

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.

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Tutor: Mallika Kanyal

Date: 24/09/2025

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

Can co-creating a cross-year social session with students help build a stronger sense of community on the BA Embroidery course?

This project explores whether involving students in shaping and co-creating a cross-year social session (or sessions) can help build a stronger and more ongoing sense of community on the BA Embroidery course.

Rather than designing the event entirely in advance, I will consult with students during regular contact time (e.g. tutorials, studio conversations, informal polls, Padlets) to find out what they would want from a social space that isn’t linked to assessment or formal learning. Their input will directly inform how the session is shaped.

The focus is not on critiquing work or formal peer learning, but on connection, visibility across year groups, and a sense of belonging. I’ve observed that opportunities for cross-year interaction are currently limited, and I hope that more informal conversations between not only classmates, but also peers in other year groups, could help foster a stronger support network. This may positively impact students’ confidence, approach to work, and willingness to seek advice or guidance from each other.

The research also reflects on the realities of being a fractional (part-time) member of staff. With limited time on campus, I want to explore whether small, student-led or co-created interventions can make a meaningful difference to the culture of a course without relying solely on staff presence or curriculum changes.

The aim is to run at least one social session during the project. However, depending on timing and student input, it may remain at the development stage, where I gather and analyse student ideas around what this kind of session could or should look like. Data will be collected through informal consultation, observation (if the session takes place), and short anonymous feedback forms.

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

(Further references may be looked at as the project unfolds)

Hooks, Bell (1994). *Teaching to Transgress: Education as the Practice of Freedom*

Wenger, Etienne (1998). *Communities of Practice: Learning, Meaning, and Identity*

Elkins, James (2001). *Why Art Cannot Be Taught*

1Granary. (2022) *Why the crit system needs to change*. [Online] 1Granary, 15 July. Available at: <https://1granary.com/design-education/why-the-crit-system-needs-to-change/>

1Granary. (2023) *Fashion education is failing us*. [Online] 1Granary, 22 March. Available at: <https://1granary.com/design-education/fashion-education-is-failing-us/>

1Granary. (2021) *Fashion's obsession with perfection is harming students*. [Online] 1Granary, 10 December. Available at: <https://1granary.com/design-education/fashions-obsession-with-perfection-is-harming-students/>

The White Pube. (n.d.) *The White Pube*. [Online] Available at: <https://thewhitepube.co.uk/>

Decolonising Art Education. (n.d.) *Decolonising Art Education*. [Online] Available at: <https://decolonisingarteducation.com/>

Manzini, E. (2015) *Design, When Everybody Designs: An Introduction to Design for Social Innovation*. Cambridge, MA: MIT Press.

Sanders, E.B.-N. and Stappers, P.J. (2008) 'Co-creation and the new landscapes of design', *CoDesign*, 4(1), pp. 5–18.

Cook-Sather, A. (2006) 'Sound, presence, and power: "Student voice" in educational research and reform', *Curriculum Inquiry*, 36(4), pp. 359–390.

Mörsch, C. (2016) 'Alliances for Unlearning: On the Possibility of Future Collaborations Between Gallery Education and Institutions of Critique'. *OnCurating*, 29, pp. 20–33. Available at: <https://www.on-curating.org/issue-29-reader/alliances-for-unlearning.html> (Accessed: 1 October 2025).

Warren, E. (2019) *Make Some Space: Tuning Into Total Refreshment Centre*. London: Rough Trade Books.

School of the Damned. *School of the Damned*. [Online] Available at: <https://schoolofthedamned.com>

Art & Critique. 'A Nomadic Education'. [Online] Available at: <https://videomole.tv/a-nomadic-education>.

It's Nice That. *Education Archive*. [Online] Available at: <https://www.itsnicethat.com/tags/education>.

Advance HE. (2019) *Belonging, Engagement and Student Success*. [Online] Available at: <https://www.advance-he.ac.uk/knowledge-hub/belonging-engagement-and-student-success>

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

1. Consult students across all three year groups during existing contact time (Weeks 1–3) using informal conversations, a Padlet board or short poll, and in-studio prompts to ask what they would want from a relaxed, cross-year social space.

2. Use student feedback on time, location and ideas, to shape the session keeping it casual and approachable. The idea is to build with students, not for them. For this I will need to consult timetables, room access, inform tutors/enlist their help for a collaborative approach. There will need to be some compromise for best possible outcome in terms of student availability, my teaching days and awareness of student project deadlines and submissions.
3. Send out email about the social session and host the session (if feasible) possibly in Weeks 5(tbc), ideally on my regular teaching day to make it achievable within my fractional role.
4. Gather anonymous feedback via a QR-link, verbal feedback and observation after the session to understand what students gained (or didn't) and whether they'd attend similar sessions again.
5. Reflect on the whole process including challenges like time limitations, attendance, co-creation and how small interventions like this might influence course culture long-term.

These actions are realistic within the timeframe (Sept–Dec), given I'm keeping the scale small, building it into my teaching day, and allowing the project to remain in development stage if needed. Even if the session doesn't run, the consultation and planning process will still provide meaningful insight into student needs and community dynamics.

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

- <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>

The session will take place in a standard university teaching space students are used to and during timetabled hours. No practical making will occur during the session, so there are no specific physical risks. General classroom safety and accessibility will be checked in advance. I will ensure that all students know participation is voluntary and informal, and they are free to leave or disengage at any time without explanation.

If snacks or drinks are provided, I will check for any allergies or dietary requirements ahead of time and label food accordingly.

I will remain present during the session to monitor the environment and student wellbeing and follow UAL's usual duty of care and safeguarding procedures.

5. 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 student feedback will be anonymous and submitted via printed or written feedback with no names or identifying data (I am still undecided if I will note year group as the only identifiable factor).

Any notes from student consultation (e.g. Padlet comments, informal observations) will be recorded anonymously and stored in a secure, password-protected folder on my UAL OneDrive account.

Any notes I take during the session will be stored on my university laptop in a private documents folder; the laptop is password protected.

No audio or video recordings will be made.

All data will be used solely for the purposes of this PGCert research project and will be deleted from my university laptop after work has been assessed.

I will not record the session, and participants will be informed that their comments will not be quoted directly unless anonymous.

6. 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

I will take the following steps to ensure participants and myself are supported ethically throughout:

- **Voluntary participation:** The session is entirely optional, and students will not be pressured to attend or contribute. Participation in any part of the process, the consultation, event, or feedback will imply consent. This will be highlighted and stated clearly in all communications, including the invitation email, Padlet prompt, feedback form, and in-person announcements.
- **Anonymity and consent:** No personal or identifiable data will be collected. Feedback will be anonymous, and no names or references to individuals will appear in any written blog, reflection, or reporting. Students can withdraw or disengage at any time without explanation.
- **Transparency:** The purpose of the project will be clearly explained to students. A brief information statement will be shared ahead of the session, making it clear that the aim is to explore community-building and that their input helps shape the session.
- **Respect for time and boundaries:** All consultation will be embedded into existing contact time (e.g. tutorials or studio conversations), and no students will be asked to give additional time or labour outside of their usual timetable. The session itself is designed to be low-pressure and enjoyable, not a formal learning environment.
- **Researcher ethics and positionality:** My own reflections will include a critical awareness of my positionality as a fractional lecturer, and the structural constraints that shape what I can offer students. I will reflect on how these constraints influence the ways community can (or can't) be supported within the limitations of a part-time academic role.

Overall, this project prioritises choice, care, and low-risk engagement, with the intention of creating a positive and student-led contribution to the course environment.

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