Greek Diaspora of America and Greek Traditional Dance: A Case Study

Eleni Filippidou

ABSTRACT

The aim of this paper is to study the reasons for the participation of the 3rd and 4th generation emigrants of the state of Chicago, in Greek traditional dance classes, taking as an example the cultural association “Orpheus Hellenic Folklore Society”. The collection of ethnographic data was based on the ethnographic method, under the terms of an online ethnography or otherwise Netnography. Oral history was also used as a method, through which everyday memory is projected as a quest of social history. Finally, for the presentation and analysis of the data, Geertz’s model of "thick description" was adopted. An important parameter in the analysis and interpretation of the data is the concept of "reflection", which also was used in this paper. From the data analysis was found that, the Greek traditional dance has a particularly important role in multicultural nations such as America. More specifically, the findings of this study indicate that cultural heritage and cultural identity remain important, even in immigrant generations who have been born and raised in America and who have moved significantly away from the behavior and action patterns of Greeks. In particular, all the survey informants stated that their participation in Greek traditional dance classes and events has to do with preserving their Greek cultural heritage. In conclusion, it can be said that the Greek traditional dance in the American state of Chicago is experienced as a manifestation of the cultural expression of the Greek heritage, but also a way of understanding 'Greekness' in the wider American context.

Keywords: Cultural Heritage, Cultural Identity, Greek Diaspora of America, Greek Traditional Dance.

I. INTRODUCTION

My name is Eleni Filippidou and I hold a PhD in Folklore-Anthropology of Dance at the National and Kapodistrian University of Athens. I have been involved in Greek traditional dance, as a hobby since the age of six and researching the objective of dance for 20 years. In 2019, I was invited by the Orpheus Hellenic Folklore Society to move from Athens, where I live, to Chicago, USA, to teach traditional dances from the northern part of Greece and especially from the region of Thrace to its members (Fig. 1).

Fig. 1. With the members of Orpheus Hellenic Folklore Society.
Arriving in Chicago and at the Orpheus classroom, I met Greek-Americans of all ages who were being taught Greek traditional dance there and who showed great excitement at my arrival, at the arrival of a Greek dance teacher. Throughout the courses this enthusiasm was maintained, as was their need to learn as much as possible about the culture, the dance, the song and the music of Thrace (Fig. 2).

After my return to Greece, my collaboration with Orpheus continued, as the dance teachers were asking my advice to teach “correctly” the dances that they would dance in a competitive festival of Greek traditional dance, held every year in the state of Florida. From this festival, every year Orpheus receives many dance awards and thus our collaboration is renewed every year. That which piques my interesting the many years of our collaboration with Orpheus, is the enthusiasm of the students that the dance teachers convey to me, regarding the dances of Thrace, a fact that I had also noticed during my stay there. Does their excitement stem from their anticipation of winning yet another dance award, or does it stem from some other factor?

Based on all of the above, the aim of this paper is to study the reasons for the participation of the 3rd and 4th generation emigrants of the state of Chicago, in Greek traditional dance classes, taking as an example the cultural association “Orpheus Hellenic Folklore Society”.

II. BACKGROUND OF THE STUDY

The collection of research data was carried out with the ethnographic method of data collection and analysis (Thomas & Nelson, 2003), under the terms of an online ethnography or otherwise Netnography (Kozinets, 2010). More specifically, online ethnographic research was based on (a) text and chat analysis, (b) interactive online research in the sense of participatory observation, and (c) interviewing and recording actions on Internet communication groups such as Facebook (Sade-Beck, 2004). Specifically, individual interviews were carried out with twenty members of Orpheus, through an online platform. These informants were selected by purposive sampling, as I selected those who were easily accessible and available.

Oral history was also used as a method, through which everyday memory is projected as a quest of social history (Thomson, 2009). For the presentation and analysis of the data, Geertz's model of “thick description” (2003) was adopted, as a type of ethnographic writing and ethnographic analysis that simultaneously includes the description and interpretation of ethnographic data (Filippidou, 2018).

An important parameter in the analysis and interpretation of the data is the concept of “reflection” (Altrichter et al., 2001), which contributed to the validity and reliability of this research, as the researcher was also a teacher in the course of Greek traditional dance and scientific advisor in matters of Greek traditional dance in the cultural association under study. In such research, the position of the ethnographer has no clear boundaries and the roles that shape the relationship between researcher and informants are extremely complex, intersecting, and often even overlapping (Wong, 2014), which is why the concept of reflection cannot be missing from research that studies the familiar "culture" of the ethnographer, i.e. the study of the social and cultural groups that live in the same context, in which the ethnographer lives and works.
III. DATA ANALYSIS

A. The Greek Diaspora in the USA

Dispersion is a Greek word and comes from the verb ‘diaspiro’ which means to scatter here and there. Therefore, diaspora means the dispersion and migration of a nation to different countries. In the social sciences and humanities (Babiniotis, 2006; Niotis, 2005), diaspora is considered the geographical spread of ethnic groups outside their nation-state, who continue to maintain cultural or economic relations with the national center or otherwise with the motherland.

Cohen (2003) in his study of Global Diaspora cites Safran's list according to which, diaspora is a population group, who to be labeled diasporic should have certain characteristics. These characteristics are: (a) to have dispersed from an original center to at least two foreign regions, (b) its members retain a collective memory of their homeland, (c) consider themselves unable to fully integrate into the countries residence and to maintain imaginary or actual separation from the rest of the citizens, (d) to maintain the love and admiration for their country of origin, desiring their future return, (e) to consider that all members of their diaspora should work united for the stability and security of the motherland and (f) to maintain their bond with it through national community consciousness and solidarity (Cohen, 2003; Kenny, 2013).

According to Kontis (1997), and regarding the Greek diaspora, refers to the people who:

(...)reside outside the borders of the territory of the Greek state for at least more than one year and, either they are a historical minority in the foreign country, or they have moved to the country this for any reason, are characterized by the objective features, such as language, religion, history, literature, culture, origin and/or the subjective features, such as the consciousness of belonging to the Greek nation(...) (p. 65-66).

In this study, with the term 'Greek diaspora' we refer to persons of Greek origin, first or later generation, who are connected to modern Greek settlements, have settled, live and work in urban centers abroad, specifically in the State of Chicago, being members of an organized social group, with ethnic solidarity that defines communities and parishes.

According to the data of the General Secretariat of Hellenism Abroad, the Greek diaspora is established in approximately 140 countries on five continents, numbers more than 5,000,000 citizens who reside permanently outside the Greek borders, are, consider and feel themselves Greek, maintaining ties with Greece. From official population records it appears that in the USA the Hellenism of the diaspora amounts to approximately 3,000,000 (Clogg, 2010).

Modern Greek immigration to the USA began in 1920 with a small percentage of arrivals due to political restrictions. The next stop was in 1965, where with the change in the relevant legislation of the USA, the percentage of immigrants in the country generally increased. By the mid-1970s, it is estimated that a total of around 155,000 Greeks had immigrated. This flow decreased significantly during the period 1981-1990 as the number of new entrants fell to 30,000.

The majority of new immigrants preferred New York, turning it into the US State with the largest number of Greeks. The second state of choice for Greek immigrants is Chicago, with 94,000 residents of Greek origin. In the Greek diaspora of America, the Greek expatriate organizations maintain a primary role in the expatriate body. About 40 Federations of Associations and many Cultural Associations are active in the USA with the main purpose of preserving Greek identity, promoting Greek culture, cultivating Greek education and spreading Greek values in American society (Marketos, 2013).

B. The Orpheus Hellenic Folklore Society and the Greek Traditional Dance

One of these Cultural Associations is the Orpheus Hellenic Folklore Society. The Orpheus Hellenic Folklore Society established in May of 1989, is a non-profit, tax-exempt organization and its mission is to perpetuate the rich history and traditions of Greek folk dances, songs, and music. Orpheus fulfills its mission by educating its members and audiences through dance and music performances, workshops and lectures.

Its members are classified into two main categories, in the Orpheus Adult Group and in the Orpheus Youth Group. The first is comprised of young adults from the Chicago land area. The group has performed in numerous cultural and civic functions throughout Chicago, the United States, Canada and Greece. The second group, whose membership is open to children 9-15 years old, maintains a separate schedule of dance lessons and presentations while complementing various adult group presentations and performances throughout the year.

Orpheus' dance and music repertoire includes a wide variety of mainland and island dances (Table 1), and its members perform in authentic costumes which are representative of these regions and are one-of-a-kind in this area of the country.
<table>
<thead>
<tr>
<th>Region</th>
<th>Thessaly</th>
<th>Central Greece</th>
<th>Attica</th>
<th>Peloponnese</th>
<th>Crete Island</th>
<th>Kyklades Islands</th>
<th>Dodecanese Islands</th>
<th>Aegean Islands</th>
<th>Ionian Islands</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Baeouska</strong></td>
<td>Karagouna</td>
<td>Kalamatianos</td>
<td>Maleviziotos</td>
<td>Syrtos</td>
<td>Iassos</td>
<td>North &amp; Eastern</td>
<td>Korakianitikos</td>
<td>Corfu</td>
<td></td>
</tr>
<tr>
<td><strong>Gykanas</strong></td>
<td>Pilioritikos</td>
<td>Tsamikos</td>
<td>Tsakonikos</td>
<td>Sousta</td>
<td>Mihanikos</td>
<td>Arhontoyios</td>
<td>Rodou (Corfu)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hasapikos</strong></td>
<td>Fesodervenagas</td>
<td>Trata (Megara)</td>
<td>Tsamikos</td>
<td>Syrtos</td>
<td>Antipatiti</td>
<td>Ballos</td>
<td>Zagarakia (Kythera)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Kriosos</strong></td>
<td>Leventikos</td>
<td>Fysouni</td>
<td></td>
<td></td>
<td>Zervos</td>
<td>Hasapia</td>
<td>Papadopanagiotena</td>
<td>Kythera</td>
<td></td>
</tr>
<tr>
<td><strong>Mantilatos</strong></td>
<td>Tzourapia</td>
<td>Leventia</td>
<td>Syrtos</td>
<td></td>
<td>Pentozalis</td>
<td>Ola ta malabrina</td>
<td></td>
<td></td>
<td>Divaritikos (Kefalonia)</td>
</tr>
<tr>
<td><strong>Millosos</strong></td>
<td>Giatros</td>
<td>Syrganos</td>
<td></td>
<td></td>
<td>Ola ta poulaki</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Poddariki</strong></td>
<td>Giatros</td>
<td>Syrtos</td>
<td></td>
<td></td>
<td>Ola ta melabrina</td>
<td>Kasarlamas</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sfarles</strong></td>
<td>Kofoles</td>
<td></td>
<td>Syrganos</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Steis Treis</strong></td>
<td>Kleftes</td>
<td></td>
<td>Syrganos</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sygathistos -</strong></td>
<td>Endeka</td>
<td>Sta Trias</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Syrros</strong></td>
<td>Gaeta</td>
<td>Zagoarios</td>
<td>Syrrous</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sygathistos</strong></td>
<td>Kori Eleni</td>
<td>Palamakia</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Antikyrostes</strong></td>
<td>Nizamikos</td>
<td>Paramythia</td>
<td>Syrganos</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tapinos</strong></td>
<td>Partulos</td>
<td>Tzitziras</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tzitos</strong></td>
<td>Patroula/</td>
<td>Stin vrysi ata</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Xyrrysos</strong></td>
<td>Patrounino</td>
<td>tseritisaina</td>
<td>Epiros</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Zonaradikos</strong></td>
<td>Poulakia</td>
<td></td>
<td>Syrganos</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Dance from</strong></td>
<td>Poussinisa</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Metsovo</strong></td>
<td>Proskinitos</td>
<td>Syrros</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rackos</td>
<td>Tzamiko</td>
<td>Syrganos</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sgouro Arni</td>
<td>Vasilharontissa</td>
<td>Sygathistoi</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Souleiman</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Syre-Syre</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sygathistos-Veria</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Eastern Macedonia</strong></td>
<td>Ramna (Drama)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Zaharoula</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes:**
- **Baeouska** is a region in Northern Macedonia.
- **Gykanas** is a region in Thrace.
- **Hasapikos** is a region in Thrace.
- **Kriosos** is a region in Thrace.
- **Mantilatos** is a region in Thrace.
- **Millosos** is a region in Thrace.
- **Poddariki** is a region in Central Macedonia.
- **Sfarles** is a region in Thrace.
- **Steis Treis** is a region in Thrace.
- **Sygathistos - Syrros** is a region in Thrace.
- **Antikyrostes** is a region in Thrace.
- **Tapinos** is a region in Thrace.
- **Tzitos** is a region in Thrace.
- **Zonaradikos** is a region in Thrace.
- **Dance from Metsovo** is a region in Thrace.

**Table I: The Dance Repertoire of Orpheus Hellenic Folklore Society**
These two dance groups participate in most events throughout the year, which are organized both by Orpheus and by other organizations. Specifically, the events that Orpheus participates in are the following:

- Raising of the Greek flag in the central square of Chicago, Daley Plaza for the celebration of March 25th. (The event is organized by "Enosis", the organization of Greek Associations in the state of Illinois).
- Annual reception for the celebration of March 25 under the auspices of the Greek Consulate in Chicago.
- Annual Greek parade in Chicago organized by the "Union", the organization of Greek Associations in the state of Illinois.
- Annual summer festivals of the Greek churches (are "festivals", with food, music and dancing. In addition to the Greeks, many Americans also come to them, and it is a way to raise money for the community. These festivals usually last a whole weekend).
- Proms from Greek and American Associations.
- HDF - Hellenic Dance Festival, every January (it is a great festival and competition with Greek traditional bands under the auspices of the Greek Orthodox Metropolis of Atlanta. Participation with around 50 bands, mainly from church communities with over 1500 dancers and a total of 3000 participants, with their families).
- Presentations and lectures in educational institutions such as universities, museums and libraries about the Greek tradition.
- Performances at international festivals organized by the city of Chicago, museums, schools, universities, private Associations and other associations.
- Events with special themes such as, for example, the event by the University of Chicago for the 100 years of the destruction of Asia Minor, Greek night of the Chicago basketball team with a performance at the official stadium, etc.
- Annual event for the cutting of Orpheus' 'Vasilopita' (this event takes place in a large community space of a Greek church, with food, traditional orchestra and music, dance performances and a feast for the whole world.
- Annual event to close the year of the children's departments of Orpheus in May (this event includes dance performances and are also given Diplomas to all graduating children as well as the "Dina Sianis" awards to two children who showed remarkable zeal with their participation).
- Big dance event, every five years to celebrate the anniversary of Orpheus founding.

C. The Narratives–The Opinions

From the data collection it emerged that the participation of Greek Americans of the third and fourth generation in Chicago depends on four parameters. More specifically, the first parameter has to do with training the body. In detail, the informants pointed out the fact that the Greek traditional dance is a form of body exercise and well-being. The words of the informants are characteristic:

“I go to the classes to improve my physical condition, to reduce my weight, but also to manage my stress” (18 years old woman).

“Greek traditional dance is for me a way out of everyday life and a source of relaxation” (23 years old woman).

“Greek dance lessons help me to be healthy and happy. After a long day I come here, I feel better emotionally and that's something I don't get when I go to the gym” (21 years old man).

A second factor that motivates Greek-Americans to join a Greek traditional dance class is socialization. Many young Greek Americans see Greek traditional dance as an opportunity to meet people and develop friendships and romances. Furthermore, for many of them the Orpheus cultural association is a place for them to socialize with other Greeks, to speak and sing in Greek, which they often do not have the opportunity to do at home.

“I like meeting other Greeks in the Greek traditional dance classes. I get to participate with a group of people that share the same culture as me and learn fun dances with them” (17 years old man).

“Greek traditional dance helps you develop your social relations with your Greek co-dancers” (17 years old woman).

“I believe that dance is an important part of my culture, and it is a fun way to interact with other people as well” (20 years old woman).

“Greek folk dance is fun and provides the opportunity to socialize and interact with other people. We have made lifelong friends thru Greek folk dance and had the chance to meet very interesting people” (22 years old woman).
“My parents and grandparents want me to hang out with Greeks. I also like to have Greek friends. At school, I have no one to speak Greek with. I have a good time with them in dance lessons” (13 years old woman).

“I want to marry a Greek woman, I want us to have something in common, like Greek customs and dances. So dancing also gives me an opportunity to flirt” (18 years old man).

“In Greek traditional dance classes you get to meet a lot of people of all ages of Greek descent that share the same interests” (19 years old man).

The final reason that motivates Greek-Americans to participate in Greek traditional dance classes is the connection to Greece and their heritage. The majority of informants were born in America and have been fully integrated into the mainstream culture. However, their identity as a member of the Chicago Greek community is very important to them, as is the preservation of their heritage. Dance as a cultural 'product' contributes to the above fact and helps those who participate in dance classes and dance events to know their history and their cultural heritage.

“I feel like dancing is a huge part of the Greek culture. It's nice to be able to know that I am connected to my Greek heritage in this way. It's also a great way to see members of the Greek community that I know have similar interests as me” (24 years old woman).

“The Greek dance provides a connection to my Hellenic heritage that is very important especially when you live abroad. It also provides an opportunity of people of Greek heritage to learn about their folk traditions and also a place to meet each other” (55 years old man).

“My γιαγιά (grandmother) introduced Greek dance to me when I was seven and I have stuck with it ever since. I love to do whatever I can to promote my Greek heritage. My heritage is who I am, so I think dancing is a way of celebrating that identity. It is beautiful, so much fun, and my favorite hobby for sure” (23 years old woman).

“I like staying close to my culture and Greek dance is very good with that and also it’s fun” (16 years old man).

“Greek traditional dance gives you the opportunity through performances and lectures to showcase our Greek traditions to non-Greek audiences. Greek dance makes me feel more connected to my heritage” (18 years old woman).

“The benefits of Greek folk dance are multidimensional; it provides us the opportunity to promote Greek culture in another country and among other cultures. We all feel a sense of pride and belonging by representing Greece in the societies that we live in” (22 years old woman).

“Greek dance assists in creating a Greek conscience to Greek Americans. Many participants in the US have developed a special bond and appreciation of their Greek background thru Greek dance that otherwise would have not been able thru other means” (55 years old man).

IV. CONCLUSION

The aim of this paper was to study the reasons for the participation of the 3rd and 4th generation emigrants of the state of Chicago, in Greek traditional dance classes, taking as an example the cultural association “Orpheus Hellenic Folklore Society”. To achieve this aim, the ethnographic method was used, and the data was collected through semi-structured interviews, as well as through participant observation. For the presentation and analysis of the data, Geertz's model of "thick description" (2003) was adopted, as a type of ethnographic writing and ethnographic analysis that simultaneously includes the description and interpretation of ethnographic data.

From the analysis of the data it was found that the Greek traditional dance has a particularly important role in multicultural nations such as America. This is because in such multicultural nations there can be a significant mismatch of values, behaviors, attitudes, and social norms between the English-speaking dominant culture and the other cultures that exist in America.

The research findings had to do with three parameters. Initially, participants in Greek traditional dance activities participate in them in order to improve their health and physical condition, considering Greek traditional dance as a means of well-being. Also, they consider Greek traditional dance as a means of socialization, through which they interact with people who have the same interests as them, with people of Greek origin and with whom they can speak Greek and preserve their language, which is not they can, many times, do it at home or at school and in general in their everyday life.

This second parameter is consistent with the third, which has to do with issues of preserving the Greek cultural heritage. More specifically, the findings of this study indicate that cultural heritage and cultural identity remain important, even in immigrant generations who have been born and raised in America and
who have moved significantly away from the behavior and action patterns of Greeks. In particular, all the survey informants stated that their participation in Greek traditional dance classes and events has to do with preserving their Greek cultural heritage. For them, Greek traditional dance is a way to demonstrate their "Greekness", to self-identify and to hetero-identify. By establishing and maintaining interpersonal relationships with people of common origins, immigrants to America managed to reshape their self-concept and forge a new Greek identity, of which Greek traditional dance is a part. Although, the status of being Greek in America changes over time, as socializing with the dominant culture demonstrates some parameters that immigrants must embrace in order to integrate (Berry, 1997; Filippidou, 2011), it seems that Greek traditional dance, and participation in this activity, holds an important role in the activities of Greek immigrants related to their culture.

In conclusion, it can be said that the Greek traditional dance in the American state of Chicago is experienced as a manifestation of the cultural heritage, as a manifestation of the Greek identity of the Greek immigrants and has significant avails for the overall well-being of the Greek American community. These avails may be recognized by the participants in the Greek traditional dance or may not be recognized and manifested implicitly. In each case, however, they indicate the significant role of the activity of Greek traditional dance within the Greek diaspora community, being a manifestation of the cultural expression of the Greek heritage, but also a way of understanding ‘Greekness’ in the wider American context.

Finally, it could be said that Greek traditional dance consists of an “embodied language” (Issari, 2011) and is an important means for studying the construction, preservation and performance of cultural identity (Issari, 2011). The concept of "embodied language" was used by Taylor (1994), in order to determine the modes of expression by which we define ourselves. According to Taylor, apart from speech there are other modes of expression, such as the language of gestures, the language of love and the language of the arts and therefore of dance. The connection between embodied cultural practices and ethnicity is also reflected in Bourdieu's view of 'habitus', which states to the embodiment of social meanings realized through various bodily disciplines and is grown through interaction with an entire symbolically structured environment (Bourdieu, 1977). So dance can be a motor system, but it is not considered just an executive system, but is able to represent a motor vocabulary (Filippidou, 2022). In the case we are studying, the dance is used by the Greek immigrants in America, in order for them to project their cultural heritage and their ‘Greekness’.

REFERENCES


Eleni Filippidou is a postdoctoral researcher at the School of Physical Education and Sport Science of the National and Kapodistrian University of Athens with a scholarship from the Hellenic State Scholarship Foundation and Lecturer in the Department of Physical Education and Sport Sciences and Techniques of the French College Idef-Univesite Paris13. She is a graduate of the Department of Physical Education and Sport Science of the National and Kapodistrian University of Athens and holds a Postgraduate and Doctoral Degree in Folklore-Anthropology of Dance at the same university.