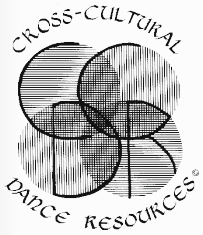


# CCDR Newsletter

Fall 2011  
Issue 35



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## Featured Article

J.W. Kealiinohomoku

CROSS-CULTURAL, INTER-CULTURAL,  
PAN-CULTURAL, TRANSCULTURAL

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#### On the front cover

Eleanor Campbell King (1906-1991)  
Silhougraph® rendered from original  
1955 photo of “Transformations”  
by Howard Whitlatch

#### Special thanks to:

Elsie Dunin, Danielle van Dobben, Joann Kealiinohomoku, and Pegge Vissicaro for contributing to the production of this newsletter

#### Layout Editor

LaShonda L Williams

#### On the Web

<http://www.ccdr.org>

<http://dance.asu.edu/research/ccdr/publications.php>

CCDR thanks Aspect I and the School of Dance in the Herberger Institute for Design and the Arts at Arizona State University for facilitating the distribution of the CCDR Newsletter

#### CCDR BOARD OF DIRECTORS

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The 1985 summer/autumn issue of the CCDR Newsletter created a benchmark for dance scholarship. In that issue the renowned dance anthropologist, Joann Kealiinohomoku, wrote about the term cross-cultural and how it refers to the full range of dance and its significance to people. That idea provides the philosophical foundation upon which Cross-Cultural Dance Resources emerged and evolved. Twenty-six years later the mission of CCDR remains focused on the inclusive and holistic understanding of dance cultural knowledge in all contexts around the world, throughout history.

July 2011 CCDR celebrated three decades of research, education, and service. Despite that major milestone I am frustrated by the fact that the message of our organization, in addition to Kealiinohomoku’s critical essay, is not clear. It is discouraging to hear and read the term “cross-cultural” incorrectly used even among my colleagues.

With that in mind, I feel compelled to briefly share how the article featured in our current newsletter issue profoundly impacts me as an artist researcher. Initially, Kealiinohomoku’s ideas shaped my doctoral investigation of human learning processes, which deepened awareness of the way all things influence each other within a whole. This idea represents a systems thinking approach that gained interest during the 1960s sustainable consciousness movement. I quickly recognized system thinking also offers a strategy to frame multiple perspectives as a response to the rapidly increasing heterogeneous 21st century world. When people encounter difference, their cognitive structures naturally accommodate change by examining relationships to make sense. I agree that we are born with the ability to cross-culturally process new information by comparing with what we already know.

The substitution of words such as inter-cultural, transcultural, and pan-cultural, which as Kealiinohomoku explains have very specific meanings, completely distinct from cross-cultural. As we reflect back on our own lives, symbolized by a spiraling line, it is possible to notice connections between where we have been and where we are going. A dancer axially twisting his or her torso around the spine naturally integrates all aspects of our body. No part is an isolate but no part is identical either; everything is in a dynamic series of relationships. The earth design represents this ongoing movement, epitomizing CCDR and the concept of cross-cultural.



Pegge Vissicaro

Earth design by Pegge Vissicaro

## CROSS-CULTURAL, INTER-CULTURAL, PAN-CULTURAL, TRANSCULTURAL

Reprint:

CCDR Newsletter  
Number 2  
Summer/Autumn 1985

That a rose by any other name might smell as sweet is an interesting problem in cognition. Practically speaking, one entity can have two or more names and still maintain its integrity. What happens, though, when two or more entities use the same name? Can a rose and a daisy, by using the same name, smell the same? Probably not. But someone who learns that two differing flowers are called by the same name will expect them to smell the same. That they do not causes confusion about what is the "same." This sort of confusion occurs by the indiscriminate use of the terms cross-cultural, inter-cultural, transcultural, and pan-cultural. They are not interchangeable. The attempt to use them synonymously obliterates the value of having terms with differing denotations. The Board of Directors of Cross-Cultural Dance Resources was asked to give an opinion about the name of another group that called itself cross-cultural. We concluded that the other group objectives and philosophy made the designation trans-cultural more appropriate. The members of that group advocate an ideal with political ramifications. They subjectively wish to adapt the ideas and behaviors of one culture to another. In contrast, CCDR is not dedicated to establishing universal ideals. As scholars we are objective researchers about all dance cultures. We need an inclusive data bank to find the full range of dance and what it signifies to human groups and individuals. In other words, CCDR is scientific rather than advocative.

The terms inter-cultural, pan-cultural, and transcultural are demonstratively distinct. "Inter" means between, among. Words that commence with "inter" are interact, intermingle, and international. The prefix "trans" means to move across or over, to shift from one to another. It implies change. Examples of words commencing with "trans" are transact, transfer, translate. "Pan" is a union of several otherwise discrete entities that share some common denominator that causes them to be treated together. Its use is exemplified by Pan-American, Pan Hellenic, and Pan-Indian. "Cross" as a prefix denotes a comparative approach that defines and classifies that which is comparable (Ford page 4). The comparative method searches for correlations and covariations that become evident from studies of similarities and differences (Lessa and Vogt page 6). Our title, Cross-Cultural Dance Resources, was chosen carefully.

Joann W. Kealiinohomoku  
President, Board of Directors

References:

Ford, Clellan S. (ed.), *Cross-cultural approaches: readings in comparative research*. New Haven: HRAF Press. 1967.

Lessa, William A., and Evon Z. Vogt, *Reader in comparative religion*. New York: Harper & Row. 1979 (4th edition).

# NOTES FROM THE FIELD: BLOGS

CCDR's "NOTES FROM THE FIELD" was initiated in 2000, before the term "blog" (from weblog) came into usage. The NOTES were an innovative idea suggested by Diega Mantione, who was then working in the Flagstaff office of CCDR. Joann Kealiinohomoku shared member email reports with other members and with Diega, who suggested then, "Why not post these research-in-process messages on the CCDR website?" Diega created the title and designed the format. CCDR's "NOTES FROM THE FIELD" was born.

Several of these NOTES can still be accessed on the "Historical Web Archive" <<<http://ccdr.org/oldweb/notes.htm>>>.

A decade later (2010), the CCDR website and Notes from the Field acquired a new face and format designed by Christopher Miller, curator of the CCDR Library and Collections located in the School of Dance at Arizona State University. The Notes from the Field is now a "weblog" using the [WordPress.com](http://WordPress.com) Blogs program. The Notes (alias blog) now include more bells and whistles, with links to past writings, photos, video, audio, websites, Facebook, indexing, posted reader comments, and so on .....



Testing the system, Pegge Vissicaro was the first to post her multi-part research logs of the São João festivities in Bocaina, Brazil (June 2010). <<<http://ccdrnotes.wordpress.com/category/pegge-vissicaro/>>>



Christopher Miller added his, "Archives in the field," visiting dance collections in Paris, Brussels, and Köln (July 2010). <<<http://ccdrnotes.wordpress.com/category/christopher-a-miller/>>>



Danielle van Dobben contributed a two-part ethnographic report on Sulukule (Romani neighborhood) in Istanbul, Turkey. <<<http://ccdrnotes.wordpress.com/category/danielle-van-dobben/>>>



In February 2011, Andrea Mantell Seidel submitted a three-part post, "La danza, violencia, and los pobres in Honduras." A writing about her month-long residency as a Fulbright Senior Scholar. <<<http://ccdrnotes.wordpress.com/category/andrea-mantell-seidel/>>>



Elsie Ivancich Dunin's notes link past posts to the present through a 19th century dance form in Croatia and northern Chile. <<<http://ccdrnotes.wordpress.com/category/authors/elsie-ivancich-dunin/>>>

CCDR members are invited to post their NOTES to share their otherwise ephemeral field experiences, research in process, new thoughts and findings that are dynamic knowledge in real time.

Send postings to <<[CCDR-NOTES@ccdr.org](mailto:CCDR-NOTES@ccdr.org)>>



## From Heidelberg to Tempe: Exploring CCDR

When I first came in contact with Joann Kealiinohomoku's famous article, "An anthropologist looks at ballet as a form of ethnic dance," I knew I had to learn more about her work. There was a lot to discover. Learning that she was affiliated with CCDR ignited my new research project in a direction that I never imagined. The huge amount of international folk dance publications and the ICTM Ethnochoreology volumes brought significant benefits. Playing in a dance archive on a foreign continent was exhilarating and working with the incredibly helpful CCDR curator Chris Miller was a delight.

Sorting thru the CCDR material led me to narrow down my object of investigation. My research project, entitled "Ritual design for the ballet stage, 1600-1900," examines the influence of folk dance forms on European theater dance, focusing on three sub-items:

- (1) Reconstruction respectively reinvention of 'antique' dance forms (e.g. the druids in a 17th century ballet production or the korybantes as in Lully's Atys)
- (2) Use of contemporary folk or social dance forms in 'authentic' context (e.g. wedding dance)
- (3) Use of 'national' dance forms independent from original context, especially 19th century.

Although most of the examples I plan to study are ballets that were performed in Paris and London, CCDR was not the wrong place to look for relevant literature: quite the contrary! The collection is a real treasure chamber for dance scholars, offering a wide range of wonderful materials on all kinds of dance. What I did during my three-weeks stay was collecting (or better: receiving) a huge number of publications on folk dance and history as well as on ethnochoreological methods and theories. The preliminary findings are likely to become a supporting pillar of my research work and writing. Set to be complete in 2016, I look forward to the various opportunities, up until that time, to share my intermediate results.

In my opinion, a dance archive in the middle of a university dance school is the best possible setting. Printed or painted thoughts about dance(s) correspond wonderfully with the young people who bring them to life. And the provided office space just for my own was something I never had in the many archives I visited before. I feel much obliged not only to Chris, but also to Simon Dove, Pegge Vissicaro and Jeanette Beck for welcoming me at ASU, and I hope to find a reason to come back sometime.

Hanna Walsdorf  
[hanna.walsdorf@zegk.uni-heidelberg.de](mailto:hanna.walsdorf@zegk.uni-heidelberg.de)



**Hanna Walsdorf** is a postdoc research fellow at the Collaborative Research Center 619 "Ritual Dynamics" at the University of Heidelberg. She received her M.A. in Musicology from the University of Bonn in 2006 and her Ph.D. in Musicology and Dance Studies from the University of Salzburg in 2009. Walsdorf is a recipient of the Tanzwissenschaftspreis NRW 2011 for her work. <<[5](http://www.sk-kultur.de/tanz/twp_2011/>></a></p></div><div data-bbox=)

## CCDR at the Upcoming 2011 SEM/CORD Joint Meeting in Philadelphia

The Society for Ethnomusicology and the Congress on Research in Dance are holding a joint annual meeting in Philadelphia November 17-20, 2011. The two organizations last held a joint meeting in 1974 in San Francisco. The theme of the Philadelphia meeting is Moving Music/Sounding Dance. A new development this year is the live video-streaming room for those who wish to attend select presentations virtually. Closer to the conference date, the SEM website will display instructions for accessing the video-streaming rooms <<[www.ethnomusicology.org](http://www.ethnomusicology.org)>>.

CCDR will be well-represented at the meeting. CCDR members, including board members, are involved in organizing special events and will also be presenting on panels. CCDR President, Pegge Visicaro's, presentation, "DdA: an inclusive reference formatting system for dance and music," will examine the ways educators, artists, and scholars acknowledge multiple perspectives while using DdA (designed by CCDR board member Elsie Dunin and Candi deAlaiza) as a cohesive and coherent model to cite diverse sources in any context. Chris Miller, will be presenting, "Intersections in music and dance: lessons from the research archive of Gertrude Kurath," on the panel, "Sites of emotion: choreography/geography." Other CCDR members presenting are Andrea Mantell Seidel, "Sacred sound: tuning the cosmic strings of the subtle dancing body," and Judith Brin Ingber, "Jewish identity musically and visually, especially examining the case of Sara Levi-Tanai."

CCDR member Miriam Phillips is on CORD's program and conference committee and has organized the panel, "Sounding the floor: the kin-aesthetics of percussive dance." The panel will deal with percussive dance forms that focus on foot-stomping styles, giving particular attention to how the floor is danced on and the foot's connection to it; use of body weight to propel sound; the interweaving of visual and audible sound; foot percussion in relationship to other movement and musical phrases, and

other musicians; the kinesthetic quality of percussion; and notions of tattooing sounds on the earth. Miriam's presentation, "Foot, floor, footwork: embodied culture through kathak and flamenco foot percussion," will discuss the most "sounded" technique in kathak and flamenco—the footwork—analyzing the similarities and differences between the two forms; the relationship of the foot to the floor; the use of body weight to propel percussive rhythmic patterns, and the "kin-aesthetic" experience shared between the two dance forms.

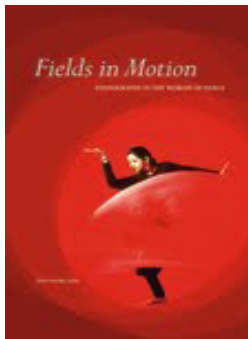
Board member, Clara Henderson, co-organized the panel, "African perspectives on the integration of music and dance in performance contexts," which draws on local African perspectives to illuminate indigenous concepts of the integration of music and dance, and to illustrate how dance and music together articulate cultural ideals, and shape the direction, tenor, and intensity of performances. Clara's presentation, "Malawian approaches to dance, music, and the creation of sacred spaces," discusses the ways Malawian women use their bodies to perceive music, and concurrently use dance and music interdependently to create sacred spaces between groups of women, and between individuals who share a common bond. She argues that the way Presbyterian women approach music and dance discourse within communicative frameworks, especially musical contexts, provides a unique window into how movement and dance, music, and spirituality are deeply intertwined within Malawian contexts.

Clara, who is also co-chair of the SEM Dance Section, has co-organized with CORD a number of noon-hour lecture demonstrations on each day of the conference as well as five Dance Section/CORD Friday-evening dance workshops: Bharatanatyam, Butō dance, Senegalese Sabar, Afrocuban dance, and Singing Dance/Sensing Sound. Following the Friday night workshops CCDR, CORD, and the SEM Dance Section will co-host a reception to facilitate networking among the three organizations.

Clara Henderson



Announcing the recent publication of *Fields in motion: ethnography in the worlds of dance*, edited by long-time CCDR member, **Dena Davida**. Through twenty-eight distinct voices, this book explores the cultural contexts of vocational dancers, and investigates how and why they dance. Drawn from the studios and stages of professional dancers, this collection of essays offers rare insider's insights into the inner workings of these contemporary "art worlds." Intergenerational and international in scope, this copious anthology holds discoveries for both the arts-interested reader and the dance studies scholar.



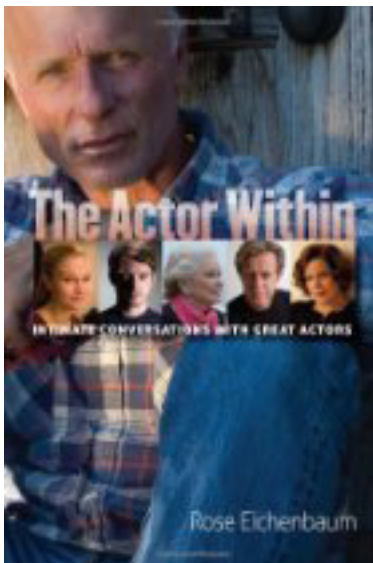
Read more on page 8 of the following website:

<<<http://www.wlupress.wlu.ca/PDFCatalogues/wlupress-spring-summer2011.pdf>>>



*Seeing Israeli and Jewish dance*, edited by CCDR member **Judith Brin Ingber**, was recently published by Wayne State University Press and explores the evolution of Jewish dance. It includes examinations by authors (including Brin Inger herself) from Europe, Israel and the United States who were trained in fields such as anthropology, dance studies, and Jewish studies. With 182 illustrations, many never published before, and all original research, the book appeals to scholars and artists alike. More information about Judith Brin Ingber can be found at: <<<http://www.jbriningber.com>>>.

There is also a slideshow that features the book and an interview with the editor on the website for the national newspaper called the *Forward*, which CCDR members might enjoy: <<<http://forward.com/articles/142410/>>>



Announcing the third and latest book by **Rose Eichenbaum**, *The actor within: intimate conversations with great actors*, edited by Aron Hirt-Manheimer and published by Wesleyan University Press. Eichenbaum delves into the lives of 35 celebrated actors through intimate conversations and photographic portraits. With her probing questions and disarming manner, she captures the essential character of her subjects while shining a light on the art that defines them. This work provides extraordinary insights on the actor's craft from seasoned veterans and serves as an important inspirational resource for anyone interested in making art, regardless of medium.

Book description is taken from:

<<<http://www.roseeichenbaum.com/#mi=1&pt=0&pi=8&p=-1&a=-1&at=0>>>

**Dr. Adair Landborn**, a lifetime member of CCDR and an active member of CCDR's Board of Directors, moved to Taos, New Mexico this fall to become the Director of the Taos Academy of Dance Arts. At the outset, she taught classes in flamenco dance technique and repertory, castanets, and notation for flamenco dance from August 8–13, 2011 as part of the 27th Annual Teo Morca All-Flamenco Workshop. With support from the Fear Not Dance Foundation, Adair began teaching community outreach classes in modern/flamenco fusion at the local Taos High School. In collaboration with her co-director at the academy, Cee Bearden, Adair will be developing a full dance curriculum at the academy and producing multi-generational/multi-cultural performance opportunities throughout the year.

Information on activities and opportunities at the Taos Academy of Dance Arts is available online at:

<<[www.dancetaos.com](http://www.dancetaos.com)>>



The Dance Notation Bureau in New York City recently chose Dr. Landborn's research paper, "Contextualizing Martha Graham's El Penitente," to provide historical background for future reconstructions of Graham's choreography, originally inspired by unique cultural forms from northern New Mexico. Returning to her home state, Dr. Landborn plans to continue her ethnographic and historical dance research and has already begun a dialog with Professor Larry Torres (University of New Mexico in Taos) who serves as the official historian for the New Mexico Penitentes.

Visit the Taos Academy of Dance Arts website, for information on current or upcoming dance classes or performance events

<<[www.dancetaos.com](http://www.dancetaos.com)>>

Visit the Landborn Living Arts website to browse the online gallery shop:

<<[www.landborn.com](http://www.landborn.com)>>

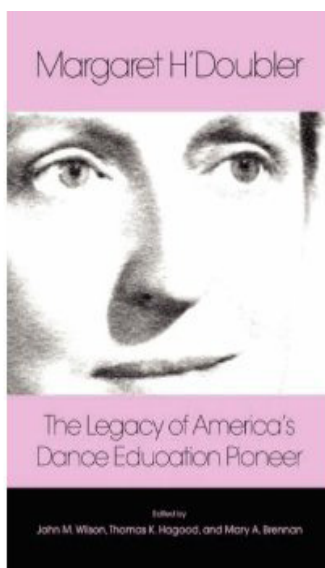


**Danielle van Dobben**, CCDR member and Secretary of the Board of Directors, received a large grant to fund 12 months of dissertation research in Istanbul, Turkey.

In an effort to fill the gap created by deep cuts to international studies in the federal budget, which essentially eliminated Fulbright-Hays funding this year, the Institute of International Education funded close to 100 American doctoral students in the humanities who scored high on their Fulbright-Hays applications to conduct research overseas in 2011-2012. Danielle J. van Dobben, a dual Ph.D. student in Anthropology and Middle Eastern Studies, was one of two University of Arizona students awarded the one-time IIE Graduate Fellowship for International Study with funding from the Andrew W. Mellon Foundation. Danielle will conduct her research on the socio-cultural implications of international NGO involvement in displaced Romani (Gypsy) communities in Istanbul, Izmir and Edirne, and their impact on Romani identity and performance.



Freshly returned from a month in Ireland and Scotland with wife, daughter, and granddaughter, **John Wilson** continues to gather impressions and thoughts on the world's cultures, their arts, festivals, attitudes, occupations and pastimes. The wealth of information provided by cultural studies contributes to John's current writing and teaching. This fall he is teaching a ten-week course, *Dancing: Body and Soul*, for the University of Arizona's College of Humanities' outreach program, Humanities Lectures. Having twice received the distinguished teaching award for contributing to this prestigious series, he was invited to create another new course that studies the evolution of dance forms in world cultures. This course combines two of his career specialties: kinesiology, to find out how the human body has uniquely evolved into the "articulate species that dances," and ethnological studies, to discover how societies create and preserve their dance forms as an extension of their values. Hence the title of the course.



John was the lead editor and principal author for the book, *Margaret H'Doubler: the legacy of America's dance education pioneer*, published by Cambria Press in 2006, which received the American Library Association's "Ten best books" listing for the year in the category of biography. He has written over a dozen short stories and a novella since he retired as Professor Emeritus of Dance and International Studies from the University of Arizona in 2001. He is currently preparing a text on the evolution of dance forms that will be used in his seminar this fall. John and wife, Diane, live in Tucson where they carry on active social and political lives and spend as much time as possible with their seven grandchildren.

**Elsie Ivancich Dunin**, CCDR member and Vice-President of the Board of Directors, “was presented an honorary citizen award in Korčula for outstanding achievements in research, preservation and dissemination of traditional music and dance in Korčula and Croatia. ... One focus of her research are the sword dances in Croatian communities around the world” [Niko Perić 2011 September 12: <<<http://www.korcula.hr/7616/elsie-ivancich-dunin-primila-povelju-o-proglasenju-pocasne-gradanke-gradakorcule/>>> ].



Charter presented to Dunin as Honorary Citizen of Korčula 12 September 2011 (photo by Niko Perić)

Elsie Dunin’s comments about the award:  
At the time of this award ceremony (July 29) in Korčula, I was “in the field” in Macedonia, and read this surprising announcement in the Dubrovnik newspaper after my return to Croatia. Considering I am an outsider, this is an honored and emotional award for me. My research on Korčula island was not initiated until a year after my retirement from UCLA, and it began with a one-liner news announcement in August 1997 for the closing of Korčula’s first sword dance festival. I took an impulsive trip to Korčula island to watch the closing program, and was thrilled with seeing linked-sword dance groups from five villages as well as the Moreška mock-battle dance, all in one evening. That one-liner announcement changed the course of my retirement years, with organizing three international meetings in Korčula (2000, 2001, 2011),

editing three reports / proceedings of those meetings, writing several articles that were published in the Korčula Museum’s Yearbook and the Zagreb-based Institute of Ethnology and Folklore Research journal, and completing a resource book (over 400 pages) *Korčulanska Moreška*. In addition, the research on double (long and short) swords used in the Yaqui Easter ceremonies was a spin-off from the Moreška 17th century sword history, a research paper presented at the CCDR symposium 2003 (“Yaqui Easter: uncovering new understandings”) in *Applying dance ethnology and dance research in the 21st century*. The latest input (indirectly) is this year’s nomination of Moreška to UNESCO as intangible cultural heritage (ICH) by Croatia’s Ministry of Culture. Although I am not directly involved with this nomination, most of the many pages of support data for this nomination come from my organization of meetings and publications. A life-changing one-liner in 1997 with an impulsive trip to Korčula island -- was it meant to be?

You are cordially invited to attend...

## CCDR Annual Meeting

October 30th 2011 in Flagstaff

(518 South Agassiz Street)

3:30-5:00 pm

featuring:

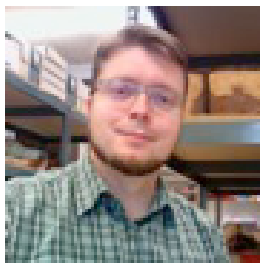
a presentation by Elsie Ivancich Dunin

DANCING and FESTIVE DRESSING at  
ROMANI WEDDINGS (2011) in SKOPJE,  
MACEDONIA

Presentation will include DVD  
visuals and learning a dance

Please RSVP: 928 774 8108 (Flagstaff) or  
[ccdr-researchcenter@ccdr.org](mailto:ccdr-researchcenter@ccdr.org)

## Excerpt of report presented by Christopher A. Miller at CCDR Board of Directors' meeting on Sunday, September 4, 2011



Over the summer, an undergraduate student from the ASU School of Dance, Alyssa Gersony, who has an interest in archives, worked with CCDR Collections Curator, Chris Miller, in order to create a “LibGuide” for dance research resources. It will point to many CCDR collection resources and will be made available for the CCDR web site.

The ASU School of Dance’s application to the Dance Heritage Coalition for funding a fellowship program was successful, so we should see at least two library fellows in the coming three-year grant cycle. The program offers library science students an opportunity to work directly with a collection while being mentored by a professional librarian.

From 23 August–10 September, Hanna Walsdorf from the University of Heidelberg <<<http://www.uni-heidelberg.de/fakultaeten/philosophie/zegk/muwi/dozenten/walsdorf.html>>> visited ASU School

of Dance in order to do research in the CCDR Collections for a new project. Her previous work has focused on dance in political propaganda.

Miller travelled to Columbus, Ohio, in late April to attend two meetings: the first was by invitation of the Maryland Institute of Technology in the Humanities (MITH) focused on the evolving place of archives and libraries in dance preservation; the second was the semi-annual meeting of the Board of Directors of the Dance Heritage Coalition. Outcomes of the MITH meetings were presented in open forum at the Kennedy Center in Washington, DC in mid-May, and a web site has been established to share outcomes and documentation with the larger community <<<http://mith.umd.edu/dance-preservation/>>>.

Miller’s book chapter, “Embedded and embodied: dance librarianship within the academic department,” was published at the end of May by the American Library Association Press in *Embedded librarians: moving beyond one-shot instruction* (Kvenild and Calkins, editors).

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