study group. The collaborating and participating universities included: University of Szeged, Hungary; De Montford University, UK; Roehampton University, UK; University of Limerick, Ireland; University de Blaise-Pascal Clermont Ferrand, France; University of Gothenberg, Sweden; the Lithuanian Academy of Music, Vilnius, Lithuania; the Academy of Performing Arts, Prague, Czech Republic; the University of Athens, Greece; and Ege University, Izmir, Turkey. Also, prior to 2003, a "Young Ethnochoreologists" seminar was hosted by László Felföldi in Budapest, Hungary, in 1997; by Theresa Buckland in the University of Surrey, UK,

Presently the Study Group on Ethnochoreology is one of the oldest and largest study groups in the ICTM, with 243 members from 53 countries/regions.<sup>17</sup> It is also an important professional network for scholars—mature and novice—in the field of ethnochoreology.<sup>18</sup> The spirit of the initial group, however, continues. Anca Giurchescu, in her fiftieth anniversary account of the study group in *Dance, Place, Festival* (Dunin and Foley 2014) stated:

We succeeded to maintain the atmosphere and the working style we prized so much: relaxed, open, collaborative, never competitive. Scientific probity, intellectual generosity and mutual respect are qualities that I believe will always characterise the Study Group on Ethnochoreology. (Giurchescu 2014:304)

Currently, ethnochoreologists within the study group no longer confine themselves solely to studies related to structural analysis of dance and human movement.<sup>19</sup>

in 1999; by Georgiana Gore at the Université Blaise Pascal, Clermont Ferrand, France, in 2001.

17 As of July 2020, the 53 representative countries/regions of the membership of the Study Group on Ethnochoreology are: Argentina, Armenia, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Croatia, Czech Republic, Denmark, Ecuador, Estonia, Faroe Islands, Finland, France, Georgia, Germany, Greece, Guadeloupe, Hungary, India, Indonesia, Ireland, Italy, Japan, Kazakhstan, Korea, Lebanon, Lithuania, Malaysia, Malta, Mexico, the Netherlands, New Zealand, North Macedonia, Norway, the Philippines, Poland, Portugal, Republic of Korea, Romania, Russia, Serbia, Singapore, Slovenia, Sweden, Switzerland, Taiwan, Turkey, Uganda, the UK, and the USA.

18 Further information on the ICTM's Study Group on Ethnochoreology, including an application for membership, is available on the study group's website: <http://ictmusic.org/group/ethnochoreology>.

19 As was recommended by Felix Hoerburger and others in the 1950s, Labanotation has been used by a number of ethnochoreologists and dance anthropologists in their research. For example, see Kaepler and Dunin's *Dance Structures* (2007), an



**Figure 4.** Some participants of the ICTM's Study Group on Ethnochoreology during the virtual roundtable on "Ethnochoreology in a time of physical / social distancing," July 2020 (photo courtesy of Selena Rakočević).

They also embrace epistemological and methodological developments in the field, and focus on issues and concerns in diverse communities of dance practice. These issues may include identity formation and embodiment; colonialism, decolonization, and postcolonialism; tourism, festivals, and cosmopolitanism; the anthropology of the senses; power and the politics of knowledge; dance and change; applied ethnochoreology, and more. In 2020, due to the COVID-19 pandemic, the 31st symposium at Klaipeda, Lithuania, was postponed to July 2021. Taking advantage of technological advancements, and using Microsoft Teams, an online roundtable meeting addressing the theme "Ethnochoreology in a time of physical / social distancing" took place on 20–21 July 2020, with technical support from the Faculty of Music, University of Arts in Belgrade, Serbia (figure 4). The study group also experienced its first-ever online business meeting on 21 July 2020. The Study Group on Ethnochoreology thus continues to adapt and to engage with issues of social and cultural significance and to develop its professional network and field internationally.

edited volume with contributions from Egil Bakka, Theresa Jill Buckland, László Felföldi, Catherine E. Foley, Anca Giurchescu, Frank Hall, Adrienne L. Kaeppler, Maria Koutsouba, Eva Kröschlová, Irene Loutzaki, Andriy Nahachewsky, Mats Nilsson, Mohd Anis Md Nor, Arzu Öztürkmen, Lisbet Torp, and Judy Van Zile.

The members of the study group are holders of a more than seventy-year old history within the Council, constructed through the efforts of many individuals who endeavoured to make the field of dance visible within international scholarly discourses and institutions. This endeavour continues, as is made evident in a statement by Catherine Foley as a candidate in the ICTM's 2017 Executive Board elections:

I will endeavour to enhance the work of the ICTM and to represent dance on the [executive] board towards strengthening its visibility within the organisation, its study groups, and ... related international organisations. (Catherine Foley, *BICTM* 134, Apr 2017:9)

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## Appendix 1: Study Group Roles, 1960–2020

|  | <i>chair</i>        | <i>vice-chair</i>                  | <i>secretary</i>   | <i>symposium organizer / programme chair</i> | <i>communications</i>                         | <i>dance research</i>                                |
|--|---------------------|------------------------------------|--|--|---|--|
| <i>Folk Dance Commission, 1960–1966</i>        | Felix Hoerburger    |                                    | Roger Pinon (secretary), Douglas Kennedy, Vera Proca-Ciortea |  |   |  |
| <i>Folk Dance Terminology Group, 1962–1983</i> | Vera Proca-Ciortea  |                                    |  |  |   |  |
| 1976   |                     |                                    |  | Grażyna Dąbrowska                            |   |  |
| 1979   |                     |                                    |  | Rosemarie Ehm-Shulz                          |   |  |
| <i>Study Group, 1983–1986</i>                  | Rosemarie Ehm-Shulz |                                    |  |  |   |  |
| 1986–1988                                      | Rosemarie Ehm-Shulz | Roderyk Lange, Lisbet Torp         |  |  |   |  |
| <i>Study Group on Ethnochoreology, 1988</i>    | Lisbet Torp         | Rosemarie Ehm-Shulz, Roderyk Lange |  | Lisbet Torp / Anca Giurchescu                | Newsletter editor: William C. Reynolds (1988) | Dance Research compiler: Elsie Ivancich Dunin (1989) |

|      |                 |                      |                        |  |   |   |
|------|-----------------|----------------------|------------------------|--|---|---|
| 1990 | Lisbet Torp     |                      |                        | László Felföldi / Anca Giurchescu, Lisbet Torp                 | William C. Reynolds                                       |   |
| 1992 | Lisbet Torp     | Egil Bakka           | Anca Giurchescu        | Irene Loutzaki / Lisbet Torp                                   | William C. Reynolds; associate editor: Andriy Nahachewsky | Elsie Ivancich Dunin (1991)               |
| 1994 | Lisbet Torp     | Egil Bakka           | Anca Giurchescu        | Grażyna Dąbrowska / Anca Giurchescu, Lisbet Torp               | William C. Reynolds; associate editor: Andriy Nahachewsky |   |
| 1996 | Lisbet Torp     | Egil Bakka           | Anca Giurchescu        | Daniela Stavělová / Theresa Buckland, Egil Bakka               | William C. Reynolds                                       | Elsie Ivancich Dunin (1995)               |
| 1998 | Anca Giurchescu | Egil Bakka           | Theresa Buckland       | Arzu Özturkmen / Irene Loutzaki                                | William C. Reynolds                                       |   |
| 2000 | Anca Giurchescu | Elsie Ivancich Dunin | Theresa Buckland       | Elsie Ivancich Dunin/ Marianne Bröcker                         | William C. Reynolds                                       | Elsie Ivancich Dunin, Tvrtko Zebec (1999) |
| 2002 | Anca Giurchescu | Elsie Ivancich Dunin | Theresa Buckland       | László Felföldi / Elsie Ivancich Dunin, Georgiana Gore         | William C. Reynolds                                       |   |
| 2004 | Anca Giurchescu | Theresa Buckland     | Tvrtko Zebec           | Placida Staro / Barbara Sparti, Helene Eriksen                 | William C. Reynolds; Elsie Ivancich Dunin                 | Tvrtko Zebec, Iva Niemčić (2003)          |
| 2006 | László Felföldi | Theresa Buckland     | Tvrtko Zebec           | Csilla Köncei / Anca Giurchescu                                | ETNOKOR<br>Stephanie Smith                                |   |
| 2008 | László Felföldi | Theresa Buckland     | Tvrtko Zebec           | Mohd Anis Md Nor, Hanafi Hussin / Mohd Anis Md Nor             | Stephanie Smith   |   |
| 2010 | László Felföldi | Theresa Buckland     | Anne von Bibra Wharton | Daniela Stavělová / Irene Loutzaki                             | Stephanie Smith   |   |
| 2012 | László Felföldi | Placida Staro        | Anne von Bibra Wharton | Catherine Foley / Colin Quigley                                | Stephanie Smith   | Elsie Ivancich Dunin                      |
| 2014 | Catherine Foley | Placida Staro        | Anne von Bibra Wharton | Elsie Ivancich Dunin / Irene Loutzaki                          | Stephanie Smith   | Elsie Ivancich Dunin                      |
| 2016 | Catherine Foley | Placida Staro        | Anne von Bibra Wharton | Kendra Stepputat / Mohd Anis Md Nor                            | Stephanie Smith   | Elsie Ivancich Dunin                      |
| 2018 | Catherine Foley | Placida Staro        | Andriy Nahachewsky     | Sándor Varga / Georgiana Gore, Daniela Stavělová               | Stephanie Smith   | Tvrtko Zebec                              |
| 2020 | Catherine Foley | Siri Maeland         | Andriy Nahachewsky     | Dalia Urbanavičienė / Selena Rakočević, Anne von Bibra Wharton | Stephanie Smith   | Tvrtko Zebec                              |

## Appendix 2: A list of the Study Group on Ethnochoreology symposia and meetings (including available information on names of organizers, programme chairs, and symposia themes)

**1960: 1st meeting, Vienna, Austria**

Felix Hoerburger, organizer

**1962: 2nd meeting, Gottwaldov, Czechoslovakia**

**1964: 3rd meeting, Budapest, Hungary**

**1965: 4th meeting, Geltow, GDR**

Kurt Peterman, organizer

**1965: 5th meeting, Strážnice, Czechoslovakia**

**1965: 6th meeting, Celje, Slovenia, Yugoslavia**

**1966: 7th meeting, Dojran, Macedonia, Yugoslavia**

Vera Proca-Ciortea, organizer

**1967: 8th meeting, Potsdam, GDR**

Vera Proca-Ciortea, organizer

**1972: 9th meeting, Wiepersdorf, GDR**

Vera Proca-Ciortea, organizer

**1976: 10th meeting, Zaborów, Poland**

Grazyna Dabrowska, organizer

**1979: 11th meeting, Neustrelitz, GDR**

Erich Stockmann, organizer

**1980: 12th meeting, Stockholm, Sweden**

*Old couple dance forms of Europe; Classification of dances*

**1985: 13th meeting, Stockholm, Sweden / Helsinki, Finland**

Rosemarie-Ehm-Shulz, organizer

**1986: 14th meeting, Neubrandenburg, GDR**

Rosemarie-Ehm-Shulz, organizer

*Problems and methods of dance research today*

**1988: 15th symposium, Copenhagen, Denmark<sup>20</sup>**

Lisbet Torp, organizer and programme chair

*The dance event: A complex cultural phenomenon*

**1990: 16th symposium, Budapest, Hungary**

László Felföldi, organizer; László Felföldi and Anca Giurchescu, programme co-chairs

*Dance transmission and diffusion; Implement dances*

**1992: 17th symposium, Nafplion, Greece**

Irene Loutzaki, organizer; Lisbet Torp, programme chair

*Dance in its socio-political aspects; Dance and costume*

**1994: 18th symposium, Skierniewice, Poland**

Grazyna Dąbrowska, organizer; Anca Giurchescu and Lisbet Torp, programme co-chairs

*Ritual and ritual dances in contemporary societies – based on case studies; Dance and music relationship*

**1996: 19th symposium, Třešt, Czech Republic**

Daniela Stavělová, organizer; Theresa Buckland and Egil Bakka, programme co-chairs

*Dance and style; Children and traditional dancing*

**1998: 20th symposium, Istanbul, Turkey**

Arzu Özturkmen, organizer; Irene Loutzaki, programme chair

*Traditional dance and its historical sources; Creative process in dance: Improvisation and composition*

**2000: 21st symposium, Korčula, Croatia**

Elsie Ivancich Dunin, organizer; Marianne Bröcker, programme chair

*Sword dances and related calendrical dance events; Revival: Reconstruction, revitalization*

**2002: 22nd symposium, Szeged, Hungary**

László Felföldi, organizer; Elsie Ivancich Dunin and Georgiana Gore, programme co-chairs

*Dance and society; Re-appraising our past, moving into the future: Research on dance and society; The dancer as a cultural performer*

**2004: 23rd symposium, Monghidoro, Italy**

Barbara Sparti and Placida Staro, co-organizers; Placida Staro, programme chair

*Invisible and visible in dance; Crossing identity boundaries*

**2006: 24th symposium, Cluj, Romania**

Csilla Könczei with committee, organizers; Anca Giurchescu, programme chair

*From field to text; Dance and space*

**2008: 25th symposium, Kuala Lumpur, Malaysia**

Mohd Anis Md Nor and Hanafi Hussin, co-organizers; Mohd Anis Md Nor, programme chair

*Transmitting dance as cultural heritage; Dance and religion*

**2010: 26th symposium, Třešt, Czech Republic**

Daniela Stavělová, organizer; Irene Loutzaki, programme chair

*Dance, gender, and meanings; Contemporizing traditional dance*

**2012: 27th symposium, Limerick, Ireland**

Catherine Foley, organizer; Colin Quigley, programme chair

*Dance and place; Dance and festival*

**2014: 28th symposium, Korčula, Croatia**

Elsie Ivancich Dunin, organizer; Irene Loutzaki, programme chair

*Dance and narratives; Dance as intangible and tangible cultural heritage*

**2016: 29th symposium, Graz, Austria**

Kendra Steppatut, organizer; Mohd Anis Md Nor, programme chair

*Dance and the senses; Dancing and dance cultures in urban contexts*

<sup>20</sup> The 1988 symposium was the first formal and open symposium with proceedings. The format of this symposium continues into the present with the biennial symposia. The previous meetings of the study group had differing titles and occurred in a less regular and structured manner.

**2018: 30th symposium, Szeged, Hungary**

Sándor Vargo, organizer; Georgiana Gore and Daniela Stavělová, programme co-chairs  
*Dance and politics; Dance and age*

**In July 2020 a Virtual Roundtable was held due to the postponement of the 31st symposium**

Selena Rakočević and Anne von Bibra Wharton, co-organizers

*Ethnochoreology in a time of physical/social distancing*

Technological support was received from the Faculty of Music, University of Arts in Belgrade, Serbia.

The first online business meeting of the study group also took place on 21 July 2020. Elections occurred using an online platform designed specifically for elections.

**2021: 31st symposium, Klaipėda, Lithuania**

(due to the COVID-19 pandemic, the symposium had to be postponed from 2020 to 2021)

Dalia Urbanavičienė, organizer; Selena Rakočević and Anne von Bibra Wharton, programme co-chairs

*Dance and economy; Dance transmission*

## Study-group publications (chronologically listed; symposia proceedings are not included)

IFMC Study Group for Folk Dance Terminology. 1974.

“Foundation for the Analysis of the Structure and Form of Folk Dance: A Syllabus.” *YIFMC* 6: 115–135. Translated by William C. Reynolds.

Dąbrowska, Grażyna, and Kurt Petermann. 1983. Eds. *Analyse und Klassifikation von Volkstänzen* [Analysis and classification of folk-dances]. Warsaw: Polish Academy of Science, Art Institute of Warsaw. (Conference report of the 10th working meeting of the International Folk Music Council Study Group for Folkdance Terminology held in Zaborów, Poland.)

Reynolds, William C. 1988–2004. Ed. *ICTM Dance Newsletter for Research in Traditional Dance*. Egtved, Denmark: Study Group on Ethnochoreology.

Dunin, Elsie Ivancich. 1989, 1991, 1993. Compiler and ed. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Los Angeles: International Council for Traditional Music; UCLA Department of Dance.

Kaeppler, Adrienne, Anca Giurchescu, and Lisbet Torp. 1991. Guest eds. *YTM* 23. (Special issue on dance including articles by Egil Bakka, Theresa Jill Buckland, Elsie Ivancich Dunin, Anca Giurchescu, Andrée Grau, Adrienne Kaeppler, Owe Ronström, Tilman Seebass, and Lisbet Torp).

Dunin, Elsie Ivancich. 1995. Compiler and ed. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Zagreb: International Council for Traditional Music; Institute of Ethnology and Folklore Research.

Dunin, Elsie Ivancich, and Tvrtko Zebec. 1999. Compilers and eds. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Zagreb: International Council for Traditional Music; Institute of Ethnology and Folklore Research.

Kaeppler, Adrienne. 2001. Guest ed. *YTM* 33. (Special issue on dance with articles by Egil Bakka, Marianne Bröcker, Theresa Jill Buckland, Elsie Ivancich Dunin, László Felföldi, Anca Giurchescu, Georgiana Gore, Andrée Grau, Anna Ilieva, Adrienne L. Kaeppler, Irene Loutzaki, Andriy Nahachewsky, Mohd Anis Md Nor, Arzu Öztürkmen, and Colin Quigley).

Zebec, Tvrtko. 2003. Compiler and ed. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Iva Niemčić, assistant editor. Zagreb: International Council for Traditional Music; Institute of Ethnology and Folklore Research.

Kaeppler, Adrienne, and Elsie Ivancich Dunin. 2007. Eds. *Dance Structures: Perspectives on the Analysis of Human Movement*. Budapest: Akadémiai Kiadó. (Articles by Egil Bakka, Theresa Jill Buckland, László Felföldi, Catherine E. Foley, Anca Giurchescu, Frank Hall, Adrienne L. Kaeppler, Maria Koutsouba, Eva Kröschlová, Irene Loutzaki, Andriy Nahachewsky, Mats Nillson, Mohd Anis Md Nor, Arzu Öztürkmen, Lisbet Torp, and Judy Van Zile).

Sparti, Barbara, and Judy Van Zile. 2011. Eds. *Imaging Dance: Visual Representations of Dancers and Dancing*. Hildesheim: Georg Olms Verlag. (A result of research by the Sub-study Group on Iconography; articles by Elsie Ivancich Dunin, László Felföldi, Nancy G. Heller, Adrienne L. Kaeppler, Irene Loutzaki, Arzu Öztürkmen, Barbara Sparti, and Judy Van Zile).

Dunin, Elsie Ivancich, and László Felföldi. 2011. Compilers and eds. *DVD ICTM International Council for Traditional Music Study Group on Ethnochoreology Proceedings 1988–2008*. Hungary: “Heritage Culture” Educational E-Library.

Stavělová, Daniela. 2013. “Vlčnovská jízda králů pohledem současného výzkumu (experimentu) / The Ride of the Kings from the Point of View of Contemporary Research (Experiment).” *Národopisná revue* 2013/1: 3–14.

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Mellish, Liz, and Selena Rakočević. 2015. Eds. *Dance, Field Research, and Intercultural Perspectives: The Easter Customs in the Village of Svinita*. Pančevo, Serbia: Kulturni Centar Pančevo. (A result of the research of the Sub-study Group on Field Research, Theory, and Methods; articles by Anca Giurchescu, Nick Green, Liz Mellish, Selena Rakočević, and Sara K. Schneider; foreword by Elsie Ivancich Dunin).

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