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PERFORMING HERITAGE:  
AN EXAMINATION OF DANCE PRESERVATION IN THE UNITED STATES

By

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Dr. Katharine Woodhouse-Beyer, Ph.D., R.P.A.

and approved by

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# **ABSTRACT OF THE THESIS**

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Dr. Katharine Woodhouse-Beyer, Ph.D., R.P.A.

Twenty-first century intangible cultural heritage preservation efforts can be better understood by looking specifically at dance as a medium of cultural expression. As budgetary issues, lack of trained dance preservation specialists, and the passage of time increasingly threaten intangible heritage, this thesis focuses on the efforts of dance organizations in the United States to document and preserve dance forms, steps, and choreography. Further, this thesis submits that because dance is a key to transmitting American culture globally, more efforts should be made to preserve America's dance heritage.

Dance encapsulates many dimensions of social life, including communal celebrations, rites of passage, ritual observances, and religious observances. Outside the United States, many cultures have long histories of using dance traditions to transmit ancestral heritage, such as the Japanese Eisa dances from Okinawa Island, West African Eleggba folklore dances, and Australian Aboriginal community dances.

Dance also reflects specific moments of societal change. Several dance styles in the United States illustrate this concept. The Modern dance movement in the

early 1900s epitomized artists breaking free from the strict structures of Ballet.

Swing dance captured the ebullient mood of the roaring 1920s. African American youth found an outlet for anger and frustration in the 1980s through breakdancing.

In a century of rapid economic, political, and social change, traditional dance forms are increasingly challenged by lack of funding, lack of public support and participation, and ever-changing societal pressures for gender confinement.

Different countries place varying levels of importance on the safeguarding of art within the culture at large. In the United States, there is no large government agency tasked with intangible cultural preservation. Instead, smaller private agencies have begun the monumental task of recording, safeguarding, and preserving our dance legacy.

This thesis investigates how dance communities and organizations in the United States are working toward developing programs to preserve dance traditions. Through case studies, dance preservation efforts in the United States and globally are compared. Formal interviews of individuals who work in the dance community and the dance preservation sector, in conjunction with research on dance history and dance preservation activities, highlight dance preservation efforts and approaches within the United States. -Other nations' approaches to dance preservation are also considered regarding best-practices that can be applied in the United States.



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Last, I must thank my family, Andrew and Aidan. Without their unending support none of this journey would have been possible. Their continual reassurance and encouragement means the absolute world to me and propelled me far beyond what I thought was possible. You both have enabled me to dream, to reach, and to become.

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## **Chapter 1: Introduction**

Dance, as an art form, holds great significance for many cultures. By playing roles in society that range from leisure activity to spiritual and religious endeavors, dance is used to tell heritage stories - an unmistakable telling of a culture's history. Numerous cultures, including those within Asia, Polynesia, Native America, Europe, and South America, have long documented histories of dance traditions as means of transmitting and connecting with their ancestral heritage. For example, in Ireland the Celtic Jig dances and the Irish Step dance are not only extremely popular, but promote cultural traditions dating back hundreds of years.

Dance can also reflect specific moments in times of social and historical change. In the United States, the minstrel shows of the late 1800s were a release for a nation coming out of the Civil War, which led to the emancipation of African and African-American slaves (Figure 1). Minstrel shows began in the nineteenth century and consisted of skits and dances that mocked the slave/master relationship. Prior to the Civil War, European American dancers in blackface performed these shows, and after the Civil War African-American dancers performed in the roles previously held by European American dancers. The dances consisted of highly stylized movements emphasizing racial stereotypes by both groups. By focusing on a style of dance that allowed the participants to poke fun at their old masters, minstrel shows swelled in popularity throughout the United States and were performed around the world. Historian Carl Wittke documented an example of a minstrel show

being performed by Hindu minstrels in Delhi,<sup>1</sup> which clearly indicated the wide-reaching world popularity of this dance genre.



Figure 1. "Comedy Cakewalk," 1903, still video image from the Library of Congress, <https://www.loc.gov/item/96520379/> (accessed August 2016).

The Swing dance movement in the United States in the 1920s was another example of societal change when the American public embraced cutting-edge freedom of movement and expression (Figure 2). Swing dance began to break down the African American and European American racial barriers common in the United States and Europe at that time. When Swing dance clubs first opened in the United States, there were segregated sections for white and black patrons. In the 1930s and 1940s, as the Swing dance movement became more popular, the attendees jumped the physical barriers and began dancing together,<sup>2</sup> and this was a first step for racial integration inside dance clubs.

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<sup>1</sup> Stearns, *Jazz Dance*, 43.

<sup>2</sup> Stearns, *Jazz Dance*, 316.



Figure 2. Swing dancers, circa 1920,  
<http://images.art.com/images/products/regular/10281000/10281220.jpg> (accessed August 2016).

Cultural ideals of aesthetics and cathartic social movement are also expressed through dance. For an example of aesthetics, one can look at the Voguing movement in late twentieth century Harlem (Figure 3). This dance style gained mainstream exposure when it was featured in Madonna's 1990 video "Vogue," but the underground Voguing scene had been experiencing its own swell in popularity since the early 1980s. Characterized by its model-posing-for-a-picture arm movements and catwalk-like leg movements, Voguing allowed its artists to express the aesthetics of the gay ballroom scene through movement.

Cathartic dance is an expressional movement style that is reflective or meditative. An example of cathartic dance can be seen through liturgical dances that are performed in conjunction with Christian religious services (Figure 4). Liturgical dance is incorporated into the liturgies as a physical expression of

worship. Some practitioners and witnesses of this dance style often comment that Liturgical dance enhances one's prayer.<sup>3</sup>

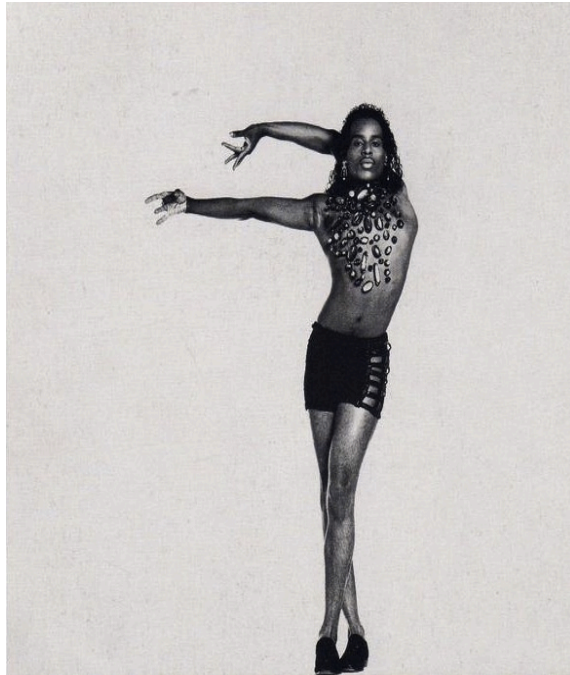


Figure 3. Willi Ninja, known as the godfather of vogue, Willi Ninja was a fixture at the drag balls of Harlem in the 1980s, <https://s-media-cache-ak0.pinimg.com/736x/07/63/0a/07630a50bab05b7c8da05b16096affb5.jpg> (accessed August 2016).



Figure 4. Liturgical dance performance at a Christian service in Arizona, <http://www.traditioninaction.org/HotTopics/a021htGoldenCalf4.htm> (accessed December 2016).

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<sup>3</sup> "Offering Worship and Praise Dance Resources," <http://www.traditioninaction.org/HotTopics/a021htGoldenCalf4.htm>.





elitist art form<sup>6</sup>, or something only available to the “upper crust.”<sup>7</sup> But, when one looks at dance from an anthropological perspective, many cultures have embraced bodily movement<sup>8</sup> in one form or another as a means of cultural expression.

### Methodology

By utilizing research publications, journal articles, UNESCO reports and personal interviews from both current practitioners of dance and dance history preservationists, this thesis explores dance heritage and dance preservation efforts in the United States. Publications (scholarly books, journal articles and governmentally funded analysis reports on dance practices) and semi-structured interviews with practitioners from within the dance community assist the study of dance heritage, cultural dance traditions, and dance preservation approaches. Interviewees have been selected based on their profession and level of mastery and expertise within the dance world. These experts have been selected from professional dance companies as well as dance preservation organizations such as the Jerome Robbins Dance Division of the New York Public Library and the Dance Heritage Coalition. The experts featured in this thesis have also been selected based on prior relationships. Having worked as a professional musical-theatre dancer for twenty-three years, I built friendships and working relationships with many individuals in the dance industry across the United States. It is this unique perspective that has enabled me to have open candid conversations about dance and the need for dance recordation and preservation.

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<sup>6</sup> *Dance Notation*, 6.

<sup>7</sup> Udall, *Dance and American Art*, 108.

<sup>8</sup> Peterson Royce, *The Anthropology of Dance*, 91.

During the last thirty years, dance forms have been practiced beyond the areas where they originated due to the mobility of the dancers performing them. Chapter 2, “World Dance Traditions and Approaches to Preservation,” which discusses the Kalbelia & Flamenco dance styles, emphasizes this issue. Dance practitioner, expert, and advocate Maya Saperia discusses how she brought Kalbelia (an Indian dance style) to Europe and has watched it grow into a very popular form there and around the world. Leslie Roybal, a performer and teacher of Flamenco (a Spanish dance tradition), discusses Flamenco’s impact and increasing popularity in the United States. The popularity of these dance styles is aided by increased global tourism and on-line accessibility. But, as Chapter 2 also discusses, this increased exposure can cause damage to protected cultural legacies.

With only a handful of active dance preservationists and preservation institutions in the United States, action must be taken to find alternative methods to maintain our cultural dance legacy. This thesis explores and evaluates the extent to which dance, as a cultural art form, is worthy of preservation. What kind of impact can dance preservation have on the United States? What challenges exist for dance preservation approaches? We must continually ask what more can be done to preserve our historical heritage of dance culture.

In order to evaluate the United States approach to dance preservation, this thesis first examines the United Nations Educational, Scientific, and Cultural Organization’s (UNESCO) Intangible Cultural Heritage listed dance styles and their subsequent safeguarding as a way to compare dance preservation practices and

methods.<sup>9</sup> UNESCO's Intangible Cultural Heritage list was chosen as springboard for this topic of dance preservation as it is an accessible standard for global awareness of cultural heritage. From this list of globally-recognized elements, I have chosen to discuss three case studies focusing on the dance styles of Spain, India, and Bali as part of the exploration on the relationship between national cultural heritage and dance. The chapter will provide insight as to why dance is important not only to individual and community heritage, but also to cultural and national heritage. By understanding how preservation efforts towards a particular dance or dance technique are achieved in different areas of the world, this thesis will then underline the cultural significance of dance and convey the importance of dance preservation for both world culture dance traditions as well as dance traditions of the United States.

Chapter 3, "United States Dance Traditions," presents a focused view of classic dance styles in the United States, and discusses what is currently being done to preserve these specific styles of American cultural heritage. By observing current performance preservation methods for Jazz, Modern and Tap dance styles as performed in the United States, this thesis will identify ways in which future preservation techniques can be adapted to more accurately assess preservation needs for the longevity of a collection. Many of the dance forms and styles that are currently preserved in the United States are referred to as "Western dance." This term is limited to ballet, tap, jazz, and modern dance styles as performed in Europe, the United States, and Canada. "Non-Western dance" covers any traditional dance

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<sup>9</sup> "Lists of Intangible Cultural Heritage and the Register of Best Safeguarding Practices," <http://www.unesco.org/culture/ich/en/lists>.

style that is not one of the aforementioned styles of dance, and is not typically performed in Western countries. By examining the three non-western dance styles inscribed on the UNESCO Intangible Heritage List in Chapter 2 (Flamenco, Kalbelia and semi-sacred dances of Bali), this chapter will compare the dance preservation efforts to protect Jazz and Tap dance as well as the non-western dances of the United States including: hip-hop, jive, krump, jookin, and *los lupeños* (Mexican folk dance).

Chapter 4, “Twenty-First Century Dance Preservation Systems and Approaches,” reviews the multiple forms dance preservation and dance notation systems have taken since their inception in the early 1600s. From the earliest system created by Pierre Beauchamp and Raoul-Auger Feuillet in 1661, to Labanotation in the 1940s, to the recording system of the New York Public Library, to the inception of YouTube in the twenty-first century, this chapter will discuss the redeeming qualities and the potential pitfalls of each dance recordation method and system. While there is no shortage of information on the subject of dance in the United States and elsewhere, there are only small groups of active preservationists working towards the recordation and preservation of dance history and forms. Chapter 4 aims to highlight the importance of dance preservation and to promote the need for safeguarding of this important historic cultural legacy in the United States.

Chapter 5, “Recommendations for Future Dance Preservation Programs,” summarizes key findings of this study. I will present my recommendations on dance preservation practices for the purpose of furthering the dance preservation industry

within the United States. I truly believe that this is an important, if under represented, field of research.

Within the intention of illuminating the importance of dance preservation I had three objectives: first, to analyze the defining ingredients of dance in terms of its cultural foundations, its distinguishing characteristics, and its relationship to the people; second, to bring into discussion the role and presence of America as a possible leader in dance preservation practices; and third, to augment our current dance history by suggesting new ways of conducting research to preserve the art and culture of dance.

Additionally, I have tried to update terminology whenever possible when referring to distinctions among people. Since the Civil Rights Movement in the United States the pejorative “colored” gave way to “Negro,” to “Black,” and most recently to African American. When quoting another scholar, I will adhere to their descriptions. When involved in my own analysis I will use the descriptor African American. No disrespect is intended through the use of outdated terms, but instead they are used in an effort to preserve the original scholar’s tone.

Throughout my research it became quickly apparent that any one of these styles is deserving of its own thesis on its importance to society and national culture. But the aim of my thesis is to look at a broad sampling of dance styles and compare dance preservation approaches as practiced in the United States.

### Review of Literature

Libraries are full of books and histories about art and music, but there are surprisingly few scholarly studies about dance, and more specifically, the heritage of dance. The existing studies concerning dance fall into three categories: the history of dance, the anthropology of performance, and organizational reports and heritage studies concerning intangible heritage. Primary and secondary sources have provided a great deal of information on the early modes of preservation as they apply to dance. I will focus on dance preservation and recordation tools; history and anthropology of dance styles; and research reports (from UNESCO, the National Endowment for the Arts (NEA), and the Dance Heritage Coalition (DHC)) that feature best practices for dance preservation methods and models.

In 1989, Ann Hutchinson Guest wrote one of the most complete anthologies of dance notation systems. *Choreographics: A Comparison of Dance Notation Systems from the Fifteenth Century to the Present* presents a comprehensive guide to the different attempts at dance notation and dance preservation systems throughout the last five centuries. Hutchinson Guest discusses each method carefully and chronologically tracks subtle differences and challenges of each dance preservation approach. In 1940, Hutchinson Guest co-founded the Dance Notation Bureau as a center for archival preservation of dance in notated form. Her 1954 book, *Labanotation: The System of Analyzing and Recording Movement*, is one of the best-detailed manuals of the system available to dance preservationists today.

Following Hutchinson Guest's seminal work, numerous authors have been able to offer their approaches to notation and dance preservation. Brooks and

Melgin's *Preserving Dance Across Time and Space*, Shepard's *Preserve: Teaching Archives to Dance Companies*, and Kim's *ChoreoSave: A Digital Dance Preservation System Prototype* are examples of the current experiments in dance preservation systems. But none of these newer approaches or systems would have been possible without the guidelines that Hutchinson Guest set forward. While Hutchinson Guest became one of the preeminent world authorities and promoters of Labanotation, she admits that dance preservation methods are unable to completely resolve the fact that dance choreography is a temporal-spatial form of expression that rarely has identical iterations and finding a single universal method of dance preservation will continue to be a challenge for dance heritage preservation.<sup>10</sup> It is in this dichotomy of a temporal-spatial puzzle versus a one solve-all solution that dance preservationists struggle to find a perfect formulation for preserving choreographic elements of the dance.

Early dance writings focused on cultural value and significance that dance lent to society as a small group, unconnected to other societal groups and other forms of dance. As seen in Jean Georges Noverre's 1760 "Letters on Dancing and Ballets," he describes dance mindsets that were focused only locally. Other studies of dance (such as Grau and Jordan's *Europe Dancing*) take a historical approach to the exploration of why dance emerged only in a specific area or region. As uncovered throughout the research of this thesis, a majority of this early research focused on dance in Europe.

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<sup>10</sup> Hutchinson Guest, *Labanotation*, 11.

In his 1968 seminal work, *Jazz Dance: The Story of American Vernacular Dance*, Marshall Stearns discusses American Jazz dance and its importance to the dance world and our American culture heritage. In Stearns' work, the focus shifts as to why jazz dance, specifically, was integral to the formation of our collective American society from the early 1800s to the late 1960s. By documenting the roots of jazz, as well as its evolution, Stearns allows the reader to fully understand the lasting impact this movement had on the dance world and American society. Through extensive scholarship and contributions from the dancers themselves, this compilation is a significant addition to dance history.

As studied and documented by anthropologists, dance as an art form plays an important role in cultures everywhere as a way in which they celebrate and mark events as well as transmit their ancestral heritage. -Anya Peterson Royce's 1977 *The Anthropology of Dance* highlights and explores the ways that dance can affect society. With chapters on "The Historical Perspective" and "The Meaning of Dance" she succinctly states, "Dance is inseparable from the people who do it."<sup>11</sup> Peterson Royce focuses her writing on the places that dance has occupied (or not occupied) in an academic environment such as why "[the] anthropological study of dance lags behind the discipline of anthropology itself."<sup>12</sup> By offering perspectives on historical, comparative and symbolic aspects of dance, Peterson Royce demonstrates that dance preservation is necessary as a basis for the scholarly study of dance.

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<sup>11</sup> Peterson Royce, *The Anthropology of Dance*, 32.

<sup>12</sup> Peterson Royce, *The Anthropology of Dance*, 38.



Dance scholar Dena Davida's 2011 *Fields in Motion* is a compilation of groundbreaking scholarly research that gives its reader new commentary for both dance studies and dance anthropology. The book was the result of collaborative efforts of three generations of dance researchers that shows how dance research can be a monumental undertaking. Davida states, "I did not want to present a positivist document of the events as they occurred, but a creative expression of a dynamic exchange."<sup>13</sup> In this vein, she has created a resource that discusses everything from American Protestant dance to constructing a masculine identity in a world of "pink tutus." Showing the wide range of what dance can affect in a culture is what highlights why preservation of this special art is so important to cultural heritage.

Hélène Neveu Kringelbach and Jonathan Skinner's 2012 *Dancing Cultures: Globalization, Tourism and Identity in the Anthropology of Dance* reveal insights into dance's contribution to cultural forms. *Dancing Cultures* is an anthropological approach to the study of the same era of jazz dance as Stearns' work, but instead of focusing on the specific dances and steps as Stearns does, the authors for this work research and comment on what was happening societally through the study of dance on a global level. Neveu Kringelbach and Skinner explore how culture can be a politically-charged concept, a creative process, and a creative process that is just as much one of integration as differentiation: "[D]ance does not simply 'reflect' what happens in society or serve a particular 'function', but that it is often as central

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<sup>13</sup> Davida, *Fields in Motion*, 2.

to societal life as music and other universal forms of expression.”<sup>14</sup> Neveu Kringelbach and Skinner also challenge the notion of authenticity. Specifically, what constitutes authenticity in dance when so much of it is about performance for an audience? Not to mention that dance is creative and evolves. Even in ethnic dance (like that of a tribal nation or Pacific Island nation) semi-sacred dances, such as the Barong-Rangda dance of Bali, are being performed for tourists.<sup>15</sup> The authors argue that authenticity lies in the balance of “essentialization and objectification”<sup>16</sup> of a culture, but should never remain static and homogeneous.

Adding to the ever-expanding number of scholarly publication on dance heritage, UNESCO has published a plethora of studies and reports on intangible heritage and dance-related preservation efforts. For each of the highlighted case studies in this thesis (Flamenco, Kalbelia, and Balinese Dance), I utilized the particular dance style’s Intangible Cultural Heritage Nomination File as well as the subsequent Decision Reports<sup>17</sup> to detail my analysis of on-going preservation practices in the dance industry.

Nomination Files provide information on characteristics of the element, state party affiliations, how the nominated dance style contributes to the furthering awareness of intangible heritage protection, and safeguarding measures that will be taken by the recipients. UNESCO Decision Reports are made available after a dance heritage has been confirmed to the Intangible Heritage List. These reports detail the UNESCO Intergovernmental Committee’s response to nomination. The subsequent

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<sup>14</sup> Neveu Kringelbach and Skinner, *Dancing Cultures*, 2.

<sup>15</sup> Dibia and Ballinger, *Balinese Dance*, 10.

<sup>16</sup> Neveu Kringelbach and Skinner, *Dancing Cultures*, 90.

<sup>17</sup> For country-specific bibliographic listings, see thesis page 95.

evaluations of the nominations for inscription are detailed in each individual Decision Report. The committee also notes the criteria for selection that each dance style was noted for and what recommendations the committee makes in continuing preservation of that dance style.

Adding to the growing literature concerning dance styles and dance history, this thesis adds a cultural heritage approach and perspective to the study of dance preservation in the way that it incorporates interdisciplinary perspectives with scholarly and practical applications. By looking globally, one is able to see a broader picture of the diversity of dance preservation methods around the world while still holding a critical approach concerning what might be best for dance preservation efforts in the United States. By considering different approaches to dance preservation, dance heritage organizations in the United States can implement the best practices for dance preservation efforts and as a nation be a world leader in the field of dance preservation.

## Chapter 2: World Dance Traditions and Approaches to Preservation

While the focus of this thesis will be on dance preservation efforts and activities in the United States, it is important to recognize that most world cultures have endeavored to preserve their dance heritage in some form. The Japanese have implemented a “Living National Treasure Program” that identifies intangible cultural heritage as artistic skill such as Noh Mai, Bon Odori, or Kabuki (Japanese Dances).<sup>18</sup> Individuals or groups who have achieved mastery of their certain skill can be designated as a Living National Treasure and are charged with making sure the art form is preserved. In Greece, scholars are recreating Ancient Greek dances from pottery depictions.<sup>19</sup> One of the prominent preservation organizations in Russia is the St. Petersburg International Cultural Forum. Supported by the Ministry of Culture of the Russian Federation, the Forum positions itself to “highlight [Russia’s] cultural life in the Renaissance of national identity and rethink their place in the world.”<sup>20</sup> With divisions specifically for Folk Art and Intangible Cultural Heritage, Cinema, Ballet and Dance, and others, this organization prides itself in all aspects of Russian heritage preservation. This chapter will now present three international examples of how other nations have confronted their own issues regarding the challenges facing dance preservation.

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<sup>18</sup> Cutler, *Living National Treasure*, 4.

<sup>19</sup> Peponi, *Dance and Aesthetic Perception*, Chapter 13.

<sup>20</sup> “Forum’s Mission and Goals,” <https://culturalforum.ru/en/about>.

In 2008, UNESCO established its “Intangible Heritage List” pursuant to the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*.<sup>21</sup> UNESCO defines intangible heritage as, “traditions or living expressions inherited from our ancestors and passed on to our descendants: such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe, or the knowledge and skills to produce traditional crafts.”<sup>22</sup> As an organization, UNESCO believes that maintaining, safeguarding, and preserving intangible heritage is important in the face of growing globalization.<sup>23</sup> While UNESCO does not explicitly tell the inscribed parties how to preserve their cultural traditions, they do offer these parties a platform of exposure. And from this exposure, preservation efforts can grow. It is from this place that one can then analyze the dance preservation efforts of the United States comparatively.

The UNESCO 2003 Convention highlights that intangible cultural heritage is representative of a society and community-based. This means that the chosen intangible heritage elements are intricately woven into the fabric of a society and are embedded in the community’s identity. Intangible heritage is not merely valued as a cultural good for its exclusivity or its exceptional value. Intangible heritage thrives on those members of a community whose knowledge of traditions, skills, and customs are passed on to the rest of the group. Intangible cultural heritage can

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<sup>21</sup> “International Conference on ‘The Safeguarding of Tangible and Intangible Cultural Heritage: Towards an Integrated Approach’.”  
<http://unesdoc.unesco.org/images//0013/001376/137634e.pdf>.

<sup>22</sup> “International Conference on ‘The Safeguarding of Tangible and Intangible Cultural Heritage: Towards an Integrated Approach’.”  
<http://unesdoc.unesco.org/images//0013/001376/137634e.pdf>.

<sup>23</sup> “Text of the Convention for the Safeguarding of the Intangible Cultural Heritage,”  
<http://www.unesco.org/culture/ich/en/convention>.

only be considered part of the whole cultural heritage when it is recognized as vital by the societies or individuals that create, maintain and transmit said intangible heritage.<sup>24</sup> Without this, who else could determine for them that a given expression or practice is their heritage?<sup>25</sup>

UNESCO stresses that intangible heritage, unlike tangible heritage (for example: monuments, sites, and objects), does not require the fixing or freezing of said intangible heritage in some pure primordial form for it to be safeguarded.<sup>26</sup> The dynamic nature of intangible heritage creates a cultural element that incorporates new practices and expressions both from within a community as well as from outside that community. Intangible heritage is handed down from generation to generation because it is important and vital to cultural expression and survival.

Of the forty-four dance styles currently inscribed on the Intangible Heritage List (Table 1), I will focus on three of these international dance styles as case studies: Flamenco from Spain, Kalbelia of Rajasthan, India, and three genres of traditional dance from Bali, Indonesia. This chapter will feature not only the three dance styles as performed in their countries of origin, but also of their performance and preservation in the United States.

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<sup>24</sup> "What is Intangible Cultural Heritage,"  
<http://www.unesco.org/culture/ich/en/what-is-intangible-heritage-00003>.

<sup>25</sup> "International Conference on 'The Safeguarding of Tangible and Intangible Cultural Heritage: Towards an Integrated Approach'," <http://unesdoc.unesco.org/images//0013/001376/137634e.pdf>.

<sup>26</sup> "Safeguarding Without Freezing," <http://www.unesco.org/culture/ich/en/safeguarding-00012>.

These dance styles were also chosen because their cultural practices and performances have gained wider mainstream and international attention in recent years. By looking at these examples of UNESCO documented, nominated, and protected cultural dances we can gain insight on how nations identify, protect, and preserve traditional and national dances once they receive some form of global attention. Later, in Chapters 4 and 5, I will comment on how these dance heritage preservation efforts may be useful in the ways in which the United States can move forward proactively with dance preservation of non-Western styles.

<i><b>Year of Inscription</b></i>	<i><b>Dance Name</b></i>	<i><b>Country of Origin</b></i>
2016	Ma'di *	Uganda
	Merengue	Dominican Republic
	Rumba	Cuba
2015	Al-Razfa	UEA – Oman
	Alardah Alnajdiyah	Saudi Arabia
	Lad's Dance	Romania
	Dances of Bali	Indonesia
	Wititi Dance	Peru
2014	Isukuti Dance *	Kenya
	Balie Chino	Chile
	Capoeira Circle	Brazil
	Gwoka –Guadeloupean Identity	France
	Nongak	Republic of Korea
	Dances of Yampara Culture	Bolivia
	Ritual Dances of Royal Drum	Burundi
	Tchopa Sacrificial Dance	Malawi
2013	Sankirtana	India
2012	Bigwala*	Uganda
	Fest-Noz	France
2011	Saman Dance*	Indonesia
	Nijemo Kolo	Croatia
	Sada Shin Noh	Japan
	Taekkyeon	Republic of Korea
2010	Al-Bar'ah	Oman
	Chhau Dance	India
	Flamenco	Spain
	Hopping Procession of Echternach	Luxembourg
	Huacónada	Peru
	Kalbelia	India
	Mudiyettu	India
	Scissors Dance	Peru
2009	Mongol Biyelgee	Mongolia
	Farmers' Dance	China
	Tango	Argentina & Uruguay
	Traditional Ainu Dance	Japan
2008	Baltic Songs & Dances	Estonia, Latvia & Lithuania
	Cocolo	Dominican Republic
	Lakalaka	Tonga
	Mask Dance	Bhutan
	Rabinal Achi	Guatemala
	Royal Ballet of Cambodia	Cambodia
	Slovácko Verbunk	Czechia
	Vimbuza	Malawi

Table 1: Current list of UNESCO Intangible Heritage dance styles.<sup>27</sup> The styles with asterisks are on the “need of urgent safeguarding” list. The three highlighted styles on the chart are the case studies in this thesis.

<sup>27</sup> This table has been adapted from UNESCO’s “Lists of Intangible Cultural Heritage and the Register of Good Safeguarding Practices” to only feature dance styles. The full list can be found at <http://www.unesco.org/culture/ich/en/lists>.



*Flamenco: Spain's Fiery Love Affair with Dance*

Spain's Flamenco is a fiery artistic expression fusing dance, musicianship (via guitar), and song (in Spanish: "*baile, toque, y cante*") (Figure 5). Originating in southern Spain's Andalusia region, this art form has grown to become a symbol of Spanish culture and tradition. In 2010, Flamenco was added to UNESCO's Intangible Heritage List under the criterion that as a dance style it is, "strongly rooted in its community, strengthening its cultural identity and continuing to be passed down from one generation to the next and promotes human creativity and mutual respect among communities."<sup>28</sup>

The oldest documented record of Flamenco dates to 1774.<sup>29</sup> Flamenco originated as its own art form by taking influences from gypsy dances, African stomp dances, Jewish folk dances and Christian Spanish dances blending into what we recognize today.<sup>30</sup> In addition to its syncretic character, Flamenco is a truly collaborative art, most of which is improvisational. The dance has a core set of steps that are performed by the group and a traditional sound maintained by the musicians, but the heart of the dance is left to the soloists. Both the dancers and the musicians take turns performing improvised solos thus creating a unique work together during the performance. The dancers create their movements to provide harmony (or contrast in some cases) to the intricate musical composition created by the musical soloist(s). The musician can decide to sing or play a different song, still

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<sup>28</sup> "Decision of the Intergovernmental Committee: 5.COM 6.39," <http://www.unesco.org/culture/ich/en/decisions/5.COM/6.39>.

<sup>29</sup> Akombo. *The Unity of Music and Dance in World Cultures*, 240.

<sup>30</sup> This description of Flamenco origination was described to me in my interview with Leslie Roybal of Flamenco Vivo.

in the same meter, and the dancer can then respond in turn with an improvised response to the change in stylistic tempo. It is this fluidity of performance that leads to the impassioned art and performance of Flamenco.



Figure 5. Leilah Broukhim, *La Pasion Flamenca* with the dance company Flamenco Vivo Carlota Santana. This image details the “*baile, toque, y cante*” (dance, guitar (touch), and song). <http://www.flamenco-vivo.org/queenstheatre> (accessed April 2016).

In the twenty-first century, Flamenco has gone global. No longer the quaint-yet-exotic art form, Flamenco is not just a Spanish style, but also a world-music genre. While once considered simply a folk dance,<sup>31</sup> this dance/musical style is now government-approved, supported and funded.<sup>32</sup>

To learn more about Flamenco, and to see what is currently being done to protect this Spanish treasure in Spain as well as the United States, I spoke with the Director of the Center for Flamenco Arts at Flamenco Vivo Carlota Santana, Leslie

<sup>31</sup> Washabaugh, *Flamenco Music*, 1.

<sup>32</sup> Machin-Autenrieth, *Flamenco, Regionalism and Musical Heritage in Southern Spain*, 121.

Roybal (Figure 6). As a dancer and teacher of Flamenco, Roybal was uniquely poised to aid in my search for dance preservation methods and approaches. Based in New York City, Flamenco Vivo is one of the leading Flamenco companies in the United States.<sup>33</sup> Roybal has had an extensive career in Flamenco as a performer and dance educator. She has been with Flamenco Vivo for the last four years as a lead dancer in their company, as well as functioning as a teaching artist-and its Director.



Figure 6. Leslie Roybal, in company performance for Flamenco Vivo Carlota Santana. <http://www.flamenco-vivo.org/newcompany?lightbox=image14i2> (accessed April 2016).

When we began our conversation, Roybal stated that she is, “familiar, but not so familiar with [dance] preservation approaches.” She had worked for a few years with Murray Spaulding’s modern dance company in New York preserving their choreographic works. At that company, she took Murray Spaulding’s old video footage and converted it to a digital format. This digitizing process allowed the

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<sup>33</sup> “The Company,” <http://www.flamenco-vivo.org/-company>.

dance company to have instant access to their catalog of repertoire and better preserved the film that was losing its integrity due to improper storage conditions. Additionally, Roybal submitted a proposal to the New York Public Library (NYPL) for Performing Arts to fund efforts for the further preservation of Murray Spaulding's work.

But at Flamenco Vivo the steps to dance preservation are very different. Since Flamenco is also an oral art form that is constantly changing depending on the musicians and dancers, according to Roybal, "Not much was even documented until the later part of the eighteenth century. It was mostly an art form that generated within a community gathering – at a festival or celebration – and was not documented." She added, "The early writings even were not that specific. A lot of the early documentation was histories of communities and that Flamenco was performed there and a part of that culture. Nothing was specific to the dance or music." With the advent of new technologies, such as cell phones with cameras and social media, more and more Flamenco is being recorded, but there is still no official way to record the steps of a dance. Not only is there no strict choreography, but also, even the "same dance" on subsequent days could be dramatically different.

Most of the efforts to preserve Flamenco are in the form of preserving ephemera. Historical documents such as promotional flyers, performance programs, and old photographs from touring performances in Paris, Mexico, Spain and the United States in the early 1900s are what survive of Flamenco's historical record. Roybal mentioned that during her time with Flamenco Vivo, she heard some old audio recordings that demonstrated tonality and intent of the musician, but even

those historic recordings have not been properly preserved and will probably not be around much longer.

Roybal stated, “There is a way to piece together these things to make a history, but there is not a clear trajectory or widely accepted history of how the art form developed. [And] Now, because there is no codified system like ballet has, there is no standard practice as to how artists preserve their work, [how] the public preserves the work, or how institutions preserve the art form.” Roybal informed me that, currently, the NYPL houses one of the largest collections of Flamenco artifacts, but they have not been curated. Roybal stated that in 2013, when Flamenco Vivo had an exhibit in the Vincent Astor Gallery (part of the NYPL Performing Arts Division) “100 Years of Flamenco in New York,” they were able to display much of their Flamenco collection (Figure 7). Exhibiting the collection, and revealing the history of Flamenco to the public, made the entire exhibit very impactful.<sup>34</sup>

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<sup>34</sup> “A Spanish Dance on American Shores,”  
<http://www.nytimes.com/2013/03/29/arts/dance/100-years-of-flamenco-in-new-york-at-public-library.html>.



Figure 7. A triptych of images from NYPL's exhibit "100 Years of Flamenco in New York," [https://d140u095r09w96.cloudfront.net/sites/default/files/lpaflamencobrochure03122013\\_0.pdf](https://d140u095r09w96.cloudfront.net/sites/default/files/lpaflamencobrochure03122013_0.pdf) (accessed January 2017).

Currently, Flamenco Vivo's only dance preservation method is video recording of performances. Roybal laments, "We don't have a very clear dossier of pieces that have been created. It is all piecemeal because certain individuals think that these things should be kept. But there is no organized system of documental preservation."

Flamenco Vivo creates one major, original performance per year based on a traditional story line. One year, a drama-based dance was created around the story of a famous bullfighter named Manolete. The company employed a scriptwriter and a dramaturge to help add depth to the work. They are still in possession of all these elements of the final dance, but there is not a clear process of what to do with them, where to store them, or how to properly preserve them.

Roybal admits that there are holes in Flamenco Vivo's canon of work. When Flamenco Vivo creates a full evening-length work for a touring performance it will often not be recorded in whole or with high quality film and cameras. Subsequently, there is no permanent record of the evening's proceedings. Roybal admits, "I feel

like modern dance gets so much more of a cohesive, like, very guarded way of holding their work very close to them, whereas in Flamenco it is a little more willy-nilly. For example, a lot of the preservation things are happening through social media & YouTube videos.” She refers to the phenomenon of “accidental” audience preservation wherein the audience member records the happenings at a festival or party, and then posts that performance on a social media platform. The audience member only intended to have people know they were at an event, but in some instances, this will be the only recording of a dance piece. Often, these informal gatherings will not be professionally recorded or videotaped in any other format, but there is “preservation” through audience sharing on social media even though that might be the only preservation of that particular dance work.

Flamenco Vivo has faced challenges in moving forward to preserve the history and documentation of their company’s works in that larger preservation facilities have denied them assistance since they too do not have the capacity, funding, and manpower to handle the collections. For example, Roybal noted that the NYPL is not taking on donations from dance companies since they themselves do not have the funding to hire more employees to process the incoming material, nor do they have the space to store the donated materials.

In regard to Flamenco’s inscription on UNESCO’s Intangible Heritage List in 2010, Roybal believes that the inscription helped raise visibility for Flamenco as a dance form: “It has helped legitimize Flamenco in the United States. It had been a big challenge to the founder of the company [Carlota Santana] to have Flamenco seen as viable and important and not just an ethnic art form.” Where Western dance

proponents viewed Flamenco as a niche style, and had previously put Flamenco into a subset of dance, it now can be honored and validated.

Since Flamenco's inscription in 2010, the United States has witnessed more academic engagement with Flamenco studies. The University of New Mexico now offers a degree in Flamenco-focused study.<sup>35</sup> More high schools across the United States are bringing this dance form into their performing arts curriculum. In 2007, Flamenco Vivo began offering workshops to elementary students in other states around the country (Figure 8).<sup>36</sup> There has even been an influx of adult students at the Flamenco Vivo studios for lessons in the dance style. Roybal believes that this greater interest in Flamenco as a specific dance form, both in the United States and around the world, is directly linked to Flamenco's UNESCO Intangible Heritage List inscription and subsequent spike in popularity.



Figure 8. Flamenco Vivo's "North Carolina Arts Education Residencies." The triptych of children pictured is from North Carolina elementary schools that participate in this program. <http://www.flamenco-vivo.org/untitled-c11fv?lightbox=imagesd3> (accessed April 2016).

<sup>35</sup> "National Institute of Flamenco," [http://theatre.unm.edu/community/national\\_institute\\_of\\_flamenco.php](http://theatre.unm.edu/community/national_institute_of_flamenco.php).

<sup>36</sup> "North Carolina Arts Education and Community Engagement," <http://www.flamenco-vivo.org/arts-ed-in-north-carolina>.



The interview with Roybal concluded on the topic of the future of Flamenco in the United States and elsewhere. I asked, “Do you find that the more notice Flamenco gets the more commercialized it becomes, or are people and practitioners honoring it for the heritage that it is?” After a chuckle, she responded, “Wow. That’s a loaded question.” She subtly hinted that, as in any art form, there is Flamenco that is performed in a way that is not always good or the best representation of the art. But, she stated with certainty, “Even that is necessary. Flamenco is a living art and its practitioners must always push boundaries and test the limits of what’s possible.” She noted that some dancers who have been born into Flamenco families are currently pushing those limits and creating beautiful and meaningful art that will advance the dance form into the next generation.

*Kalbelia: India’s Snake Dance Charms the World*

A second case study of an UNESCO-listed international dance style is Kalbelia. Kalbelia folk songs and dances of India were added to the UNESCO Intangible Heritage List in 2010. While not largely popular in the United States, some practitioners of Kalbelia can still be found. The Annya Ishtara Dance Company (in New Mexico) offers classes in Kalbelia<sup>37</sup>, and Lotus Music and Dance (of New York City) has occasionally offered single-day workshops in the style.<sup>38</sup> The Kalbelia dance style originated in India in the 1970s<sup>39</sup> and was invented as a way of

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<sup>37</sup> “Rajsthani Kalbelia Dance,” <http://annya-ishtara-dance.com/rajasthanikalbelia/>.

<sup>38</sup> “Music and Dance Styles,” <http://www.lotusmusicanddance.org/classes-workshops>.

<sup>39</sup> In 1972, the Indian government enacted “The Indian Wildlife Protection Act.” This act forbade the Kalbelias from handling cobras for profit. It was at this time

continuing to profit from a now defunct profession. The Kalbelia people were once a travelling group of snake handlers who removed the snakes that had found their way into peoples' homes. When that skill was no longer needed, the Kalbelia people of Rajasthan, India found a way to transition their previous profession into a beautiful art form. Their songs and dances have become an expression of the community's traditional way of life. The dance and group are more commonly known as "snake charmers." Kalbelia is a single term that can either refer to the dances performed by the Kalbelia people, or can refer to the people as their collective culture.

Women who perform Kalbelia wear large, colorful twirling skirts accompanied by men playing a "khanjari" (percussion instrument) and "poongi" (woodwind instrument) (Figure 9). Costuming is a large aspect to this style of dance. Each part of the performer's costume has design elements that are representational links to the origins of the dance style as snake handlers. The women don traditional henna tattoo designs, and arms and legs are bedecked with jewelry that jingles and clangs, and their garments are lavishly embroidered with silver threads and mirrors (Figure 10). All of these costume elements are items used to keep the "snakes" distracted. Kalbelia performers improvise their songs, and lyrics are composed spontaneously. The dances are handed down from generation to generation through an oral tradition,<sup>40</sup> and no text or manuals exist.

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that the Kalbelia community decided to change their profession to this dance art form that represented their past as snake handlers.

<sup>40</sup> "Kalbelia folk songs and dances."

<http://www.unesco.org/culture/ich/en/RL/kalbelia-folk-songs-and-dances-of-rajasthan-00340>.

Continuing the performance of Kalbelia is an active demonstration of a community's attempt at continuing cultural traditions while adapting these traditions to ever changing socio-economic conditions of the Kalbelia in India.<sup>41</sup>



Figure 9. Kalbelia man playing a “poongi,” <http://www.unesco.org/culture/ich/en/RL/kalbelia-folk-songs-and-dances-of-rajasthan-00340> (accessed October 2016).

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<sup>41</sup> “Kalbelia folk songs and dances.”

<http://www.unesco.org/culture/ich/en/RL/kalbelia-folk-songs-and-dances-of-rajasthan-00340>.



Figure 10. Kalbelia woman in traditional costume,  
<http://www.unesco.org/culture/ich/en/RL/kalbelia-folk-songs-and-dances-of-rajasthan-00340>  
 (accessed October 2016).

The criterion for UNESCO inscription supporting this art form was met by the fact that Kalbelia as an art form “showed that the Kalbelia folk songs and dances were creatively adapted while maintaining continuity over time providing a strong sense of identity and pride in the community.”<sup>42</sup> In their nomination of Kalbelia as intangible cultural heritage, the Government of India and the State Government of Rajasthan both committed to further supporting the cause of safeguarding the Kalbelias’ heritage by promoting them in various tourism and cultural festivals.<sup>43</sup> Additionally, the Kalbelia community was able to demonstrate how inscription on the UNESCO Intangible Heritage List could help to raise awareness about safeguarding other communities’ intangible heritage by setting the example of a

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<sup>42</sup> “Decision of the Intergovernmental Committee: 5.COM 6.16.”  
<http://www.unesco.org/culture/ich/en/decisions/5.COM/6.16>.

<sup>43</sup> “Kalbelia Nomination File No. 00340.”  
<http://www.unesco.org/culture/ich/doc/download.php?versionID=07360>.

marginalized community that has creatively adapted their culture to art for both cultural survival and economic prosperity.

When I began researching Kalbelia, no practitioner in the United States was willing to speak with me as they felt they weren't specialized enough to give me proper answers. I then reached out to Kalbelia dancer and teacher Maya Sopera (Figure 11). An expert in the field of Kalbelia, Sopera currently lives and teaches Kalbelia (and other Indian dance styles) in Belgium. Her goal is to professionalize the level of ethnic dance in Belgium. By studying and examining the influences that both Indian Kathak dance and Kathak's subdivision of the "Bollywood" style have had on Kalbelia in recent years, she contributes to the preservation, enrichment, and evolution of the dance form.



Figure 11. Maya Sopera in performance, <http://www.mayasaperadancecompany.com/maya-sopera> (accessed December 2016).

Sopera and I began our conversation with how she got involved in learning Kalbelia. Raised by a mother who taught oriental dance, she frequently traveled and studied in North Africa and the Middle East. The director of one of the schools

where her mother taught dance asked Sapera, at age 6, to be a part of their dance performance. She accepted the dance role and then was “bitten by the performance bug.” She first came into contact with the specific dance form of Kalbelia at age 16 and has been studying it since then.

When I asked Sapera about the commercialization of this dance style, her response was eloquent, yet charged with hesitancy: “I think the media draws attention to the fashion-styles. When gypsy style was fashionable, Kalbelia boomed.” She added that she felt that commercialized dance styles get larger audiences: “In an Indian context I think about Bollywood dance. Yet, there is also a dedicated audience who love and support heritage. Besides the audience, there are also artists who put their heart and their soul in this art.”

In the Kalbelia context, Sapera talked about Gulabi Sapera (Figure 12). The spelling of Gulabi’s name appears differently across research materials. Some publications spell it as Gulabo (as demonstrated in the UNESCO Nomination materials for Kalbelia). I have chosen to use Gulabi, as that is how Maya Sapera spelled it to me. Additionally, the surname Sapera (literally meaning “snake charmer” in Hindi<sup>44</sup>) is given by the Kalbelian community to those they deem experts in the art of the dance. That is why both Maya and Gulabi have the same surname; there is no blood relation.

Gulabi was the first Kalbelian woman of her community to perform Kalbelia outside of the community context, and that act resulted in her banishment. Today, Gulabi is greatly respected for her contribution to the promotion and exposure of

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<sup>44</sup> “Kalbelia Dance/Indian Gypsy Dance.”

<http://www.mayasaperadancecompany.com/kalbeliya-dance-indian-gypsy-dance>.

Kalbelia.<sup>45</sup> Through her work, she both promotes Kalbelia heritage and champions the empowerment of her community.



Figure 12. Gulabi Sopera image from her Facebook page, [https://www.facebook.com/pg/Gulabi-Gulabo-sopera-231999376832594/photos/?ref=page\\_internal](https://www.facebook.com/pg/Gulabi-Gulabo-sopera-231999376832594/photos/?ref=page_internal) (accessed January 2017).

Gulabi Sopera's work has greatly influenced the survival of Kalbelia thus far, but what of the future of the dance style? Maya Sopera considers that:

Any culture being lived is evolving as human beings are also evolving. I think it starts dying when it doesn't evolve. The question is how is it evolving? Is it with respect to the style? How do you name it? Personally I dance both traditional and personal interpretations. To me it's very important to name [the dances] correctly.

Sopera also noted social challenges facing the traditional Kalbelia community as a whole. Some western or Indian (non-Kalbelia Indians) people don't study the dance style properly before promoting it on their own. Sopera warns, "Starting from this

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<sup>45</sup> "Kalbelia Nomination File No. 00340."  
<http://www.unesco.org/culture/ich/doc/download.php?versionID=07360>.

point it can only become worse.” Another challenge is related to the socio-economic status of the Kalbelia community itself. Gulabi Sapera started to dance because it is her passion and it became her vocation. Now, almost all the Kalbelia girls dance out of need of money, and many of these girls live in bad situations. Consequently, they try to please the audience to get more work. They’ve adapted their dance to the demand of the patron. Sapera notes:

The reality is that cultural performances are fewer than the private ones. In the private performances, men like to see the sexy part of the dance. At this moment there is a big influence of oriental dance in the Kalbelia. It’s a fashion amongst the youngsters to learn oriental dance. They started using the hip drops, the camel step, the breast, the shimmy... in the Kalbelia dance.

The fact that the dance style is changing is a big contradistinction in the Kalbelia community because, until about forty years ago, Kalbelia was only performed in the Kalbelia community during festivals. Now, the Kalbelia are sharing their dance with the whole world. As a result, Kalbelia dance is starting to evolve from a dance of a community to a dance of performance. It is normal for an artist to adapt the art to please the audience. The question is: to which audience should it be adapted for? And, what is the cost to the art? Sapera states, “I would say we have two directions: the direction of Gulabi and others who want to protect their heritage, or the direction of many youngsters, who inject their dance with any steps from other styles they like. It’s difficult to say which direction will win eventually.”

Our conversation then moved to dance preservation strategies targeted for Kalbelia. Sapera believes that the West can play a big role in preserving Kalbelia heritage. If respect is given to the traditional Kalbelia culture, and if there is a program dedicated to teaching the authentic Kalbelia, then there could be a demand



for Kalbelia-specific preservation. Sopera argued, “If there is a demand, it gets preserved.” She went on to say that, “Now many dancers are in need of money. It’s important that this need diminishes. This way dancers will dance because they love to dance and not because they need money.” According to Sopera, there are not many people learning Kalbelia dance in Europe currently, and that fact does not lend itself well to preservation or initiatives for preservation. Some children take classes from Sopera’s school, but not many, as the children and, more importantly, their parents are unaware that this style of dance exists. Sopera said that the performances were attended better some 10 to 15 years ago when “gypsy” style was in fashion. Sopera acknowledged, “Now it depends on the organizer: we [as a dance company] have big and small performances. The audience is attracted to the power of Kalbelia. It seems that a general audience appreciates that power and our shows are always well received.” She explained that only once has she received outside funding for a Kalbelia project.

The problem in Belgium is that there is no category for professional non-western dance, so you can’t actually ask for subsidies. Professional dance is contemporary dance or classical ballet only. So, if we want to preserve this heritage, we have to demand and program this heritage from respected places.

Sopera highlighted a major flaw of marketers or vendors for “cultural shows.” These programmers don’t always understand if the artist is presenting a subpar performance. “I see that not always the good artist, but more the good salesman, who gets the concert opportunity,” Sopera lamented. The Kalbelia is a poor community, with a very low level of school education. Additionally, the Kalbelian

livelihood is solely dependent on others purchasing their art. It is these facts that place preserving traditional Kalbelia into a challenging position.

For more examples of preserving Kalbelia dance heritage, Sapera referenced a dancer she taught in Pushkar. Her story highlights the ways in which traditional Kalbelia can be altered and thus compromising the practice's integrity:

[My student] a fine dancer, yet she mixes other styles into her Kalbelia. If she wants to do that during a performance saying it's a fusion, that would be fine - and it can be beautiful. But, I find it dangerous when you start transmitting Kalbelia in such a way, as most students are not critical, and would accept this fusion as pure Kalbelia. When it would be their turn to teach, or pass on the heritage, they would then transmit Kalbelia in this newly fused way.

Concerning the UNESCO Intangible Heritage listing and its effect on the popularity of Kalbelia, Sapera noted, "Personally I didn't notice any difference after the inscription. Of course, I believe it's a very good thing that happened." She also wishes there was more focus given to Egyptian dances: "I know that because I looked it up recently and was disappointed."

In comparison to Flamenco and its thriving popularity worldwide, it seems that Kalbelia, while becoming a more popular dance style within the dance community at large, still gets relegated to an ethnic genre that is not widely practiced outside of the community setting or given commercial opportunities. Dance traditionalists will celebrate this aspect of not being presented outside of the community setting as it saves the traditional art form from commercialization, or as Sapera stated, "fusion." The Kalbelia dance, in this way, retains its original form, intent, and integrity. I argue that if Kalbelia, as a dance style practiced in America, is not brought to the public's attention, preservation efforts for this Indian dance style,

as practiced in the United States, will not receive support, and subsequently, will not be funded. With ever-increasing budget cuts to the arts in the United States, unpopular or unknown dance styles receive less funding and subsequently less protection.

*Balinese Dance: Balinese Culture Primed for Tourist Maps*

The last UNESCO Intangible Heritage List inscribed dance form of the three case studies discussed in this thesis are the three genres of traditional dance from Bali, Indonesia. UNESCO divides the three traditional dances<sup>46</sup> into sacred and semi-sacred categories, as well as a category for those dances that are meant for enjoyment (such as those performed for non-religious festivals).

The Balinese traditional dances were added to the Intangible Heritage List in 2015.<sup>47</sup> Their nomination form described Balinese traditional dance form as an “expression of groups and communities of practitioners, stakeholders, and audiences for whom they provide a sense of cultural identity and continuity.”<sup>48</sup> Additionally, Balinese traditional dance is noted for its transmission of knowledge to younger generations in “a range of non-formal and formal settings.”<sup>49</sup>

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<sup>46</sup> “Nomination File No. 00617.” <http://www.unesco.org/culture/ich/en/RL/three-genres-of-traditional-dance-in-bali-00617>.

<sup>47</sup> “Decision of the Intergovernmental Committee: 10.COM 10.B.18.” <http://www.unesco.org/culture/ich/en/decisions/10.COM/10.B.18>.

<sup>48</sup> “Decision of the Intergovernmental Committee: 10.COM 10.B.18.” <http://www.unesco.org/culture/ich/en/decisions/10.COM/10.B.18>.

<sup>49</sup> “Decision of the Intergovernmental Committee: 10.COM 10.B.18.” <http://www.unesco.org/culture/ich/en/decisions/10.COM/10.B.18>.

Balinese traditional dance is the only listed dance form of the three case studies described here that holds a warning recommendation in its decision for inscription. The warning “encourages the State Party to continue addressing possible threats emanating from the promotion of Balinese dance festivities for tourists, which may endanger customary practices governing access to the element, especially as regards religious dances.”<sup>50</sup> In addition to the art form losing integrity due to alteration of the dance when performed in a tourist-based setting, challenges to the safeguarding of these Balinese dance forms also includes the fact that this dance style is an oral-based heritage tradition. There is little written or recorded documentation of the specifics of the dances. Most of Balinese dance preservation efforts are reliant on active generational participation as this dance form is passed down through oral tradition (Figures 13 and 14).



Figure 13. Men performing Balinese Festival Dance,  
<http://www.unesco.org/culture/ich/en/RL/three-genres-of-traditional-dance-in-bali-00617>  
 (accessed October 2016).

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<sup>50</sup> “Decision of the Intergovernmental Committee: 10.COM 10.B.18.”  
<http://www.unesco.org/culture/ich/en/decisions/10.COM/10.B.18>.



Figure 14. Women performing Balinese Festival Dance,  
<http://www.unesco.org/culture/ich/en/RL/three-genres-of-traditional-dance-in-bali-00617>  
 (accessed October 2016).

It is here where the focus on traditional dance preservation and its future goals can come clearly into play. As discussed with Flamenco and Kalbelia, where is the line between performance for an audience and dance for the sake of perpetuating cultural heritage? The Balinese are eager to learn their traditional dances. One will often see the younger generations actively learning and performing their cultural heritage (Figure 15). Balinese dance scholars I. Wayan Dibia and Rucina Ballinger describe Balinese dance by saying:

The performing arts in Bali are vast, rich and complex. Virtually every form of dance has its origin as a function for a ritual, in not a ritual itself.<sup>51</sup> The integration of the arts into Balinese daily life is one of the great beauties of this culture. Children are encouraged to dance with their hands before they can walk.<sup>52</sup>

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<sup>51</sup> Dibia and Ballinger, *Balinese Dance*, 6.

<sup>52</sup> Dibia and Ballinger, *Balinese Dance*, 14.



Figure 15. Children learning Balinese Dance in a large community center (*bale banjar*). This photo emphasizes how many children are actively learning the dance heritage of Bali, <http://www.unesco.org/culture/ich/en/RL/three-genres-of-traditional-dance-in-bali-00617> (accessed October 2016).

Traditionally, Balinese dance is learned without mirrors. The child is first taught to mimic the stylized dance forms the teacher presents. Once the student has memorized the basic movement patterns, the teacher then moves behind the dancer and manipulates the student's limbs (Figure 16). This teaching approach is referred to as the "total body contact" method of learning Balinese dance.<sup>53</sup> In this way, the student's body feels how it is supposed to move and how the body should position itself without ever needing to look in a mirror.

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<sup>53</sup> Dibia and Ballinger, *Balinese Dance*, 15.





Figure 16. A young boy learns Balinese Dance through the “total body contact” method. (Singapore: Periplus Editions, 2004). 14.

The Balinese believe that the arts should not be something to be locked away in a studio only to be seen upon completion.<sup>54</sup> In quite the opposite way, rehearsals are held at the *bale banjar* (community hall)<sup>55</sup> for all to see, comment on, and/or critique. Mistakes from the students provoke laughter from the audience, but this is all viewed as a part of the learning process; the laughter at mistakes is intentional and teaches humility. Children begin formal study of Balinese Dance around the age of seven. Often these children will find themselves performing before an audience well before they have perfected their abilities. The privilege of dancing a performance is seen as an honor to a young person beginning their dance training. Dibia and Balia state, “The intention and feeling with which it is performed is most

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<sup>54</sup> Spies and De Zoete, *Dance and Drama in Bali*, 30.

<sup>55</sup> Dibia and Ballinger, *Balinese Dance*, 15.

important.”<sup>56</sup> Moreover, the purpose of the performance is not perfection, but as an offering to their ancestral deities and gods and goddesses.

In Bali, there is no deity for dance specifically.<sup>57</sup> The performers pray to their ancestors before leaving home to ensure a successful performance. There is then another prayer at the temple, where the performance is being held, for *taksu* to descend into their souls. As Dibia and Ballinger state, “*Taksu* is an energy, a type of spiritual charisma that exceptional artists (and healers) are blessed with. It has little to do with technical precision; there are those less skilled but who are able to bind the audience to them.”<sup>58</sup> Some in the United States might refer to *taksu* as stage presence, but it is much more than that as Balinese experience a definite connection with divine spiritual forces.<sup>59</sup> Even though the number of performers and artists who perform Balinese Dance has increased greatly over the last century, those with *taksu* have decreased. Many feel that modernization and globalization are partly responsible for the decrease in *taksu*. As attention spans have shortened, due to the use of televisions and computers, it seems that a student’s concentration is less strong than it had been previously.<sup>60</sup>

As UNESCO warns, tourism is a major concern regarding cultural heritage preservation and maintenance of heritage.<sup>61</sup> With the advent of mass tourism in Bali in the 1970s, there has been ongoing discussion about how sacred dance should

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<sup>56</sup> Dibia and Ballinger, *Balinese Dance*, 14.

<sup>57</sup> Dibia and Ballinger, *Balinese Dance*, 11.

<sup>58</sup> Dibia and Ballinger, *Balinese Dance*, 11.

<sup>59</sup> “Taksu,” <http://www.balitaksu.org/>.

<sup>60</sup> Dibia and Ballinger, *Balinese Dance*, 11.

<sup>61</sup> “Decision of the Intergovernmental Committee: 10.COM 10.B.18.” <http://www.unesco.org/culture/ich/en/decisions/10.COM/10.B.18>.



be constituted.<sup>62</sup> The Barong-Rangda dance, which is performed daily in Batubulan, is a re-enactment of an ancient ritual pared down to 60 minutes.<sup>63</sup> However, in these shortened “tourist” performances, the masks used are not the same ones that would be used during ritual performances. Tourists are often welcomed to watch performances at temples or official events if they are properly dressed and are not disrespectful during any of the dances and other performances.

Since the 1960s, it has been possible for the more serious students and performers to specialize in dance at SMKI (Sekolah Menengah Karawitan Indonesia or High School of Performing Arts located in the city of Bandung) or at ISI (Institut Seni Indonesia or Indonesian Arts Institute located in the city of Yogyakarta).<sup>64</sup> SMKI was founded with the goal of producing dance educators who would then return to their villages to help develop the performing arts locally. Its main mission is to train more dance teachers as well as to preserve traditional Balinese dance forms. Unfortunately, graduates from these institutes brought back to their villages only what they had learned at school. Local variations on the traditional dance were neglected and have subsequently been forgotten and lost to time.<sup>65</sup>

Balinese Dance began to be taught on television in the 1980s. Once a week, a show called “Bina Tari” (Preserving Dance) was aired on the local TV station in Denpasar. In 1979, this widely viewed program, which was created by Ni Ketut Arini Alit, “demonstrated basic [Balinese dance] steps and some of the more popular

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<sup>62</sup> Wiebe, “Balinese Music and Dance as Interreligious Drama,” 230.

<sup>63</sup> Dibia and Ballinger, *Balinese Dance*, 10.

<sup>64</sup> Dibia and Ballinger, *Balinese Dance*, 64.

<sup>65</sup> Dibia and Ballinger, *Balinese Dance*, 66.

dances so people in remote villages could learn them as well.”<sup>66</sup> The advent of this television program speaks greatly to the Balinese desire for propagating their cultural heritage to a large national audience.

Most recently, Balinese dance competitions have been held at the Bali Arts Festival (Pesta Kesenian Bali or PKB) (Figure 17). These festivals have had a significant impact on the development and continuation of the performing arts in Bali. This impact is aided by the fact that each participating group must present a new dance performance piece based on traditional Balinese stories (Figure 18). These specific performances aid in the preservation of Balinese dance heritage as dancers must research the original dance piece. Once the original forms have been researched and learned, a dancer can then add contemporary choreography to the work allowing the Balinese art to develop with each new generation. SMKI and ISI each produce a *Sendratari* (large-scale pantomimed dance-drama) for the PKB, and excerpts from these larger pieces can become new independent dances.<sup>67</sup> Moreover, final exams of ISI students require the creation of an original piece by individual students that is then performed at the PKB.

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<sup>66</sup> Dibia and Ballinger, *Balinese Dance*, 16.

<sup>67</sup> Dibia and Ballinger, *Balinese Dance*, 101.



Figure 17. 2016's poster for the PKB Festival in Bali,  
<http://www.sriratih.com/uploads/418f331030462a60d1eb6aec9c44a00c.jpg>. (accessed January 2016)



Figure 18. Performance image from PKB 2014,  
<https://magnificentbali.wordpress.com/2014/06/20/baf2014/>, (accessed January 2017).

While I was not able to directly speak to any practitioners in this dance genre, I do believe that since its inscription with UNESCO a lot more is being done to bring light to this art form. For example, when I was studying dance in the United States in the 1980s and 1990s, non-Western dance styles were not regularly taught. But, today, a quick search on the Internet reveals that numerous dance and performing arts programs are being offered here in the United States,<sup>68</sup> as well as weeklong retreats,<sup>69</sup> all promoting the Balinese Arts. Preservation, in its true form as recordation of dance, may be lacking, but preservation always proves more difficult with oral tradition dances that are shared only generationally. As globalization becomes more impactful on our lives,<sup>70</sup> and as social media and the Internet allow its users to transmit information instantly, art has no choice but to become influenced by the society's evolution.

When comparing the three UNESCO Intangible Heritage dance styles of Balinese dance, Flamenco, and Kalbelia, one can see the patterns that emerge from the discussion of dance preservation for non-Western styles. As apparent in both scholarly research and in my personal interviews, all three dance styles highlight how challenged they are in regard to heritage preservation and funding for dance preservation and recording initiatives. Even though these three dance styles have been inscribed on UNESCO's Intangible Heritage List, there is no guarantee that these dance styles will endure if they are not protected and preserved.

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<sup>68</sup> "Music and Dance Styles," <http://www.lotusmusicanddance.org/classes-workshops>.

<sup>69</sup> "Taksu," <http://www.balitaksu.org/>.

<sup>70</sup> "Teaching and Learning for a Sustainable Future," [http://www.unesco.org/education/tlsf/mods/theme\\_c/mod18.html](http://www.unesco.org/education/tlsf/mods/theme_c/mod18.html).

Other non-Western cultural dance styles that are not afforded this protection of being nominated and selected for inscription on the Intangible Heritage List are in even worse circumstances for the potential loss of their dance heritage. I believe that with more national and international publicity, these lesser-known dance styles will be afforded with a better level of protection and preservation such that they continue to be performed and passed down to future generations of dancers and communities.

Chapter 3 now moves to a discussion of Western dance styles as performed in the United States. This chapter will look at what other options of dance preservation are available to record and preserve these American dance styles for future generations so that they become part of the larger corpus of dance history and heritage.

## Chapter 3: United States Dance Traditions – The Western Approach

Many styles of dance are historically-known to have been performed in North America, beginning with Native American and First Nation dances in pre-colonial times.<sup>71</sup> Chapter 3 explores several dance styles that emerged in the United States from the early 1800s to the present time. By focusing specifically on “Western” dance, encapsulated by jazz, modern, and tap dance, we can more easily compare Western and non-Western dance preservation practices.

In *Jazz Dance*, Marshall Stearns devotes an entire chapter to “Pioneers, Innovators and Stylists.”<sup>72</sup> This is a markedly appropriate title when discussing American dance. Throughout America’s contribution to the performing arts, new dance forms are often associated with these types of practitioners. In dance specifically, we as a nation have been blessed with twentieth and twenty-first century dance icons such as: Maria Tallchief, Fred Astaire, Martha Graham, Bob Fosse, Jerome Robbins, Twyla Tharp, Judith Jamison, Savion Glover, Nappytabs, Misty Copeland, and Derek Hough. Each one of these artists has contributed something innovative to their style of dance. Whether it is perfecting technique, premiering novel choreography, or pushing the boundaries of what is considered art, American dancers consistently challenge the status quo of what is accepted as dance.

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<sup>71</sup> Fuhrer, *American Dance*, 15.

<sup>72</sup> Stearns, *Jazz Dance*, 172.

The term “American Dance” has been notoriously difficult to define. As Megan Pugh notes in her book, “the history of American dance reflects the nation’s tangled culture.”<sup>73</sup> Americans have as many dance styles as there are ethnicities that make up the fabric of our nation. With adaptation from American dancers, the traditional European Waltz evolved into the American Fox Trot (Figure 19). The Fox Trot morphed into the Lindy Hop on American soil, and the Lindy Hop in turn evolved into the Twist (Figure 20). Today, most Americans are familiar with at least one of these dances. The success of these newly-created American dance styles resonated in Europe and elsewhere around the world.<sup>74</sup>

Similarly, when one investigates the hip-hop styles of dance in the United States, the same syncretic evolution led to the creation of what we culturally recognize today as hip-hop. Hip-hop can be subdivided further into the genres of Soul & Funk, Breakdancing, Krumping, Popping and Locking, and Jookin’ (Figure 21). Each of these styles can be traced back to African tribal dances that greatly emphasize freestyle improvisation.<sup>75</sup> It is thanks to the early dance innovators that we now have diversity in American dance styles. And even in the twenty-first century, American dance, and its subsequent innovation, has not slowed down. One only has to look at “The Dying Swan”<sup>76</sup> collaboration between Lil Buck (Jookin’ dancer) and Yo-Yo Ma (cellist) to see that dance can expand to new levels of creativity and inspire the next generations to create new ways of dancing.

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<sup>73</sup> Pugh, *American Dancing*, 17.

<sup>74</sup> Stearns, *Jazz Dance*, 4.

<sup>75</sup> Stearns, *Jazz Dance*, 15.

<sup>76</sup> “The Dying Swan,” <https://www.youtube.com/watch?v=C9jghLeYufQ>.

What follows is a discussion of specific American dance styles with a consideration of how they are maintained, both creatively and commercially, in the United States. Since these dance styles are so integral to the fabric of American culture, this chapter will also consider how these dance styles are currently being preserved.



Figure 19. Fred Astaire and Ginger Rodgers performing the Fox Trot, <https://s-media-cache-ak0.pinimg.com/236x/e9/d9/14/e9d9142bb955c004e45c0dbb1c902e51.jpg> (accessed January 2017).





Figure 20. Chubby Checkers demonstrating the Twist, <http://s.hswstatic.com/gif/the-twist-2.jpg>, (accessed January 2017).



Figure 21. Lil Buck demonstrating a step from the Memphis Jookin' dance style, <http://artsmeme.com/wp-content/uploads/2016/05/lil-buck-wsj.jpg>, (accessed January 2017).

*Jazz and Modern Dance: Breaking Free from Tradition*

The jazz and modern<sup>77</sup> dance styles that are performed currently in the United States readily reflect the blend of older dance influences and traditions. In today's context, the dance world often refers to this newly blended American style as contemporary<sup>78</sup> dance. Most notably, with the influx in popularity of US-televised dance shows such as "So You Think You Can Dance"<sup>79</sup> and "Dancing with the Stars,"<sup>80</sup> the contemporary style of dance is widely presented in popular, and easily accessible, media outlets.

I spoke with dancer and choreographer Lawrence Keigwin of Keigwin + Company (a New York City dance company) to discuss the current state of the dance industry. We spoke at length about what his company is doing and performing currently, the state of contemporary dance today, and his thoughts on dance preservation for the future (Figure 22).

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<sup>77</sup> Modern dance is a style of dance that began in the early twentieth century as a rebellion against strict ballet standards. The use of the word "Modern" was noted in the contextual time period.

<sup>78</sup> In the same vein as "Modern" dance, "Contemporary" dance is a term coined in the twenty-first century. Contemporary dance broke from the codified rules of modern dance pedagogy, and this new fusion of jazz and modern styles received its own delineation.

<sup>79</sup> "So You Think You Can Dance" premiered on the Fox Network in 2005.

<sup>80</sup> "Dancing with the Stars" also premiered in 2005 on the American Broadcast Channel.



Figure 22. Lawrence Keigwin (foreground) and company in rehearsal for his choreographic piece “Caffeinated,” <http://www.keigwinandcompany.com/project/caffeinated/>, (accessed January 2017).

We began speaking about Keigwin’s process for creating new dance works.

Keigwin + Company performs both original works, created by Keigwin, as well as works choreographed by guest artists (Figure 23). Additionally, the company also offers dance workshops and seminars for all ages. Regarding his approach to leading a dance workshop Keigwin noted:

Basically, for all the workshops we do, we treat the participants as if they were company members [regardless of age] – and put them through our own creative process. I choreograph for universities, other companies, my own company, and for these workshops. But, regardless of the outlet, they would get new materials from me.



Figure 23. "Bird Watching." Choreographed by Lawrence Keigwin for Keigwin + Co, <http://www.keigwinandcompany.com/project/bird-watching/>, (accessed January 2017).

In March 2017, Keigwin and his company will be visiting Africa (specifically Ethiopia, Côte d'Ivoire and Tunisia) for four weeks to perform and lead workshops for dance students. Keigwin + Company was invited to participate in the Africa project by DanceMotion USA.<sup>81</sup> DanceMotion USA is a six-year-old program that is a partnership between the US State Department and the Brooklyn Academy of Music. A panel of board members chooses new participants each year. Three companies are chosen per year to travel abroad and teach dance. When asked if he or his company had ever done anything like the DanceMotion USA program Keigwin replied, "Not to Africa! This is a big trip and honor for us." While many US-based dance companies do not get opportunities on this scale, leading dance workshops is akin to the oral traditions of some other dance cultures. The elders (company directors/choreographers) pass their knowledge to their students who in turn teach the dance they learned to their students back at the local studio. In this way, the

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<sup>81</sup> "DanceMotion USA," <http://www.keigwinandcompany.com/event/dancemotion-usa/>.

choreography lives on. It is in this way the dance maintains a small form of preservation. The implicit downside to oral tradition preservation is that the dance will only remain intact as there are dancers willing to recreate it. And, as Sapera noted in Chapter 2, much can be lost in the new translation of the dance and original intent can be forgotten.

To fund the company, and the new works he creates, Keigwin often seeks grant funding and private investors. So far, they have been endowed by the New York State Council on the Arts, the New York City Department of Cultural Affairs, the National Endowment for the Arts (NEA), the John F. Kennedy Center for the Performing Arts, the Vail International Dance Festival, the Works and Process at the Guggenheim, the Green Box Arts Festival, the Andrew W. Mellon Foundation, and other dance and performance art-focused organizations. Much of the solicited funding is distributed to the creation of new dance pieces and staff salaries, but often there is very little left over in the way of budget for dance preservation efforts.

As for choreographic preservation, Keigwin's company uses only two methods for preserving their dance pieces and choreography:

Currently we are using an all-video format [for dance preservation]. The only other option is our dancers transferring it down, generation to generation; but I can see inconsistencies happening even now. Once the original dancers or myself are gone – who knows?

Keigwin + Company occasionally engages in collaborative work. He remarked:

I recently worked with the Paul Taylor Company and they have a very creative way of saving their work – just for video purposes. It's not scientific, but it is a clever way of recording. Each dancer wears a different color unitard or leotard<sup>82</sup> just for video purposes – so when

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<sup>82</sup> A "unitard" is a full body covering that dancers (male or female) could wear during a rehearsal. A "leotard," is a torso-covering outfit worn during dance class or

they teach the next generation of dancers the new dancer would studies and follow the movements of the 'pink unitard girl,' for example.

Keigwin then admitted that while the Taylor model is a novel idea, it is not very practical for use at Keigwin + Company. As with other dance companies, funding and other economic issues can be a limiting factor in dance preservation efforts. Not unlike the response of other dance interviewees from the case studies discussed in Chapter 2, Keigwin admitted that dance preservation is not their first concern. Regarding his company's preservation, and dance preservation in general, Keigwin stated, "Yeah, I think it's cool, but for us we just record performance videos. Not rehearsal videos. It's not in the budget. And there's no notating. We just started recently, when restructuring dances, to utilize a 'dance bible' – putting that together, but that's just counts." The "bible" is compiled by what the creator of the piece deems is essential to encapsulate their work. A "dance bible" can be a book or a folder that contains everything about a piece of choreography from costume and lighting notes to steps of the dance matched with counts of beats matched to the musical score. A "bible" varies from company to company and from choreographer to choreographer.

Keigwin's response to choreographic preservation emphasized a theory I've maintained for a long time regarding American dance preservation. We are a nation that enjoys instant gratification through instant images and social media. This translates into "living in the moment." As far as dance is concerned, dance preservation efforts do not happen in the moment. Sometimes, it is too late – and rehearsal – women, typically, wear this. These outfits are usually made of cotton or lycra.

too much of the history has been lost or compromised – a choreographer has passed taking all of her/his insights with them, or a special dance event was not captured on a recording. One way to prevent this loss would be for a dance company to consider a dance notation style to document their choreographic works. One form of dance notation is called Labanotation.<sup>83</sup> Labanotation is a stylized written system (similar to the way music is written) that documents dance steps in relation to the meter of the music used for the dance. Additionally, Labanotation documents choreographic intent and other pertinent information regarding the rehearsal process and/or performance of the dance. More will be presented on this dance preservation method in Chapter 4.

When Keigwin mentioned that they, as a company, “do not do notation,” I asked if he would ever consider using a system like Labanotation. Keigwin responded: “Probably not. I just think it’s a language we’re not used to. And I feel like there’s a language to learn to do it and a language to decipher it.” Having worked in the dance industry, I know that his comment on Labanotation is not unusual among dance professionals. While there are pros and cons to each preservation method, it is worth mentioning the hesitancy towards adopting the use of Labanotation.

Keigwin said that his ideal form of preservation would be the ability to do video shoots specifically for archival purposes and to, “Just shoot it [the dance] from 360 degree angles. Stick a camera in the middle of the room and shoot it all 360. You could also break it down per part or per couple. But that would be the best to

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<sup>83</sup> Hutchinson Guest, *Choreographics*, 156.

capture everything.” While not having any expertise in the area of video recording, his statement does make one think about the videography process. Someday, someone might utilize drone technology to capture overhead footage of a dance. Spatial patterns and choreographic designs could be clearly captured by implementing the overhead camera footage. This form of videography could be yet another tool to add to the dance preservation arsenal.

The case study of Keigwin + Company reveals a glimpse of the prevailing attitudes in American dance regarding dance preservation methods. It is notable that these attitudes were present even when I was dancing fifteen years ago. There is an attitude that preservation is not now; art is now. Many of the dancers and choreographers I worked with when I was performing acted as though there was no rush to record a performance or need to document the choreography. And now, other than photographs and programs, a lot of their work has been lost to the ages and no choreographic documentation exists today.

### *Tap Dance: Rhythm In Motion*

Another highly popular American dance style is Tap Dance. This is yet another style of dance that traces its roots to an earlier origin. Tap dancing originated from the meshing of the wide spectrum of ethnic percussive dance styles. Born in the 1800s, tap dance combined Irish jig dances, Scottish clog dances and African tribal dances to form a unique new dance style.<sup>84</sup> The slave trade in America created in a rhythmic collision of cultures that resulted in a new dance

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<sup>84</sup> Frank, *Tap!*, 21.



style.<sup>85</sup> When dancing the tap style, a dancer articulates rhythmic patterns through chugging, scooping, brushing, stomping, and shuffling movements of the feet.

George Crumb, American avant-garde composer, stated, “[P]erhaps of all the most basic elements of music, rhythm most directly affects our central nervous system.”<sup>86</sup> It is this intrinsic rhythm that allows the dancer full bodily expression and draws the audience in.

From its beginnings, four prominent dancers have been associated with the American art form of tap dance: William Henry Lane (1825-1852), George H. Primrose (1852-1919), King Rastus Brown (life dates unknown, but was a major performer on the Vaudevillian circuit between 1903-1923), and Bill "Bojangles" Robinson (1878-1949) (Figure 24).<sup>87</sup>

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<sup>85</sup> “All About Tap Dance,” <http://www.theatredance.com/tap/>.

<sup>86</sup> “All About Tap Dance,” <http://www.theatredance.com/tap/>.

<sup>87</sup> Valis Hill, *Tap Dancing in America*, 25.



Figure 24: George H. Primrose, in minstrelsy makeup,  
<http://via.lib.harvard.edu/via/deliver/deepLinkItem?recordId=olvwork549693&componentId=FHCL.Hough:4507800>.

Lane, born a free black man in Rhode Island in 1825, is today considered one of the founders of tap dance as we know it in the twenty-first century.<sup>88</sup> Lane is credited with creating the shuffle step (a brushing movement of the foot against the floor that produces two sounds: first as the foot moves forward and second as the foot moves backward) and the “Patting Juba.” The Patting Juba is a special routine that combines clapping and thigh slapping. According to Stearns, “In Africa, this function would be performed by drums, but in the United States, where drums had

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<sup>88</sup> “Master Juba,” <http://masterjuba.com/>.

frequently been forbidden for fear of slave revolts, the emergence of patting seems to have been inevitable.”<sup>89</sup>

An Irishman whose birth name was Delaney,<sup>90</sup> Primrose was a leading player in the Minstrel Shows of his era. Primrose evolved his dancing into the Soft Shoe, which emphasized “grace and elegance.”<sup>91</sup> Tap dance is performed with special shoes that feature metal plates (taps) on the toe and heel of the shoe. In contrast, Soft Shoe is performed with no taps on the shoes. To produce audible sounds for an audience the dancer places a swirl of sand on the stage. The grittiness of the sand produces a unique sound when brushed and scraped under the foot of the dancer.<sup>92</sup> Since Primrose lived well into the turn of the century he also performed in vaudeville shows, sometimes on the same billing as “Negro” acts, as well as minstrelsy.<sup>93</sup>

King Rastus Brown is not only known for being a master tap dancer, but he is credited with inventing the time step.<sup>94</sup> The time step is a tap step that combines stomps, hops, and brushes of varying syncopations. Originally, the time step was used to indicate to the musicians the dancer’s desired tempo for the dance.<sup>95</sup> As rehearsals were uncommon in small-time vaudeville, this step was integral to a dancer’s act. This simple, yet fundamental dance move can be found in almost every

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<sup>89</sup> Stearns, *Jazz Dance*, 29.

<sup>90</sup> Stearns, *Jazz Dance*, 51.

<sup>91</sup> Stearns, *Jazz Dance*, 51.

<sup>92</sup> Frank, *Tap!*, 281.

<sup>93</sup> Stearns, *Jazz Dance*, 53.

<sup>94</sup> Knowles, *Tap Roots*, 2.

<sup>95</sup> Frank, *Tap!*, 282.

choreographic tap routine. While Brown is well known for his time step and other performances, there are many questions about his life history. As Stearns notes:

Slow Kid Thompson says Brown was born in Louisville; Lucky Roberts says Boston; Muzzie Anderson says he came to New York as a grown man in 1903; Willie Glenn thinks he made his headquarters in Baltimore; comedian Billy Mitchell associates him with Philadelphia; and Eubie Blake says that he died during the 1940's in New Haven.<sup>96</sup>

Bill “Bojangles” Robinson, might be one of the most famous pioneers of tap dance. In addition to all the popularity and recognition he brought to this style of dance, Robinson would become known among dancers for bringing tap “up on the toes.”<sup>97</sup> In contrast to Brown’s style of flat-footed tap, Robinson carried his weight: “over the balls of his feet and drew his carriage up from there in an erect line.”<sup>98</sup>

One of Robinson’s most iconic dance routines was one he performed, in numerous venues, on a staircase. Robinson’s original stair dance opened with a two-sided stair case placed center stage. He began his dance with time steps on the ground, making accents with percussive nudges to the face of the bottom stair. Traversing up and down the stair’s levels, Robinson glided with ease and precision – belying the difficult reality of the dance. All the while he produced complicated tap sounds and choreography that looked as if he was floating.<sup>99</sup> The popularity of Robinson’s stair dance reached such a level that he and his dance were incorporated

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<sup>96</sup> Stearns, *Jazz Dance*, 175.

<sup>97</sup> Seibert, *What the Eye Hears*, 134.

<sup>98</sup> Seibert, *What the Eye Hears*, 134.

<sup>99</sup> “Bojangles Step Dance – full version 1934,” <https://www.youtube.com/watch?v=fIQJzcldzAw>.

into movies, such as “The Little Colonel” (1935) starring Shirley Temple, which allowed the dance to reach an even wider audience (Figure 25).<sup>100</sup>



Figure 25: Bill “Bojangles” Robinson and Shirley Temple in *The Little Colonel*, <http://www.gettyimages.com/detail/news-photo/bill-robinson-and-shirley-temple-holding-hands-descending-news-photo/517398162#bill-robinson-and-shirley-temple-holding-hands-descending-staircase-picture-id517398162>.

In the twentieth century, tap dance continued to grow and evolve. During the 1980s, tap dance was featured in movies, on Broadway, on television, and on concert stages (Figure 26). Many hoofers (a tap dancer who focuses solely on the percussive sounds made by the lower extremities and does not focus on upper body movements)<sup>101</sup> claimed tap had “died” in the 1950s and 1960s, but the sheer number of musicals that featured tap dancing in the 1980s was astounding proof

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<sup>100</sup> “Shirley Temple and Bojangles,” <http://www.npr.org/2014/02/14/276986764/shirley-temple-and-bojangles-two-stars-one-lifelong-friendship>.

<sup>101</sup> Frank, *Tap!*, 280.

that this dance style had been resurrected.<sup>102</sup> Tap dance prominent musicals from this era included: *Forty-Second Street* (1980), *My One and Only* (1983), *Anything Goes* (1987 – Lincoln Center Revival), *The Tap Dance Kid* (1988), and *Black and Blue* (1989).



Figure 26: Still image taken from the 1989 Tri-Star film *Tap*. From left: Jimmy Slyde, Arthur Duncan, Harold Nicholas, Steve Condos, Sandman Sims, Henry LeTang, Gregory Hines, and Sammy Davis, Jr. (Oxford University Press, 2010). 246.

The United States embraces tap dance as cultural heritage. Box-office sales show marked increase in audience attendance for these performances.<sup>103</sup> With its persistent popularity it is only fitting that this dance style should be preserved and documented. Like other oral tradition dances, tap dancers communicate and teach the dance steps both verbally and through mirroring the teacher. In her 2009 book, *Tap Dancing in America*, Valis Hill notes the communication style of tap dancers:

<sup>102</sup> Valis Hill, *Tap Dancing in America*, 247.

<sup>103</sup> "Dance Movies at the Box Office,"

<http://www.boxofficemojo.com/genres/chart/?id=dance.htm>.

“Everybody was doing routines, but Hale would come out for the first show and do ‘dada da diddley dee bop shoo op’ [these sounds were made with his feet], you know, it was like jazz. [B]uck walks back on with a ‘bumdiddley dee-dah, boom, boom.’”<sup>104</sup>

I personally had a tap dance teacher, Matthew Clark, who would make us stand in the dance studio with our eyes closed. He would next perform a series of rhythmic steps and then ask us to recreate what we had heard. We might not always perform the exact steps he had used, but our rhythms would match. The goal of this exercise was to get his dancers used to the improvisational style of tap – call and response. While this type of dance tradition is wonderful for cultural heritage it proves a mighty challenge when it comes to preserving choreography. There are however, a handful of organizations dedicated to the preservation of tap dance.

The International Tap Association (ITA) was founded in 1987 at the Colorado Dance Festival. As an organization dedicated to “promoting the understanding, preservation, and development of tap as an art form” this company serves the needs of the tap dance community in the United States and around the world.<sup>105</sup> To aid in their preservation efforts the ITA has community representatives in over twenty countries including Argentina, Czech Republic, Greece, Japan, Nigeria, and the United Kingdom. The ITA also has representatives in eighteen states across the United States.

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<sup>104</sup> Valis Hill, *Tap Dancing America*, 174.

<sup>105</sup> “About the ITA,” <http://www.tapdance.org/AboutUs>.

The ITA has archived numerous articles and video footage about the history of tap dance, and they also maintain a calendar of upcoming tap events for dancers to attend. These events cover a wide range of dance related affairs, such as: dance workshops, talks from tap dance historians, tap dance competitions, video screenings of historical tap dance performances, and live performances. Occasionally, a tap dance workshop will offer the dancer an opportunity to learn original choreography. But, in this situation, the teacher passes down the steps orally. There is typically no written documentation of the original dance.

Gregory Hines and Andrew Nemr founded the Tap Legacy Foundation (TLF) in 2002. Hines, famous for his skill as a dancer as well as an actor, passed away in 2003, but his legacy lives on through this foundation. TLF's vision is to, "reignite the oral tradition of tap dance through preservation, support, and promotion in an effort to ensure a connection to the rich legacy of the craft."<sup>106</sup> One of TLF's main dance preservation initiatives was the creation of a digital archive. TLF collaborates with private and institutional collection holders, experts in anthropology and oral history, living tap legends, and dancers from the current generation of tap to create an accessible digital platform with an archive of cross-referenced documents and videos relating to the history of tap dance.<sup>107</sup> The collection of materials for the digital archive began with the organizations creation in 2002, and TLF's website states that it hopes to have an alpha launch of the program in "early 2017." But, as of this writing, there is no accessible archive that has been published.

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<sup>106</sup> "Tap Legacy Foundation," <http://gregoryhines.org/tap-legacy/>.

<sup>107</sup> "Digital Archives," <http://taplegacy.org/digital-archive/>.



The American Tap Dance Foundation (ATDF) is a non-profit organization that works to legitimize tap dance as a “vital component of American dance.”<sup>108</sup> In 1986 Brenda Bufalino, Tony Waag, and Charles “Honi” Coles founded ATDF. Originally, the foundation was known as the American Tap Dance Orchestra. In 2001, the Orchestra was renamed under the artistic direction of Tony Waag.<sup>109</sup> In order to keep the oral tradition of tap alive, ATDF employs multiple initiatives for dance preservation. In addition to coordinating master classes and tap workshops for dancers, the organization promotes concert performances and national tours. As part of the foundation, a subdivision named American Tap Dance Center offers “Tap Talks, Jams, and Film Presentations.”<sup>110</sup> All of these efforts are geared towards making the dance community aware of the richness tap dance provides to the cultural heritage of dance.

One of ATDF’s largest preservation efforts was their collaboration with the New York Public Library on the creation of “The Gregory Hines Collection of American Tap Dance” archives.<sup>111</sup> In 2004, in honor of the late Gregory Hines, a number of films, videos, photographs, and manuscripts were donated to the Dance Division of the New York Public Library. The gifted materials were organized for the Library by ATDF as a tribute and living memorial to Hines. The Library has stated that, “[T]he existing tap materials, as well as future donations, will be incorporated under the title The Gregory Hines Collection of American Tap

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<sup>108</sup> “About/Mission/History,” <http://atdf.org/mission.html>.

<sup>109</sup> “About/Mission/History,” <http://atdf.org/mission.html>.

<sup>110</sup> “About/Mission/History,” <http://atdf.org/mission.html>.

<sup>111</sup> “NYPL – The Gregory Hines Collection of American Tap Dance,” <https://www.nypl.org/node/35934>.

Dance.”<sup>112</sup> The result of this remarkable dance preservation work is a comprehensive archive of American tap dance.

Tap City is another dance preservation effort coordinated by ATDF (Figure 27).<sup>113</sup> 2016 marked the organizations sixteenth year of the program.<sup>114</sup> Tap City aims to keep tap dance alive and to bring new awareness to the art form. This week-long festival happens each year in New York City, and events take place in all different locations across Manhattan. A new event for the 2016 Tap City was the addition of “Tap Treasures: A Tap Dance Storytelling Tour.” To aid in the preservation of tap dance, participants were guided on a three-day, citywide tour that gave them an intimate experience with tap’s history. The tour gave “behind the scenes” access to the legendary theatres, rehearsal spaces, and landmarks that contributed to the rich evolution of tap dance.<sup>115</sup>

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<sup>112</sup> “NYPL – The Gregory Hines Collection of American Tap Dance,” <https://www.nypl.org/node/35934>.

<sup>113</sup> “16 Years of Tap City,” <http://www.dance-enthusiast.com/features/view/Tap-City-16>.

<sup>114</sup> “16 Years of Tap City,” <http://www.dance-enthusiast.com/features/view/Tap-City-16>.

<sup>115</sup> “16 Years of Tap City,” <http://www.dance-enthusiast.com/features/view/Tap-City-16>.



Figure 27: Dancers of all ages in Time Square, NYC, partaking in Tap City, a ATDF event, <http://www.dance-enthusiast.com/features/view/Tap-City-16>.

While tap is markedly an oral tradition dance, in stark contrast to jazz and modern dance, it is clear that there are organizations willing to fight for its survival and champion its importance to our cultural legacy. Successful preservation for tap dance might possibly always prove elusive. It is a style of dance that lends itself to improvisation and fusion. Waag is quoted as saying, “there will always be new surfaces to tap on.”<sup>116</sup> But, within this new evolution of tap, education and preservation can go hand in hand. The more awareness there is for a style, the more people will be willing to protect its heritage.

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A major threat to all styles of American dance preservation is government budget cuts. Performing arts across America have previously been funded with

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<sup>116</sup> “Tap Dance Preserved,” [http://www.huffingtonpost.com/adria-rolnik/tap-dance-preserved\\_b\\_2632220.html](http://www.huffingtonpost.com/adria-rolnik/tap-dance-preserved_b_2632220.html).

support from the National Endowment for the Arts (NEA). As of February 2017, the White House budget office had included the National Endowments for the Arts on a list of programs it was considering trying to eliminate.<sup>117</sup> Art performances, such as dance and theatre shows, often receive bipartisan support for what they can bring to a community though both cultural values to an audience and job creation from the performers themselves to venue staff. In America we have the right to contact our congress people and representatives to let them know that their constituents want arts programs in their communities. I am hopeful our elected officials could be persuaded to keep programs such as the NEA funded.

In Chapter 4, I will discuss dance preservation methods that are currently in use in the United States, and will also highlight several important performing arts institutions in the United States that are actively initiating dance preservation programs. I believe it is our job as dancers and dance preservationists to actively protect our American dance heritage and work towards creating funded training programs that make the dance preservation process easier for the dancers, choreographers, and dance historians to integrate into all stages of dance heritage preservation.

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<sup>117</sup> "Arts Groups Draft Battle Plans as Trump Funding Cuts Loom," [https://www.nytimes.com/2017/02/19/arts/nea-cuts-trump-arts-reaction.html?\\_r=0](https://www.nytimes.com/2017/02/19/arts/nea-cuts-trump-arts-reaction.html?_r=0).

## Chapter 4: Twenty-First Century Dance Preservation Systems and Approaches

As Chapter 3 highlights, dance preservation in the United States has struggled between achievable practice and the need for further dance preservation. Chapter 4 now moves to a study of the history and methodology of dance preservation practices in order to examine how these can be applied to twenty-first century dance preservation practices. Dance historians maintain that dance history, as a field of study, experienced a surge of popularity in the mid-eighteenth century.<sup>118</sup> As the historian R.R. Palmer notes, the “Age of Enlightenment” created a “great demand also for dictionaries, encyclopedias, and surveys of all fields of knowledge.”<sup>119</sup> Numerous volumes of literature relating to the history of dance from this time-period appeared. In the nineteenth and twentieth centuries, dance historians focused on American styles of dance ranging from early dances such as the square dance (Barn dance)<sup>120</sup> or soft-shoe (a predecessor to tap dance),<sup>121</sup> to the advent of Modern dance,<sup>122</sup> and to Disco in the 1970s.<sup>123</sup> The literature on the history of dance has proven invaluable, but it does not solve the problem of preserving the choreography, intent, and the embodiment of the dance.

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<sup>118</sup> Royce, *The Anthropology of Dance*, 89.

<sup>119</sup> Palmer, *A History of the Modern World*, 291.

<sup>120</sup> Push, *American Dancing*, 141.

<sup>121</sup> Stearns, *Jazz Dance*, 76.

<sup>122</sup> De Mille, *The Book of the Dance*, 159.

<sup>123</sup> “Dancing Through the Decades,”

<http://www.atomicballroom.com/blog/2014/03/12/dancing-through-the-decades/>.

Moving into the twenty-first century, one consistent challenge to dance preservation, as the preservation of intangible cultural heritage, is that of dance “reconstruction.” From a dancer’s perspective, reconstruction simply means a restaging of the dance work at a later point in time. New dancers perform the same steps to the same music, and will sometimes reuse costumes or set pieces. From a preservationist viewpoint, the dance should be reconstructed with the choreographer’s original intent. Original intent includes notes and thoughts from the choreographer on a particular dance piece or larger performance work, viewing recordings of the original dancers performing the piece, reviewing notes from the collaborating musicians, or any combination of these activities. Preservation of these dance elements allows the dance performance to be cataloged as authentic and unchanged from the choreographer’s original wishes. Unfortunately, the problematic line between artists and preservationists gets blurred in the simple fact that dance is in continual creative evolution. Dance relies not only on completion of a set group of steps, but also contemporary aesthetics, cultural attitudes, and a performer’s abilities. Even within the same time-period, two dancers might not perform a piece in the exact same way. Dance is an interpretive art. When it comes to dance preservation, more than just the literal footsteps must be accounted for.

This chapter investigates various dance preservation efforts and their evolution and use in the United States, and discusses the current leading dance notation method – Labanotation. After comparing different systems that are currently available for dance preservation, I will examine what dance preservation

method might be best implemented in the United States as a tool for future dance preservation efforts.

Since the sixteenth century, scholars, artists, benefactors, and anthropologists have sought to find the “best” way of preserving the dance record. Some historians believe that the ancient Egyptians utilized hieroglyphs to document their cultural dances.<sup>124</sup> But no one method of dance preservation has been completely infallible in that complications arise. With issues of how to notate musically metered time, spatial relationships, and personal and artistic expression all happening concurrently, no one method of recording dance has proven most effective. Due to these challenges dance documentation and choreographic notation is sometimes a hybrid combination of multiple dance recordation styles.

Music notation, and other early forms of sheet music (where notes are written horizontally on a musical staff), began its written preservation journey in the mid-eleventh century A.D., but did not find a universal system (what we might recognize today as notated preservation) until the beginning of the eighteenth century.<sup>125</sup> With the exception of the late fifteenth century *Catalonian Manuscripts*,<sup>126</sup> dance notation developed well after musicians began notating musical scores. Dance notation has endured a long succession of failed attempts and yet still does not have a unified, universal system the way music does. North America and Europe are the only regions to utilize formal dance notation systems for choreographic preservation. Other world cultures simply rely on oral traditions

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<sup>124</sup> Hutchinson Guest, *Labanotation*, 1.

<sup>125</sup> Hutchinson Guest, *Labanotation*, 1.

<sup>126</sup> Hutchinson Guest, *Choreographics*, 3.

for dance preservation, possibly in part because the cost of utilizing a notation system can be prohibitive. As revealed by the practitioners of Flamenco, Kalbelia, Balinese dance in Chapter 3, and American Jazz Dance in Chapter 4, there is not one dance preservation method that stands out as the “perfect” way of preserving dance culture heritage.

### Overview of Western Dance Preservation History

Before discussing possible recommendations when moving forward in this area of research, it is important to present an overview of the history of dance preservation methods. The earliest documented method and form of dance preservation is recorded in the *Catalonian Manuscripts*, now curated in the Municipal Archives in Cervera, Spain. The manuscripts document two traditional Spanish Court dance passages; one consists of a series of symbols written across the page in linear form and the other is a letter code written above the symbols thus providing a key to its, and the other passage’s, translation.<sup>127</sup>

The next innovation to the dance notation system was created two hundred years later with the Beauchamp-Feuillet System (Figure 28). Commissioned by the French King Louis XIV in 1661, Pierre Beauchamp and Raoul-Auger Feuillet sought a way to preserve the dances of his court and Beauchamp brought this vision to reality. Feuillet then published a finalized system in 1700 under the title, *Chorégraphie, ou l’Art de décrire la Danse*.<sup>128</sup> Solely due to the Feuillet-Beauchamps

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<sup>127</sup> Hutchinson Guest, *Choreographics*, 3.

<sup>128</sup> Books LLC, *Dance Notation*, 6.



system of notation, one is able to study the primary dance steps that form the basis of classical ballet as we know it today.

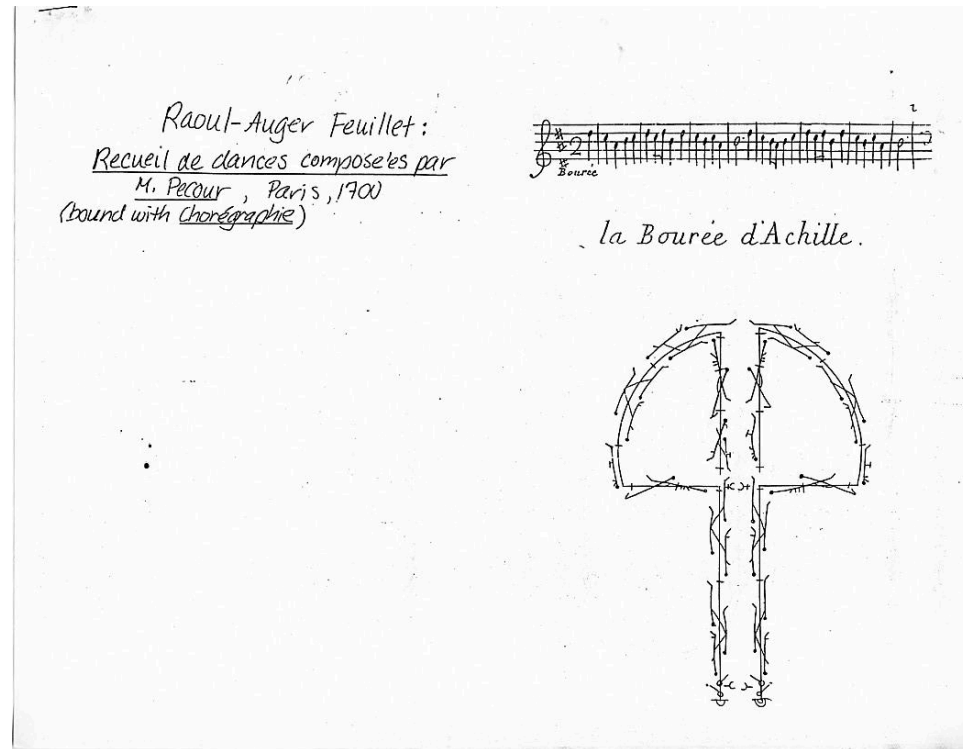


Figure 28. An 8-bar example of the Beauchamps-Feuillet notation system, [https://upload.wikimedia.org/wikipedia/en/d/de/Page\\_1\\_of\\_the\\_dance\\_la\\_Bouree\\_d%27Achille\\_published\\_in\\_1700\\_by\\_Feuillet.jpg](https://upload.wikimedia.org/wikipedia/en/d/de/Page_1_of_the_dance_la_Bouree_d%27Achille_published_in_1700_by_Feuillet.jpg), (accessed November 2016).

The Beauchamp-Feuillet system, however well-considered and organized, only recorded footwork (the multi-directional steps taken by the performer throughout the choreographic piece). The Beauchamp-Feuillet System gives no clear indication of rhythm or tempo for the dance as desired by the original choreographer. This means that while one could possibly recreate the original steps of a dance piece, the new performer would not know how fast or how slow to move, and original dramatic intent would be lost.

*Schrifttanz*, literally translated as written dance, the system created by dancer, choreographer and movement theoretician Rudolf von Laban, was first

published in 1928 and offers two new methods to dance recordation (Figure 29). As Hutchinson Guest notes, the first innovation is the notational form of a “vertical staff to represent the body, which also allows the correct representation of the right and left sides of the body as well as continuity in indicating movement flow.”<sup>129</sup> The second innovation is that of “elongated movement symbols, which, by their length, indicate the exact duration of each action.”<sup>130</sup> Laban’s analysis of movement, based on spatial and dynamic principles, was flexible and could be applicable to all forms of movement, not just dance. It is this *Schrifttanz* system that has transformed into what we now refer to as “Labanotation” in the twenty-first century.

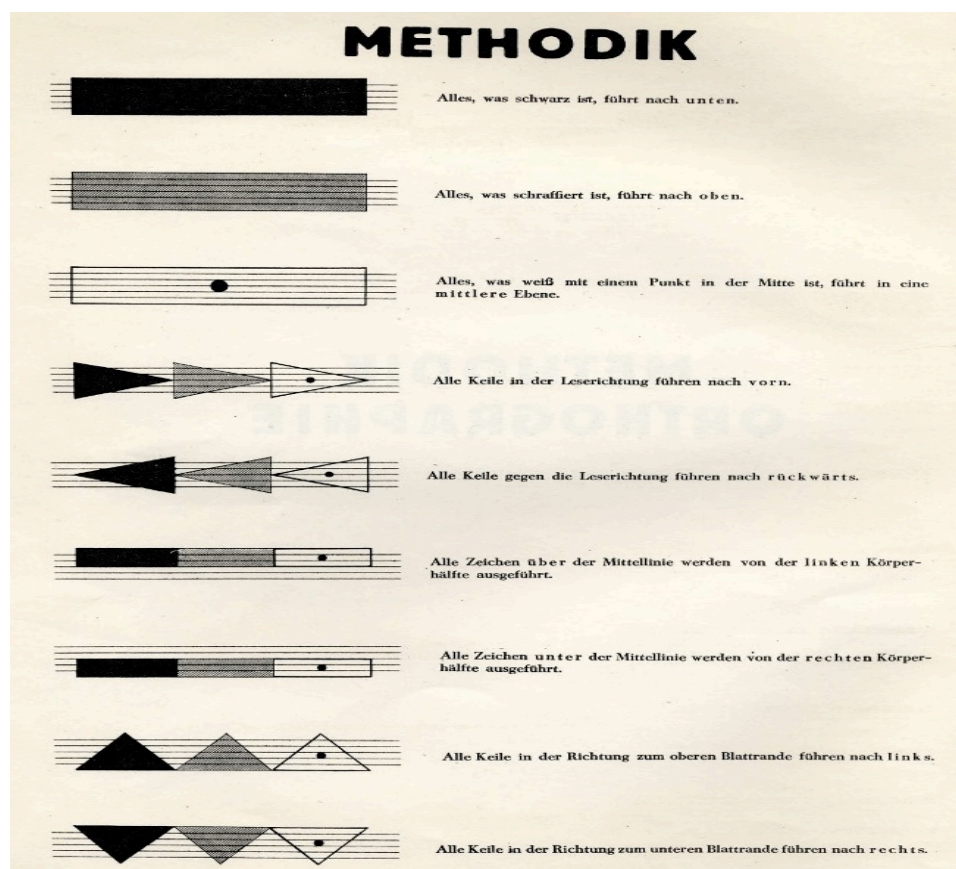


Figure 29. Basic annotative symbols for *Schrifttanz*,  
<https://library.leeds.ac.uk/multimedia/imu/16047/Schrifttanz.jpg> (accessed November 2016).

<sup>129</sup> Hutchinson Guest, *Labanotation*, 3.

<sup>130</sup> Hutchinson Guest, *Labanotation*, 3.

Following Laban's *Schrifttanz* was the advent of "Stick-Figure" or "Visual" systems of notation. The more popular of these visual systems was the Benesh Movement Notation (BMN). Invented by Joan and Rudolf Benesh in the 1940s, BMN became known as a "dance script," (Figure 30).<sup>131</sup> The use of BMN was adopted by the Royal Ballet of England to fill its immediate needs of recording their repertoire in a dance-notated style for preservation. The use of this dance notation method subsequently spread to numerous other ballet companies throughout Europe.<sup>132</sup> The BMN system records the dancer's movement as seen by an observer. By employing stick figures as means of notation, this system cleverly solved the problem of three-dimensional representation. The BMN's main weakness is its inability to denote unusual timing within a piece of music such as off-rhythm movements performed with syncopated instrumentation.

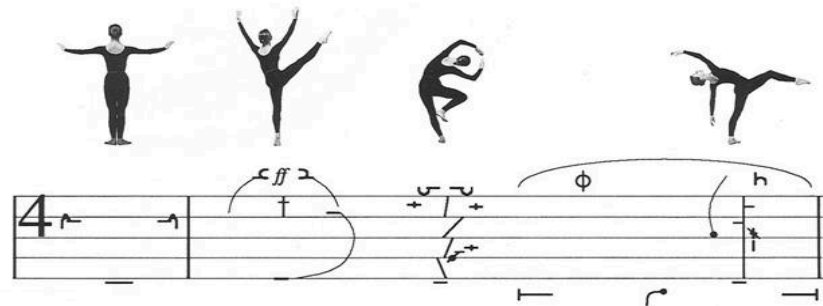


Figure 30. The top line shows the dancer performing; the bottom staff line notates the corresponding steps following Benesh Movement Notation, <https://www.rad.org.uk/study/Benesh/how-benesh-movement-notation-works/@images/24e667a4-5e6e-438c-b860-fe696f24c4f6.jpeg>, (accessed November 2016).

<sup>131</sup> Books LLC, *Dance Notation*, 8.

<sup>132</sup> Hutchinson Guest, *Labanotation*, 3.

The Eshkol-Wachman Movement Notation (EWMN) system was developed in the 1950s (Figure 31). Developed in Israel by choreographer Noa Eshkol and architect Abraham Wachman, the EWMN system incorporates what the founders state as the “comparison between different movement and dance notations, in order to clarify different ways of observation and thought of the human movement.”<sup>133</sup> While not the most utilized as a dance notation method within the dance community, EWMN is respected among European and American dance scholars for its ability to represent all forms of physical movement. This style of notation, however, is able to be used beyond the dance field, with applications in a variety of disciplines, including: studying physical movement from languages of the deaf; martial arts movement analysis; movement-based therapeutic systems; and animal behavior experts, as this dance notation system is flexible with any manner of movement.

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<sup>133</sup> “Mission Statement,”

[http://www.ewmncenter.com/site/detail/detail/detailDetail.asp?detail\\_id=1712281&depart\\_id=133376](http://www.ewmncenter.com/site/detail/detail/detailDetail.asp?detail_id=1712281&depart_id=133376).

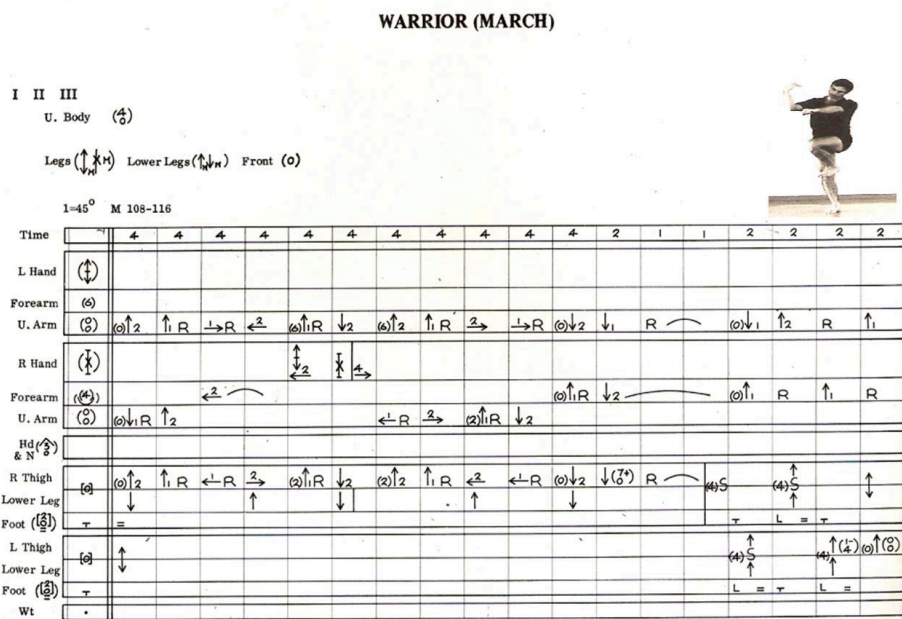


Figure 31. This image is an example of the Eshkol-Wachman Movement Notation, <http://noaeshkol.org/wp-content/uploads/2016/11/Score-Warrior.jpg> (accessed November 2016).

The last notation style of significance is Labanotation. Of all the notation systems discussed, Labanotation is the most commonly accepted form of choreographic notation for dance preservation. Derived from *Schrifttanz*, Labanotation renders three-dimensional dance movement and transcribes it into two-dimensional notation for recordation purposes (Figure 32). With fully detailed scores, the Labanotation system gives the dancer the ability to currently perform the choreographies of yesterday exactly as the original choreographer intended. The professional notator works directly with the choreographer during the creative period, and records the instructions given by the choreographer to the dancers during the rehearsal. This process not only notates the dance steps, but also gives “Motif Notation” by adding motivational intent to the original work and gives the performer a more in depth view of the original work. It is as if the new performer is

working directly with the original choreographer.<sup>134</sup> The “Motif Notation” allows for adding as much or as little detail as the choreographer wishes. The smallest, most detailed aspects of the performance are included to insure the dance’s proper restaging in the future.

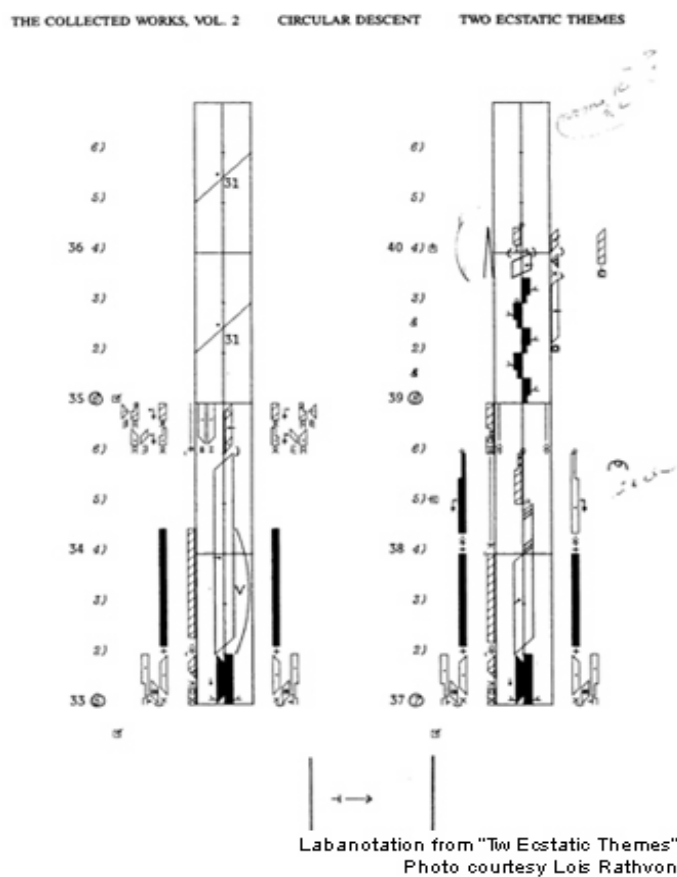


Figure 32. An example of a Labanotation Score from the choreographic work of Doris Humphrey entitled “Two Ecstatic Themes,” <http://www.ballet-dance.com/200607/articles/images/Labanotation1Rathvon.jpg>, (accessed November 2016).

Practically speaking, if dance could find a universal system of notation, its historical preservation could be easier. As Hutchinson Guest states, applications of one style of dance documentation could offer a host of positive outcomes including,

<sup>134</sup> Hutchinson Guest, *Labanotation*, 6.

“an adjunct to films and video, a tool for movement education, a tool for movement research, the development of new professions, and a means for the establishment of dance libraries.”<sup>135</sup> As Labanotation has demonstrated, it certainly has the capacity to encapsulate a dance as a whole. And, as evidenced by the creation of the Teacher Certification Course in Labanotation (offered via the Dance Department at The Ohio State University<sup>136</sup>), this dance recordation style is gaining popularity as an answer to dance preservation.

With the advent of film, and subsequently digital documentation, one could argue that written notation will become antiquated and of little use. But I believe that both are useful and vital to the preservation of this art form in its purest embodiment. Viewing a recording, while certainly able to give the viewer a documented form of the piece, can only allow one to see the dance as performed by that performer. Reading a dance score, akin to a musician reading sheet music, allows that artist to bring his or her own interpretation to the work whilst performing the replicated movements. This allows a dance piece to be reinterpreted while still following the original formula given by the choreographer.

The following case studies will now discuss the use of the dance preservation systems that are in practice currently within the United States. These major organizations support the protection of, and advocate the need for, archival dance preservation systems.

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<sup>135</sup> Hutchinson Guest, *Labanotation*, 5.

<sup>136</sup> “Teacher Certification Course,” <https://dance.osu.edu/research/dnb/tcc>.

*New York Public Library: Jerome Robbins Dance Division*

Numerous libraries and museums across America support the preservation of the arts. But when looking at dance preservation specifically, the number of facilities is greatly reduced. One institution, however, The Jerome Robbins Dance Division (JRDD) of the New York Public Library, is committed to chronicling the art and history of dance in all its forms and styles.

Established in 1944, the JRDD currently maintains the world's largest, and most comprehensive, collection of dance materials in the world.<sup>137</sup> Besides being the main source of access to my scholarly research for this thesis, this library routinely brings in guest speakers, such as dance historian David Vaughan and the Martha Graham Dance Company's Artistic Director Janet Eilber, and offers curated exhibitions of dance artifacts, such as the current showcase of David Gordon's *Archiveography: Under Construction*.<sup>138</sup>

To further my knowledge of how the library operates this massive undertaking, I sat down for an interview with the Director of "Original Documentations" Department and Librarian, Daisy Pommer. We spent an afternoon discussing what brought her to the dance world, what inspires her work at the library, and what she sees for the direction of dance preservation in the future.

Always loving dance as a child, Pommer began her career with a college internship at Hubbard Street Dance Chicago. From there she transitioned to working with PBS Channel 13's "Dance in America – Great Performances" where she

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<sup>137</sup> "About the Jerome Robbins Dance Division,"

<https://www.nypl.org/about/divisions/jerome-robbins-dance-division>.

<sup>138</sup> "Current Exhibitions," <https://www.nypl.org/events/exhibitions/lpa>.



was a freelancer with the dance documentaries department. While she worked mostly in documentary production, she soon learned that she enjoyed the research side of the productions the most. That is when she transitioned to the staff at NYPL.

She explained that the JRDD has a print collection that houses “their [dancers’ and choreographers’] archival photographs and paper clippings, designs, choreographic notes and files.” Pommer elaborated on this statement to reveal something that is quite unique to most research collections. She stated, “The JRDD has a very well established audio and moving image archive. This [moving images division] was actually begun in 1964, and in 1967 they started the ‘original documentations’ portion of the moving images division.” The Original Documentations department allows Pommer to go to dance performances and record live new works and newly staged choreographic pieces for documentation and preservation within the library.

With this newly gleaned information from Pommer about the ability to record (for dance preservation purposes) new choreographic works, I inquired about the Library’s selection criteria when determining what gets recorded, documented, and preserved. Pommer informed me that, “It’s a combination of factors that first starts with budget. The budget is based on grants and gift funds that can be accessed and divided to help decide where and what.” When the JRDD decides to preserve a work it is done at no cost to the dance company. This generosity means that dance companies do not need to spend their already limited budgets recording their own work. Companies, however, can offer to donate their work to the JRDD if they have previously done their own recording. But, as Pommer

stated, “This donation system is not very applicable lately since we have to be more selective about what we accept donation-wise. We simply do not have the space to accumulate more things randomly.” This statement confirms what I had learned from Roybal and her experience with Flamenco Vivo.

“Theatre on Film and Tape” is a sister division to the “Original Documentations.” According to Pommer, it is this theatre division that takes care of documenting any new staging of Broadway musicals. The “Original Documentations” covers only dance company works. A few times a year, Pommer, the curator for the entire Dance Division, and the curatorial assistant meet to discuss the upcoming season of dance works being presented and determine what should be recorded. Annually, the JRDD films the Alvin Ailey American Dance Theatre’s season, but Pommer noted, “[she] might be more selective if they [Ailey] were, for example, presenting “Revelations” again,” (Figure 33). Since the library currently has so many renditions of that particular piece in its catalog, there would need to be something special happening (like an anniversary year, or a famous dancer performing a lead role) to make them record it again.



Figure 33. An image from “Revelations,” as performed by the Alvin Ailey American Dance Theatre, [http://media.oregonlive.com/ent\\_impact\\_performance/photo/9372211-large.jpg](http://media.oregonlive.com/ent_impact_performance/photo/9372211-large.jpg), (accessed January 2017).

When documenting new works, Pommer will shoot the videos with two high-definition cameras. The library only documents performances. They do not take recordings of any rehearsal process. The videos are recorded on a high-quality/broadcast quality format and then are edited together with the choreographer present. For preservation purposes, only viewing copies are kept physically at the library. All master copies are kept at a storage facility in New Jersey – ReCAP (Figure 34). ReCAP (or The Research Collections and Preservation Consortium) was created in 2000 through a partnership between Columbia

University, Princeton University, and the NYPL.<sup>139</sup> Its mission is to support preservation goals of libraries and archival collections. The ReCAP facility is temperature controlled, humidity-free, and has special lighting to ensure proper preservation. Pommer noted that at the time of our interview, the library maintains “over 27,000 titles in the collection with around 3,000 of those being original dance works.” Modern or ballet choreography comprises the majority of these works.

Pommer said she often looks for:

[M]ore ‘ethnic’ dances. I hate to use this term as it is not very ‘PC,’ but it is definitely an under-represented area. I’d love to get more, and am always looking out for, new presentations of Indian dances – whether they are Bollywood or gypsy style. Also, some more of the traditional island dances would be good to add to the collection. We’d certainly want to capture that.

Pommer’s statement confirms that at least some United States preservationists are actively hoping to find ways to preserve more non-Western dance styles. American dance preservation efforts need this proactive attitude.

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<sup>139</sup> “History,” <https://recap.princeton.edu/about/history>



Figure 34. The storage area at ReCAP, <https://recap.princeton.edu/gallery> (accessed January 2017).

Pommer's biggest hope is that grant funding continues. Without a strong budget, the scope of what she can do for dance preservation becomes greatly diminished. When threats of budget cuts are imminent, Pommer notes, "a lot of things get left to the wayside." In a perfect world with unlimited funding, Pommer would like to "have more staff to devote more time to recording and a larger travel budget." Pommer expressed that she is limited to the dance performances that present near New York City, as she does not have the ability to travel around the world for recordings: "Ideally, I'd also love to be able to influence the lighting for better recording. Obviously, I can't change the choreographer's vision, but if we could record it separately you could see it better. But then again, that's not really 'archival'."

After speaking with Pommer, I was overwhelmed by the amount of work that this institution devotes to the preservation of dance in all of its components.

However, as in all the case studies so far, the challenges seem to not only drive the preservationists, but also the spur on the artists as activists in the effort to change the way dance is viewed and subsequently preserved.

### *Dance Heritage Coalition*

Another example of a large dance preservation institution in America is The Dance Heritage Coalition (DHC). The DHC was founded in 1992. Its objective is to address problems inherent to documenting dance and preserving a dance record. These problems were first identified in a 1990 study commissioned by The Andrew W. Mellon Foundation and the National Endowment for the Arts.<sup>140</sup> This study, titled “Images of American Dance,” recommended the formation of an alliance among the nation's major dance collections. The goal of the NEA’s recommendation was to facilitate communication, develop national standards, policies and priorities for dance preservation, and to implement collaborative activities and projects in the fields of dance preservation, documentation, and access.<sup>141</sup> Founding members of this alliance included the NYPL Dance Division, the U.S. Library of Congress, and Jacob’s Pillow Dance (a dance festival, school, and archival center for dance

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<sup>140</sup> Johnson and Snyder, *Securing Dance Heritage*, 25.

<sup>141</sup> “About Our History,” <http://www.danceheritage.org/assessment.html>.

currently in its 85 year). In 1996, the DHC became incorporated as an organization with non-profit status.

Since their inception, the DHC has spearheaded notable programs in the field of dance preservation. The first was their 1999 creation of “America's Irreplaceable Dance Treasures: The First 100.” This travelling exhibition showcased American dance “treasures” consisting of dancers and choreographers who all played a prominent role in American dance history. Over nine hundred artists were originally nominated, and the DHC committee narrowed it down to what they felt was the top 100. In 2012, thirteen additional dancers were added to the list.<sup>142</sup> The next program of great significance was their creation of a Secure Media Network of significant moving images and ancillary materials which is currently available through their website in both digital and streaming formats.<sup>143</sup> The last project that I find most encouraging is the DHC's work on archival consulting for dance companies that have in-house archives.<sup>144</sup> For example, the DHC, worked extensively with the Dance Theatre of Harlem to secure their archives, which included performance videos, costume artifacts, photographs of rehearsals and performances, and promotional materials. Dance preservation included work on score filing, costume preservation, video cataloging and overall collections management.

To learn more about the DHC, I spoke with Imogen Smith, executive director of the DHC since 2015. When she began working with DHC, the organization was

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<sup>142</sup> “American Treasures,” <http://www.danceheritage.org/treasures.html>.

<sup>143</sup> “Secure Media Network,” <http://www.danceheritage.org/securemedia.html>.

<sup>144</sup> “Dance Archive Assessment,” <http://www.danceheritage.org/assessment.html>.

about idea sharing and collaborative efforts towards dance preservation goals between historians and artists. Unfortunately, the organization has now become one that undertakes solely grant-funded projects that serve specific areas of the dance world. The DHC focuses its work in four main areas: artist's services, archive assessment, inventory organization, and digitizing collections.

Smith expounded on the challenges that accompany the artist's services and archive assessment portion of the DHC's work:

The 'Artist Driven Archives' came from a planning grant that focused around the idea of getting artists involved in using their archival legacy. When it came to archiving a lot of artists felt that it would deaden their art – which it would no longer live – they felt really insecure about giving up their work in this way. But we had to instruct them on is how to document their creative process for archival purposes along with the finished work.

Unlike the NYPL that receives grants directly, the DHC most often works when dance companies contact them with grants that the companies received themselves. Smith notes, "When an artist gets grant money, they would then contract us to help with their archival process. Occasionally we get our own grants and then we can offer our services to dance companies at no cost." The criteria for selection on those companies come from "readiness and capacity." Smith continued:

We work with needs-based collections that need immediate attention. It's important that we are equitable and inclusive. We look beyond "modern" dance or a single choreographer. We look at all art objectively. And especially when looking at culturally specific dances we need to be aware of any cultural sensitivities that might present themselves. Whose need is the highest?

One recently completed project Smith told me was about a collection assessment survey funded by the Mellon Foundation. Twenty-five dance companies' archival collections were surveyed and assessed to identify what they



had amassed, where there were gaps in a company's history, and what their need level was for further preservation assistance. From there, the DHC picked seven dance companies that they deemed "ready" for aid in archival organization, and awarded them grant funding and assistance with their preservation of materials.

The length of a dance preservation project with the DHC can vary greatly. For example, a smaller, lesser-known dance company could have amassed a large archival collection that could take months and months to process. Smith notes, "It all depends on where the company is to start and how much [material] they have. Usually it's just a few months, but we currently have a contract with the Mark Morris Dance Company and that is slated to take three years."

As for the Mark Morris project, it involves a complete overhaul of their current archival practices. Smith said that they are looking to digitize the best example of every work created by the company. When asked if these digitized recordings would be from a rehearsal setting, a performance setting, or both, Smith stated:

It is completely up to the discretion of the company. They have full control over what is saved and what is digitized. The artists will always choose what to keep, but we give guidance about curation. Sometimes artists want to save everything. Not only can that quickly become something overwhelming storage-wise, it is not often affordable – both in the process and storage costs.

At the conclusion of the Mark Morris project, not only will the company receive the digitized files, but there will also be a curated catalog that can live in-house at the company's headquarters detailing the entire archival collection.

Smith noted an interesting split among artists that want their collections to live in-house and others who would prefer to give the collection away to an archival

repository or research facility. Smith gave a noted example of one such company that longed to keep their archival collection in-house: “The Dance Theatre of Harlem is a company that sees their in-house archive as part of their duty to their community to keep it accessible. They are a cultural community hub that is able tell its own story through their collection and the fact that it is made accessible to the public.” By keeping their collection close they maintain the societal fabric intact. The Dance Theatre of Harlem is integral to their community and by giving the public access to the dance history of this urban neighborhood there is no chance for erasure of this living intangible heritage.

Perhaps one of the most interesting things about dance, and the archival process, is that as an art form dance is multi-dimensional and multi-format. Unlike a painting that is one singular object, a dance archive can contain costume swatches, lighting notes, performance programs, review and other paper clippings, photographs, rehearsal notes, musical notes, and other 3-D ephemera. Smith notes:

Video is the one thing we work with the most. For the last 40 years this has been the major way that people documented their work, but now it is quickly disintegrating – especially if it has not been properly preserved. That is the first thing that artists want saved, but that’s not the whole story.

There are many layers to archiving the dance. The more materials and notes that exist to contextualize a piece, the better a record of a piece you’ll have.

When discussing the future of dance preservation, Smith believes that dance preservation is in its “Wild West” phase. There is a lot more dance documentation happening because of social media and phone cameras. But that does not mean the dance is necessarily preserved. Dance companies do less touring than in previous

decades, but access for viewing these dance companies' work is still just as accessible thanks to social media outlets. But, there is no long-term solution to where and how these recordings would be saved. And that, according to Smith, is the biggest challenge that lies ahead.

My discussions of dance preservation approaches with Daisy Pommer (NYPL-JRDD) and Imogen Smith (DHC) show the level of efforts made by the larger dance preservation institutions in the United States to protect our dance heritage. The United States government has recognized this art form is important to our national cultural fabric, and thus funded these organizations and others, such as the NEA and the NEH. The problem lies in the fact that once dance is recognized as important any momentum is cut short by budgetary issues and lack of willing participation from benefactors in future endeavors. While the lack of funding problem has been present in the other countries this thesis discussed in Chapters 3 and 4, I believe that the United States could, and should, set exemplary dance preservation precedents for the world.

## Chapter 5: Recommendations for Future Dance Preservation Collections

The chronic shortage of funding that the dance world experiences is a hindrance that continues to hamper efforts made towards the documentation and preservation of dance. This funding shortage stands in sharp contrast to the significant need to preserve dance and dance history, which has been expressed by the dance community at large.<sup>145</sup> While larger dance organizations such as the Merce Cunningham Foundation or the Martha Graham Dance Company often have the infrastructure (facility space for collection storage and archivist-trained staff) and funding for preservation projects, many smaller companies, and certainly the majority of dance companies, do not have access to a proper repository in which to store and preserve dance works. Usually smaller dance companies rely on social media outlets such as YouTube or Instagram to share and document their works. While this gives a wide audience to access to dance performance videos, it should not be considered the primary outlet for long-term preservation of dance, as it does not capture the full essence of the choreographer's intent.

Preservation of dance should be about more than one specific performance. The work, if recreated again, should imbue original choreographic intent in addition to reflecting the original set decoration, costuming, and lighting.<sup>146</sup> Saying that video-graphic records alone are sufficient to preserve dance is shortsighted because

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<sup>145</sup> Levine, "NEA Preservation Study," 52-54.

<sup>146</sup> Kim, *ChoreoSave*, 1-10.

it neglects the other design elements that inform the art. Dance connects communities by conveying a sense of place. The landscape of societal heritage can be told through dance and physically embodies culture; thus creating what Ned Kauffman refers to as a “storyscape.” By his definition a storyscape is: “the imprint of personal and communal stories on the environment – associated with history, tradition, and memory.”<sup>147</sup> Within artistic beauty lies the cultural heritage important to society.

The frequent use of social media to preserve dance performances in the twenty-first century shows that dancers, and audiences, have a great desire for preservation platforms and other outlets to access the dance at a later point in time for further study.<sup>148</sup> Outside of academic settings, Labanotation, Benesh Movement Notation, or Laban Movement Analysis are not widely taught or practiced. Lawrence Keigwin (of Keigwin + Company) noted that using one of these dance notation systems is very difficult for a small company for several reasons. First, these dance notation systems use a language that is not commonly known to all dancers. Second, a large investment of both time and money are needed to record even a single choreographic work. And finally, recreating a performance using a Labanotated score requires knowing this “uncommon notation language.” If few people know how to read or write in the Labanotation style, the ability to restage a work using it is limited. In that scenario, the choreographic piece that was saved into the Labanotation style may not be better off than the choreographic piece that had not been preserved.

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<sup>147</sup> Kaufman, *Place, Race, and Story*, 70.

<sup>148</sup> Kim, *ChoreoSave*, 1-10.

Moving forward in the field of dance preservation, certain steps can be taken to ensure that the current concerns of possible negative effects on the creative process, time commitments, and funding are addressed and that future considerations of both artists and preservationists are readily met. To accomplish this, the following recommendations have been made to not only resolve the issues set forth above, but to also investigate storage and handling solutions that value the multi-dimensional, multi-format expressions which dance intrinsically occupies. I will conclude by emphasizing how dance preservation methods can be used for educational purposes to insure the future longevity of dance preservation efforts.

*Recommendation I: Layered Preservation Approach*

While researching for this thesis, I realized that some dance companies lose motivation when it comes to dance preservation because they are trying to find *the* perfect dance preservation system. But the perfect dance preservation system does not exist as centuries of trial and error show.

As detailed in this thesis, the dance community cannot agree on the *best* preservation practices as they apply to dance. Each dance company has valid points as to why a certain dance preservation practice might work or not for their specific situation and dance style. As seen with the variation in preservation practices between Flamenco Vivo and Keigwin + Company, smaller dance companies do not have the time, budget, or storage capacity to undertake elaborate dance preservation practices. Both companies noted the importance of dance preservation, and felt that their respective companies should develop a more

concrete plan for dance preservation, but lamented that the process was not easy for them due to time and budgetary constraints.

I recommend the creation of a layered dance preservation system that incorporates choreographic recordation, choreographic notation, ephemera (including photographs, programs, performance reviews, and the like) curation, and any other materials the company deems important to the work as a whole. This system would be a tool kit for future generations to recreate preserved dance works.

At a basic level, a dance company should have access to recording devices that are not cell phone cameras. These devices might include multi-angled cameras, high resolution cameras, and audio track commentary recording devices to gain the choreographer's insight as the dance is being performed. While there should be standardization of methods for dance preservation techniques, there is currently no guideline. Even UNESCO does not set forth what they deem is the best way to record intangible heritage such as dance. It is this lack of standardization that necessitates the impetus for recordation of dance styles and the need for formalization of dance preservation approaches.

As seen with the Original Documentation department at the NYPL, when an original dance work is recorded through the JRDD program, the process includes the creation of a preservation master tape that is then kept in climate-controlled storage. A model for recordation such as this might be difficult to replicate in a small dance company, but it might be possible to have it coordinated by a cooperative library arrangement so that smaller organizations could make use of

the same system. Ideally, at a bare minimum, a dance company could have recording access from high-fidelity recording devices videoing from multiple vantage points. That master file could be digitally archived and preserved while still offering a circulating file available for viewing.

The next level of this preservation system would expand on the work being done at the DHC. I believe the “Artist Driven Archives” program could be broadened to reach more companies. Dance archival collections can contain a variety of material formats. It is not uncommon for a performing arts archival collection to include manuscripts, photographs, costumes and other textiles, oversized posters, technical drawings for set construction, or lighting plots. The combination and variety of formats present particular preservation challenges to both the archivist and the dance company that houses it.

The “Artist Driven Archives” program is exceptional in that it works directly with choreographers and dance companies to secure their archives. Giving the artists direct involvement in the preservation of their legacies allows the dance preservation process to become more significant when the artist has input to their preservation and legacy. When the artist can inform the dance preservation effort, the preservation of the dance becomes more symbiotic to the company as a whole.

The implementation of phased dance preservation methods requires appropriate evaluation by the dance companies individually thus ensuring a proper fit for their needs. Many dance related materials are in need of conservation treatment although dance companies have limited funds with which to accomplish this task. A layered dance preservation program would allow an institution to



employ its resources to achieve the maximum benefits for the maximum number of artifacts.

*Recommendation II: Dance-Specific Academic Preservation Programs*

A second recommendation is for the creation of dance specific preservation programs at the University level. While this recommendation may be problematic based on funding questions that render it aspirational, I recommend that an emphasis be placed on increasing dancer education regarding dance preservation issues. More specifically, I recommend incorporation of dance preservation studies into an academic curriculum at the undergraduate and graduate levels. Integrating dance preservation and dance archival courses for accreditation at schools that offer degrees in dance performance or other dance related degrees could not only offer more trained professionals to assist in the dance preservation field, but also offer a way that ensures that dancers consider the preservation of their art in the way that dance performance is cultural heritage. Even further, offering courses of this nature may offer a synergy with other disciplines, such as musical theatre, to bring further awareness to the preservation of the arts.

Currently, there are very few academic institutions that offer professional training in dance preservation studies. For example, Labanotation is taught only at the Ohio State University<sup>149</sup> (Department of Dance - Columbus Campus). Dance companies are concerned about the usefulness of a preservation system, as Keigwin

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<sup>149</sup> Teacher Certification Course," <https://dance.osu.edu/research/dnb/tcc>.

noted. Educating more artists on the use of these preservation systems would make the systems more beneficial to the dance community.

As I learned from my interviews, Pommer and Smith both have “library studies” backgrounds. Neither of them had been trained in dance archive preservation specifically, but now they both work in this field. It is only from a passion for the art form that they found their way to dance preservation. It is this passion that makes me believe that others would share the same passion for the heritage of dance, and that there should be dance-specific preservation programs. This dance preservation specific curriculum could be ideal for the students of dance who are no longer able to perform due to injury or other reason. Additionally, courses could be offered at a continuing education level and would reach dancers who have retired from performing and wish to continue working in the dance field. And, who better to face the challenges that dance preservation presents than someone who is experienced and intimately connected to the art.

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In conclusion, while United States dance preservation faces many challenges, there are opportunities. Cheaper recording technology may facilitate multi-layered recordation, archivist training (while limited at this time) is available, and there are several private outlets for dance preservation efforts. Additionally, dancers, choreographers, producers, and company owners increasingly recognize the importance and significance of recording dance performances not only for company records and history, but also, for dance heritage at a national level. Dancers, as groups and individuals that create, maintain, and transmit intangible cultural

heritage, perform heritage that highlights how dance is important not only as transmitted knowledge and skills, but also, as one of the performing arts of the United States that is worthy of international recognition and preservation. Dance is important to the United States and worthy of preservation. Dance is integral to our nation's culture, heritage, and legacy.

## **Appendix A: List of Abbreviations**

ATDF	American Tap Dance Foundation
BMN	Benesh Movement Notation
DNB	Dance Notation Bureau
DHC	Dance Heritage Coalition
EWMN	Eshkol-Wachman Movement Notation
ISI	Institut Seni Indonesia or Indonesian Arts Institute
ITA	International Tap Association
JRDD	Jerome Robbins Dance Division (at the NYPL)
LN	Labanotation
NEA	National Endowment for the Arts
NYPL	New York Public Library (specifically Jerome Robbins Dance Division)
PBS	Public Broadcast System
PKB	Pesta Kesenian Bali or Bali Arts Festival
ReCAP	The Research Collections and Preservation Consortium
SMKI	Sekolah Menengah Karawitan Indonesia or High School of Performing Arts
TLF	Tap Legacy Foundation
UNESCO	The United Nations Educational, Scientific and Cultural Organization

## **Appendix B: Consent for Interview Form**

### **Consent to Participate in Research for Graduate MA Thesis**

#### *PERFORMING HERITAGE: INTANGIBLE CULTURAL HERITAGE PRESERVATION EFFORTS IN DANCE*

#### **Introduction and Purpose**

My name is Darcy Riley. I am a graduate student at Rutgers University School of Arts and Sciences. My graduate thesis project is guided under the direction of my faculty advisor, Dr. Katharine Woodhouse-Beyer, in the Cultural Heritage and Preservation Studies (CHAPS) division of the Department of Art History. I would like to invite you to take part in my research study, which concerns the preservation of dance culture.

#### **Procedures**

If you agree to participate in my thesis research, I will conduct an interview with you at a time of your choosing. The interview will involve questions about dance history, preservation techniques, and your involvement with dance. The interview should last about 30 minutes. With your permission, I will audiotape and take notes during the interview. The recording is to accurately record the information you provide, and will be used for transcription purposes only. If you choose not to be audiotaped, I will take notes instead. If you agree to be audiotaped, but feel uncomfortable at any time during the interview, I can turn off the recorder at your request. Or, if you don't wish to continue, you can stop the interview at any time.

I expect to conduct only one interview; however, follow-ups may be needed for added clarification. If so, I will contact you by phone or email (your preference) to request this.

#### **Benefits**

There is no direct benefit to you from taking part in this study. The goal is that my research and subsequent thesis will highlight the importance of the preservation of intangible cultural heritage and emphasize the significance of dance culture to society at large.

#### **Confidentiality**

The study data I collect from our interview will be used to accompany additional research for my master's thesis. In my thesis, I would like to include your name and affiliated organization, but should you wish to remain anonymous that can be arranged.

I expect to retain copies of our interviews for up to three years for research purposes only. After that time, the tapes from our interview session will be destroyed.

### **Compensation**

There will be no payment for taking part in this research.

### **Rights**

*Participation in this research is completely voluntary.* You are free to decline to take part in the project. You can decline to answer questions and are free to stop taking part in this research at any time.

### **Questions**

If you have any questions about this research, please feel free to contact me. I can be reached at 917-604-0961 or darcyriley7@gmail.com.

### **Consent**

You will be given a copy of this consent form to keep for your own records.

**\*\*If you agree to participate in this study, please sign and date below.**

\_\_\_\_\_  
Participant's Name (*please print*)

\_\_\_\_\_  
Participant's Signature

\_\_\_\_\_  
Date

**\*\*If you agree to allow your name to be included in all final reports, publications, and/or presentations resulting from this research, please sign and date below.**

\_\_\_\_\_  
Participant's Signature

\_\_\_\_\_  
Date

*This informed consent form was approved by the Rutgers University Institutional Review Board for the Protection of Human Subjects on April 12, 2016; currently, there is no expiration on the approval of this form.*

## **Appendix C: Sample Interview Questions<sup>150</sup>**

- 1) What is your involvement with the dance community? (Performer, Historian, Preservationist, All of the Above?)
- 2) What drew you into this profession?
- 3) What about dance is important to you?
- 4) Where do you see the future of dance and performance? Do you find it commercialized or do you see an audience supporting the style traditionally as heritage?
- 5) Where do you see the future of your specific dance style? Is this encouraging or discouraging?
- 6) How much support from the general public does your style of dance receive? Are performances well attended? Are there community groups or young people actively learning this style?
- 7) What preservation techniques do you think are most helpful? Do you feel there is enough funding/support for this type of activity?
- 8) Do you see dance tourism as a positive venture or is it invasive to a private cultural tradition?
- 9) Within the tourism realm, with audiences witnessing cultural heritage – do you feel that the dances that are shown have lost any of their authenticity? Do you think giving audiences a “backstage pass” to cultural heritage is a good thing?
- 10) Within our new administration in the U.S. do you have worries about NEH or NEA being cut or significantly less funded? Would this affect you and/or change your current preservation practices?
- 11) Are there any types of dance you feel are under-represented when it comes to preservation?

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<sup>150</sup> The Rutgers University Institutional Review Board (IRB) approved the questions that were used as a starting off point for the interviews conducted in this thesis. Interviews were conducted in a semi-structured format so the questions shifted and evolved depending on the conversational flow.

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