

The Transformation of Greek “Traditional” Dance in the Contemporary Urban Environment: Insights from the Case of Cretan Dances – A Review

Tsoumos, I., P.^{1*}, Douka, St.², Avgerinos, A.³, Filippou, F.¹, Fragkakis, G.⁴.

¹*School of Physical Education and Sport Science. Democritus University of Thrace. Campus, 69100, Komotini*

²*School of Physical Education and Sport Science. Aristotle University of Thessaloniki, Themi, 57001, Thessaloniki*

³*European University Cyprus School of Sciences, 6, Diogenous Str, 2404 Engomi, Nicosia, Cyprus*

⁴*Department of Philology, School of Philosophy, Division of Folklore Studies, National and Kapodistrian University of Athens, University Campus, 157 72, Zografou, Athens*

Abstract

The issue of “authenticity” has been a focal point of scholarly debate, particularly as Greek “traditional” dance is mediated through teaching and reproduction within urban cultural associations. Dance performance forms, shaped by aesthetic and functional choices, are reinterpreted in new contexts, with Cretan dances serving as a representative example. The preference for specific, recognizable patterns over less widespread variants raises questions of cultural management. The purpose of this review is to examine the transformation of Greek “traditional” dance in contemporary urban contexts, focusing on teaching and performance practices, through the lens of the distinction between the “first” and the “second” existence of dance; Cretan dances are used as an illustrative case, with reference to associations in Attica where relevant. Their role emerges as critical in urban settings, not only as transmitters of technique but also as mediators of cultural meaning. This highlights the need for further interpretive research into how these transformations are negotiated in practice.

Keywords: Greek “traditional” dances; urban environment; teaching; performance; Cretan dances.

1 Introduction

In recent decades, academic discourse on dance has shifted from static notions of “authenticity” towards more polyphonic and performative approaches (Shay, 2008). Nevertheless, within the field of Greek “traditional” dance, this discourse remains an ongoing and contested terrain, continuing to generate confusion and critical debate (Shay, 1972). A typical example of this dynamic is reflected in the views of both researchers and practitioners involved in the domain of folk music and dance, who confirm the existence of diverse perceptions of “tradition” and “authenticity” (Liavas, 2013; Koutsouba, 2009; Shay, 1972).

Within this context, the role of cultural associations becomes particularly significant, as they have contributed to the dissemination of local folk practices among urban populations and into areas previously unfamiliar with Greek dance; at the same time, they have also introduced various modifications to traditional dance forms (Filippou et al., 2009). This

*Corresponding author: e-mail: tsoumosg@yahoo.gr

transformation is for some viewed as a form of inevitable creativity aimed at safeguarding folk culture and its intangible assets (Koutsouba, 2009), while others argue that the new conditions and methods of cultural management have resulted in the creation of a new, folkloric form of dance - one that selectively incorporates elements of the older tradition (Zografou, 2003). Similarly, Liavas (2013) points out that authenticity in tradition has essentially vanished, and what prevails today is its folkloric version. He emphasizes that "...the knowledge, experience, ethos, and intuition of those attempting to approach it play a decisive role...". Meraklis (1972) acknowledges these views; however, referring to the impact of such practices, he argues that "...revivals - even imitations that are not "authentic" but move large audiences - offer valuable insights into a country's ethnography and folklore knowledge...". Within Greek dance scholarship, these debates have also been framed through the distinction between the "first" and the "second" existence of "traditional" dance, which concerns the shift from community-based practice to institutionalized teaching and staged performance (Dimas, Tyrovola & Koutsouba, 2010; Lykesas, 2018). This conceptual pair highlights the distinction between dance as an integral part of the everyday and ritual life of the traditional community and dance that has been relocated to classrooms and theatre stages, as a regulated and, often, teacher-centered practice and spectacle (Koutsouba, 2010). Papapavlou (2010), in turn, describes dance tradition as a folkloric product when it is performed at festivals before foreign audiences who, unable to discern its specific local features, tend to equate it with the entirety of the "music and dance tradition of its place of origin". Tiganouria (2007) similarly rejects the notion of a single "authentic" execution, stressing that tradition should be viewed as a dynamic process, continuously and gradually reshaped. More broadly, Bratopoulou (1994) argues that social, political, and economic developments contributed to the transformation of "traditional" dance from a community-based expressive form into a staged and institutionalized performance. Finally, Papakostas and Poulakis (2019), as the scientific editors of the volume *Dance Cultures*, analyze the phenomenon by discussing a new reality in which community dances - despite their tendency toward homogenization within the context of contemporary performances - progressively lay claim to the "purity" of the dances as defined within their original frame of reference. Within academic discourse, the notion of "authenticity" is increasingly treated as a cultural construct, shaped by aesthetic, ideological, and performative conditions.

The views reflected in the literature reveal a gradual shift in scholarly discourse - from static conceptions of "authenticity" toward more relational and performative approaches, wherein "tradition" is understood as a dynamic and negotiable domain. Although these perspectives seek to distance themselves from ideologies of cultural purity and the nostalgic reconstruction of the past, there nevertheless emerge approaches marked by a tension between the researcher's aspiration for scientific objectivity and their inherent cultural entanglement with the subject of study. More specifically, even though the notion of "authenticity" is subjected to theoretical critique, there are instances where it remains tacitly present in the evaluation of contemporary teaching and representational practices. In public discourse as well, dominant perceptions tend to focus on the preservation or loss of the "original" form of the dance. The violinist E. Vardakis (2014, p. 15), in particular, speaks of a distortion of the music and dance tradition, while the dance instructor G. Chantampakis (2004, p. 295) notes that "[...] our traditional dances have disappeared and have been replaced by imitation ballets". M. Lefakis, a lead dancer until 1967, stated in a 1993 interview that "[...] the authenticity of dance no longer exists in today's ensembles" (Chantampakis, 2004, pp. 295–302).

In contrast, self-taught violinist G. Stamatakis (2013, pp. 200–203) observes technical improvement due to systematic instruction, remarking that "[...] nowadays even small children dance correctly because they start early with proper teachers." Dance instructor

and author I. Tsouchlarakis (2000, pp. 12–14) speaks of “[...] the authentically traditional way of performing Cretan dances until the mid-1970s,” which he contrasts with their later folkloric version. Aligizakis (2008, p. 82) writes: “[...] the very least we owe to our cultural heritage is that - if we cannot transmit it in its original form to future generations - we should, at the very least, not distort it”. Finally, I. and G. Megalakakis (2006), principal dancers and teachers, offer a reflective critique by asking: “[...] What remains within our souls from tradition when we strip it of its museum-like adornments?”.

These particular viewpoints - articulated by musicians, dance instructors, and creative practitioners with published work - regarding the Cretan “tradition” reflect experiential and personal readings of the phenomenon. While they offer valuable insights into the cultural significance attributed to Cretan dance, they differ in their approach from those grounded in data derived from systematic and methodologically substantiated scholarly research. Illustratively, a recent empirical study approaches this picture as less dichotomous than is often assumed, identifying more similarities between the “first” and the “second” existence of the Cretan dance *Syrtos* and challenging the common assumption that they constitute distinct phenomena. According to Filippidou & Gialiti (2022), the main differences are found primarily in the modes of transmission and in the more stylized movement vocabulary adopted for performance purposes.

The breadth of these positions underscores the wide spectrum of perceptions and interpretations surrounding Cretan “traditional” dance today, indicating the need for further study undertaken in a reflexive spirit; that is, through a critical re-examination of the processes of its formation and transmission. Its contemporary management, together with the constitution of a fluid, non-static, and negotiable identity - shaped by new socio-cultural conditions and in reciprocal interaction with teaching and performance practices - represents a fertile field for the expansion of scientific inquiry. Against this backdrop, the present review examines how Greek “traditional” dance has been reshaped within contemporary urban environments, focusing on teaching and performance practices, while discussing Cretan dances as an illustrative case.

1.1. Purpose

The purpose of this review is to examine the transformation of Greek “traditional” dance in contemporary urban contexts, focusing on how it is taught and staged within urban cultural associations. More specifically, the review synthesizes literature on (a) teaching practices shaped by institutional and organizational settings and (b) performance practices and repertoire curation under aesthetic, organizational, and audience-related constraints. Within this broader framework, Cretan dances - particularly as performed and managed in associations based in Attica - are discussed as an illustrative case of how these processes are negotiated in practice.

1.2. Methodology

For the purposes of the present study, a systematic literature review was conducted to document, in a rigorous and evidence-based manner, the transformations that Greek “traditional” dance has undergone in contemporary urban environments. Particular emphasis was placed on pedagogical practices and performance approaches. The literature search was carried out using a range of academic databases and search engines, including Google Scholar, Academia.edu, ResearchGate, and the National Documentation Centre (NDC). Keywords were selected based on their relevance to the research topic and included terms such as Greek “traditional” dance, urban environment, teaching and performance practices, cultural associations, and Cretan dances, along with various combinations thereof in both Greek and English. The sources reviewed comprised

doctoral and master's theses, peer-reviewed journal articles, conference proceedings, and edited volumes. Additionally, monographs and articles from credible online sources were incorporated. Priority was given to research published within the last twenty years; however, earlier works of historical or theoretical significance were also considered where relevant. In total, the review included: 15 monographs, 6 doctoral and postgraduate theses, 21 scholarly articles (from journals, conference proceedings, and edited collections), 1 audiovisual album, and 1 archival collection of historical material.

2 Review

The reconfiguration of the Greek state, which began in 1832 and continued into the 1950s, brought about significant transformations in rural society (Dimas, 1999; Tsaousis, 1991). The collective experience of a community's members - shaped through shared customs, traditions, institutions, and moral codes (Nitsiakos, 1991) - served as the foundation for the development of a common historical and cultural framework, distinguishing them from other communal groups (Filippou, 1993).

Dance, as one of the most dynamic and fundamental elements of folk culture, functioned as a means of expression and communication, playing a crucial role in maintaining and reinforcing local identity and cohesion (Papakostas, Prantsidis & Pollatou, 2006; Tsaousis, 1991).

The village square, where communal customs were enacted (Filippou, 2002, p. 4), was transformed into a chorostasi - a dance ground - where dance was transmitted orally as a non-verbal code of communication between dancers and spectators, grounded in collective memory (Kiourtsakis, 1989). The distinctive features of each community's dance expression developed within a specific spatial and temporal context (Varvounis, 2016; Filippou, 2015), while the local dance repertoire - typically composed of seven to eight dances (Loutzaki, 1985, pp. 18-20) - constituted the unique dance tradition of each region (Tyrovola, Koutsouba & Tampaki, 2008).

The social and historical events that followed - such as World War II and the Greek Civil War - disrupted the rural Greek countryside, affecting the subsequent course of Greek dance (Antzaka-Vei & Loutzaki, 1999). Migration and urbanization, particularly during the 1960s, brought about radical changes to the previously traditional way of life, leading to the restructuring of the social fabric and a shift in the roles of dances, songs, and local festivals (Antzaka-Vei & Loutzaki, 1999; Tsaousis, 1991; Meraklis, 1986; Lykesas & Tyrovola, 2009). The mass migration from rural areas to urban centers transformed the social character of Greek society from agrarian to urban, causing ideological shifts and reconfigurations in social relations (Mantzoukas, 2008). These changes led to a crisis in dance identity (Intzesiloglou, 2000), a phenomenon that peaked between 1950 and 1970. At the same time, the growth of tourism contributed to the emergence of folklorism (Meraklis, 2004) - that is, the representation of traditional cultural forms which, although detached from their experiential context, continued to exert strong cultural appeal (Meraklis, 1989). Greek folk dance may now be broadly divided into two main periods: the traditional period, referring to events up until the late 1950s, and the contemporary period, extending from the late 1950s to the present, largely associated with the activity of cultural associations (Meraklis, 1987). In Greek dance scholarship, the post-World War II transformations are seen as marking the beginning of a contemporary period that is interpreted as a "second existence" of "traditional" dance. This is a period during which dance gradually shifted from a community-based to an urban framework, leading to processes of folklorization and commercialization, as well as its incorporation into fields such as entertainment, physical exercise and education (Dimas et al., 2010; Lykesas, 2018).

2.1. Formation of Associations

In Athens, a major destination for mass migratory flows during the postwar period (Kyriazi-Allison, 1998), there was a strong concern about the preservation of local folk dance traditions from oblivion and the growing trend towards a modern cultural homogenization. Within this framework, expeditions were carried out across the Greek countryside to document various dance forms and music patterns (Antzaka-Vei & Loutzaki, 1999). In his album *50 Folk Songs*, G. Nazos (1930), a leading figure in this effort, notably states: “[...] if no measures are taken, the dances and songs that celebrate the characteristics of the Greek race through the unknown singer will certainly be distorted”. This mobilization led simultaneously to the creation of numerous ethnotopic, cultural, and dance associations (Filippou, 2002), which undertook an active role in the revival and promotion of the customs and practices of traditional communities within the urban setting. Within this climate, cultural associations actively contributed to shaping a “traditional consciousness” (Psimitis, 2000).

Simultaneously, contemporary urban living conditions prompted the transition of dance from the *chorostasi* (village square) to performance venues and teaching halls (Kosmopoulou, 2012; Koutsouba, 2009; Filippou et al., 2009). The Lyceum Club of Greek Women (founded in 1911), with the aim of enhancing the status of women, was the first association to engage in and systematically organize the teaching of traditional dance. It organized the *Anthesteria Festival* as the “first genuine Greek festival” and, in 1914, contributed to the incorporation of Greek dance teaching into both public and private education (Drandakis, 2004).

Also of great significance was the contribution of Dora Stratou, who - through her association “Greek Dances Dora Stratou” - promoted a new perception of dance as spectacle, rooted in a “folkloric” interpretation of tradition (Loutzaki, 1985, p. 59; Antzaka-Vei & Loutzaki, 1999). Her first performance took place in Thessaloniki in 1953. Later, in 1964, she established her own theater in Athens, offering regular performances and integrating the emerging cultural tourism of Athens into her activities (Antzaka-Vei & Loutzaki, 1999). The initiatives of these two pioneering private institutions - The Lyceum Club of Greek Women and the Dora Stratou Association - served as a model for the foundation of numerous cultural dance associations, most of which took on their current form following the political transition of 1974 (Gizelis et al., 1979; Baskozos, 1996; Loutzaki, 1985, p. 60).

2.2. Cretan Associations in Attica

As an illustrative urban case, the following subsection outlines the historical footprint and organizational landscape of Cretan associations operating in Attica. The presence of Cretans in Attica from the 19th century to the present is reflected in the creation of cultural associations aimed at strengthening community ties, preserving cultural identity, and safeguarding cultural heritage (Kakampoura, 2014). The founding of the Cretan Brotherhood of Piraeus “*Omonia*” in 1880, the Pancretan Union in 1946, and the Panhellenic Federation of Cretan Cultural Associations in 1985 marked important milestones in the organized representation of the Cretan population in Attica. From the 19th-century *Omonia* to today’s Federation encompassing more than 240 associations, Cretan organizations continue to play an active role in the cultural life of Athens, acting as vital agents of cultural heritage management, including the organization of dance and music activities within the urban environment.

2.3. Management of Greek Traditional Dance

The management of Greek “traditional” dances by cultural associations led to the creation of a large number of dance ensembles, aimed at meeting the growing demand for participation in performances and events (Antzaka-Vei & Loutzaki, 1999). The mass influx of members into associations contributed to the emergence of professional dance instructors (Zografou, 2003), who responded to the need for systematic and organized teaching (Tiganouria, 2007; Antzaka-Vei & Loutzaki, 1999). In response to the evolving social and cultural conditions, the approach to dance education in the urban environment took on a distinct form. Organized teaching practices within cultural associations and school curricula emerged as the primary method of transmission, replacing the experiential, community-based learning that was characteristic of rural societies (Kosmopoulou, 2012).

The relocation of Greek dances into new spaces and institutional settings, combined with the need to adapt to contemporary urban realities, led to their reframing and institutionalization as a cultural product (Loutzaki, 1985). The integration of traditional dances into organized educational structures triggered numerous interventions, ultimately leading to the development of a new dance form that is distinct from that of the past (Filippou et al., 2009; Antzaka-Vei & Loutzaki, 1999). The detachment of dance from its familiar local context and its treatment as a “product” contributed to the formation of a new choreographic mosaic, in which elements from the past are selectively reinterpreted through modern aesthetic requirements (Papakostas & Poulakis, 2019). This “new reality” positions cultural associations as agents of cultural management, claiming an active role in the creation and dissemination of Greek dance within the modern cultural context (Varvounis, 2016). Despite these changes, cultural associations and dance instructors continue to play a major role in the preservation and reconfiguration of dance culture, responding to the demands and needs of contemporary social life (Papakostas, 2001).

2.4. Teaching

The 1980s marked the institutionalization of “Greek Dance Specialization” in the Departments of Physical Education and Sport Science (D.P.E.S.S.) and the formal introduction of Greek dance instruction in both professional and amateur dance schools, thus reinforcing the structured framework of dance education (Antzaka-Vei & Loutzaki, 1999). However, despite formal training, the significance of experiential and communal transmission of dance remains essential as a sociocultural experience, as evidenced by traditions such as the “Mikroi Gkegkides” (Karepidis, 2016, pp. 111–132). Nevertheless, within the urban environment, dance - distanced from its familiar communal setting, which may be regarded as its natural context - undergoes a transformation into an institutionalized and aestheticized product, with the instructor assuming the role of cultural mediator between past and present (Loutzaki, 1985; Koutsouba, 2009).

The relevant literature emphasizes that dance instruction constitutes a complex cultural practice that goes beyond the simple reproduction of steps, contributing to the cultivation of cultural awareness, the transmission of social values, and the conveyance of symbolic meanings embedded within community traditions (Kraus, 1980; Shay, 1972; Antzaka-Vei & Loutzaki, 1999; Loutzaki, 1992; Nikolaki et al., 2021). Consequently, the dance instructor - understood as a critical pedagogue (Avdikos, 2009) and cultural curator (Koutsouba, 2009) - is called upon to manage the balance between the “authentic original existence” of the dance and the contemporary aesthetic demands that shape its current practice (Filippou et al., 2009), assuming an active role in transmitting the cultural practices of the past into the present.

Within this framework, and as an example of a contemporary approach to dance instruction, the case of the Lyceum Club of Greek Women of Papagou–Cholargos is of particular interest. There, dance instruction is not limited to its aesthetic dimension but

serves as a means of socialization and community empowerment, highlighting dance as a tool for fostering social cohesion (Toli & Papakostas, 2017).

Ultimately, dance education cannot be understood apart from its sociocultural dimension nor can it be confined to the transmission of technical skills alone; rather, it must also reproduce the local cultural values and symbolic meanings embedded in the context in which the dance is practiced.

2.5. Performance

Dance performance within the framework of Greek folk tradition is closely linked to the revival and staged representation of cultural expressions in environments different from those in which they originally emerged (Papakostas & Poulakis, 2019; Loutzaki, 2022). While often presented as a means of showcasing tradition, performance frequently functions as a mechanism of cultural management - sometimes resulting in homogenization (Papadopoulou, 2020, p. 6). Its design reflects strategic cultural choices with artistic, theatrical, educational, or commercial aims, and is tailored to the demands of performance. In this context, the revival of dance is transformed into a staged performance featuring a predetermined repertoire based on aesthetic, cultural, or national criteria (Papakostas & Poulakis, 2019). A notable example of this dynamic can be observed in the case of Cretan dances, where, despite an exceptionally rich dance repertoire, only the most recognizable dances - such as *Syrtos*, *Kastrinos*, *Sousta*, *Siganos*, and *Pentozali* - are typically showcased. Other lesser-known dances, including *Prinianos*, *Zervodexos*, *Agkaliastos*, and *Mikro Mikraki*, are often sidelined due to the aesthetic requirements of stage presentation (Çolakoğlu, 2013). In such cases, the phenomenon of folklorism becomes particularly evident, as representations are embellished and standardized in order to meet audience expectations and the demands of the event organizers (Papadopoulou, 2020, p. 6; Loutzaki, 2022, p. 150). It becomes evident that repertoire choices constitute forms of cultural curation and re-signification of “tradition,” adapted to the conditions of public presentation.

The audience, in turn, receives dance as spectacle, often embedded within tourist-oriented or cultural events, detached from the natural and historical context of the community (Papakostas & Poulakis, 2019, p. 12). At the same time, even when performances are organized by the communities themselves, they are frequently influenced by external actors - such as dance instructors or cultural institutions - who determine what will be showcased, how it is presented, and by whom. As a result, the performance becomes the object of aesthetic negotiation and a source of tension, as the pursuit of a “flawless” stage presentation may clash with the lived experiences and informal hierarchies within the dance group.

The role of the dance instructor is therefore critical, extending beyond the mere transmission of movement techniques. It involves the staging of the group, the careful selection of dances, and the management of power dynamics that emerge during both the preparation and execution of the performance (Loutzaki, 2022, pp. 151–152). In this environment - where instruction and performance intersect with issues of cultural management - critical reflection emerges as an essential tool. Through the critical evaluation of pedagogical and performative practices, it contributes to a deeper understanding of cultural meanings and their relation to contemporary forms of expression (Silverman, 2003, pp. 127–128; Aspraki, 2004, pp. 157–180).

3 Discussion – Conclusions

From the review of the studies, it may be concluded that the effort to integrate Greek “traditional” dance into the contemporary urban environment was accompanied by a series

of interventions (Loutzaki, 1985; Filippou et al., 2009; Papakostas & Poulakis, 2019) that led to the formation of a new dance reality. Within this context, the fluidity of the notion of “authenticity” becomes more prominently articulated - a notion which, in any case, does not constitute a fixed or objectively definable point of reference.

As a result, the pursuit of “authenticity” within its original frame of reference becomes unfeasible (Shay, 1972; Papadopoulou, 2020). Both the teaching and performance of dance, often occurring within institutionalized structures and influenced by external expectations (Loutzaki, 2022; Papakostas & Poulakis, 2019), emerge as fields of cultural management, frequently disconnected from their original experiential contexts (Karepidis, 2016, pp. 111–132).

Crete offers a characteristic example of this dynamic: despite its rich dance repertoire, only a limited selection is utilized in staged performances and, consequently, in teaching, with a distinct emphasis on particular dances. Preference is given to certain popular dances (Çolakoğlu, 2013), a practice that leads to the underrepresentation and gradual marginalization of less familiar dances due to aesthetic and functional considerations. Within this context, the role of the dance instructor becomes critical - not only as a transmitter of technique but also as a mediator of cultural meaning (Avdikos, 2009; Koutsouba, 2009; Filippou et al., 2009).

This pivotal role highlights the importance of critical reflexivity as an essential tool (Silverman, 2003; Aspraki, 2004), fostering awareness of pedagogical choices and their implications for the representation and transmission of cultural heritage. The synthesis of the reviewed studies reveals a clear need for further investigation into the perspectives and attitudes of active dance instructors working within urban cultural associations (including, but not limited to, Cretan associations in Attica). In particular, it would be fruitful to examine how these instructors conceptualize the purposes and meanings of dance education and performance in contemporary urban settings, and how they negotiate the balance between stage expectations and the local cultural contexts surrounding the dance (Papakostas & Poulakis, 2019; Loutzaki, 2022). Such inquiry could generate evidence that deepens our understanding of dance experience as a complex cultural phenomenon (Kraus, 1980; Shay, 1972).

Future studies could make use of the distinction between the “first” and the “second” existence of dance as an analytical lens in specific teaching and performance settings, exploring how instructors understand and operationalize this distinction into practical choices in their everyday decisions regarding repertoire, teaching and performance practices. A qualitative study could include in-depth interviews and observation in Cretan and non-Cretan associations, in order to capture similarities and differences between different local and organizational contexts. In this way, the perspectives brought together in the present review could be tested and further enriched through empirical research that links broader theoretical discussions on authenticity and the management of tradition with the lived, everyday dynamics of teaching and performing Greek “traditional” dance in contemporary urban environments.

Declarations

Ethics: This article is a literature review; no human participants or animals were involved.
Data availability: No new data were created or analyzed in this study; all data are available within the cited sources.

Conflict of interest: The authors declare no conflict of interest.

Funding: No external funding was received for this research.

References

- Αλιγιζάκης, Α. (2008:82). *Η κρητική μουσικοχορευτική παράδοση στον 20ο αιώνα*. Ηράκλειο: Μουσικές Εκδόσεις Σείστρον. [Aligizakis, A. (2008:82). *The Cretan music and dance tradition in the 20th century*. Heraklion: Seistron Music Publications.]
- Αντζακα-Βέη, Ε., & Λουτζάκη, Ρ. (1999). Ο χορός στην Ελλάδα. *Εκπαιδευτική Εγκυκλοπαίδεια*, 28, 327–341. Ειδικό αφιέρωμα: “Μουσική. Χορός. Κινηματογράφος. Θέατρο”. Αθήνα: Εκδοτική Αθηνών. [Antzaka-Vei, E., & Loutzaki, R. (1999). *The dance in Greece*. *Educational Encyclopedia*, 28, 327–341. *Special issue: “Music. Dance. Cinema. Theatre.”* Athens: Ekdotiki Athinon. Retrieved from <https://www.academia.edu/5697147/>]
- Ασπράκη, Ε. (2004). Λαϊκός πολιτισμός και εκπαίδευση. Στο Ε. Αυδίκος (Επιμ.), *Ελληνική λαϊκή παράδοση: Από το παρελθόν στο μέλλον – Οι νέοι τόποι και η πόλη* (σσ. 157–180). Αθήνα: Εκδόσεις Αλέξανδρος. [Aspraki, E. (2004). *Folk culture and education*. In E. Avdikos (Ed.), *Greek folk tradition: From the past to the future – New places and the city* (pp. 157–180). Athens: Alexandros Publications.]
- Αυδίκος, Ε. (2009). *Λαογραφίες, λαϊκοί πολιτισμοί, ταυτότητες*. Αθήνα: Εκδόσεις Παπαζήση. [Avdikos, E. (2009). *Folkloristics, folk cultures, identities*. Athens: Papazisis Publications.]
- Βαρβούνης, Γ. Μ. (2016). Η διαχείριση της παράδοσης και ο σύγχρονος ελληνικός λαϊκός πολιτισμός στη Θράκη. Στο *Πρακτικά 18ου Πανελληνίου Συνεδρίου Λυκείου των Ελληνίδων – Παράρτημα Ξάνθης (21–24 Σεπτεμβρίου)* (σσ. 39–46). Ξάνθη: Σπανίδης. [Varvounis, G. M. (2016). *The management of tradition and contemporary Greek folk culture in Thrace*. In *Proceedings of the 18th Panhellenic Conference of the Lyceum Club of Greek Women – Xanthi Branch (September 21–24)* (pp. 39–46). Xanthi: Spanidis.]
- Βαρδάκης, Ε. (2014). Ο παραδοσιακός χορός στις ανατολικές περιοχές της Κρήτης. Ιεράπετρα: 21ος Αιώνας. [Vardakis, E. (2014). *The traditional dance in the eastern regions of Crete*. Ierapetra: 21st Century.]
- Βρατοπούλου, Β. (1994). The factors that affected the transformation of the folk dance Sousta of Amorgos. *Journal Ethnologia*, 3, 85-117.
- Γκιζέλης, Γ., Αντωνακοπούλου, Η., Γαρδίκη, Ο., Καλπουρτζή, Ε., & Λασκαράτου, Χ. (1979). Οργάνωση και χωροκατανομή των ελληνικών λαογραφικών μουσείων και συλλογών – Μητρώο μουσείων και συλλογών. Αθήνα: Εθνικό Κέντρο Κοινωνικών Ερευνών (ΕΚΚΕ). [Gizelis, G., Antonakopoulou, I., Gardiki, O., Kalpourtzi, E., & Laskaratos, Ch. (1979). *Organization and spatial distribution of Greek folklore museums and collections – Registry of museums and collections*. Athens: National Centre for Social Research (ΕΚΚΕ).]
- Çolakoğlu Sari, G. (2013). Three symbols of cultural identity in Crete: Lyra, lute and dance. *The Journal of Academic Social Science Studies*, 6(3), 855–866. https://doi.org/10.9761/jasss_849
- Δήμας, Η., Τυροβολά, Β., & Κουτσούμπα, Μ. (2010). *Ελληνικός Παραδοσιακός Χορός. Θεωρήσεις για το λόγο, τη γραφή και τη διδασκαλία του*. Αθήνα: Ε.Κ.Π.Α.. [Dimas, I., Tyronola, V., & Koutsouba, M. (2010). *Greek Traditional Dance. Considerations on discourse, notation and teaching*. Athens: N.K.U.A.]
- Δήμας, Η. (1999). *Η χορευτική παράδοση της Ηπείρου*. Αθήνα: Αυτοέκδοση. [Dimas, I. (1999). *The dance tradition of Epirus*. Athens: Self-published.]
- Δρανδάκης, Λ. (2004). Για μια σύγχρονη “φολκλωρική” παράσταση. Στο Ευ. Γ. Αυδίκος, Ρ. Λουτζάκη & Χρ. Παπακώστας (Επιμ.), *Χορευτικά ετερόκλητα, Λύκειο Ελληνίδων* (σελ. 225–279). Αθήνα: Ελληνικά Γράμματα. [Drandakis, L. (2004). *Toward a contemporary “folkloric” performance*. In E. G. Avdikos, R. Loutzaki & Chr. Papakostas (Eds.), *Diverse*

- dance perspectives, *Lyceum Club of Greek Women* (pp. 225–279). Athens: *Ellinika Grammata*.]
- Ζωγράφου, Μ. (2003). *Ο χορός στην ελληνική παράδοση* (2η έκδ.). Αθήνα: Art Work. [Zografou, M. (2003). *Dance in Greek tradition* (2nd ed.). Athens: Art Work.]
- Filippidou, E., & Gialiti, I. (2022). Differences between the “First” and the “Second” Existence of Dance in the Greek Island of Crete. The example of Syrtos Dance. *International Journal of Education and Social Science Research*, 5(3) pp. 215-229. <http://dx.doi.org/10.37500/ijessr.2022.5315>
- Filippou, F. (2015). The first woman’s dancer improvisation in the area of Roumlouki (Alexandria) through the dance “Tis Marias”. *Ethnologia*, 6 (b), 1-24.
- Filippou, F. (1993). *La danse traditionnelle comme phénomène social dans la région d’Aridea. Ecole des Hautes Etudes en Sciences Sociales, section Anthropologie Sociale- Ethnologie*. Paris.
- Ιντζεσίλογλου, Ν. (2000). Περί κατασκευής συλλογικών ταυτοτήτων: Το παράδειγμα της εθνικής ταυτότητας. Στο Χ. Κωνσταντοπούλου, Λ. Μαράτου-Αλιπράντη, Δ. Γερμανός & Θ. Οικονόμου (Επιμ.), *Εμείς και οι άλλοι* (σσ. 177–202). Αθήνα: Τυποθήτω. [Intzesiloglou, N. (2000). *On the construction of collective identities: The case of national identity*. In Ch. Konstantopoulou, L. Maratou-Alipranti, D. Germanos & Th. Oikonomou (Eds.), *Us and the others* (pp. 177-202). Athens: Typothito.]
- Κακάμπουρα, Ρ. (2014). Αδελφότητες και εθνοτοπικοί σύλλογοι στα αστικά κέντρα – Ξενιτεία και μετανάστευση. Στο Ε. Αυδίκος (Επιμ.), *Ελληνική λαϊκή παράδοση – Από το παρελθόν στο μέλλον: Οι νέοι τόποι και η πόλη* (σσ. 463–471). Αθήνα: Αλέξανδρος. [Kakampoura, R. (2014). *Brotherhoods and ethno-local associations in urban centers – Exile and migration*. In E. Avdikos (Ed.), *Greek folk tradition – From the past to the future: New places and the city* (pp. 463–471). Athens: Alexandros.]
- Καρεπίδης, Ι. (2016). Πολιτισμική διαχείριση του εθίμου των Μικρών Γκέγκηδων: Ο ρόλος του χορού στη συγκρότηση της συλλογικής ταυτότητας. *Λαογραφία*, 41, 111–132. [Karepidis, I. (2016). *Cultural management of the Mikroi Gkegides custom: The role of dance in shaping collective identity*. *Laographia*, 41, 111–132.]
- Κιουρτσάκης, Γ. (1989). *Το πρόβλημα της παράδοσης*. Αθήνα: Στιγμή. [Kiourtsakis, G. (1989). *The problem of tradition*. Athens: Stigmi.]
- Κοσμοπούλου, Γ. (2012). *Η ενσασχόληση παιδιών και νέων με τον παραδοσιακό χορό στα πλαίσια ενός χορευτικού ομίλου*. (Μεταπτυχιακή διατριβή, Πανεπιστήμιο Πατρών, Πάτρα, Ελλάδα). [Kosmopoulou, G. (2012). *Children’s and youth engagement with traditional dance in the context of a dance group*. (Master’s thesis, University of Patras, Patras, Greece).]
- Κουτσούμπα, Μ. (2010). Ο Ελληνικός Παραδοσιακός Χορός στην “Πρώτη” και “Δεύτερη” ύπαρξή του. Απόψεις και Προβληματισμοί. 18^ο Διεθνές Συνέδριο Φυσικής Αγωγής και Αθλητισμού. Κομοτηνή: ΤΕΦΑΑ – ΔΠΘ. [Koutsouba, M. (2010). *Greek traditional dance in its “first” and “second” existence”: Views and concerns*. 18th International Congress of Physical Education and Sports Science, Democritus University of Thrace.]
- Κουτσούμπα, Μ. (2009). Παράδοση και φολκλόρ στον ελληνικό λαϊκό παραδοσιακό χορό: Η περίπτωση του χορού “Μηλιά” της Λευκάδας. *Επιστήμη του Χορού*, 3, 16–33. [Koutsouba, M. (2009). *Tradition and folklore in Greek folk dance: The case of the “Milia” dance of Lefkada*. *Dance Science*, 3, 16–33. Retrieved October 11, 2017, from <http://elepex.gr/images/stories/tritostomos/koutsouba-paradosi-full-text-gr.pdf>]
- Kraus, R. (1980). *Ιστορία του χορού* (Μ. Παπαντωνίου, Μετ.). Αθήνα: Νεφέλη. (Πρωτότυπο έργο δημοσιεύθηκε το 1969) [Kraus, R. (1980). *History of dance* (M. Papantoniou, Trans.). Athens: Nefeli. (Original work published 1969)]

- Κυριαζή-Άλλισον, Ε. (1998). Εσωτερική μετανάστευση στην Ελλάδα του 1990: Τάσεις – προβληματισμοί – προοπτικές. *The Greek Review of Social Research*, 96, 279–309. [Kyriazi-Allison, E. (1998). *Internal migration in 1990s Greece: Trends – reflections – perspectives. The Greek Review of Social Research*, 96, 279–309. <https://doi.org/10.12681/grsr.736>]
- Λιάβας, Λ. (2013). Από το ποτάμι της παράδοσης στο φολκλόρ. *Το Βήμα*. Ανακτήθηκε 22 Απριλίου, 2019, από <https://www.tovima.gr/2013/08/17/opinions/apo-to-potami-tis-paradosis-sto-folklor/> [Liavas, L. (2013). *From the river of tradition to folklore. To Vima*. Retrieved April 22, 2019, from <https://www.tovima.gr/2013/08/17/opinions/apo-to-potami-tis-paradosis-sto-folklor/>]
- Λουτζάκη, Ρ. (2022). Επιλογικά: Χορευτικοί πολιτισμοί και εθνογραφία στην Ελλάδα, 2002–2020. Κριτική ανασκόπηση της χορευτικής βιβλιογραφίας. Στο Χ. Παπακώστας & Ρ. Λουτζάκη (Επιμ.), *Εθνοχορογραφίες* (σσ. 229–248). Αθήνα: Εκδόσεις Δίσιγμα. [Loutzaki, R. (2022). *Epilogically: Dance cultures and ethnography in Greece, 2002–2020. A critical review of dance literature. In Chr. Papakostas & R. Loutzaki (Eds.), Ethnochoreographies* (pp. 229–248). Athens: Disigma Publications.]
- Λουτζάκη, Ρ. (1992). Οι ελληνικοί χοροί: Κριτική θεώρηση των βιβλίων του παραδοσιακού χορού. *Εθνογραφικά*, 8, 27–46. [Loutzaki, R. (1992). *Greek dances: A critical review of traditional dance literature. Ethnographika*, 8, 27–46.]
- Λουτζάκη, Ρ. (1985). *Ο παραδοσιακός χορός στην Ελλάδα*. Αθήνα: Υπουργείο Πολιτισμού – Διεύθυνση Λαϊκού Πολιτισμού. Ανακτήθηκε 12 Σεπτεμβρίου, 2019, από <https://www.academia.edu> [Loutzaki, R. (1985). *Traditional dance in Greece. Athens: Ministry of Culture – Department of Folk Culture*. Retrieved September 12, 2019, from <https://www.academia.edu>]
- Lykesas, G. (2018). The Transformation of Traditional Dance from Its First to Its Second Existence: The Effectiveness of Music – Movement Education and Creative Dance in the Preservation of Our Cultural Heritage. *Journal of Education and Training Studies*, 6(1), 104-112.
- Λυκεσάς, Γ., & Τυροβολά, Β. (2009). Ο χορός στη μεταπολεμική Ελλάδα: Ιστορικές – κοινωνικές προεκτάσεις και συνιστώσες. *Αθλητική Ιστορία και Φιλοσοφία*, 3, 79-104. [Lykesas, G., & Tyronola, V. (2009). *Dance in post-war Greece: Historical and social dimensions and components. Sport History and Philosophy*, 3, 79-104. <http://ikee.lib.auth.gr/record/263234/files/lykesas13.pdf>]
- Μαντζούκας, Χ. (2008). *Σαρακατσαναίοι της Φθιώτιδας: Η διαμόρφωση της μουσικοχορευτικής ταυτότητας των νέων ηλικίας 10–15 ετών σε σχέση με τις προηγούμενες γενιές*. (Διδακτορική διατριβή, Πάντειο Πανεπιστήμιο, Αθήνα, Ελλάδα). [Mantzoukas, Ch. (2008). *The Sarakatsanaioi of Fthiotida: The formation of music and dance identity in youth aged 10–15 in relation to previous generations (Doctoral dissertation, Panteion University, Athens, Greece).*]
- Μεγαλακάκης, Ι., & Μεγαλακάκης, Γ. (2006). *Όταν ακούω Κρήτη* [Λεύκωμα με συνοδευτικό DVD]. Ηράκλειο: Κρητικός Παραδοσιακός Όμιλος Γιάννη & Γιώργου Μεγαλακάκη / Σείστρον. [Megalakakis, I., & Megalakakis, G. (2006). *When I hear Crete [Booklet with accompanying DVD]. Heraklion: Cretan Traditional Group of Yiannis & Giorgos Megalakakis / Seistron.*]
- Μερακλής, Μ. (2004). *Ελληνική λαογραφία: Κοινωνική συγκρότηση, ήθη και έθιμα, λαϊκή τέχνη*. Αθήνα: Οδυσσεάς. [Meraklis, M. (2004). *Greek folklore: Social structure, customs and traditions, folk art. Athens: Odysseas.*]
- Μερακλής, Μ. Γ. (1989). *Λαογραφικά ζητήματα*. Αθήνα: Εκδόσεις Χαρ. Μπούρας. [Meraklis, M. G. (1989). *Folklore issues. Athens: Char. Bouras Publications.*]

- Μερακλής, Μ. (1987). *Ο σύγχρονος ελληνικός λαϊκός πολιτισμός* (Γ' έκδ.). Αθήνα: Καλλιτεχνικό Πνευματικό Κέντρο "Όρα". [Meraklis, M. (1987). *Modern Greek folk culture* (3rd ed.). Athens: Artistic and Intellectual Centre "Ora".]
- Μερακλής, Μ. (1986). *Ελληνική λαογραφία: Ήθη και έθιμα*. Αθήνα: Οδυσσεάς. [Meraklis, M. (1986). *Greek folklore: Customs and traditions*. Athens: Odysseas.]
- Μερακλής, Μ. (1972). Τι είναι ο folklorismus. *Δελτίο της Ελληνικής Λαογραφικής Εταιρείας*, 28, 27–38. [Meraklis, M. (1972). *What is folklorismus*. *Bulletin of the Hellenic Folklore Society*, 28, 27–38.]
- Μπασκόζος, Γ. Ν. (1996). *Τα περιττά και τα ουσιώδη: Πολιτιστικές τάσεις 1974–1989*. Αθήνα: Δελφίνοι. [Baskozos, G. N. (1996). *The superfluous and the essential: Cultural trends 1974–1989*. Athens: Delfini.]
- Νάζος, Γ. (1930). *50 δημώδη άσματα Πελοποννήσου και Κρήτης: Συλλογή Ωδείου Αθηνών. Ιστορική και λαογραφική βιβλιοθήκη*. Αθήνα: Σύλλογος προς Διάδοσιν Ωφέλιμων Βιβλίων. [Nazos, G. (1930). *50 folk songs of the Peloponnese and Crete: Athens Conservatory Collection. Historical and folklore library*. Athens: Society for the Promotion of Useful Books.]
- Νικολάκη, Ε., Φούντζουλας, Γ., Βενετσάνου, Φ., Λυκεσάς, Γ., & Κουτσούμπα, Μ. (2021). Διδακτικές μέθοδοι και προσεγγίσεις στον ελληνικό παραδοσιακό χορό: Ανασκοπική μελέτη. *Κινησιολογία*, 8(1), 22-41. [Nikolaki, E., Fountzoulas, G., Venetsanou, F., Lykesas, G., & Koutsouba, M. (2021). *Teaching methods and approaches in Greek traditional dance: A literature review*. *Kinesiologia*, 8(1), 22-41.]
- Νιτσιάκος, Β. (1991). *Παραδοσιακές κοινωνικές δομές*. Αθήνα: Οδυσσεάς. [Nitsiakos, V. (1991). *Traditional social structures*. Athens: Odysseas.]
- Παπαδοπούλου, Δ. (2020). *Φολκλόρ και εθνική ταυτότητα στον ελλαδικό χώρο* (Μεταπτυχιακή διατριβή, Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, Αθήνα, Ελλάδα). [Papadopolou, D. (2020). *Folklore and national identity in Greece*. (Master's thesis, National and Kapodistrian University of Athens, Athens, Greece).]
- Παπακώστας, Χ., & Πουλάκης, Ν. (2019). Εισαγωγή. Στο Η. Kringelbach & J. Skinner (Επιμ.), *Χορευτικοί πολιτισμοί: Παγκοσμιοποίηση, τουρισμός και ταυτότητα στην ανθρωπολογία του χορού* (Χ. Παπακώστας & Ν. Πουλάκης, επιστ. επιμ.). Αθήνα: Κλειδάριθμος. [Papakostas, Ch., & Poulakis, N. (2019). *Introduction*. In H. Kringelbach & J. Skinner (Eds.), *Dancing cultures: Globalization, tourism and identity in the anthropology of dance* (Ch. Papakostas & N. Poulakis, scientific eds.). Athens: Kleidarithmos.]
- Παπακώστας, Χ., Πραντσιδής, Ι., & Πολλάτου, Ε. (2006). Ο παραδοσιακός χορός στα χωριά του νομού Δράμας: Εθνογραφικά στοιχεία και ρυθμοκινητική ανάλυση. *Αναζητήσεις στη Φυσική Αγωγή και τον Αθλητισμό*, 4(3), 430–441. [Papakostas, Ch., Prantsidis, I., & Pollatou, E. (2006). *Traditional dance in the villages of Drama prefecture: Ethnographic elements and rhythmic-kinetic analysis*. *Inquiries in Physical Education and Sport*, 4(3), 430–441.]
- Παπακώστας, Χ. (2001). Ο χορός από την κοινότητα στη σκηνή: Αντιφάσεις και πρακτικές. Στο *Πρακτικά 2ου Πανελληνίου Συνεδρίου Λαϊκού Πολιτισμού* (σσ. 255–272). Σέρρες: Τμήμα Επιστήμης Φυσικής Αγωγής και Αθλητισμού, Δήμος Σερρών. [Papakostas, Ch. (2001). *Dance from community to stage: Contradictions and practices*. In *Proceedings of the 2nd Panhellenic Conference on Folk Culture* (pp. 255–272). Serres: Department of Physical Education and Sport Science, Municipality of Serres.]
- Παπαπαύλου, Μ. (2010). Φολκλόρ και φολκλωρισμός: Συγκλίσεις και αποκλίσεις. Στο Π. Κάβουρας (Επιμ.), *Φολκλόρ και παράδοση: Ζητήματα αναπαράστασης και επιτέλεσης της μουσικής και του χορού* (σσ. 89–102). Αθήνα: Νήσος. [Papapanioli, M. (2010). *Folklore and folklorism: Convergences and divergences*. In P. Kavouras (Ed.), *Folklore*

- and tradition: *Issues of representation and performance of music and dance* (pp. 89–102). Athens: Nissos.]
- Shay, A. (2008). Review: *Dancing From Past to Present: Nation, Culture, Identities* (Madison, 2006); *Dance and Society: Dancer as a Cultural Performer. Re-appraising Our Past, Moving Into the Future* (Budapest, 2005). *Dance Research Journal*, 40(1), 95-98.
- Shay, A. (1972). What is authenticity in folk dance. *Viltis Magazine*. V. F. Beliajus (Ed.). Retrieved from https://socalfolkdance.org/articles/what_is_authenticity_in_folk_dance_shay.htm
- Silverman, D. (2003). *Interpreting Qualitative Data: Methods for Analysing Talk, Text and Interaction* (2η έκδ.). London: SAGE Publications.
- Σταματάκης, Γ. (2013). *Διηγήματα – Μαντινάδες*. Αθήνα: Αυτοέκδοση. [Stamatakis, G. (2013). *Short stories – Mantinades*. Athens: Self-published.]
- Τηγανούρια, Π. (2007). “Μπάλος” στη Σαμοθράκη: Παράδοση και νεωτερικότητα. Μια μουσική – εθνογραφική προσέγγιση (Διδακτορική διατριβή, Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, Αθήνα, Ελλάδα). [Tiganouria, P. (2007). “Ballos” in Samothraki: Tradition and modernity. A musical–ethnographic approach (Doctoral dissertation, National and Kapodistrian University of Athens, Athens, Greece).]
- Τόλη, Α., & Παπακώστας, Χ. (2017). Ο ελληνικός παραδοσιακός χορός στο αστικό πλαίσιο. Στο *Dance and the city: New contexts and practices*. Αθήνα: Εθνικό και Καποδιστριακό Πανεπιστήμιο Αθηνών, Σχολή Επιστήμης Φυσικής Αγωγής και Αθλητισμού. [Toli, A., & Papakostas, Ch. (2017). Greek traditional dance in the urban context. In *Dance and the city: New contexts and practices*. Athens: National and Kapodistrian University of Athens, School of Physical Education and Sport Science.]
- Τσαούσης, Δ. (1991). *Η κοινωνία του ανθρώπου: Εισαγωγή στην κοινωνιολογία* (7η έκδ.). Αθήνα: Gutenberg. [Tsaousis, D. (1991). *The society of man: Introduction to sociology* (7th ed.). Athens: Gutenberg.]
- Τσουχλαράκης, Ι. (2000). *Οι χοροί της Κρήτης: Μύθος, ιστορία, παράδοση*. Αθήνα: Κέντρο Σπουδής Κρητικού Πολιτισμού. [Tsouchlarakis, I. (2000). *The dances of Crete: Myth, history, tradition*. Athens: Center for the Study of Cretan Culture.]
- Τυροβολά, Β., Κουτσούμπα, Μ., & Ταμπάκη, Α. (2008). Η δομικο-μορφολογική και τυπολογική ανάλυση στη μελέτη του ελληνικού παραδοσιακού χορού: Το παράδειγμα των μοτίβων των χορών “Στα δύο” και “Στα τρία” στους χορούς της Κρήτης. *Επιστήμη του Χορού*, 2, 31–57. Retrieved from http://www.elepex.gr/volumes/vol2/Tirovola_perilipsi.pdf [Tyrovola, V., Koutsouba, M., & Tampaki, A. (2008). Structural–morphological and typological analysis in the study of Greek traditional dance: The example of “Sta Dio” and “Sta Tria” motifs in Cretan dances. *Dance Science*, 2, 31–57. Retrieved from http://www.elepex.gr/volumes/vol2/Tirovola_perilipsi.pdf]
- Φιλίππου, Φ., Γουλιμάρης, Δ., Σερμπέζης, Β., Πίτση, Α., & Γεντή, Μ. (2009). Ο ρόλος των χορευτικών συλλόγων στη μετεξέλιξη της ελληνικής μουσικοχορευτικής παράδοσης: Το παράδειγμα του “Συγκαθιστού” χορού του Βελβεντού Κοζάνης. *Αναζητήσεις στη Φυσική Αγωγή και τον Αθλητισμό*, 7(1), 30–38. [Filippou, F., Goulimaris, D., Serbezis, V., Pitsi, A., & Genti, M. (2009). The role of dance associations in the transformation of Greek music and dance tradition: The example of the “Sygkathistos” dance from Velventos, Kozani. *Inquiries in Physical Education and Sport*, 7(1), 30–38.]
- Φιλίππου, Φ. (2002). *Συντελεστές παραστάσεων παραδοσιακού χορού στη σύγχρονη ελληνική πραγματικότητα: Η περίπτωση του ν. Ημαθίας* (Διδακτορική διατριβή, Δημοκρίτειο Πανεπιστήμιο Θράκης, Κομοτηνή, Ελλάδα). [Filippou, F. (2002). *Agents of*

- traditional dance performances in contemporary Greek reality: The case of Imathia prefecture (Doctoral dissertation, Democritus University of Thrace, Komotini, Greece).]*
- Χανταμπάκης, Γ. (2004). *Το ριζίτικο, οι μαντινάδες, και οι χοροί της Κρήτης από τις πηγές τους*. Χανιά: Αυτοέκδοση. [*Chantampakis, G. (2004). The rizitiko, the mantinades, and the dances of Crete from their sources. Chania: Self-published.*]
- Ψημίτης, Μ. (2000). Η ατομική επιλογή ως παράγοντας πολιτισμικής ταυτότητας σε συνθήκες πολυπλοκότητας. Στο Χ. Κωνσταντοπούλου, Λ. Μαράτου-Αλιπράντη, Δ. Γερμανός & Θ. Οικονόμου (Επιμ.), *Εμείς και οι άλλοι* (σσ. 85–108). Αθήνα: Τυποθήτω. [*Psimitis, M. (2000). Individual choice as a factor of cultural identity under conditions of complexity. In Ch. Konstantopoulou, L. Maratou-Alipranti, D. Germanos & Th. Oikonomou (Eds.), Us and the others (pp. 85–108). Athens: Typothito.*]