

Ethical Action Plan (500-750 words)*

This document is a chance for you to **begin shaping your project** while thinking through its ethical considerations, implications, and responsibilities. We know this might feel early in your action research journey, but this short plan is here to help pin down your ideas and work-in-progress.

Use whatever writing format that suits you - lists, bullet points, statements or paragraphs - and follow the suggested links stated alongside some of the questions for guidance.

A good starting point is the [BERA Guidelines for Educational Research, fifth edition \(2024\)](#) alongside the ['Ethics Files and Resources'](#) on Moodle.

When you're ready, email your draft to your allocated tutor **48 hours in advance of you first group tutorial** in the week commencing **6 October 2025**, so it can help guide the focus of discussions and support your project development.

Name: Ignacia Ruiz

Tutor: Andrew Slatter

Date: 15 / 12 / 2025

1. What is the working title of your project? Also write a few sentences about the focus of your project.

A Movable Print Studio: How can illustration Foundation students have access to printmaking in the absence of a permanent print studio at Lime Grove?

During this academic year, building works have impacted the access to technical resources, leading to the print studio at being either closed or with limited capacity. This has denied the current cohort the same experience of previous years with the area. This project aims to test if accessibility of the printmaking studio improves by bringing print workshops into teaching areas where more students can be collectively exposed to it.

By working closely with print technicians, I am hoping to remove barriers that stop students engaging with printmaking, the most present one being the lack of accessibility and visibility of the area. I am not looking to develop a love of print in students, but to expose them to technical tools so they can make informed decisions about the mediums in their work.

2. What sources will you read or reference? Share 5 to 10.

Tjora, A (2006). *writing small discoveries: an exploration of fresh observer's observations* Qualitative research.

Jones, L. (2010). *documenting classroom life: how can I write about what I am seeing?* Qualitative research.

Hackathorn, J. (2011). 'Learning by Doing: An Empirical Study of Active Teaching Techniques', The Journal of Effective Teaching, pp. 45 – 60

Forsyth, D. R. (2003). *The professor's guide to teaching: Psychological principles and practices*. Washington, DC: American Psychological Association

Carey, J (2020). *Thinking avant la lettre: A Review of 4E Cognition*. Evol Stud Imaginative Cult.

Lucero, J (2020). *Teacher as artist in residence*. The John F. Kennedy center for the performing arts,

Sams, C (2016). *How do art and design technicians conceive of their role in higher education?*. Spark: UAL Creative Teaching and Learning Journal.

3. What action(s) are you planning to take, and are they realistic in the time you have (Sept-Dec)?

I would like to focus on 2 types of workshops:

1. **Specialist communication design Foundation students** (2nd and 3rd October 2025): Screenprint workshop embedded into a project where **print technicians** brief on **how** to create a 2 colour stencil and support students with printing. **Illustration tutors** teach session. Groups of 42 per session during 2 sessions. 82 students in total. (no students under 18 at the time of workshop as per student tracker sheet data)

2. **Illustration pathway students** (November 20th 2025) Risography (RISO) in pairs to create large scale intervention workshop. Students are introduced to Riso technique (How the machine works, what type of image it can produce, using it in an analogue way or with digital files, how to set up their artwork, size limitations) in a group briefing by the technician, create artwork in studio and learn to operate the machine in pairs.

Written by illustration tutors and supported by technical staff. (all students over the age of 18 according to enrolment data)

Data will be collected by observing workshops and interviews with technical and academic staff

4. Who will be involved, and in what way? (e.g. colleagues, students, local community...). Note, if any of your participants will be under the age years of 18yrs, please seek further advice from your tutor.

People involved:

1. Communication design students (specifically illustration)
2. Illustration tutors (writing workshops into curriculum)
3. Printmaking technicians (briefing students on preparation of material and use of equipment)
4. Illustration pathway line manager (help with liaising with technical)

5. What are the health & safety concerns, and how will you prepare for them?

Commented [AS1]: Ignacia, this is great to hear in the tutorial that the workshop went well, and that the technicians are taking it forward.

what methods or tools are you Using to evaluate this, will you be interviewing the print technicians to get their view on your intervention? You say below that you will photograph work created with permission, and doing ethnographic observation and recording. Would it be useful to get feedback from students as well, and as I suggested a comment from Amanda on your intervention?

- <https://canvas.arts.ac.uk/sites/explore/SitePage/42587/health-and-safety-hub>
- <https://canvas.arts.ac.uk/sites/explore/SitePage/45761/health-and-safety-policies-and-standards>

Any equipment needs induction for safe use (Riso machine)

ISA students - check needs of ISA students to adapt session.

Any students under 18 to be included in the sessions, but no data from them to be included.

6. How will you manage and protect any physical and / or digital data you collect, including the data of people involved?

- <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-fifth-edition-2024-online#consent>
- <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-fifth-edition-2024-online#privacy-data-storage>

Students:

- Anonymity of names and faces on any photography conducted.
- Briefing before sessions for full transparency giving students the chance to opt out of their work being photographed for the ARP.
- Signed consent for any interviews conducted with students or staff

7. How will you take ethics into account in your project for participants and / or yourself?

- <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-fifth-edition-2024-online#responsibilities-participants>
- <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-fifth-edition-2024-online#responsibilities-sponsors>
- <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-fifth-edition-2024-online#responsibilities-wellbeing>
- See [Emotionally Demanding Research](#) PDF on Moodle

Students:

Full transparency on what is happening – even though workshops happen during scheduled teaching, they are also being used for my PGcert research project around bringing printmaking into teaching spaces for large cohorts (Slide was included in recent briefing)

That I will be making observations of what happens in the session and photographing the work made in the session. Any student can choose to opt out of their work being photographed without detriment to them.

Transparency around why some of the workshops and briefings are happening in teaching studios: Printmaking studios are closed or in temporary locations for the academic year, so different modes of delivery are being explored.

Staff:

Anonymity unless they consent to have their names and/or faces on the research.

Signed consent forms for any interviews that take place

Acknowledging when co-authoring of projects or material happens, especially with technical staff.

Myself:

Always acknowledging other people's contributions and discussions had – much of this ARP will have a collective element.

* The form itself is around 300 words, so with your additions the total length will come to a maximum of about 1,050 words.