

Opis działań podjętych w celu zapewnienia wykonywania badań zgodnie z zasadami dobrej praktyki w danej dziedzinie/dyscyplinie naukowej oraz informacja, czy jakieś zgody zostały już wydane, bądź informacje, jak te warunki zostaną spełnione

My project involves conducting ethnographic fieldwork among Cuban migrants in Europe and Cuban self-employed dancers in Havana, following their professional and personal trajectories in transnational contexts. Due to the nature of ethnographic fieldwork and the kind of material collected in the research process, several ethical considerations are in order, starting with an argument put forward in the broader context of data management plans and ethics reviews in anthropological research: understanding the embeddedness of ethnography, its undesigned relationality (Bell 2019). Ethnographic material is not objective and impersonal data, therefore cannot be treated as such, since at its core are the researcher's personal relationships with her research participants, which are constantly reconfigured in the research process. Anonymity and non-disclosure of fieldwork data are the grounds for anthropological knowledge production, and ethnographic fieldwork is highly embodied and personal. Given the processual character of ethnographic research, mutual understandings between researcher and research participants are subject to change, as trust, rapport, and interpretation of data continue to evolve (recently as part of a Forum Discussion in the anthropological journal *Social Anthropology / Anthropologie Sociale*). Research material cannot always be treated as and reduced to 'data', as such an approach can potentially become conflicting with the discipline's ethical standards, affecting:

1. Anonymity and informed consent – the main concern in ethnographic research is protecting our research participants' anonymity in our texts. Written consent is regarded as potentially deceptive and oral forms of consent are advisable (written consent can negatively impact privacy and safety, therefore preference will be given to renegotiations allowed by oral forms of consent).
2. Responsibility towards those in a position of precarity and vulnerability.
3. Disclosing vulnerable information – the researcher alone can evaluate and judge the extent to which disclosing vulnerable information is possible, and this cannot be imposed by third parties.

According to the discipline's standard of ethics (as reflected in the American Anthropological Association's Ethics Statement), it is the researcher's responsibility to prevent raw data and collected materials from being used for unauthorized ends. For this reason, demands to make ethnographic data public and available are in contradiction with the discipline's code of ethics because the ethnographic method is characterized by a high level of intimacy, making it more than a technique for data gathering. Ethnographic research is processual, not pre-defined, and shaped by the researcher's biography (Carsten, Day, and Stafford 2018). In formulating these claims, I draw on previous experience I acquired while conducting ethnographic fieldwork in Cuba. For example, I did not outsource transcription of the interviews I conducted to third parties, as my communication with my research participants implied a high level of trust on their side, as they shared at times highly private information which they knew I would keep safe and confidential. Furthermore, interviews and participant observation (as reflected later in my fieldnotes) reflect the particular moment in which they took place, and understanding the complexity of these situations is essential for interpreting ethnographic data. My project is informed by the Ethics Statement of the American Anthropological Association and follows its main guidelines, as such:

- Avoid inflicting harm: throughout the course of the project, I will constantly analyze and reconsider potential unintended consequences and base all decisions for pursuing research upon these considerations.
- Openness regarding the work conducted: I will provide my potential research participants with all the information they need in order to obtain fully informed consent regarding their involvement in the conducted research. Expectations regarding anonymity and credit will be clarified at the beginning of the project and reevaluated as the project develops. This also holds true for the interviews I will conduct and record only upon explicit consent of my research participants.
- Dissemination and sharing of research data will not be done at the expense of confidentiality and trust.
- In preserving the records, priority will be given to protecting my research participants, and that includes taking all precautions to avoid raw materials being used for unauthorized ends.

The AMU Ethical Committee will serve as a consultative body throughout the course of this research project.

References:

Bell, K. 2019. The 'Problem' of Undesigned Relationality: Ethnographic Fieldwork, Dual Roles and Research Ethics. *Ethnography* 20 (1): 8-26.
Carsten, J.; S. Day and C. Stafford. 2018. Special Issue: Reason and Passion: The Parallel Worlds of Ethnography and Biography. *Social Anthropology* 26 (1): 5-129.
AAA Ethics Statement, <http://ethics.americananthro.org/category/statement/>, accessed 23.02.2021

Data set

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Keywords: Cuba; salsa; Afro-Cuban dance; dance labor; dance education

Type of data	Description	Date & place	Responsible for data	Observations
Fieldnote // www	Documenting exhibition at HKW and follow-up conversation with A.[m,40+] in Berlin	09-06-2023, Berlin	R.A. // Haus der Kulturen der Welt	Follows up on conversations with A. initiated 2015
	<ul style="list-style-type: none"> <i>O Quilombismo: Of Resisting and Insisting. Of Flight as Fight. Of Other Democratic Egalitarian Political Philosophies [HKW]</i> Grada Kilomba – <i>Table of Goods</i> A. on Yoruba and Kilomba's work – soil – coffee – sugar – cocoa – Black and Brown bodies (dance, sports, sex) https://www.hkw.de/en/programme/o-quilombismo 			
Semi-structured interview	J[m,20+]/freelance on work conditions – migration – differences Cubans vs Italians – racialization in Cuba vs Italy	06-05-2022, Rome	R.A.	
	<ul style="list-style-type: none"> <i>Racism in Cuba: black female friends who only wanted to date white guys, no matter how ugly, how old, or how fat – they call it 'adelantar la raza' – but why would my race need to be changed?</i> <i>Became mas Seguro after he started working in the tourism industry – hotels, white tourists, beautiful, from all over the world, who wanted to meet me – at first, I was confused, then I understood what it meant to be black in this world [!!!]</i> <i>Bullied by other children – whatever happened, it was always the fault of the black kid – stopped going to birthday parties for this reason</i> <i>Here it's good to be black when you are dancing, because it's the only time when you are treated better</i> <i>We have this fama: bailamos bien, somos mujeriegos, que es verdad, y también hacemos otra cosa mejor que los italianos</i> 			
Unstructured interview	<p>Serafin "Tato" Quiñones, film ethnographer and researcher of Abakuá (religious secret society). Has published several books and articles on religion in Cuba and has directed the documentary <i>Quien baila aqui</i>, about the history of the rumba.</p> <ul style="list-style-type: none"> <i>The old rumberos are saying that the essence of the rumba is being lost. I would have to say yes. The very day you put the rumba in a public space, a commercial space, where you can listen to the rumba, then the rumba as a popular creation, as a folkloric fact /hecho folkloriko/ in the strict sense of the word, started to disappear. The rumba was a cultural, popular fact /hecho cultural, popular/, folkloric, that appeared in a spontaneous manner, done by the</i> 	26-11-2012 / follow up 2014, Havana	R.A.	Interviewed for MA thesis

	people in the street. They would get together in a solar, on street corners, in a house where the rumba was organized and it had its esthetic and ethic rules. For a very long time, the rumba was a show /espectaculo/ strongly depreciated by the elites. Maybe depreciated is not the best word, but minimalized, not recognized. However, in the past years, the rumba has created its own contribution to tourism in Cuba, as a unique and authentic Cuban fact that can offer itself to the foreign observer. It started gaining its own spaces, like in cabarets, peñas (clubs), places that are dedicated exclusively to the rumba like Callejon de Hamel, UNEAC, Palacio de la Rumba.			
Fieldnote	Dance class with A[f,60+] delayed because of errands she needed to do, M[m,8] her grandson intervened, offered a tour of Santeria shrines and votive offerings – connection religion / dance – drumming – singing – dancing as one unit – differences Europe/Cuba through his eyes and the eyes of his grandmother	11-2011, Matanzas // follow up 2012-2014	R.A.	Documenting for MA thesis, informed by previous knowledge of ballroom dance / other styles of salsa
	'How come this girl can dance but she cannot play nor sing a rumba?' he asked. 'She's European', his grandmother replied. 'She's a good dancer and she learns fast, but she's not Cuban'.			
Semi-structured interview	Interview with A.[f,50+]/CFN/freelance	14-05-2022, Rome	R.A.	EUR
	<i>Europeans tend to underrate everything that comes from the outside. There is an intrinsic Eurocentrism and a hegemonic arrogance to the way they approach dance. And this is not helped by the fact that in this country [Italy] the Dancesport Federation has already codified and developed a competitive system in Caribbean dance according to its own design, which is nothing more than a caricature of what we know as Caribbean dance'</i>			
Semi-structured interview	Interview with A. [m,40+]	13-04-2023, Berlin	R.A.	
	<p><i>I employ a critique of Western culture which I see as a culture of individualism, of selfishness, which makes it difficult for people to follow ways of knowing based on oral tradition, memory and memorizing, imitation, so these are values that need to be retaught, reintroduced in our education system so as to open new paths for knowledge</i></p> <p><i>I don't assume there is an inherent hierarchy that places European culture on top and everything else below it – this is what Europeans did for centuries, and it created a culture of individualism and ego which makes it difficult for people to follow ways of knowing based on oral tradition, memorising, imitation. These are values that need to be retaught, reintroduced so as to open new paths of knowledge</i></p> <p><i>I understand that they do not use the names of the dance figures from their original context, they try to make a technical translation so that they can facilitate access for those who were not born in this culture. And up until here I don't see anything wrong with this – problems arise when they start to distort the original</i></p>			

	<p><i>People are willing to admit that if you are Black maybe you are better than Europeans at dancing, percussion, sports – football in particular, but you will not be an intellectual equal. They always seem shocked when I can have a conversation on their level. When I came to Germany, I had to reinvent myself, I arrived here with a diploma which is not recognized, but it helped me create my method which draws on traditional wisdom and the African roots of Cuban dance</i></p>			
Fieldnote + structured interview	<p>Conversation with R [f, 40+] work – teaching – living Cuba – Italy – Germany</p> <p><i>You know how it is, you say you are a dance teacher from Cuba, and they are ready to give your work</i></p> <p><i>People claim there is no dance here in Germany, they don't know their country's dance history, how can you say there is no dance in the country of Pina Bausch? Dance has so many manifestations</i></p> <p><i>They asked me to teach reparto, I did not even know you could teach that. But that is what they asked, and I had to come up with a method, with a structure. I have no idea how other people teach it, but I adapted my method based on what I know from our Afro contemporary lessons</i></p>	16-05-2023, Berlin	R.A.	Following up on interviews in Havana 2014, 2016
Fieldnote	<p>Unstructured dance interview with M.[f, 30+]/CFN/freelance – private classes – location – home – Cuba – not professional – renting – scheduling issues (being late in Cuba vs being late in Italy) – financial security vs working as an artist and traveling – me llaman y me pagan</p> <p><i>Everyone dances and teaches salsa, and especially here in Italy there are so many talented instructors who made a name for themselves, they have their client base, so why would I take the job of some Italian, when I can do something that I am good at, something that represents me? I come from Folklórico¹, I was trained to teach Afro-Cuban dances</i></p>	19-04-2022, Rome	R.A.	

¹ Conjunto Folklórico Nacional (CFN), The Cuban National Folkloric Ensemble, established in 1964 as the first revolutionary institution dedicated exclusively to Afro-Cuban folklore.

CONSENTIMIENTO INFORMADO VERBAL

Soy antropóloga, trabajo en la Facultad de Antropología y Estudios Culturales de Poznań, Polonia. Estoy realizando un estudio sobre el trabajo de lxs bailarinxs y profesorxs de baile cubanos en el extranjero, centrándome principalmente en Italia y Alemania, y me gustaría hacerle algunas preguntas al respecto. Me gustaría grabar nuestra conversación para mayor precisión y exactitud. Si en algún momento de nuestra conversación se siente incómodo/a respondiendo a una pregunta, por favor hágamelo saber, y no tiene que responder. Si quiere responder a una pregunta, pero sin que se grabe, hágamelo saber y apagaré la grabadora. Si en algún momento quiere retirarse de este estudio, dígamelo y borraré la grabación de nuestra conversación.

No revelaré el contenido de nuestra conversación ni de la grabación más allá de mí, y sólo utilizaré la información para las tareas de investigación académica y la difusión de los resultados en forma de libros, artículos, actas de conferencias, etc.

Ahora me gustaría preguntarle si está de acuerdo en participar en este estudio, y en hablarme de su trabajo como bailarín/a / profesor/a de baile y de su experiencia en Italia/Alemania.

¿Está de acuerdo en participar y en permitirme grabar nuestra conversación?