**ARP 2024-5**

**Ethical Action Plan**

**Name of practitioner-researcher: Smriti Mehra**

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| 1. **What is your project focus?**   *‘Spill The Tea’ workshop* - Where and how does research start? Can it start from self-examination? What can we unpack from lived experience in a diverse classroom?  This workshop is part of a series positionality workshops across all three years of the BA Fine Art Photography course.  \*Positionality Workshops  In photography, the examination of the self/other is a key concern of the medium. How do you look at yourself and how do you look at an ‘other’? The lens mediates these two positions. These workshops speak to the fundamental concern of our practice: how we look at what we see, in a nuanced, considered and compassionate way. |
| 1. **What are you going to read about?**   Storytelling, Autoethnography, Memory Work, Relationality |
| 1. **What action are you going to take in your teaching practice?**   I have been developing the series of Positionality Workshops since just before I began the PGCert.  The ‘Spill The Tea’ workshop was developed from my involvement with Maia Conran on the Tea’s Times Project which is a project with the Horniman and UAL which we started last year. This workshop is a way to share our research with the students and extend the conversations that were started in the staff and student exhibition and the conference we held earlier this year.  In this workshop we use objects from the Horniman archive that relate to tea to spark conversations about the role of tea in our everyday lives.  The aim of this workshop is  - to demonstrate where research begins  - to start from self-examination to relate to diverse experiences  - to facilitate enduring understanding of the subject  - to develop a critical understanding of responding to an archive  The outcome of the workshop is to facilitate dialogue and discussions to expand the cultural, economic, material and social aspects of tea. It is qualitative in nature and the exercise is not assessed for any summative evaluation but rather to develop an enduring understanding of a method that starts with personal inquiry and is expanded through collaborative sharing. This is an optional workshop though it is embedded into the curriculum. The workshops aim to unpack the practical aspects of the theoretical understanding from the lecture series. |
| 1. **Who will be involved and how?**   Claire Undy, senior lecturer at Camberwell College of Arts will co-facilitate the ‘Spill The Tea’ positionality workshop with me. We have conceived of and designed the activity together.  Year 3 students of the BA Fine Art Photography program will be invited to attend the workshop. While the workshop is embedded into their curriculum, it is not assessed and it is not mandatory.  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?**   While the topic is quite general, students might find themselves revealing parts of themselves that they may not have thought through in their discussions. This might leave them feeling vulnerable as issues of race, contested histories, gender and sexuality might come up.  To mitigate this, students will be encouraged to sit with the questions asked and write down their responses and reflect on how they feel about sharing their responses. Before we start the activity I will let students know that the discussion calls for sharing aspects of their lived experience, this classroom this is a safe space for sharing and respecting our similarities and differences. I will talk to them about the difference between what is private and what is personal.  Students will be briefed about the documentation of the workshop, the collection of input and their reflections on the workshops – all of which are voluntary. Students will be allowed to opt in or opt out of any part of the activity. Silent participation is welcome. |
| 1. **How will you protect the data of those involved?**   Students will keep the their written responses from the workshop. The facilitators (Claire and I) will photograph the responses on the postcards and store it solely for the purposes of research and pedagogical and academic reflection. The written responses do not need to identify the student by name. This will only happen if the student has consented to or has asked for their name to be included since it might involve personal experience that they would want attributed to themselves.  There will be no audio or video recordings. The written responses will be collected from the discussions generated.  We will have a list of students involved in the workshop to keep it on file. |
| 1. **How will you work with your participants in an ethical way?**   The Positionality Workshop is embedded in the curriculum.  Students will be informed about the fact that this activity will be visually documented for the purpose of research – namely for my PGCert requirement.  They will be given the option of not being identified in the research if they do not wish to be. Their consent can be withdrawn at any point during the research. Students may opt to participate in the workshop and the reflection on it and can choose not be identified in the research or in the feedback they give us.  For this activity students are asked to share their thoughts/experiences/ that are auto/biographical to share their lived experiences and knowledge surrounding the rituals, social and everyday practices of tea. They will be encouraged to think about what is private (to be kept to themselves) and what is personal (can be shared with an audience) before they begin.  Although Claire and I have designed the workshop in collaboration, I have invited her to run the workshop with me. I am aware that her input into this activity is outside of her academic responsibilities as year leader of the year one BA Photography program. In return, I have offered to run an additional workshop with her students. Her participation is optional and she may decide to opt out of running it with me. |