

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: Chuck Blue Lowry

Tutor: Mallika Kanyal

Date: 6th October 2025

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

Manifesting Change: Co-creating Ethical Approaches to Filmmaking Practices
How can collective manifesto making support students to reflect on their positionality and develop more ethical, caring approaches to collaborative filmmaking?

This project explores how manifesto-making can function as a participatory tool to support First Year MA Performance: Screen students in becoming more ethical, inclusive, and considerate filmmakers.

My students often work in partnership with external organisations and communities, and this proposal is a direct response to an incident last year during a collaborative film project with students from LCDS, when a MA Performance: Screen student made a discriminatory comment regarding a dancer's hair while discussing makeup and costume. This incident highlighted an urgent need to challenge implicit biases, disrupt hegemonic aesthetics in screen-based work, and embed inclusive values into the students learning and creative practices. I believe there needs to be a more embedded culture of care and accountability within the course.

The intervention involves a creative manifesto workshop that encourages students to reflect on their positionality, values, and collective responsibilities in screen-based performance work. Through this process, the aim is to develop a more inclusive filmmaking culture, where critical reflection and ethical practices are integrated into the creative process. During the IP Unit I decided on a manifesto workshop, as it enables collective authorship and public commitment (Ahmed, 2012; Walters, 2021). They also provide an artistic and political tool for confronting exclusionary norms (Guerrilla Girls, Varjack) and are flexible, performative, and discursive, which are qualities that align with my courses practice led pedagogical ethos. This project aligns

with broader institutional goals of anti-racism and ethical collaboration, and it offers a replicable model for inclusion in creative education.

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

I will draw upon a range of sources, including existing manifestos, as well as artists, organisations and filmmakers who are working in inclusive participatory ways and writers who explore co-creation and inclusive pedagogical practices. I will also explore trauma informed approaches, including the work of Cardboard Citizens.

Examples sources:

Ahmed, S. (2012) *On Being Included: Racism and Diversity in Institutional Life*. Durham: Duke University Press.

BERA (2024). *Ethical Guidelines for Educational Research (Fifth Edition)*.

Cardboard Citizens *Cardboard Citizens*. Available at: <https://cardboardcitizens.org.uk/>

Deepwell, K. (2022) *50 Feminist Art Manifestos*. KT Press.

Duckie (2020) *Dr Duckie – Homemade Mutant Hope Machines – The Talk*, YouTube. Available at: <https://www.youtube.com/watch?v=IT0gKR-d4I>

Freire, P. (1970). *Pedagogy of the Oppressed*. Bloomsbury.

hooks, b. (1994). *Teaching to Transgress: Education as the Practice of Freedom*. Routledge.

Marx, K. and Engels, F. (1848) *The Communist Manifesto*.

Tate (1988) 'The Advantages Of Being A Woman Artist', Guerrilla Girls, 1988, Tate. Available at: <https://www.tate.org.uk/art/artworks/guerrilla-girls-the-advantages-of-being-a-woman-artist-p78796>

Varjack, P. (2021) *Manifesto for arts in a crumbling arts economy – Fifth print run*, Paula Varjack. Available at: <https://paulavarjack.bigcartel.com/product/manifesto-for-arts-in-a-crumbling-arts-economy-fifth-print-run>

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

The intervention will consist of a single manifesto-making workshop, delivered on 14th November to MA Performance: Screen students at Central Saint Martins. This workshop will take place prior to their collaboration with dancers **from** London Contemporary Dance School (LCDS). The aim is to create space for students to reflect on their positionality, values, and responsibilities in collaborative filmmaking processes, and to co-develop a shared manifesto that promotes inclusive, ethical, and caring practice.

The workshop will be interactive and creative, incorporating discussion, writing, and visual exercises to collectively articulate commitments to ethical collaboration and representation. Students will produce a physical or digital manifesto as an outcome of the session.

Following the collaboration with LCDS I will hold a follow-up evaluation session on the 2nd December with the MA Performance: Screen students. This will include a reflective discussion and short written or verbal feedback on how the manifesto and workshop influenced their collaborative experience, decision-making, and awareness of inclusivity throughout the project.

This two-part structure (a single intervention and a post-project reflection) is realistic and achievable within the timeframe and will provide insight into the impact of the workshop as an ethical and pedagogical tool.

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.

The primary participants will be the Stage 1 cohort (currently 35 students) on the MA Performance: Screen course. These students will take part in the workshop, contribute to the manifesto creation, and offer feedback on the process.

I'm considering the feasibility of engaging with the LCDS students that they are collaborating with, but my manager has advised that this may be challenging due to the students' schedules. I am hoping that my students might consent to sharing the manifesto with LCDS students prior to the project beginning.

As the facilitator and lecturer, I will guide the workshops but also position myself as a co-participant and researcher, using reflective practice to explore my own positionality and ethical responsibility.

Depending on student interest, there may also be opportunities to share the manifesto with staff members or discuss adapting the workshop model for use across other modules or departments.

All participants will be 18+, so no additional safeguarding procedures will be required.

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

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

The physical environment (a classroom or studio) will be assessed for any risks using the UAL Health & Safety guidance (referencing: [Health & Safety Hub](#)). All materials used (e.g. scissors, collage tools) will be risk-assessed, and session activities will be low-risk.

Emotional safety is a key consideration, as students may engage with topics related to identity, race, exclusion, or trauma. I will prepare by:

- Offering opt-out options for sensitive exercises and booking a small break out room near to the studio so that they can go somewhere quiet to take time out if needed.
- Creating clear group agreements around respectful dialogue.

Commented [MK1]: This seems to be a well thought out plan. The only thing I would suggest to consider is 'your' position in the process. As its a collaborative approach, you may choose to participate too. If you do decide to participate to co-construct the ethical norm, then some thought on your participation would be good to consider at this stage.

Commented [MK2]: Yes, check the consent first and keep your line manager in the loop.

Commented [MK3]: OK, you got it here :)

Commented [MK4]: yes, good idea.

- Providing signposting to support services if needed.
- Including a grounding check-in exercise as well as a reflective check-out exercise to bookend the workshop.
- I will create different ways for students to engage, so that they do not have to disclose sensitive information to the wider group – including opportunities for solo reflection and writing.

My own wellbeing will also be managed through journaling, supervision, and peer support within the ARP tutorial group.

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>

All data collected will follow UAL's and BERA's ethical guidelines:

- Consent: Participants will receive an information sheet and sign a consent form outlining what will be collected and how it will be used.
- Anonymity: Participants will not be named in any public-facing material unless they explicitly choose to be credited.
- Data Storage: Notes, photos, and recordings will be stored securely on an encrypted university OneDrive account. Physical documents (e.g. manifestos) will be stored in a locked cabinet if needed.
- Access: Only I and my tutor will have access to raw data. Any published reflections will be anonymised or generalised.
- Destruction: All raw data will be deleted/destroyed six months after the final assessment.

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

Ethical care will be embedded at every stage, guided by BERA (2024) and UAL frameworks. Key strategies include:

- Informed Consent: Clear documentation outlining the aims, risks, and outcomes of the project. Students can withdraw at any time.
- Emotional Responsibility: Sensitive topics (e.g. race, gender, exclusion) will be handled with care. I will facilitate conversations using trauma-aware, consent-based methods.
- Participant Wellbeing: I will establish safe spaces for reflection and use creative practices that allow multiple forms of expression (visual, written, verbal).

Commented [MK5]: Have you had any training/ CPD?

- Researcher Reflexivity: I will use a research journal to reflect on my own positionality, power, and responsibility in shaping the space. I will also create and deliver and reflect on the project in dialogue from my line manager who is the course leader.
- Respect & Agency: Participants will have creative ownership of the manifesto and the option to shape how and whether it is shared beyond the group.

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