

USING AND SHARING MOVEMENT ONLINE

Hetty Blades

Centre for Dance Research (C-DaRE), Coventry University, UK

Funded by Arts and Humanities Research Council via *Moving
Online: Ontology and Ownership of Internet Dance*

[[AH/W01002X/1](#)]

Background image adapted from image by Megan Bower



INTRODUCTION

- Dance ontology (eg Pakes 2020; Pouillaude 2017; McFee 2011; Davies 2011)
- Ownership: copyright and social norms
- Interviews; Commissions: Anjana Bala, Kat Hawkins and Brooke Milliner; Research group; Events
- @movingonlineCU



ONTOLOGY AND OWNERSHIP

- When does one dance become another? (see Pakes 2020)
- Legal cases against Epic games (see Gover 2023)
- Copyright law, role of the ‘work’, distinction between work and ‘social dances and simple routines’ (see Kraut 2016, Johnson 2021)
- Appropriation on TikTok (see Johnson 2021, Boffone 2022, Davis 2022, Aldape Muñoz 2023).
- Ownership norms tested when dance is recontextualized (see Bench 2020)
- The ‘commons’, (eg. Bench 202; Burt 2017; Ravetto-Biagioli 2021; Kraut 2016; Ellis 2022)
- The ‘gift’, (eg. Franko 2004; Leach 2014; Kraut 2016; Foster 2019; Bench 2020;).
- Challenges of AI (see Winship 2024)



MAKING

- ***What*** kind of thing are you making
- ***How*** will it be shared?
- ***Where*** will it be shared
- ***Who*** is involved
- ***Which*** rights do they have?
- ***What*** agreements need to be in place ?



SHARING

- *What are the potential revenue streams for this content?*
- *What are you willing to share for free?*
- *What (if anything) do you expect in return?*
- *How can you make the expected return clear to viewers?*
- *How might it get re-used/shared?*
- *What don't you want to happen to this?*
- *How can you make this clear?*
- *Who should be acknowledged?*
- *In what way can this acknowledgment happen?*



USING

- *Assumptions*
- *Ask*
- *Agree*
- *Acknowledge*



WATCHING

- Analysis model
- Data base of analysis



THANK YOU

- Hetty.blades@Coventry.ac.uk
- <https://movingonline.coventry.domains>
- @movingonlineCU

References

- Aldape Muñoz, J.M.. (2023) 'Love and Theft in Dance Economies,' *Performance Philosophy*, 8(2): 223-248
- Bench, H. (2020) *Perpetual Motion: Dance, Digital Cultures, and the Common*. Minneapolis, London: University of Minnesota Press
- Biagioli-Ravetto, M. and Ravetto-Biagioli, K. (2022) 'Riffing off Intellectual Property in Contemporary Dance,' *International Journal of Cultural Property*, 29(2), 1-16
- Boffone, T. (2021) *Renegades: Digital Dance Cultures from Dubsmash to TikTok*. New York: Oxford University Press
- Burt, R. (2017) *Ungoverning Dance: Contemporary European Theatre Dance and the Commons*. London, New York: Oxford University Press
- Davies, D. (2011) *Philosophy of the Performing Arts*. Sussex: Wiley-Blackwell
- Davis, C. (2022) 'Digital Blackface and the Troubling Intimacies of TikTok Dance Challenges,' in Boffone, T. (ed.) *TikTok Cultures in the United States*, Oxon and New York: Routledge, 28-38
- Ellis, S. (2022) 'Lithium Dancing (Hidden in Plain Sight),' *The International Journal of Screendance*, 13(1). <https://doi.org/10.18061/ijsd.v13i1.8617>
- Foster, S.L. (2019) *Valuing Dance: Commodities and Gifts in Motion*. New York: Oxford University Press.
- Franco, M. (2004) "Given Movement: Dance and the Event" in Lepecki, A. (ed.) *Of the Presence of the Body: Essays on Dance and Performance Theory*. Middletown, CT: Wesleyan University Press, 113–23
- Gover, K (2023) "A Step Forward for Choreography and Copyright," *The National Law Review* [online] November 16, 2023: <https://natlawreview.com/article/step-forward-choreography-and-copyright> [Accessed 23.04.2024]
- Johnson, A. (2021) 'Copyrighting Tik Tok Dances: Choreography in the Digital Age', *Washington Law Review*, 96 (3): 1225 – 1274
- Kraut, A. (2016) *Choreographing Copyright: Race, Gender, and Intellectual Property Rights in American Dance*. London, New York: Oxford University Press
- Leach, J. (2014) 'Choreographic Objects: Contemporary Dance, Digital Creations and Prototyping Social Visibility,' *Journal of Cultural Economy*, 4: 458-475
- McFee, G. (2011) *The Philosophical Aesthetics of Dance: Identity, Performance and Understanding*. Hampshire: Dance Books.
- Pakes, A. (2020) *Choreography Invisible: The Disappearing Work of Dance*. New York: Oxford University Press
- Pouillaude, F. (2017) *Unworking Choreography: The Notion of the Work in Dance*. Translated by A. Pakes. New York: Oxford University Press
- Ravetto-Biagioli, K. (2021) 'Whose Dance Is It Anyway?: Property, Copyright and the Commons', *Theory, Culture & Society*, 38(1), pp.101-126
- Winship, L. (2024) 'Small Step or Giant Leap? What AI Means for the Dance World,' *The Guardian*, 29th October, <https://www.theguardian.com/stage/2024/oct/29/small-step-or-a-giant-leap-what-ai-means-for-the-dance-world>