

## 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 your 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:**

**Tutor:**

**Date:**

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

How can developing Kinaesthetic Empathy create a sustainable collaborative approach?

- 2. What sources will you read or reference?**

**Alvesson, M., 2011.** Views on interviews: a skeptical review. In: *Interpreting Interviews*. London: Sage Publications Ltd, pp.9–42.

**Arpradid, V. (2023).** Kinesthetic empathic witnessing in relation to embodied and extended cognition in inclusive dance audiences. *Cogent Arts & Humanities*, 10(1).

<https://doi.org/10.1080/23311983.2023.2181486>

**BERA** <https://www.bera.ac.uk/publication/ethical-guidelines-for-educational-research-fifth-edition-2024-online>

**Fischmann D (2009).** Therapeutic Relationships and Kinesthetic Empathy in Chaiklin, S., & Wengrower, H. (Eds.). . *The Art and Science of Dance/Movement Therapy: Life Is Dance* (1st ed.). Routledge.

**Kara, H. (2015)** *Creative research methods in the social sciences: A practical guide*. Bristol: Policy Press.

**Leroy C (2025).** Kinesthetic Empathy, Ethics and Care: A Phenomenology of Dance

**Reynolds D & Reason M (2012).** Kinaesthetic Empathy in Creative and Cultural Practices. Bristol, UK: Intellect Ltd.

**Equity** <http://equity.org.uk/advice-and-support/know-your-rights/higher-education-intimacy-coordination-direction-guidelines>

**3. 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 of 18 years, please seek further advice from your tutor.

### **Students for MA Performance: Theatre Making**

I will provide a 1.5-hour workshop in September, October, and November to the new students on a Performance MA at the college. This is an iterative approach, using the action research spiral cycle meaning learnings from the workshop will be applied to the next workshop.

The students will receive 4 questions at the end of the 3<sup>rd</sup> workshop:

#### **The questions are as follows:**

- What do you understand of Kinesthetic Empathy (speak from your embodied experience)?
- In what ways did the activities bring the group together?
- In what ways did these workshops enable collaboration (give examples)?
- What might you take from the workshops going forward, and why?

At the end of the (3<sup>rd</sup>) practical workshop, students will:

1. Reflect and Discuss in pairs the questions on the poster.
2. Write (or sketch), their findings on post its and place them on the poster. This can be done jointly, or each pair may select a “scribe” to note down their findings.
3. Observe, read and register the post its.
4. Check out- Come together and discuss what they noticed when reading the different post its.

#### **Content of the workshop.**

I will draw on practices such as Viewpoints and Suzuki, alongside established physical theatre, dance, and dance movement therapy exercises, including mirroring and movement improvisation.

Each workshop will follow a clear structure: check-in, physical warm-up, process, and check-out/reflection.

The workshops will include movement-based activities focused on non-verbal communication, mirroring (to activate mirror neurons and develop kinesthetic awareness), trust, and attunement. A non-hierarchical approach to creation will be central, with no fixed leader or follower; participants work in the present moment, listening through the body, attuning to one another, and creating together.

These practices support playful synchrony, fluid action and reaction, and the inclusion of diverse physical states, and are fundamental to effective collaborative working.

## Course Leader

I will do a semi structured interview with the course leader of the performance MA and I will ask these questions. The interview is to gain a more thorough context for both course and students.

- In your words, what is the importance of collaboration within the field of performance and theatre making?
- What are some of the challenges of collaboration on the MA?
- How do you see body based/movement based/ non-verbal dramaturgy as having a role in collaboration
- If you could redesign aspects of the MA or its environment that would support collaborative work, what three things would you focus on improving?

## 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 project is experiential and draws on students' embodied experiences as a primary source of reflection, feedback, and research data. As the work is physical, key health and safety considerations include preventing injury and accidents, ensuring informed consent for physical contact or close proximity, and maintaining a clear, safe studio environment.

How I will prepare for them:

- Check in before moving, (e.g. are there injuries), warm up and prepare the students for physical work
- Encourage students to work within their own potential; to avoid pain (e.g. work to the point before pain)
- Clear the room of chairs and tables before starting. Make sure the floor is swept and clean.
- Physical contact is not planned to be part of the content of the workshop, however, it can arise within the improvisational nature of the work. They will be both informed and

reminded of Equities recommendations of navigating 5 elements (CRISP) for there to be true consent:

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- Considered (considering all factors and information about the workshop when making a decision whether touch is ok)
- Reversible (They may change their mind as to whether they consent to being in physical contact with another)
- Informed (Informing about the possibility of physical contact)
- Specific (participants will be asked to be specific about which parts of their body may enter into physical contact with another person. For example: shoulders yes, legs no.)
- Participatory (each student (in this case) is in control of how they participate with regards to consent. I.e. it is not up to me as the lecturer to dictate that they will enter into physical contact with another person.)” (Equity 2025)
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Students will check in with peers before moving to establish consent for touch during improvisation. This will be done through non-verbal exercises that invite participants to reflect on how they feel that day and to indicate any body areas that should not be touched, and where physical contact is permitted. All this said, touch is not an aim of the content in the workshop (as in it won't be part of the methodology), but rather a precautionary measure should it arise.

- Students will also be encouraged to voice or let the tutor know if there are any issues with working in close proximity where touch isn't happening but the distance between students is small.
- An alternative way of working will always be provided if a student signposts that touch and/or working in close proximity is not consented to for them.

## 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>
- Participants of the project will be given a description of the project and consent forms to participate in the project.
- The data collected from the questions sign posted above, as well as the semi structured interview will be used only for this project.
- Participants will be anonymised, as well as the full name of the course and the college that i work in.
- Participants will be able to opt in and opt out at any time, meaning any reflections, images collected from them will not be used as part of the project.
- Images collected that are not used for the purpose of the project will be erased, and any images used will not show the faces of the participants.
- Verbal or written reflections will not be linked directly to a photograph that a student appears.

- Participants will be made aware that the data collected will be used to support (or not) the notion that Kinaesthetic empathy can support a sustainable collaborative approach to performance and theatre making.
- Data will be stored abiding by data protection and GDPR and will be stored on a UAL password protected device. Data will be kept in a password protected folder on the device and in the cloud.

## 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

Participants will be asked to sign consent forms, before any data is collected, and they will be made aware of all the points mentioned above.

## 7. How will you work with your participants in an ethical way?

- Consent forms
- Opt in and opt out
- Unconditional positive regard towards the students reflections (no right or wrong)
- Including health and safety as mentioned above.

**Link to Description of the project is:**

[ARP project description.docx](#)

Link to student consent form is;

[Consent form for students.docx](#)

Link to Semi structured Interview:

[ARP Participant Consent Form example.docx](#)