**ARP 2024-5**

**Ethical Action Plan**

**Name of practitioner-researcher:** eilis searson

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| 1. **What is your project focus?** 2. *How can printmaking and/or experimental communication be used to make everyday histories and student voices physically present?* 3. *How can creative methods be used to examine, interpret, and describe socio-cultural narratives?[[1]](#footnote-1)*   Attempting to address issues related to [limited] student-tutor contact time, size of student cohorts, existential/identity-based incongruity within project briefs, and issues with our physical learning environment[s], I would like to utilise the action research project to attempt to facilitate the documentation [and potential dissemination] of student voice. |
| 1. **What are you going to read about?**   The role of socio-cultural narrative in the art school, autoethnography, inclusive pedagogies, critical race theory, intersectionality, and more… I will utilise my bibliography from the I.P. unit and expand it accordingly.  Initial reading on methodologies:   * Autoethnography, Personal Narrative, Reflexivity: Researcher as Subject, in N. K. Denzin & Y. S. Lincoln (Eds.), Handbook of Qualitative Research (2nd Ed.), Sage Publications * Bochner, A.P. (1997) ‘It’s About time: Narrative and the divided self’, Qualitative Inquiry * Fauchon, M. & Gannon, R. (2020) Illustration Research Methods, Bloomsbury Publishing   Initial reading on topic:  Fauchon, M. (2024) Illustration, Narrative and the Suffragette, Bloomsbury Publishing  Della Torre, M. (2023) Conversations from Callais: Sharing Refugee Stories, Headline Publishing Group  Wynter, S. (2015) On Being Human as Praxis, Duke University Press |
| 1. **What action are you going to take in your teaching practice?**   I would like to pilot a workshop (or, a space for conversation and creative methodology) outside of the compulsory curricula of our/any course, utilising resources in printmaking. |
| 1. **Who will be involved and how?**   I would like to [in the first instance] call-out for interest in engaging with the workshop via a poster campaign around campus. At present I am wondering if this workshop might present an opportunity for multi-disciplinary course collaboration, i.e., be an open invitiation to all in the college. Students will be able to confirm attendance via a Moodle sign-up link, which will be advertised via the poster.  N.B. If any of your participants/co-researchers will be under 18, please seek advice from your tutor. |
| 1. **What are the health & safety concerns, and how will you prepare for them?**   The workshop will be limited to 8 students at a time due to the health and safety capacity of the relief printing space. I will be trained in instructing on the health and safety induction procedures to the space by the printmaking team ahead, of the session. |
| 1. **How will you protect the data of those involved?**   Moodle data [attendee’s names] will remain private/anonymous to attendees or anyone who is not an Editor on the specific Moodle page — this is a simple toggle feature of the Moodle ‘Choice’ widget, in the set-up privacy settings.   Inspired by Matilda Della Torre’s *Conversations from Callais* project, and Allan Bridge’s *The Apology Line*, a stipulation of the print workshop outcomes [if they are intended for dissemination or exhibition within the college] will be that individual works should not be individually signed or exclusively identifiable. |
| 1. **How will you work with your participants in an ethical way?**   I will be transparent in my intentions for the workshop [and potential dissemination of outcomes], I will be open to attendees engaging with the workshop whilst maintaining the right to withdraw from the potential dissemination process, I will ask for consent from attendees who wish for their work to be disseminated.  I hope that the incentive to engage with the workshop will be to make/keep physical works of printmaking, to potentially learn a new process, and to be offered a space to share stories and thoughts in an open, safe, and creative environment. |

1. Research questions both borrowed and adapted from: Fauchon, Mireille (2024) Illustration, Narrative and the Suffragette, Bloomsbury Publishing [↑](#footnote-ref-1)