ual:

ARP 2024-5
Ethical Action Plan

Name of practitioner-researcher: Emil Collins

---

1. What is your project focus?

When teaching lighting, practitioners and lecturers are trained to manage the contrast in brightness within scenes for expressive purposes, often drawing inspiration from painting to learn how to compose light and shadow artistically. However, the painters typically studied, mainly from Renaissance traditions, mostly depicted White models, highlighting a significant and long-overlooked gap in racial representation within cinematography education.

With this in mind, the focus of my project is "Can teaching how to light darker skin tones assist in decolonizing cinema and video production?"

In my role as head of a video production company and broadcast lecturer, ensuring that everyone on screen is visually represented in the best possible way is both a responsibility and a challenge. For years, darker-skinned characters have faced chronic misrepresentation due to inadequate lighting techniques, a problem rooted in the history of film. While strides have been made toward diversity in casting and recognition—such as the triumphs for people of color at the Emmys—the conversation about the *aesthetics* of representation remains underexplored. It is not just about who appears on screen but how they are seen, especially for people with darker skin tones.

> **Commented [KM1]:** It would be great to hear about the rationale behind this and background to the project here as well as the title. Good intro of social justice element.

---

2. What are you going to read about?

My reading is going to focus on the areas of:

The use benefits of inclusive imaging
Decolonising journalism
Structured Questions
Finding Research Gap Reading:

> **Commented [KM2]:** Perhaps some of this social justice/ critical pedagogies literature to frame the issue

> **Commented [KM3]:** Also some areas about your discipline- but that comes into the research gap element I think.

- Pyne, B. and manager, R.P.L. general (2014). *How Kodak's Shirley Cards Set Photography's Skin-Tone Standard*. [online] NPR.org. Available at: https://www.npr.org/2014/11/13/363517842/for-decades-kodak-s-shirley-cards-set-photography-s-skin-tone-standard.
- Moore, C. (2019). *What is appreciative inquiry? A brief history & real life examples*. [online] PositivePsychology.com. Available at: https://positivepsychology.com/appreciative-inquiry/.
- Wilkes, E. (2024). *Bridgerton's Adjoa Andoh criticises TV industry for not lighting Black actors correctly: 'Nothing's changed'*. [online] NME. Available at: https://www.nme.com/news/tv/bridgertons-adjoa-andoh-criticises-tv-industry-for-not-lighting-black-actors-correctly-nothings-changed-3777715
- Mats Alvesson (2011). Views on Interviews: A Skeptical Review. *SAGE Publications Ltd eBooks*, pp.9–42. doi:https://doi.org/10.4135/9781446268353.n2.
- Converse, J. and Presser, S. (1986). *Survey Questions*. 2455 Teller Road, Thousand Oaks California 91320 United States of America : SAGE Publications, Inc. doi:https://doi.org/10.4135/9781412986045.
- Sung, Y.-L. (2022). Decolonising cinematography education: experimenting with lighting ratios and textures for Black and Asian skin tones. Film Education Journal, 5(2). https://doi.org/10.14324/fej.05.2.05

- Xavier Harding, "Keeping 'Insecure' Lit: HBO cinematographer Ava Berkovsky on properly lighting black faces." Mic (September 6, 2017)
- Ann Hornaday, "'12 Years a Slave,' 'Mother of George,' and the aesthetic politics of filming black skin." The Washington Post (October 17, 2013).
- Nadia Latif, "It's lit! How film finally learned how to light Black skin." The Guardian (September 21, 2017).
- Jen Yamato, "'Selma's' Bradford Young on the politics of lensing Black films." Deadline (December 31, 2014).

---

3. **What action are you going to take in your teaching practice?**

- **Use my current student base to create a focus group and workshop**
- **Incorporate the research into my teaching practice via a workshop**
- **Use the outcomes from the workshop to prepare and present materials for others educators to incorporate**

---

4. **Who will be involved and how?**

A sample set of 10-15 students studying Fashion Journalism and content creation at LCF
2 x Members of the Fashion Journalism and content creation team at UAL

N.B. If any of your participants/co-researchers will be under 18, please seek advice from your tutor.

---

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

Due to the nature of the research, there will be no request for personal information.

I have taken into consideration any ethical dilemma's raised, and issues that arise from discussion will be dealt with using empathy, understanding and a reference to the educational nature of the session

As the questions will not impact any areas of Diversity or equity and although the very premise of the exercise is to measure inclusion, this does not affect any of the subjects rights to privacy or seek to interfere with any of the protected tenants.

Anonymity is the choice of the interview subject.

> **Commented [KM4]:** Maybe think about in the workshop what issues might come up (eg difficult topics) and how you would address them. I know these are all in your head as normal because you are an expert in this area but should be articulated and explicit in a form such as this.

---

6. **How will you protect the data of those involved?**
7. I will protect the information using UAL's GDPR guidelines, these incorporate anonymity strategies and will keep it for no longer than 2 years after the course completion date. (Outline)

8. **How will you work with your participants in an ethical way?**

Reflection on how it will help them and everyone else
(Participatory research and social justice)