Call for Proposals

IFE-ILE Dance Company, Miami, invites the international community of dancers, choreographers and scholars to participate in the Fourth International Biennial Dance Conference that will take place online from September 23rd-26th, 2020.

We welcome dance professionals and scholars from around the world to contribute to dynamic discussions and cultural encounters on the topic:

“Global Caribbean Dance: Migrating from Physical to Virtual”

The role of dance and diaspora in today’s global society has created challenges for many people who have left their home countries for political, economic reasons or war. Given these massive displacements and the current coronavirus pandemic that have taken lives by the thousands; our involuntary entry into a virtual dance community may have provided an ideal resource for capturing the work of dispersing people and maintaining a connection of global possibilities. This conference’s goal is twofold: one, to explore how Caribbean emigrant dancers have affected the cultural environment around the world and two, how we can rethink dance with a wider focus on inclusion on the threshold of a new international order.

Questions and sub-topics addressed by presentations may include:

- What specific technologies and empirical evidence do Caribbean folkloric, social and popular dances offer in the construction or reconstruction of rituals of performance? How can elements of belonging and identity in dance be preserved/rescued in support/favor of the healing processes in the world at this time?

- What frameworks, knowledge, and epistemologies are we integrating into the training of future professionals to assist in preserving diverse dance vocabularies and contexts?

- How can the problems of cultural appropriation and copyright in the context of virtuality as a platform for dance education be addressed?

- What are the pedagogical and artistic roles of virtual platforms in the future of dance, and what is the potential impact and implication of adopting these technologies in Caribbean dance practice and education?

- What is the impact of emerging vocabularies from digital inclusion and virtual interactions in dance, including issues such as copyright, cyber crime, and rules regarding artist compensation?

- What available means can be adopted to bridge the digital distance between dance as a
discipline, the cost involved in producing dance, and in some instances, the lack of digital literacy skills?

- What is the impact of emerging vocabularies from digital inclusion and virtual interactions in dance, including issues such as copyright, cybercrime, and rules regarding artists’ compensation?

- What are the gains or losses of using the digital platforms for performance, community engagement, connectivity and accessibility?

While priority will be given to proposals that engage with the conference theme, presentations considering other aspects of interest for this call may include (but are not limited to):

- The economy as a regulator of dance production
- The creation of new identities (or tribes) from uprooted cultures
- Sustainability, access to resources for displaced dancers
- Links between travel, dance, and social media trends
- Dance as archive or preservation of cultural memory
- Dance as an expression of resistance and a means of healing
- Digitality as a means of creating, preserving, and promoting dance

We welcome presentations in the form of papers, dance for the camera, panels, performances, workshops, or lecture demonstrations.

Conference sessions will include:

**Individual or Panel Presentations** – original research including in-depth exploration and analysis of an issue related to the conference theme. [10/15 minutes pre-recorded paper and 10 minutes for Q & A -live]

**Workshops** – practical presentations, practical synchronous and prerecorded sessions including a narrative component based on the conference topic [15/20 minutes – 10 minutes for Q & A]

**Performance** – presentation on related dance and virtual migration themes. Six to eight works approximately 5 to 10 minutes in length will be selected for a synchronous or asynchronous presentation. A minimum of five years of professional choreography experience is required. Submission of video of the proposed work must be in its full version via secure link to an online medium such as Vimeo.
**Dance for Camera** – presentation related to the conference theme. Six to eight works approximately 5 minutes in length. Submission of video of the proposed work must be in its full version (secure link to an online resource such as YouTube or Vimeo).

**Submission Guidelines**

Digital submission only – Mailed papers proposals will not be accepted

Deadline for abstracts and videos: August 14th
Notification of acceptance: August 31st
Submission date for publication of papers: TBA

Proposal submission – contact: Neri Torres, MFA
Email: fntorres@utep.edu

**Abstract Submission Details**

1. Abstracts should clearly explain the question, concern, issue, or project goals of your presentation. Please do not identify the presenter in the body of the abstract. The proposal must address the conference theme. No photos, text boxes, bullet points or tables (250-word limit). Specific requirements for final submission format will be sent upon acceptance of the abstract.

2. Name and contact information for the lead presenter (full name, preferred address, phone number and email) should be submitted in a separate field from the abstract.

3. Biography for each panelist—150-word limit.

4. Track of session – Choose one of the categories as per the above guidelines (Individual Paper, Panel, Workshop or Performance).

6. Conference registration fees: $50

7. All accepted panelists must register and pay the conference registration fee by September 11.

**Conference Committee:**
1. Neri Torres, MFA, The University of El Paso Texas, Chair
2. Sally Crawford-Shepherd, Ph.D., Addict Dance Academy, England
4. Stephanie L. Milling, Ph.D., University of South Carolina
5. Lisa Sandlos, PhD, York University, Toronto, Canada.
6. Laura Donnelly, MFA, Dancing with Ease
7. Kathryn W. Austin, PhD, MA, RDE
8. Celeste Landeros, PhD, Barry University