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<u>Ethical Action Plan (500-750 words)*</u>

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: Adam Gibbons

Tutor: Kwame Baah

Date: 30th October 2025

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

The aim of the project is to gain insights into BA Design for Art Direction (DfAD) student experience of using Nonviolent Communication (NVC) methods in the classroom setting and outside the classroom setting, so that we can better understand the impact of these activities and the environments in which they're undertaken and review their use for future workshops.

There is particular focus on year 1 students who are being introduced to these methods for the first time, however I will gather data from across all years to gain a broader sense of how NVC practices are contributing to student experience, in particular relating to community, communication, and collaboration.

The workshops are intended to support community building; introduce communication and collaboration frameworks and methods; develop student's observation and documentation skills; provide space for peer-led dynamic reflection; shift expectations around institutional and industry communication cultures; and scaffold the experience of ambiguity which arises whilst developing creative projects.

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

Ahmed, S. (2017) *Living a Feminist Life*. Duke University Press

Ahmed, S. (2019) *What's the Use?: On the Uses of Use*. Durham; London: Duke University Press.

Beames, S., Higgins, P. and Nicol, R (2012) *Learning Outside the Classroom: Theory and Guidelines for Practice*, Routledge, London/New York

Hamilton L. G. and Petty, S. (2023) *Compassionate pedagogy for neurodiversity in higher education: A conceptual analysis*, Frontiers in Psychology, Volume 14, DOI 10.3389/fpsyg.2023.1093290

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

Hu, M. (2024) *International students' feeling of shame in the higher education: An intersectional analysis of their racialised, gendered and classed experiences in the UK universities*. Sociology Study, 14(1), p. 71. https://doi.org/10.17265/2159-5526/2024.01.006

Maslow, A. H. (1943). *A theory of human motivation*. Psychological Review, 50(4), 370–396. https://doi.org/10.1037/h0054346

meenadchi (2021) *Decolonizing Non-Violent Communication*. 3rd ed. Los Angeles: Feminist Center for Creative Work

Oliver, M. (1990) *The Politics of Disablement*. Basingstoke: Macmillan.

Opezzo, M. and Schwartz, D.L. (2014) *Give Your Ideas Some Legs: The Positive Effect of Walking on Creative Thinking*, Journal of Experimental Psychology: Learning, Memory, and Cognition Vol 40, No 4, 1142-1152

Orr, S and Shreeve, A. (2017) *Art and Design Pedagogy in Higher Education: Knowledge, Values and Ambiguity in the Creative Curriculum*. London: Routledge

Rosenberg, M. B. (2015) *Nonviolent communication: A language of life* (3rd ed.). PuddleDancer Press.

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

I will plan and implement a workshop with year 1 BA DfAD students with support from NVC practitioner Ceri Buckmaster to introduce some NVC methods both in the studio setting and outside it.

I will interview colleagues and former colleagues who have worked with me to deliver and embed NVC in the BA DfAD curriculum.

I will conduct a survey with student participants from years 1, 2, and 3 from BA DfAD across two days of introductory NVC-informed Collaboration, Communication and Shared Leadership workshops taking place in their studio at LCC, weather permitting, outside in a local park, and in a large function room at Chelsea College, to identify different responses across different activities and in different environments.

I will continue to receive NVC training and to implement NVC practices as they are embedded in the BA DfAD curriculum and reflect on observations arising from these practices.

I will seek feedback from peers at LCC and Leeds Beckett university, as well as NVC practitioner Ceri Buckmaster.

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.

I will conduct interviews with the colleagues from the Design for Art Direction team at London College of Communication who will co-facilitate workshops, Rachel Clarke, Floriane Misslin, Justyna Kabala, and Hans Lo. I will also conduct an interview with former colleague Tara Langford, and with NVC practitioner Ceri Buckmaster.

Year 1, 2, and 3 BA DfAD students will participate in workshops as a part of the regular timetabled activities, and they will be invited to complete an online survey following the workshops. There will be an opportunity for those who are interested to participate in a focus group. These participants will be invited via a response form in the online survey.

Where possible, I will contact a purposeful sample of former students to participate in interviews to understand whether and in what ways they have continued to apply NVC methods.

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

Three NVC workshops will be held; one in a BA DfAD teaching space, W214, at LCC, one at Chelsea College, and one either in communal spaces at LCC or in the Peace Garden in the grounds of the Imperial War museum, weather permitting. They will be run by myself and a trained NVC facilitator with support from other colleagues experienced in NVC methods from the DfAD course team.

The in-person workshops will be held in accordance with UAL health and wellbeing policy, and risk assessment forms will be completed for the off-site activities.

Activities will be introduced incrementally with each activity being scaffolded before a higher level of challenge is introduced. Students will be made aware through verbal instruction, of risks typical to the environments they'll be in.

Interviews will be conducted either in-person at LCC or online.

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

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

All data collected will be managed and stored in accordance with the UK General Data Protection Regulation (GDPR) and the University's Data Protection Policy.

Digital data management:
- All digital files (such as interview transcripts, survey data, and consent forms) will be stored on the University's secure, password-protected cloud storage or OneDrive system.
- Files stored on personal devices or external drives will be password-protected or encrypted.
- Data will be pseudonymised as soon as possible, and identifying information will be stored separately from research data.
- Access to the data will be restricted to the researcher and, if applicable, the project supervisor.

Physical data management:
- Any physical materials (e.g. handwritten notes or signed consent forms) will be stored in a locked cabinet in a secure location accessible only to the researcher.
- Physical documents will be scanned and stored securely in digital format where appropriate, after which paper copies may be destroyed.

Data retention and disposal:
- Data will be retained for the period specified by the University's research data management policy and then permanently deleted or destroyed in a secure manner.

Participant confidentiality:
- Participants' identities will remain confidential, and no identifiable information will be included in publications or presentations.
- Any quotations or qualitative data used in reports will be anonymised.

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

Participants will be identified via a purposeful sampling method, and an open call in the context of a workshop activity. Participation will be voluntary, and I will obtain voluntary informed consent forms from the participants. Participants have the option to withdraw consent from the study for any reason at any time.

Participants will be informed about the details of the project through a participant information sheet, and I will obtain voluntary consent. Names will be anonymised in any resulting outputs.

Participants will have the opportunity to withdraw consent for any reason at any time.

The research will abide by BERA ethics of respect for all persons. There will be opportunities for participants to collaborate in the development of the activities undertaken in this cycle of Action Research. Material arising from the findings of the project will be shared with the participants via a link to my PgCert blog.

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