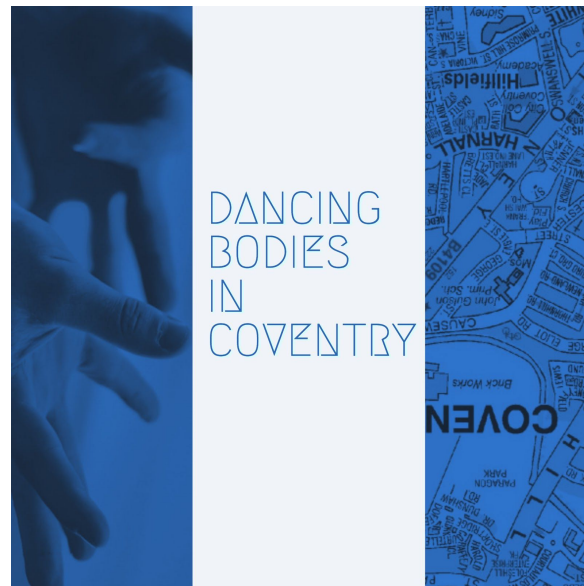


-COVENTRY CREATES PARTNERSHIP-
DANCING BODIES IN COVENTRY RESIDENCY
WITH BREAKDOTS COMPANY



Authors	Dr. Rosa Cisneros - C-DaRE (PI) Dr. Marie-Louise Crawley - C-DaRE Marius Mates -BreakDots Company
Submission Date	July 2020

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Introduction

The Coventry Creates Partnership scheme was designed and managed by the Faculty of Arts and Humanities from Coventry University. The scheme was designed to partner local artists, dance companies and collectives with a team of researchers from the university. This scheme was designed to encourage creativity during the COVID19 pandemic, which restricted people from engaging in body to body activities. With this in mind, the Dancing Bodies in Coventry (DBiC)¹ team put forward an expression of interest to be matched with a local artist, and this pairing connected the research team (Dr. Rosa Cisneros [PI] and Dr. Marie-Louise Crawley, two dance researchers from Coventry University's Centre for Dance Research [C-DaRE]) with BreakDots dance company² (breakdance/hip-hop dancer Marius Mates).

C-DaRE is a world-leading research Centre that conducts research into a wide range of dance activities, many in collaboration with professional dance artists and organisations and much of it in partnership with other disciplines including, for example, cognitive psychologists, anthropologists, law experts, cultural heritage experts and programmers. The Centre's strength lies in promoting the

¹ www.dancingbodiesincoventry.com

² www.breakdots.co.uk

importance of understanding the world and our place in it as embodied whether this is in the analysis of dance, the transformation of dance and performance through digital technologies, dance's culture and history, dance pedagogies and research-informed teaching, practice-as-research, tangible and intangible cultural heritage, or inclusive dance practices and pedagogies. The DBiC project aligns with one of C-DaRE's key research areas: digital dance archives.

Cisneros and Crawley began the DBiC project in 2019. Having twice received funding as a Coventry University funded City of Culture 2021 seed-funded project in both 2019 and 2020, DBiC is a multimedia project that has started to document the legacy of dance in the city. The project focuses on dance in Coventry past, present and future. It aims to start to build an archive of the rich history and current ecology of dance in the city, as well as to build thinking around the future of dance in the city, looking towards Coventry City of Culture 2021 and beyond. Through the making of several films and podcasts, DBiC has started to create a digital archive for the city that is focussed on dance. The project aims to bring forward a range of dance artists, festival organisers, dance schools and local groups, and allow them to share their dance stories with the wider Coventry community. The films sit online as part of the project's website - www.dancingbodiesincoventry.com - and are publicly available to view. All images and videos are created with the intention of celebrating the dance legacy of the city.

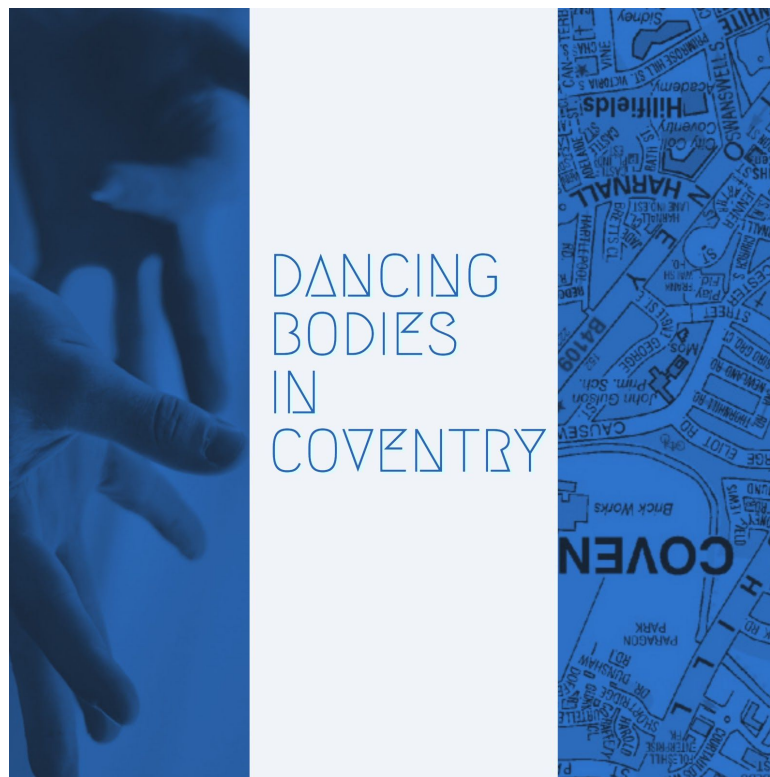


Figure 01: Dancing Bodies in Coventry Logo Design credit: Rosa Cisneros

The project is a first step towards building an archive for the rich history and ecology of dance in Coventry. The city has a deep history of dance that is understudied and this project aims to bring that history to light. In addition, the project is working with a range of key stakeholders from across the city

to demonstrate the wide variety and diversity of dance that is taking place across the city in the here and now. The project brings forward underrepresented voices and communities to build a case for the potential future(s) of dance in the city, building to City of Culture 2021 and beyond. There is thus a clear projected impact for the city's and wider region's arts and cultural heritage sectors. In its focus on dance and the city, the project also makes a contribution to growing scholarship in the Dance and Performance Studies field on site dance practices and the various interconnections between dance, site, architecture, tourism, history and cultural heritage.

The first very successful iteration of the project (January-June 2019) produced 16 short films and a pilot podcast episode: these are all available to view on the project website.

Dancing Bodies in Coventry-II

The project's second iteration (DBiC-II) in 2020 (January-July 2020) aimed to continue to document the legacy of dance in the city of Coventry by making a further 2 films, recording further podcast episodes and commissioning two dance artists to create work in the city. Once again, DBiC-II aimed to be a meeting ground between practitioners, researchers, artists, University staff, Coventry tourist visitors and industry partners, as well as local producers and dance companies.

DBiC-II aimed to include the videos that had been previously made in the project's first iteration and reuse them in a number of creative contexts. DBiC-II commissioned two artists – vertical dance artist Kate Lawrence (Vertical Dance Kate Lawrence) and artist Anton Mirto (A2 Dance Company) - to carry out artistic residencies to engage communities in thinking about dance in the city. This research and development phase has included meetings, workshops and interviews with local citizens from Roma and other migrant communities as a means of thinking about both cities and communities. Due to the Covid-19 pandemic, these residencies have been carried out in a series of online workshops – Anton Mirto with the Coventry Refugee and Migrant Centre (CMRC) and Kate Lawrence with the Coventry Roma Project. Results from these residencies have been shared through online Scrapbooks³. As in the first iteration (2019), the citizen science and co-creative elements of the project have ensured that voices of under-represented members of the community were captured and brought to the forefront, and that the stories that emerged were shared with the wider Coventry community, encouraging an on-going reuse and reimagining of the city.

Further responding to the enforced restrictions of the Covid-19 pandemic, this second iteration, DBiC-II, also encompassed the making of further dance films under lockdown. The artists

³ For the Anton Mirto / CMRC Residency, see

<https://portal.culturemoves.eu/CMteam/7a0986d9-c42a-4a45-bd80-14a7b707f2f9>

For the Kate Lawrence / Roma Project, see

<https://portal.culturemoves.eu/CMteam/dancing-bodies-in-coventry-kate-lawrence-the-roma-project>

include Coventry-based aerial dancer Luka Owen⁴, Elite Dance Academy,⁵ a promo podcast reel. In addition, the research team has to date also recorded a fourteen-episode podcast series. The podcast series focuses on dance and performance practices in the city, site dance more widely and thinking about how we document and archive dance. The podcast has invited over a dozen performers, makers, dancers, researchers and other independent artists to join hosts, artist-researchers Crawley and Cisneros in conversation. Each 30-40 minute episode features two guests in conversation with one of the hosts talking about their personal and artistic connections to the city and discussions of how the city has shaped their artistic practice. Previous guests have included maker and director Carolyn Deby, independent dance artist Katye Coe, artist Anton Mirto, academic and architect Sebastian Hicks, performers Claire Lambert and Luke Sheppard, postgraduate doctoral researchers and artists Erica Charalambous and Charlie Ingram, Brazil-based artist-researchers with connections to the city, Monica Dantas, Suzi Weber and Andrea Soares, educator and researcher Karen Wood, choreographer-directors Ashley Jordan and Ben Morley, dance artists Luka Owen and Courtney Reading, and Francis Ranford, Cultural and Creative Director of the Herbert Art Gallery. Topics of conversation have so far ranged from personal histories of dancing in the city and what it is to rediscover the city through performance, the body in public space, urban intimacy, flow and drift, rewilding the city and what the future of dance and performance in the city might look like. An overarching theme of the series is the surfacing of the different hidden spaces, bodies and voices of Coventry, as well as looking in different ways at the city's emotional, physical and architectural body. Podcasts are available on the soundcloud channel and can be accessed here: <https://dancingbodiesincoventry.com/podcasts-2/>



⁴ Rebel Manifesto Aerial: <https://www.rebelmanifestoaerial.com/>

⁵ Elite Dance Academy: <http://www.elite-danceacademy.co.uk/>

Figure 02: Dancing Bodies in Coventry website credit: Rosa Cisneros

Thanks to the Coventry Creates funding, the final strand of the project and the focus of this report is a new residency with breakdance artist Marius Mates / BreakDots Dance Company. The initial aim was for Mates to work on creating new site-based choreography across a series of locations in the city to be put together through a series of online vlogs, short films and a digital scrapbook. Mates was also invited to guest on one of the Dancing Bodies in Coventry podcast episodes, along with fellow hip-hop dancer Mickael 'Marso' Rivière.

Ethics

Prior to any work commencing the research team sat down with the recipient of the award and discussed ethical protocol, the ethics consent forms, and what the DBiC team expects when going out into the city to capture footage and material for the residency. Cisneros and Crawley made it very clear that no individual in the film can be featured without prior permission and Mates was given the project information sheet and consent forms to use. Mates signed the consent form and also consulted the research team when he had any questions regarding footage captured. The films also include material and footage from third parties and this was also communicated to Mates that he was responsible for gaining relevant permissions to reuse.

The approved DBiC-II Ethics forms and documents were updated for the Covid-19 pandemic and re-approved by Coventry University to allow for digital/online audio and video recording, where necessary, and to ensure that Mates was working safely within the remit of social distancing protocols when able to go out on location and filming in the city (as lockdown restrictions began to loosen). Examples of these forms are available in the Appendix.

Coventry Creates Scheme

The Coventry Creates scheme aimed to offer artists in the city of Coventry an opportunity to partner with an academic or project at the university. The DBiC research team put together an application to be randomly paired with an artist in the city. The Coventry Creates Scheme aimed to give the couple an opportunity to co-create an artistic output that was respecting the COVID19 pandemic social distancing-lockdown restrictions. DBiC was paired up with the BreakDots Company and the residency allowed Cisneros, Crawley and the BreakDots company director, Marius Mates to link up. Marius is a complex dancer with 15 years of experience. He is a local Coventry resident who has established himself here in 2010. Marius has experience in theatre productions, competitions in breaking and hip-hop taking place worldwide as well as commercials. Some companies he has been working with in the past are Fringe Festival, Paralympics UK 2017, BBC Breakin Convention, The Place, Sadler's Wells and Pepsi. Mates is also one of fifteen Coventry City of Culture 2021 future cultural

leaders. It was the first time that the DBiC team has been able to include hip-hop dance within this research project: it seemed important to be able to highlight the history, present ecology and future of this dance form in the city of Coventry. As such, the collaboration has been significant for broadening the project's remit and reach into the hip-hop dance community.

Key outputs: film, digital scrapbook, podcast episode

The residency produced three main outputs:

1. A dance film: *Arrival*
2. A digital scrapbook documenting the residency process
3. A special Dancing Bodies in Coventry podcast episode featuring Mates in conversation with Mickael 'Marso' Rivière and host Rosa Cisneros.

All three outputs explore Mates' relationship to Coventry: what the city means to him as an artist and also as a citizen. They ask Mates to offer his perspective on his dancing history, present and future in the city, as well as to explore his own dancing body in relation to various sites and locations across the city, and how the city's architectural and spatial body co-exists with his own dancing body.

Film: *ARRIVAL* (2020) dir. Marius Mates

Arrival (2020), produced and directed by Mates, is a short dance film capturing locations that are significant to him; places which bring feelings and memories alive. While showcasing snippets of these locations, Mates is also sharing his experience as a dancer and what his journey looks like. For example, Image 3 recreates his arrival in Coventry, a place which not only will he call home, but also one where the passion for dance will bring out the best of him.

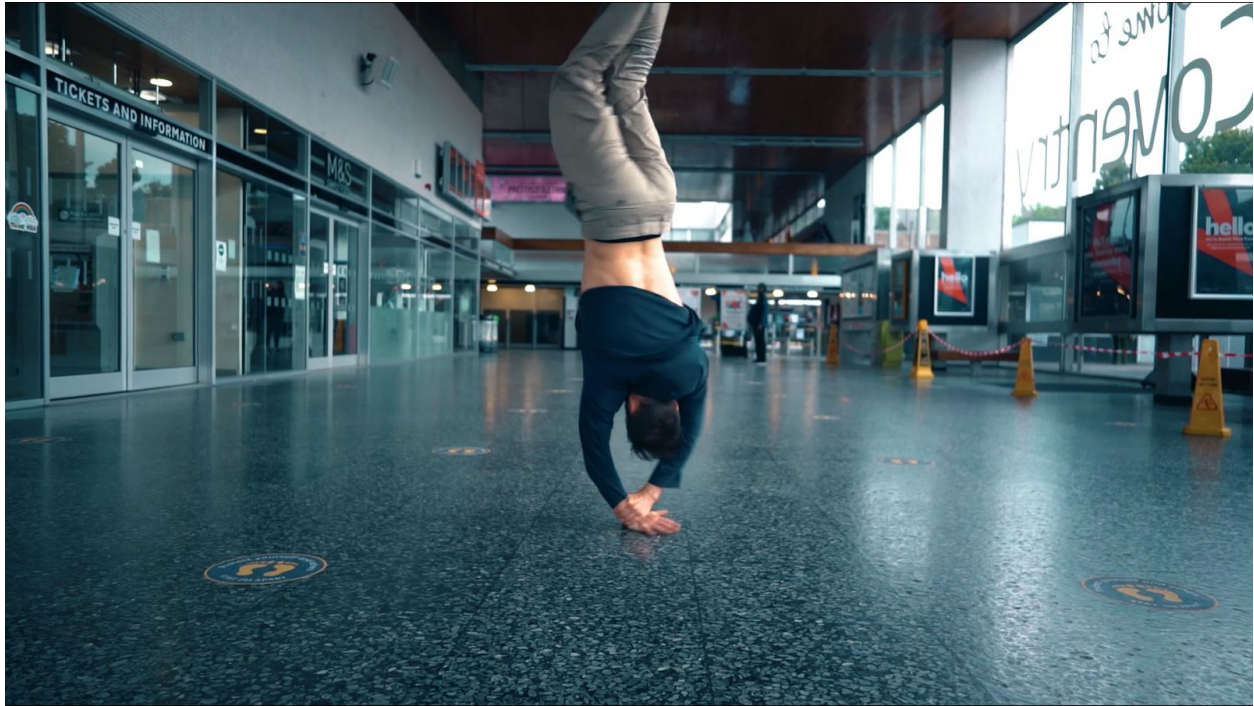


Figure 03: Arrival into Coventry credit: BreakDots Company

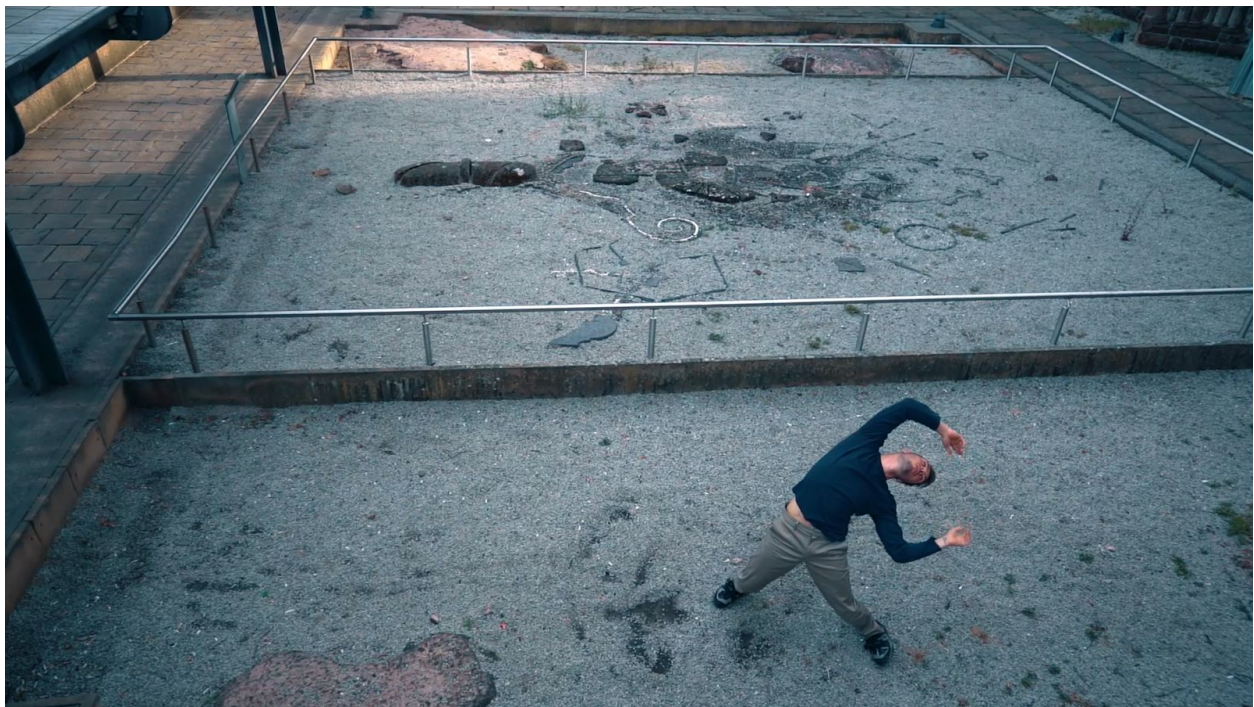


Figure 04: Cofa's Tree Representation credit: BreakDots company

His journey as an artist is supported while studying at Coventry University. Although hard to juggle study and his hunger for dance, Mates succeeds in graduating with a Masters Degree in Events Management, while also becoming a renowned b-boy. Image 5 captures Mates' graduation in Coventry in 2015, an event which brings one of his life chapters to an end.



Figure 05: Graduation on Coventry University Campus credit: BreakDots Company

During the dance film Mates wants to highlight three focal aspects in each individual's life which also align to DBiC-II's greater scope about the city: past, present and future. Firstly, he talks about his journey as a dancer, noting vivid moments of this journey. He then voices his current focus and matters that are significant to him during the present time. For example, image 6 shows Mates in Coventry's Fargo Village and portrays his aim to 'focus on bringing my art locally and bringing all these experiences here'.



Figure 06: Fargo Village credit: BreakDots Company

Nevertheless, through the end of the film, Mates picks up on his future plans. For instance, image 7, a part where he talks about his involvement with the City of Culture. He also points to his dance company and the mission he has for the city: ‘to share those experiences and inspire a new generation’ (image 8).



Figure 07: Coventry 2021 City of Culture credit: BreakDots Company

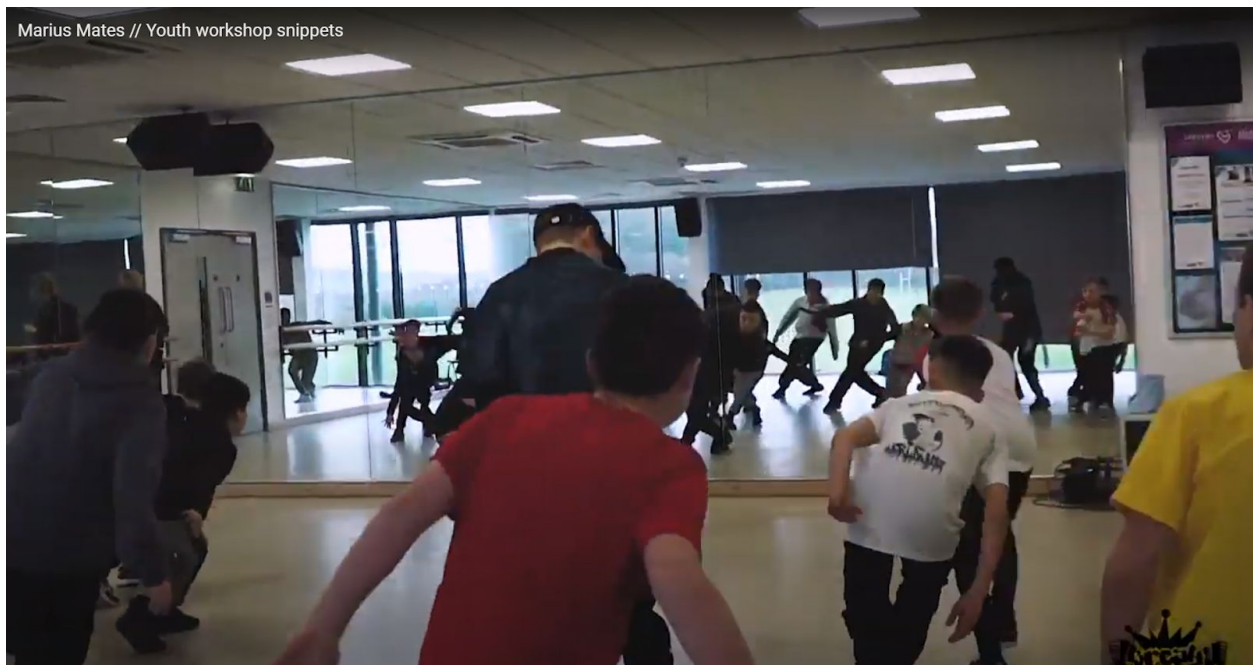


Figure 08: Marius teaching a workshop credit: BreakDistrict

Digital Scrapbook (2020)

The DBiC-II team encouraged Mates to use a digital scrapbook to document his process, in both creating the movement sequences for the film and in making the film itself (image 09). For this, Cisneros and Crawley directed Mates towards the MovesScrapbook, part of a digital toolkit previously developed by EU-funded research project, CultureMoves [2018-2020]⁶ - on which both Cisneros and Crawley worked as researchers - and that is now freely available for public use. As a central place to collect concept documents, images, videos, movement scores etc., such digital scrapbooks are very useful for dancers and choreographers to create and share an online archive of their creative process. Using this digital scrapbook has allowed Mates to log and keep his ideas in a safe, shared platform. The scrapbook has also acted as a journal into his story and contains words, pictures and places that have inspired him. It not only brought together the whole narrative, but it also inspired him through its tools and capabilities.

Mates' scrapbook contains 3 chapters which are connected through images and text. Images 10 and 11 encompass some screen grabs from the Scrapbook. Mates has mentioned 'it works perfectly as it

⁶ <https://culturemoves.eu>

CultureMoves was an 18-month long project that aimed to develop a series of digital tools enabling new forms of touristic engagement and dance educational resources. Coventry University's Centre for Dance Research (C-DaRE) was a collaborating partner on the project, alongside IN2 Digital Innovations (DE), Universidade NOVA de Lisboa (PT) and Fondazione Sistema Toscana (IT).

allows me to create a behind the scene graphic'. The full scrapbook can be viewed here:
<https://portal.culturemoves.eu/Marius/1ed2144f-0df2-4e13-b372-757f1ba4c7dd>

Dancing Bodies in Coventry - Marius Mates/ Arrival Project

GET STARTED



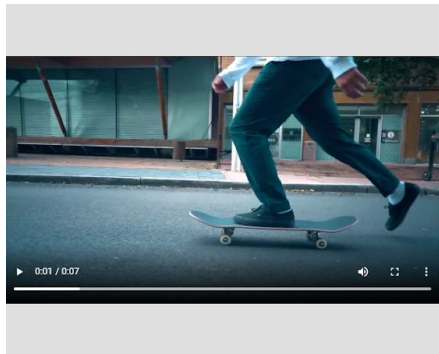
Figure 09: Marius Mates Scrapbook credit: BreakDots Company

Air Thread

This image depicts the energy of the city and its representation through the movement shown.



Figure 10: Movement in the station square credit: BreakDots Company



sk8

This random encounter displays the impromptu connection between two artists.

Figure 11: Impromptu encounter credit: BreakDots Company

Podcast Episode (2020)

As a final outcome, post-production of the film, Cisneros and Crawley invited Mates as a guest on an episode of the DBiC podcast series. The episode features Mates in conversation with fellow dancer, friend and collaborator, Mickael 'Marso' Riviere⁷, a French hip-hop dancer and company director living in the West Midlands. Both artists have close connections with Coventry and the culture of dance in the city. The purpose of the episode is to understand the relationship they have with the city of Coventry and how their experiences of dance have shaped or impacted their practice in the city or elsewhere. They talk about their arrival into the city from Romania and France respectively and the friendships that they have formed through dancing in the city over the years.

In addition, Mates and Marso also point out the history of dance in Coventry, and especially the hip-hop community in Coventry. They mention work carried out here, as well as crews that have had an impact upon the hip-hop culture. The two artists describe their own current creative work in the city and the use of breaking styles within the theatre industry. They share their hopes and dreams for the city, especially with Coventry City of Culture taking place next year, as well as how they have been shifting their very physical, theatrical styles into different digital formats during lockdown.

The podcast episode is available to listen to here:

<https://soundcloud.com/user-566749993/dbic-podcast-episode-14-marius-mates-and-marso-riviere/s-TlsnFxPeNK>

Outcome Summary

⁷ <https://www.marsoriviere.com/>

The collaboration between Dancing Bodies in Coventry and Marius Mates has been a tremendous opportunity for the team to gain access to and further research Coventry's hip-hop and breakdance community. This has enabled hip-hop as a genre to enter the Dancing Bodies in Coventry archive. From Mates' own perspective, the research has been a brand new experience which he has embraced eagerly and which has motivated his creative work. New to this type of work, Mates has gained several new transferable skills and which he can use for his own dance company in the future. For example, Mates was able to edit and finalise the dance video that he produced and directed, which gave him technical and editorial skills that can be used in order to produce marketing material. He has also been impressed by the podcast series, which has given him inspiration to create such work during the next months.

Living in lockdown and experiencing a pandemic brings concerns and worries, especially for artists and related industry representatives. For Mates, this project brought hope and confidence that his style of dance can have further outreach and be explored in so many ways, all the more so during a pandemic. The project has also emphasised for Mates the importance of his own dance and the different ways in which this art-form can be discovered. He is now further motivated, and has high ambitions, for his dance company - BreakDots. For example, he wants to focus on a future project called 'Break it Down', which is a series of conversations with inspirational leaders in his style of dance. He wants to use this period of insecurity and uncertainty to create work which can further drive inspiration and reach different communities. The conversations will embrace both entrepreneurial success stories as well as having an industry-specific nuance.

In sum, the collaboration has given Mates a different perspective; he has seen even more potential into the hip-hop dance style and feels that this should be made accessible and studied by students in universities and schools across the UK.

Ways to take *Coventry Creates* forward

This model can quite easily be taken forward as a way to continue to support dancers, freelance artists and the wider cultural heritage sector, now even more so during the uncertainty of the Covid-19 pandemic and the increased precarity of independent artists and arts organisations. It is an example of great collaborative practice that has developed using a range of digital platforms and could be replicated. The quick turnaround time worked well in this instance because all parties were ready to jump into action. Mates also had the time, space and enthusiasm to create the several outputs. It may be that a short window of time might not benefit other artists, but the speed of the turnaround time was in part dictated by the ease with which Mates was able to navigate the digital toolkit that the researchers provided, especially so given the limitations of the Covid-19 pandemic and social distancing that prevented a 'face-to-face' collaboration. The success of the residency also points to the positive aspects of using digital toolkits to document dance and a dancer's relationship with urban space.

The DBiC team is now working with Mates to further support his work in a number of ways. Cisneros is connected with the national and international hip-hop community and has connected Mates with her academic and artistic contacts. Cisneros has authored two hip-hop dance studies papers and is currently liaising with Mates to see if this collaboration could lead to a standard academic output.

Impact

The research project has been very well received by partners and participants. Mates has shared his work in progress with different artists in order to receive feedback that could further support the development of the final dance film. An example of reaction is the one received from Jamaal O'Driscoll, an artist from Birmingham whose latest work has been funded by BBC Rural Media. O'Driscoll mentioned that he 'liked the visuals, the story; capturing the journey from the start until the end'. He has also pointed to some constructive feedback that Mates quickly took on board: 'length - having a start, middle, end' and further trimming the video in order to have a more powerful impact.

During the research and development phase, Mates also worked with his partner, salsa dancer Paula Kavasdan, in order to capture movement around the city. One thing that has sparked attention during the filming process was the tranquility of the town emerging from lockdown. Kavasdan mentioned that 'the city looks so serene' and this genuinely influenced the piece of work. It gave participants the ability to work easier with the scenery of the chosen locations, which reduced the time spent filming and allowed more focus on the editing and the quality of the final work.

For Mates, it was an energising piece of work, and he mentions 'I am so honoured to be able to tell my story and hopefully inspire others'. As part of the audience, one of Mates' close friends has mentioned that 'there is so much insight into this film, I am inspired by the videos and I feel it shows your personality'. Throughout the process, Mates has also received constant feedback from Cisneros and Crawley, who have both given feedback on the dance film, and the moments and choreography captured, as well as advising on issues related to ethics and potential limitations to the study. For example, during the filming process Mates had questions regarding individuals appearing in the video and the impact of the General Data Protection Regulation. He enquired about these with the research team and managed to successfully capture compliant footage.

For the podcast series and inspired by Cisneros, Marius asked his friend and work colleague - Mickael 'Marso' Riviere to take part in a podcast episode in order to discuss the city's hip-hop history and how this genre has developed in Coventry. Marso is an artist, choreographer and producer with several years of experience within the industry and stated how he was 'honoured to be part of the podcast'. He also mentioned that he finds the project 'moving, as it embraces our culture and brings engagement into this type of dance'.



Figure 12: Screengrab of DBiC Podcast Episode

Overall, the feedback coming from participants, partners and audience has been supportive, constructive and assuring.

Through being hosted on the project website and via the project's other social media channels, the process of making the outputs and the three outputs themselves - the film, the digital scrapbook and the podcast episode - will remain available to a wider audience. The hope is that this will lead to a greater public engagement with the past, present and future of Coventry's hip-hop and breakdance community. The light that this residency has shone on hip-hop as a significant and vibrant art-form in the city certainly begins to fill a research gap in DBiC's work to date and in its digital archive, offering up further important histories of the genre for the field of UK dance scholarship as well as for the wider Coventry arts and heritage community.

Conclusion

In conclusion, the research has met the expectations of both the researchers and the participants. It highlights the potential as well as the promise of hip-hop dance and demonstrates that it can be successfully added into the wider structure of teaching in schools and universities, as well as in dance scholarship and research. The DBiC research team was thrilled to work closely with BreakDots dance company and to witness, support and learn from its company director, Marius Mates. Despite the restrictions of the pandemic, which prompted the team to respond quickly, adaptively and creatively, the collaboration was extremely fruitful, especially in terms of how we might use digital platforms and tools to document and archive dance processes. As such, the Coventry Creates scheme enabled the residency to take place at a time when there was great uncertainty in the arts and cultural heritage sector. Furthermore, the work created by Mates feeds into the Coventry City of Culture 2021 strategy and brings forward a lesser known voice: this also aligns with DBiC's central ethos of championing and celebrating previously under-represented voices and those hidden dance histories within the city, as well as of working co-creatively with artists to produce high-quality and innovative dance practice and research. The three main outputs of this collaboration can now be reused and repurposed to celebrate the work of the University and its researchers and to highlight the way in which the academic environment is engaging with the broader Coventry dance and arts sector, with the city itself and with its wider communities.

Appendix

1. Coventry University Ethics approved Dancing Bodies in Coventry Participant Information Sheet, updated for Covid-19
2. Coventry University Ethics approved Dancing Bodies in Coventry consent form, updated for Covid-19

3. Project Certificate of Ethical Approval

Dancing Bodies in Coventry

PARTICIPANT INFORMATION SHEET

You are being invited to take part in research investigating the past, present and future of dance in Coventry. Researchers at the Centre for Dance Research (C-DaRE), Coventry University, are leading this research as part of Coventry City of Culture 2021. Before you decide to take part it is important you understand why the research is being conducted and what it will involve. Please take time to read the following information carefully.

What is the purpose of the study?

The purpose of the study is to gather audio and/or video documentation and still images of online artistic and movement workshops from you as a citizen of Coventry. The study will result in the public sharing and/or online publication of various films and still images that begin to create an archive for dance and movement in the city of Coventry.

Why have I been chosen to take part?

You are invited to participate in this study because you are a citizen of Coventry, an artist, a dance professional or dance student.

What are the benefits of taking part?

By sharing your experiences with us, you will be helping Dancing Bodies in Coventry to better understand the past, present and future of dance in Coventry, as well as create an archive for the city that is focussed on dance.

Are there any risks associated with taking part?

This study has been reviewed and approved through Coventry University's formal research ethics procedure. There are no significant risks associated with participation.

Do I have to take part?

No – it is entirely up to you. If you do decide to take part, please keep this Information Sheet and complete the Informed Consent Form to show that you understand your rights in relation to the research, and that you are happy to participate. Please note down your participant number (which is on the Consent Form) and provide this to the lead researcher if you seek to withdraw from the study at a later date. You are free to withdraw your information from the project data set at any time. You should note that your data may be used in the production of formal research outputs (e.g. journal articles, conference papers, theses and reports) prior to this and so you are advised to contact the university at the earliest opportunity should you wish to withdraw from the study. To withdraw, please contact the lead researcher (contact details are provided below). Please also contact the Faculty Research Support Office (email researchproservices.fbl@coventry.ac.uk; telephone +44(0)2477658461) so that your request can be dealt with promptly in the event of the

lead researcher's absence. You do not need to give a reason. A decision to withdraw, or not to take part, will not affect you in any way.

What will happen if I decide to take part?

Participation and contribution may take a variety of forms e.g. video documentation and interviews. All interviews are to be conducted by a C-DaRE researcher. They will take place in a safe environment at a time that is convenient to you.

*Due to the current Covid-19 pandemic and so that remote research can be carried out, some interviews and activity will now be taking place online. These will only be audio and/or video recorded should you have given us your prior consent to do so.

Data Protection and Confidentiality

Your data will be processed in accordance with the General Data Protection Regulation 2016 (GDPR) and the Data Protection Act 2018. All information collected about you will be kept strictly confidential. Unless they are fully anonymised in our records, your data will be referred to by a unique participant number rather than by name. If you consent to being audio and video recorded, all recordings will be destroyed once they have been transcribed. Video recordings including your image will only be used in the final films if we have written permission.

All electronic data will be stored on a password-protected computer file on the research portal of Coventry University. All paper records will be stored in a locked filing cabinet at the Centre for Dance Research. Your consent information will be kept separately from your responses in order to minimise risk in the event of a data breach. The lead researcher will take responsibility for data destruction and all collected data will be destroyed on or before 31st July 2025.

Data Protection Rights

Coventry University is a Data Controller for the information you provide. You have the right to access information held about you. Your right of access can be exercised in accordance with the General Data Protection Regulation and the Data Protection Act 2018. You also have other rights including rights of correction, erasure, objection, and data portability. For more details, including the right to lodge a complaint with the Information Commissioner's Office, please visit www.ico.org.uk. Questions, comments and requests about your personal data can also be sent to the University Data Protection Officer - enquiry.ipu@coventry.ac.uk

What will happen with the results of this study?

The films and still images will be shown at a public sharing and hosted online. We will need your written consent for your image to appear in any films.

Further results of this study may be summarised in published articles, reports and presentations. Quotes or key findings will always be made anonymous in any formal outputs unless we have your prior and explicit written permission to attribute them to you by name.

Making a Complaint

If you are unhappy with any aspect of this research, please first contact the lead researcher, [Rosamaria Cisneros - ab4928@coventry.ac.uk]. If you still have concerns and wish to make a formal complaint, please write to

Contact details:

Professor Neil Forbes

Bugatti Building

Coventry University

Priory Street

Coventry

CV1 5FB

Tel: +44 (0) 02477 658771

e: n.forbes@coventry.ac.uk

In your letter please provide information about the research project, specify the name of the researcher and detail the nature of your complaint.

INFORMED CONSENT FORM: Dancing Bodies in Coventry

You are invited to take part in this Coventry University / Coventry City of Culture 2021 research project for the purpose of making three films and beginning to collate an archive for the city of Coventry focussed on dance.

Before you decide to take part, you must read the accompanying Participant Information Sheet.

Please do not hesitate to ask questions if anything is unclear or if you would like more information about any aspect of this research. It is important that you feel able to take the necessary time to decide whether or not you wish to take part.

If you are happy to participate, please confirm your consent by circling YES against each of the below statements and then signing and dating the form as participant.

1	I confirm that I have read and understood the <u>Participant Information Sheet</u> for the above study and have had the opportunity to ask questions	YES	NO
2	I understand my participation is voluntary and that I am free to withdraw my data, without giving a reason, by contacting the lead researcher and the Faculty Research Support Office <u>at any time</u> until the date specified in the Participant Information Sheet	YES	NO
3	I have noted down my participant number (top left of this Consent Form) which may be required by the lead researcher if I wish to withdraw from the study	YES	NO
4	I understand that all the information I provide will be held securely and treated confidentially	YES	NO
5	I am happy for the information I provide to be used (anonymously) in academic papers and other formal research outputs	YES	NO
6	I understand and agree that the information I provide may be shared with the following third parties: Coventry City of Culture 2021	YES	NO
7	I am happy to be <u>audio recorded</u> and for this material to be shared as part of the project's outputs	YES	NO
8	I am happy to be <u>video recorded</u> and for this material to be shared as part of the project's outputs	YES	NO
9	I am happy to be photographed and any still images to be shared online in the films that will be produced as part of the project's outputs and/or on the website and online platforms.	YES	NO
10	I agree to take part in the above study	YES	NO

Thank you for your participation in this study. Your help is very much appreciated.

***Due to the Covid-19 pandemic, and so that remote research could take place under the current circumstances, participants may be read the contents of this form and then give their verbal consent. If this is the case, this form may be filled out and signed by a third party confirming the participant has given their consent.**

Participant's Name	Date	Signature
Third party's Name	Date	Signature
Researcher	Date	Signature

Certificate of Ethical Approval

Applicant:

Marie-Louise Crawley

Project Title:

Dancing Bodies in Coventry [Dancing Bodies in Coventry-II]

This is to certify that the above named applicant has completed the Coventry University Ethical Approval process and their project has been confirmed and approved as Medium Risk

Date of approval:

10 January 2020

Project Reference Number: P89728