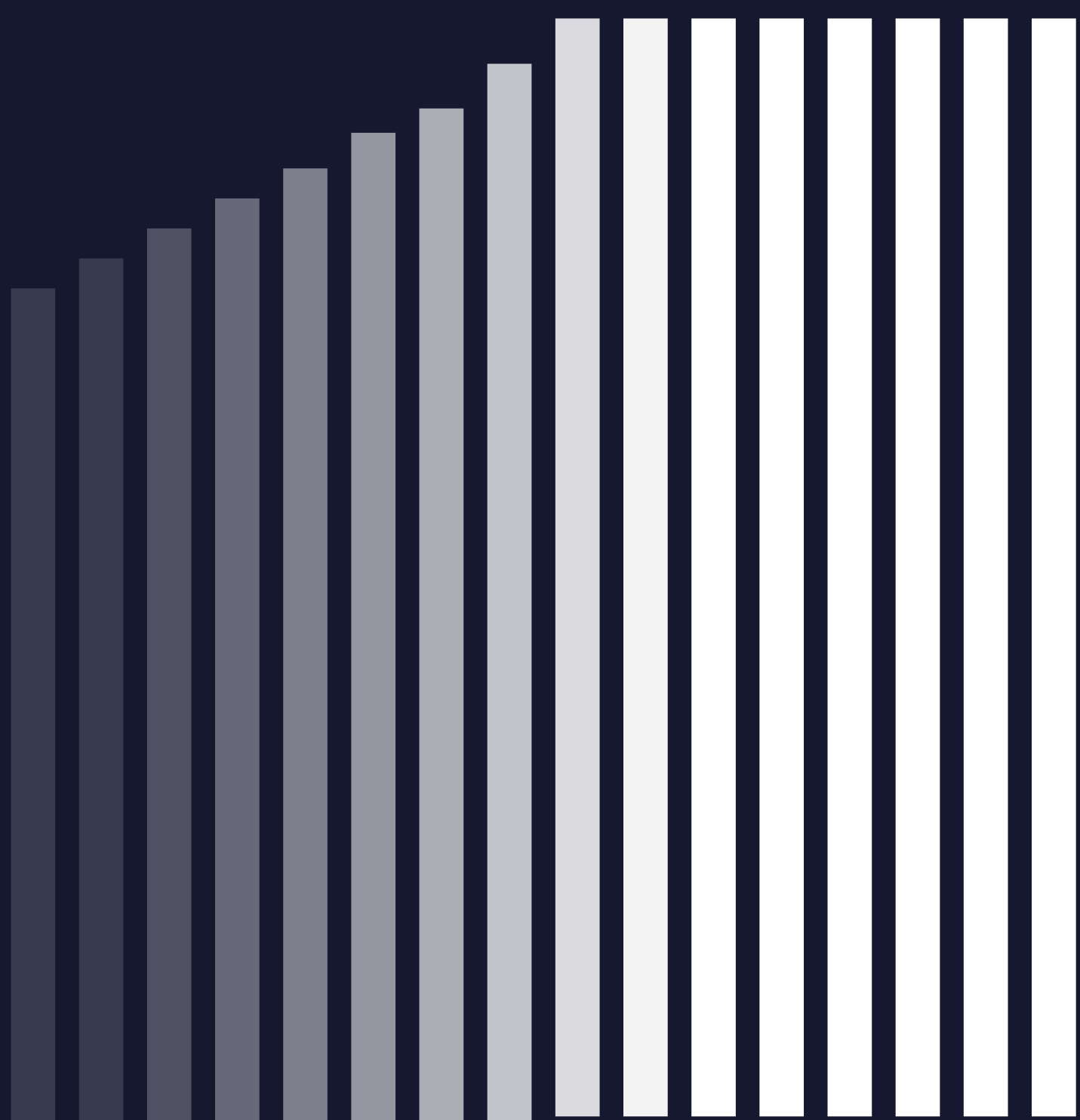




CHANGEMAKERS

Archive
2025-2026

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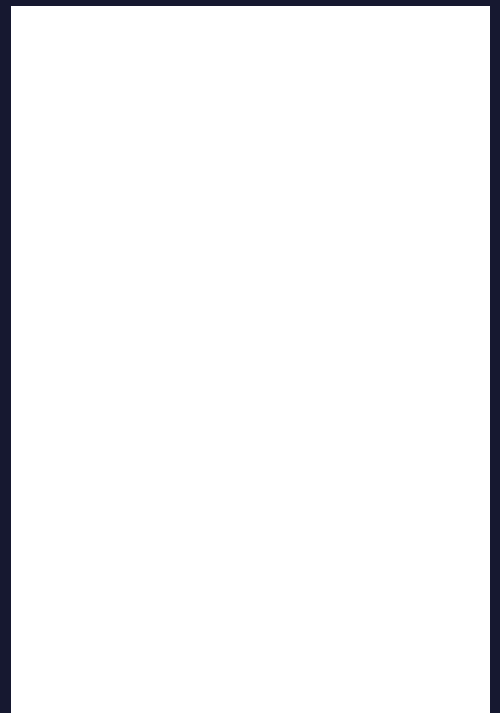
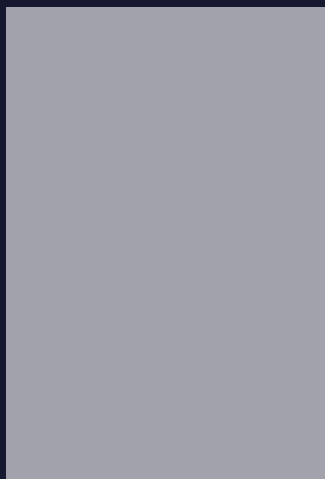
This document was prepared by several authors. Most individual contributions are indicated by the colours below.

● **Lucy Jessica Coney**

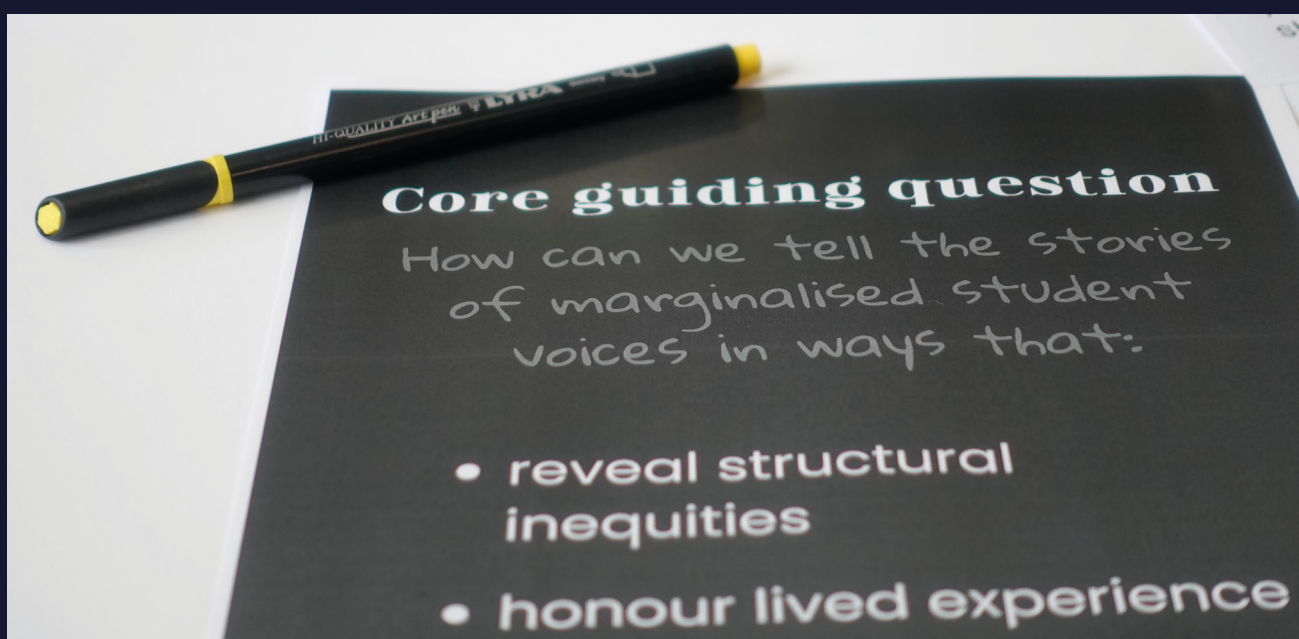
● **Slavi Kaloferov**

● **Hanjun Shi**

Introduction



- This archive is not a report. It's not a summary of outcomes or a list of achievements. It's something closer to a living document — a collection of voices, experiences, drawings, writings, images, questions and thoughts, where no one contribution is worth more or less than another. (Coney, L)
- LCC Changemakers is a student-staff initiative committed to advancing racial and social justice through creative, collaborative, and critically engaged practice. Across multiple projects, partnerships, and knowledge exchange activities, we work to strengthen student experience and contribute towards wider institutional conversations around equity, diversity, and inclusion. (Kaloferov, S)
- Changemakers is a student partnership programme at LCC, but describing it that way already flattens it. What it actually is, is a community of people doing the quiet, necessary work of making institutions more human — students leading projects rooted in their own lived experience, working alongside staff to shift the culture of the college from the inside. (Coney, L)
- Our work spans community-focused initiatives, creative interventions, panel discussions, publications, and cross-institutional collaborations, all grounded in the belief that students bring valuable lived experience, insight, and critical perspectives into shaping higher education. Alongside this, we place strong emphasis on relationship-building, continuity, and creating spaces where meaningful participation can emerge over time. (Kaloferov, S)
- This archive exists because that work deserves to be seen. Not just by the people in the room where it happens, but by everyone it was made for.
- Co-authorship is at the heart of how we've built this. Not co-authorship as a buzzword, but as a genuine practice — a way of asking: whose voice is in the room, and whose isn't? And then doing something about it. We've drawn on established models of co-authorship and collaborative practice, and we've pushed further, into new frameworks that treat lived experience as a rigorous and valid form of knowledge. Not an anecdote. Not context. Knowledge. (Coney, L)
- Through our projects, we aim not only to respond to immediate challenges within higher education, but also to contribute towards more connected, reflective, and socially conscious learning environments that can continue evolving with future student communities. (Kaloferov, S)
- In this archive, you'll find the voices of the Changemakers themselves — their projects, their learnings, their moments of growth, opportunity and gratitude. You'll find the vision and mission that underpins the work, a look at the wider student partner ecosystem at LCC, and a reflection on what this year has made possible. (Coney, L)





Voices of the Leads — Vision and Mission

Foreword

Before the projects, before the workshops and the archive you're reading now, there was a question this programme was built to ask: what happens when the people who experience education are trusted to help shape it? The two pieces below come from the people who ask that question at an institutional level.

— Messiah Odinma, Associate Dean and sponsor of this work, and Kevin J Brazant, LCC Changemakers Coordinator. Read together, they set out why this work matters now, and what it asks of an institution willing to take it seriously.

Why does social justice and equity matter now more than ever? Because higher education stands at a defining moment.

Across the sector, we continue to witness persistent inequities in access, belonging, attainment, and representation. At the same time, universities are being challenged to rethink their role within an increasingly complex social and cultural landscape. In this context, equity-driven educational practice is no longer an aspiration at the margins of institutional life — it is central to the future of higher education itself.

Changemakers: Using Creativity to Drive Equity, Inclusion, and Social Justice reflects our collective commitment to creating spaces where diverse voices, lived experiences, and creative forms of knowledge-making are not only recognised, but valued. This project reminds us that social justice is not abstract theory; it is lived reality. It shapes how students experience our institutions, how communities are represented, and how individuals see themselves reflected — or excluded — within systems of power and opportunity.

The Visualising Justice exhibition and symposium demonstrate the transformative power of storytelling, creativity, and critical reflection in challenging dominant narratives and opening dialogue around identity, race, culture, belonging, and institutional change. Through artistic and interdisciplinary practice, this work encourages us to move beyond performative inclusion toward deeper reflection, accountability, and action.

As Associate Dean and sponsor of this important project, I am proud to support initiatives that place equity, creativity, and human experience at the centre of educational practice. Real change requires courage, collaboration, and imagination. It asks all of us — educators, students, leaders, and practitioners — to actively shape institutions where everyone can thrive, contribute, and belong.

Together, through dialogue and creative inquiry, we continue the vital work of imagining and building a more just and inclusive future.

(Odinma, M.)

Changemakers: Storytelling, Social Justice and the Courage to Create Change



At its heart, the Changemakers programme is built on a simple belief: those who experience education should play an active role in shaping it.

At London College of Communication, Changemakers create spaces where students and staff can come together to listen, question, imagine, and co-create. Through partnership, dialogue, and creative practice, they help us better understand the lived realities of learning and the conditions that enable students to thrive.

This year's publication emerges from that commitment. It reflects a growing recognition that storytelling is not simply a way of documenting experience; it is a way of generating knowledge. Stories help us make sense of belonging, exclusion, identity, creativity, and community. They reveal what data alone cannot. They help us understand not only what is happening within our institution, but why it matters.

Throughout the year, Changemakers have worked alongside students, staff, and external partners to explore questions of equity, social justice, and participation. Through projects such as Visualising Justice, they have demonstrated how art, design, dialogue, and creative expression can become powerful tools for reflection, inquiry, and change.

This work is not always straightforward. Genuine co-creation requires us to sit with complexity and contradiction. It asks institutions to share power, value lived experience as expertise, and remain open to

challenge. It requires courage to question established practices and compassion to listen to perspectives that may differ from our own.

Yet it is precisely within these tensions that meaningful learning takes place.

The Changemakers programme is grounded in values of collaboration, curiosity, justice, and care. It recognises that educational transformation is rarely achieved through policy alone. Instead, it emerges through relationships, conversations, and collective acts of creativity that help us imagine new possibilities together.

The pages that follow capture more than a year's worth of activity. They represent a community of students and staff committed to creating a more inclusive and socially responsive learning environment. They are a testament to the power of partnership and to the belief that when we create space for marginalised voices to be heard, we create opportunities for all of us to learn.

Ultimately, this publication asks a question that continues to guide our work:

How do we tell the stories of marginalised voices, understand their experiences, and amplify their courage to create change in ways that are both real and authentic?

The contributions that follow offer some of the answers.

(Brazant, K. J.)



Messages to our different audiences readers

**Senior university
stakeholders**

- We invite your attention to the often invisible conditions required to make change possible within Changemakers. The limited time, emotional labour, and systemic friction that shape what can realistically be achieved, and that, if unacknowledged and unaddressed, risk burnout and loss of continuity.

We offer you transparency. This work is collaborative, creative, and enriching, but it also involves navigating complexity, responsibility, institutional constraints and exhausting emotional labour. There are no quick outcomes, but there are longer-term changes – and we actively work to make sure that work is seen. Senior leaders are starting to listen. We invite you to be a part of that.

**Students interested
to join the LCC
Changemakers**

**LCC staff members
who want to work
with us**

We ask you to be seen not only as participants in your spaces, but as co-creators, consultants, and project collaborators. We have proven that we can help shape, deliver, and critically develop work when given meaningful access, trust, and shared ownership.

We recognise that systemic change is shared work across contexts and rarely linear. We hope our practice offers solidarity and encouragement to keep sustaining that effort, and to continue building collective spaces where meaningful change can grow over time.

**External partners
learning about us**

**Towards all
the readers**

We are kindly inviting you to explore further and learn more about who we are, what we care about, and the work we are shaping together. We thank you for your time reading, and hope that every time you return to this publication you leave with a sense of inspiration, reflection, and connection to the work we LCC Changemakers do.

■ *Tensions we hold*

● **Institutional context and systemic conditions**

The work of Changemakers sits within a broader tension between institutional structures and the urgency of social and racial justice aims. While supported by the institution, we operate within systems, timelines, and hierarchies that are not always designed for slow, relational, and emotionally demanding work.

Long institutional timelines, competing priorities, and fragmented communication structures can also make change feel more discussed than materially experienced. Producing recommendations, reflective work, and proposals without clear feedback loops or visible follow-through from senior stakeholders, can reinforce this sense of distance between intention and impact.

Structural constraint or transformative intent

There is an ongoing tension between passion for change and structural constraint. Changemakers draw on lived experience, creativity, and care to work within systems not fully designed for student-led transformation. This can result in being used to bridge operational or relational gaps within existing structures — effectively “patching” processes, delivery needs, or engagement challenges — rather than being supported to reimagine or redesign them.

Being funded by the institution, while also seeking to critique or improve it, adds further complexity. Access to resources, decision-making spaces, and project direction can be uneven or gatekept, sometimes limiting impact through procedural control, misalignment between intention and implementation, or the need to translate critical work into institutional language.

Visibility, continuity and institutional memory

One ongoing tension lies in visibility and continuity. Changemakers are expected to demonstrate impact and engagement while often lacking long-term communication infrastructure, stable continuity, or institutional memory. This creates pressure to repeatedly reintroduce, justify, and explain the value of the work while sustaining it.

The temporary nature of student roles further intensifies this. Without strong onboarding and knowledge-sharing structures, incoming Changemakers can inherit uncertainty rather than clarity, often spending time retracing or undoing previous decisions before returning to longer-term visions of co-creation. As a result, knowledge, relationships, and learning risk being lost between cohorts.

Role positioning and institutional use

The dual positioning of Changemakers as both students and staff collaborators creates another tension. This hybrid identity allows movement across spaces and adaptability across projects, but can also lead to being used to fit institutional needs focused on delivery, representation, or visibility rather than structural change.

In some cases, this includes being positioned within projects to meet EDI or engagement requirements in ways that risk becoming more performative than transformative.

Capacity, care and emotional labour

Another key challenge is limited time. With only a few hours per week allocated, Changemakers hold significant responsibility while navigating high expectations, urgent demands, and sustained emotional and organisational labour. At times, work extends beyond capacity, especially when supporting participants, coordinating stakeholders, or maintaining momentum across projects.

This is intensified by the emotional nature of the work itself. Many Changemakers are personally affected by the systems they are trying to challenge, yet there is often limited structured time to process, reflect, or support one another as a team.

Participation, engagement and relational strain

Building meaningful participation requires trust, time, and relationship-building. However, institutional environments can often operate

through transactional models of engagement, inviting participation only when needed rather than nurturing sustained connection and shared ownership.

This can shape expectations of participation as extractive, making it more difficult to build long-term relational engagement with students and staff.

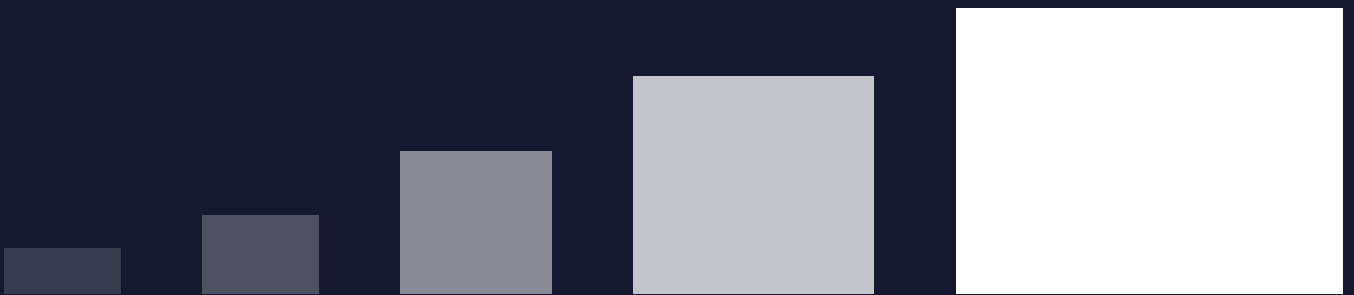
Collective strengths emerging from constraint

At the same time, these tensions have shaped some of the strongest qualities within the team: adaptability, care, creativity, collaboration, critical reflection, and the ability to create spaces for dialogue and collective learning even within constraint.

Written by (Kaloferov, S)



Where does our changemaking work live



Reimagining Co – Authorship

- *What does it mean to write, and who gets to do it? These questions sit at the heart of a growing conversation about access, power, and whose knowledge counts. For many students — neurodivergent, dyslexic, multilingual, or those who simply think non-linearly — traditional academic writing is not a neutral tool. It is a barrier. And for those who can't be in the room where knowledge is made, the conversations, maps, and collective thinking that happen there, rarely travel beyond it in any accessible form. Knowledge stays locked. Voices stay out.*



This is the problem that Lucy Coney (LCC changemakers 25-26) and the Changemakers of LCC Community and branding team set out to address through a process called Reimagined Co-Authorship: a methodology built on three interlocking lenses — access, decolonial practice, and creativity.

The access lens asks a deceptively simple question: who can participate? Writing ability, the project argues, is not a fixed trait. It depends entirely on the conditions under which someone is asked to write. When those conditions are rigid — when formal structure, academic register, and linear thinking are prerequisites — whole groups of people are quietly excluded before the conversation even begins. As Dr Amita Nijhawan writes in her Decolonial Dialogue: “Leaving personal context out is not only keeping us entrenched in colonial and hegemonic ways of doing academia, but is severely damaging to a holistic sense of self.”

The decolonial lens takes this further. Authorship, the project insists, is a site of power. The question of whose voice is considered legitimate — whose ideas count, whose way of communicating is valued — is not neutral. It reflects and reproduces existing hierarchies. Participatory methodologies, as scholar Linda Tuhiwai Smith has long argued, offer one route through this: a way to address the concern that some ideas, and the people associated with them, are treated as mattering more than others.

The creativity lens reframes what writing even is. Drawing, mapping, fragmented thought, conversation — these are not lesser forms of expression. They are modes of meaning-making that the dominant academic tradition has systematically undervalued. What counts as writing? The project refuses to assume the answer in advance.

In practice, this took the form of workshops exploring participants' relationships with writing, using free writing, collective mapping, and creative response. What emerged consistently was that when formal constraints are removed, people can express things they couldn't express formally. The output was richer, more honest, more varied than anything a single-author format allows.

Co-authorship was no longer about shared ownership of an output. It became shared access to expression.

The centrepiece methodology developed through this work is the “passing of sheets” process: participants respond to a prompt on their own sheet and pass it to someone else to add a layer. No formal writing required. No group conversation necessary. Different

handwriting, different forms, different ways of knowing sitting side by side on the same page. As workshop participant Chiara reflected: there is a connection made through this kind of exchange — a depth that talking alone doesn't always reach.

The resulting co-authored pieces are not documents about co-authorship. They are co-authorship. The process and the output become the same thing.

As we share Changemakers' work, as Changemakers and with Changemakers, the publication attempts to embody the same values it discusses. Multiple voices are preserved rather than flattened into a single institutional tone. Fragmented thoughts, conversational language, lived experience — all remain visible. Contributors shaped not just the content but the representation, structure, tone, and attribution. Participation was treated as collaborative knowledge-making, not extraction.

The publication therefore becomes more than documentation. It becomes an extension of the methodology itself.

Like the workshops, it asks what happens when participation is treated as collaborative knowledge-making rather than extraction.

As Miles, Renedo and Marston noted in *Global Public Health* (2022), co-produced research involves actors with different epistemologies and frameworks, and traditional concepts of authorship are therefore often hard to align with the reality of how work is actually made. The Changemakers approach doesn't resolve this tension so much as work honestly within it, naming power, redistributing access, and asking at every stage: on whose terms is this being made?

What this opens up is significant. For students who think differently, it offers writing that doesn't demand translation, where partial thoughts are welcome and lived experience is treated as legitimate knowledge. For people outside the room, it offers knowledge that actually travels — a published work that carries the texture of real conversation rather than a polished summary of it.



This work would not exist without the Changemakers Community and Branding team who helped shape, challenge, expand, and strengthen these ideas throughout the process. Reimagined Co-Authorship emerged through collective conversation, experimentation, trust, and generosity. The methodology is richer because of the people who contributed to it.

Particular thanks go to Kevin for his support, encouragement, and leadership throughout the project, and for helping create the conditions in which this work could develop.

The project does not claim to have solved the challenges of collaborative authorship. Instead, it offers a framework for experimenting with more accessible, participatory, and justice-centred ways of making knowledge together.

The question the project keeps returning to is the right one to leave open: what happens when writing doesn't have to fully explain itself — and neither do you?

This is a framework in progress. That's precisely what makes it worth continuing.

Check out 'Where Does Our Changemaking Live' to see the collective outputs created through the workshops.

(Written by Coney, L)

Where does our changemaking live? This question sat at the centre of a collective workshop developed through Reimagined Co-Authorship. Rather than documenting individual projects, we came together to explore the systems, relationships, tensions, hopes, and uncertainties surrounding our work.

The result was not a single conversation but a layered collective artefact. Using the passing-of-sheets methodology, we built on one another's thoughts through writing, annotation, mapping, drawing, and reflection. Ideas moved between us. Perspectives overlapped. Themes emerged organically rather than being decided in advance.

Across the work, several questions repeatedly surfaced.

Who is in the room?

We mapped relationships between students, communities, institutions, and changemakers. We reflected on the challenge of working within systems we did not design, while also imagining how those systems might be changed.

Power and systems.

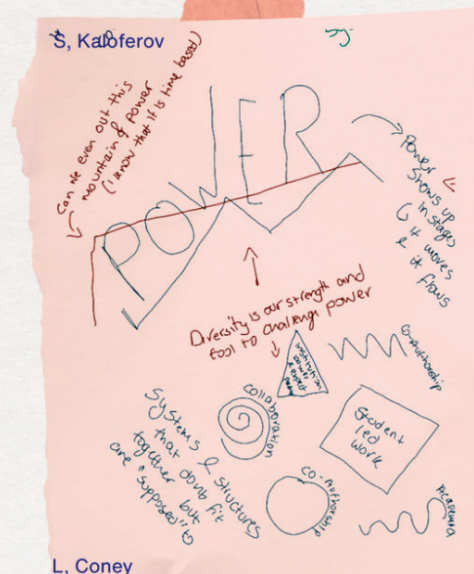
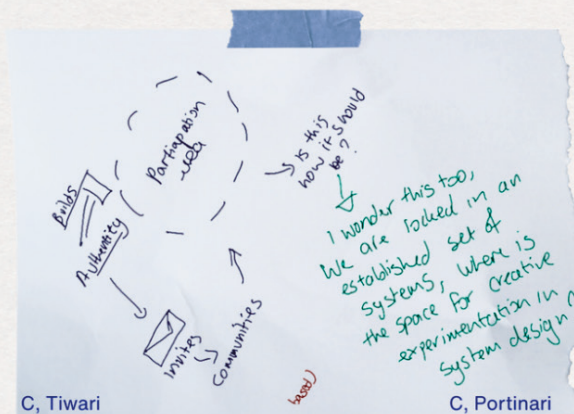
Together we explored the structures that shape participation, opportunity, authorship, and change. We questioned hierarchy. We questioned access. We questioned who gets heard and whose contributions become visible.

POWER, SYSTEMS & WHAT PUSHES

C, Tiwari/C, Portinari/S, Kaloferov / L, Coney — "We are locked into established sets of systems."

Power, Systems & what pushes

"power" written large. Roles, tradition, laws pushing outward from the institution. Culture, social biases, gender roles pushing inward. "we are locked in an established set of systems - where is the space for creative experimentation?" (C, Portinari)

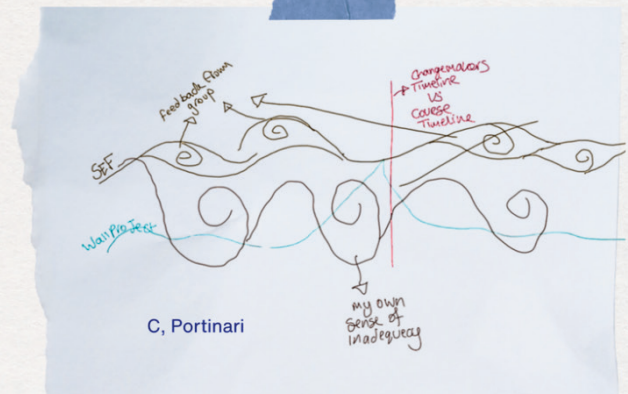
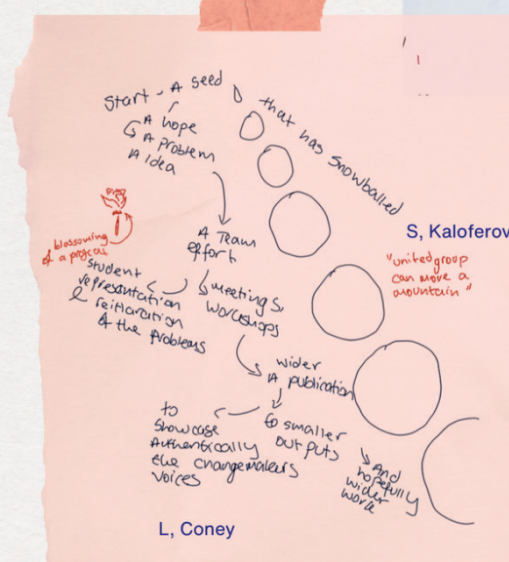
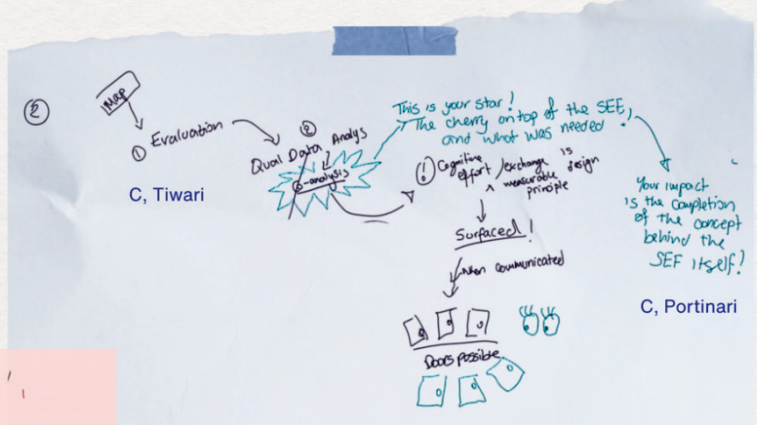


JOURNEY, PROCESS & TIMELINE

C, Tiwari / C, Portinari / S, Kaloferov / L, Coney — Start — a seed — a hope — a problem — a team effort — two rivers running in parallel.

Journey, process & timeline

Start - a seed - a hope - a problem - an idea - a team effort - meetings, workshops - a wider publication - smaller outputs - showcase authentically the changemakers' voices. Two rivers running in parallel and rarely at the same pace.

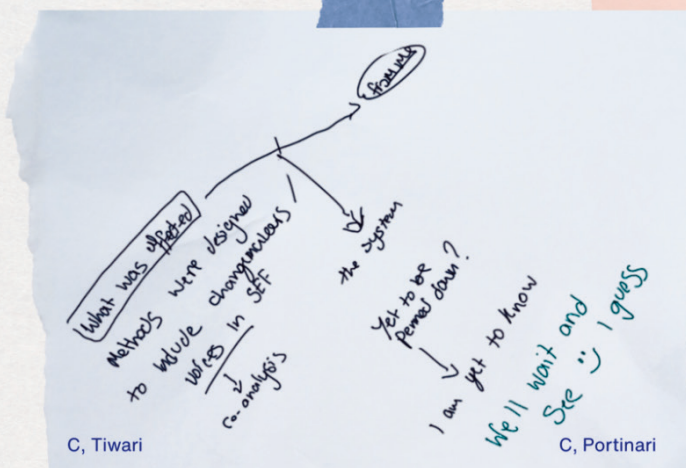
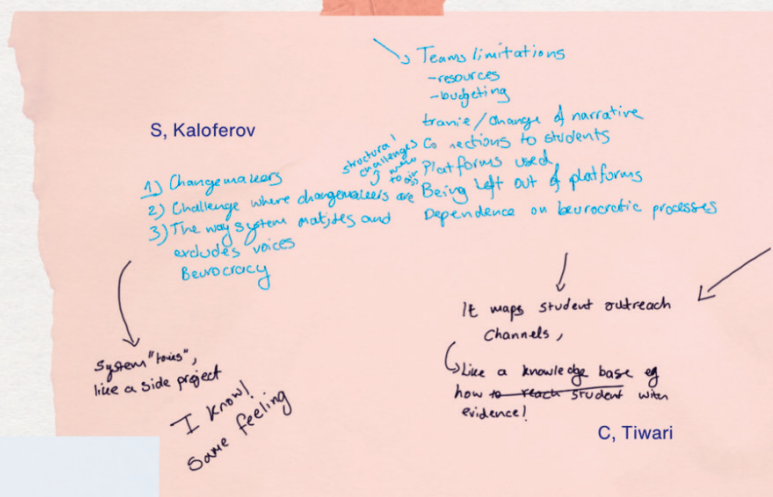


IMPACT, LIMITS & UNCERTAINTY

C, Portinari / C, Tiwari

Impact, limits & Uncertainty

"methods were designed to include changemaker voices in SEF" (C, Tiwari) team limitations: resources, funding. Being left out of platforms. Dependence on democratic processes. "I am yet to know" (C, Tiwari) - "We'll wait and see" (C, Portinari)

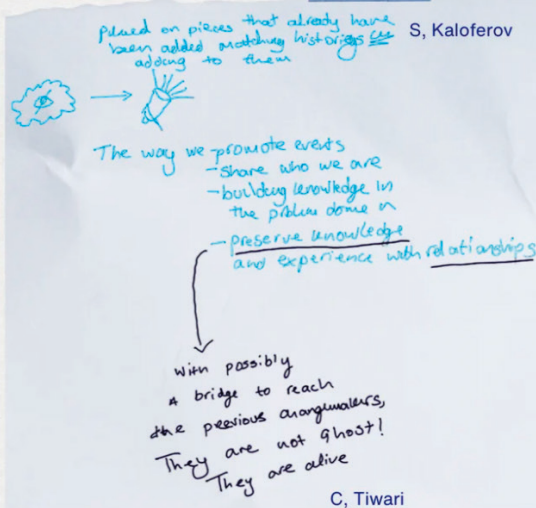
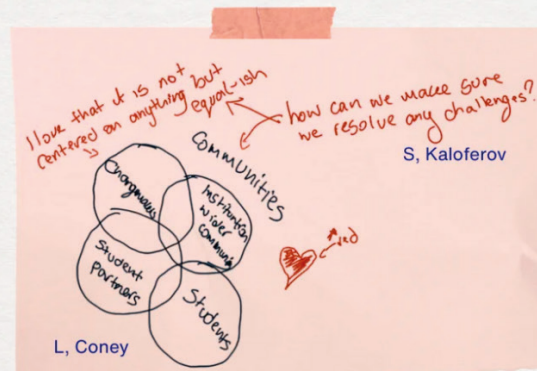


WHO IS IN THE ROOM

L, Coney / S, Kaloferov / C, Tiwari/H, Shi — The equal-ish Venn: Changemakers, Institution, Communities, Student

Who is in the room

The equal-ish Venn: Changemakers/Institution? Communities? student partners? Students. A bridge to reach previous changemakers. "they are not ghosts. They are alive" (C, Tiwari)



- ① LCC MA Games Design Course
- ② Reapproval procedure
- ③ Diverse stakeholders within the procedure

3. How to speak in a language that could make sense for different stakeholders

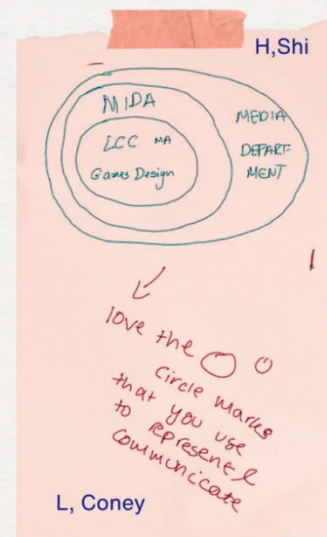
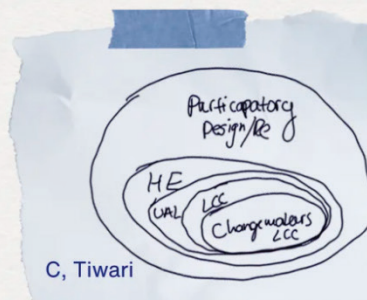
H, Shi

NESTED STRUCTURES & HIERARCHY

L, Coney / H, Shi / C, Tiwari

Nested Structures & Hierarchy

Concentric circles and vertical chains mapping the same landscape - the changemakers always putting themselves at the centre of a system they didn't design.

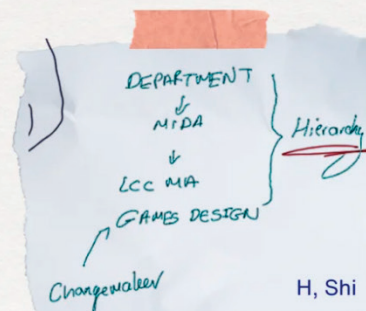


L, Coney

DIVERSE, HIERARCHY, FEEDBACK, CONNECTIONS BETWEEN

I like these words you used & now they explain the values between you your work you impact & stakeholders

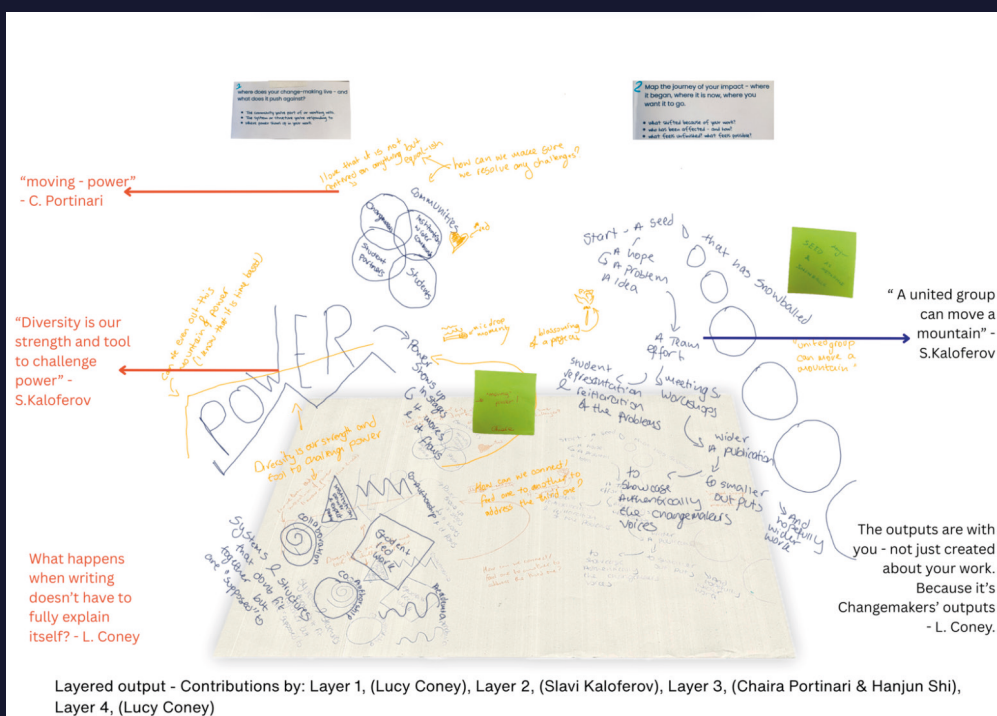
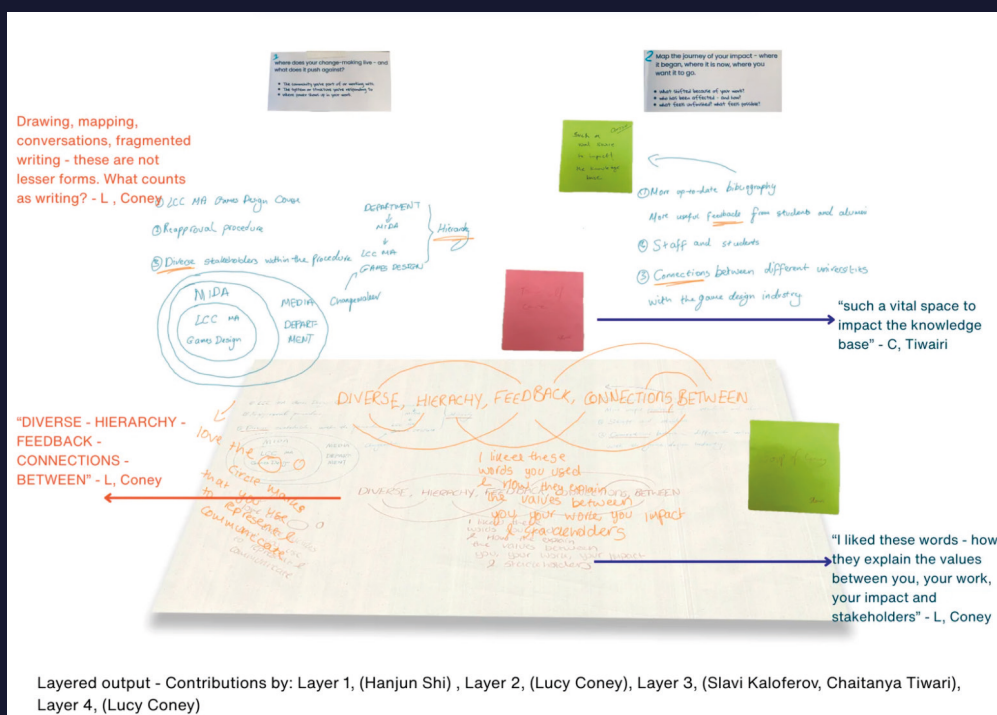
L, Coney



Impact appeared as something far more complex than a measurable outcome. Changemaking emerged as a process of negotiation, collaboration, persistence, uncertainty, and collective effort.

What emerged was not a definitive theory of change. It was a collective exploration of where change begins, how it moves, and what shapes its possibilities. The artefact itself became evidence of this process.

Different handwriting sits alongside different forms of expression. Contradictions remain visible. Partial thoughts are preserved rather than resolved. Individual contributions become collective meaning-making.

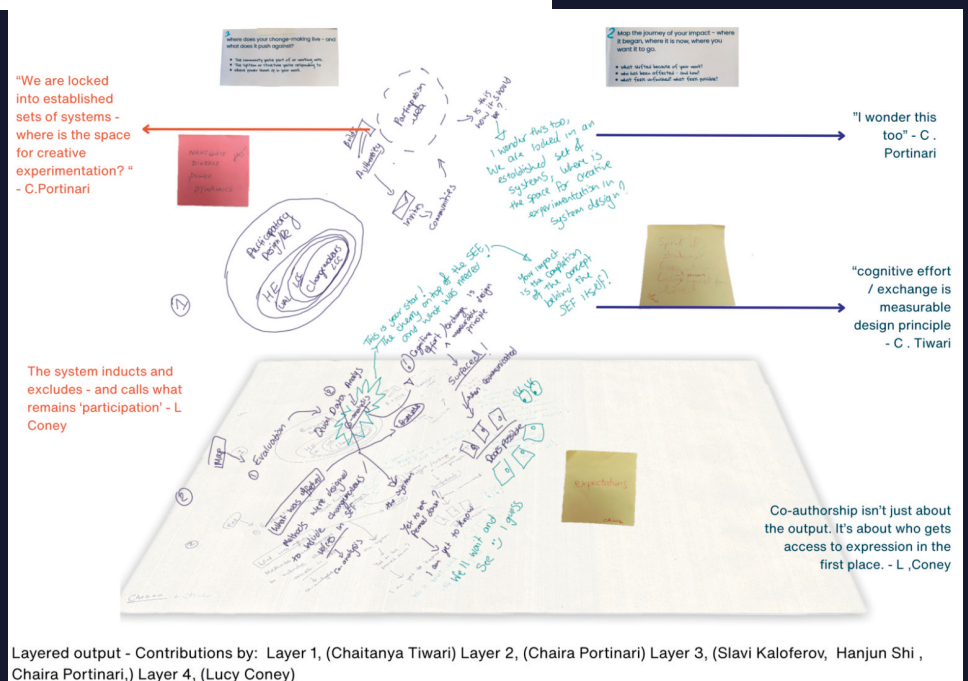
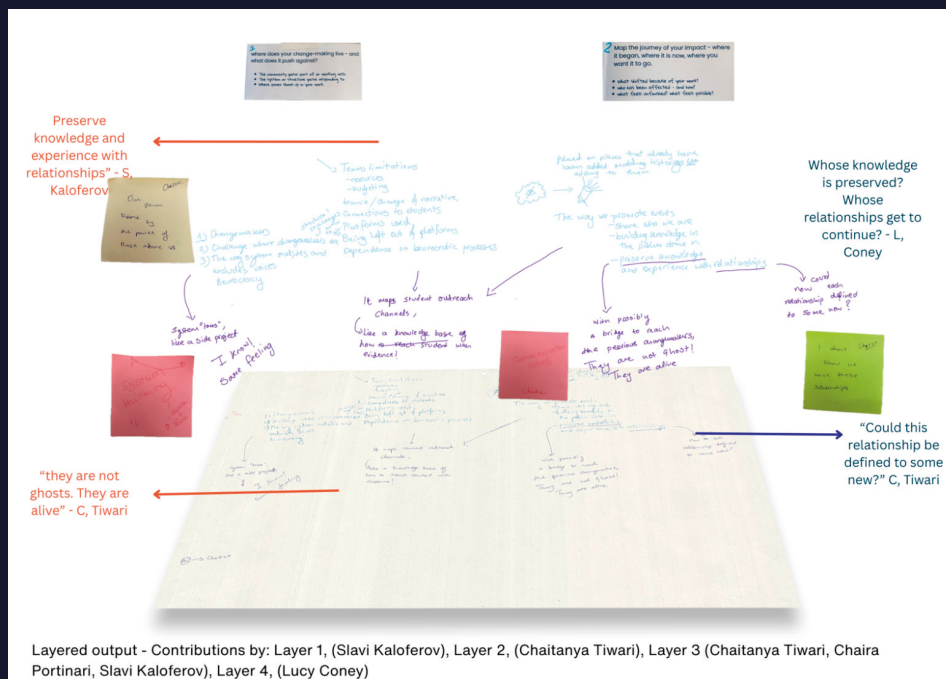


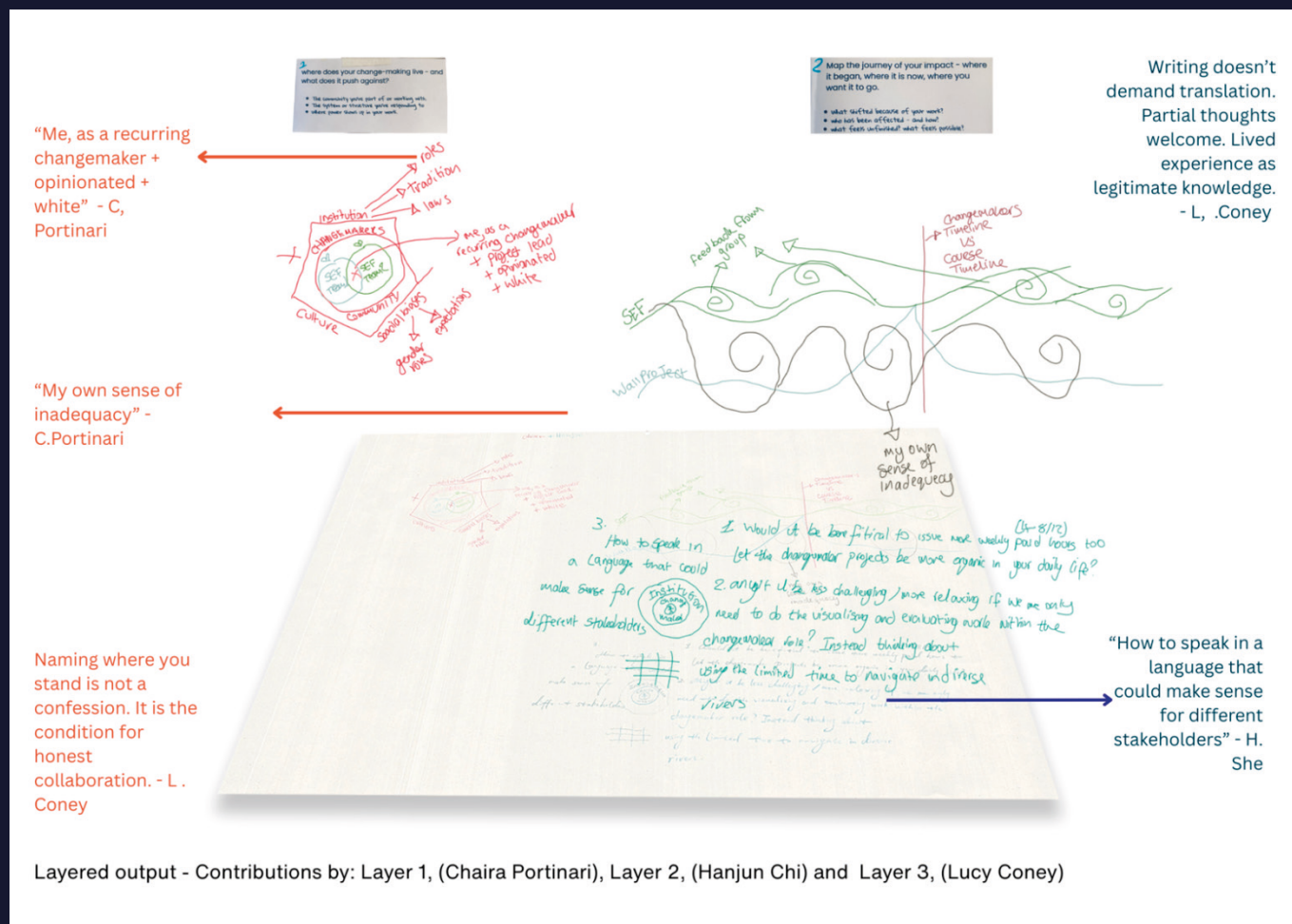
Layered Outputs.

The work also revealed a tension that continues throughout the wider project. The workshop successfully generated real, layered conversations. Yet sharing those conversations beyond the room without flattening them remains difficult. The artefact works because it preserves complexity, texture, uncertainty, and multiplicity.

For this reason, the work should not be understood as a final statement. It is an experiment. A collective snapshot of us thinking together about power, participation, systems, uncertainty, responsibility, and impact.

Perhaps most importantly, it reminds us that changemaking does not live solely in projects or outcomes. It lives in relationships. It lives in conversation. It lives in collective imagination. And sometimes, it lives in the spaces between us — where ideas are passed, shared, questioned, challenged, and transformed together.





Reimagined Co-Authorship | 2025-2026

It is an experiment.

A collective snapshot of us thinking together about power, participation, systems, uncertainty, responsibility, and impact.

Perhaps most importantly, it reminds us that changemaking does not live solely in projects or outcomes.

It lives in relationships.

It lives in conversation.

It lives in collective imagination.

And sometimes, it lives in the spaces between us — where ideas are passed, shared, questioned, challenged, and transformed together.

(written by L. Coney)



Meet the Changemakers

Slavi



Why it matters to me

Meaningful co-creation with students and staff cannot happen through extractive “come when I need you” relationships, especially in contexts where teams do not always have institutional support to independently run projects. Participation requires earlier points of connection: spaces where people can gradually build trust, familiarity, and a sense of belonging before being asked to contribute. For me, communication channels became part of that relationship-building process. They allow us to stay visible, nurture trust over time, and create stronger foundations for students to engage in Changemaker-led projects.

What I set out to address

I set out to address a gap in how participation with LCC Changemakers was forming before people ever entered our spaces. The team was already doing strong and meaningful work, but there was often a lack of visibility, continuity, and

early relational connection with students due to the absence of an established communications capacity within the team.

What I brought

I operate on the belief that people are relational beings, that experiences carry knowledge worth sharing, and that everyone has something valuable to contribute to the community around them. My practice became about creating spaces where people could safely share those experiences with others. My strength lies in building interconnected experiences across channels. Although my involvement across the college often felt scattered, it gave me a wider systemic view of how different spaces, people, and communities connect. I have always struggled with the idea of teams doing meaningful work without having the communication agency to advocate for themselves and celebrate what they create. Creating stronger connections between like-minded people across courses was also deeply

personal to me, having longed for that sense of connection during my own time as a student. At its core, my work has always been about sharing and connecting.

What I did

Over the last three years, I focused on building communication channels that could hold continuity and encountered: shaping digital and physical spaces through posts, newsletters, publications, and reflective content so that the team felt visible, active, and approachable over time. With practice, I started seeing these not simply as information channels, but as early points of contact where relationships and participation begin forming.

What I learned

I learned that institutions often underestimate the invisible labour required to build and sustain fairer relationships with students and staff. I also came to recognise the untapped potential digital spaces hold for creating belonging, strengthening community, and celebrating the socially engaged work students are already doing across the college.

What next (personal journey)

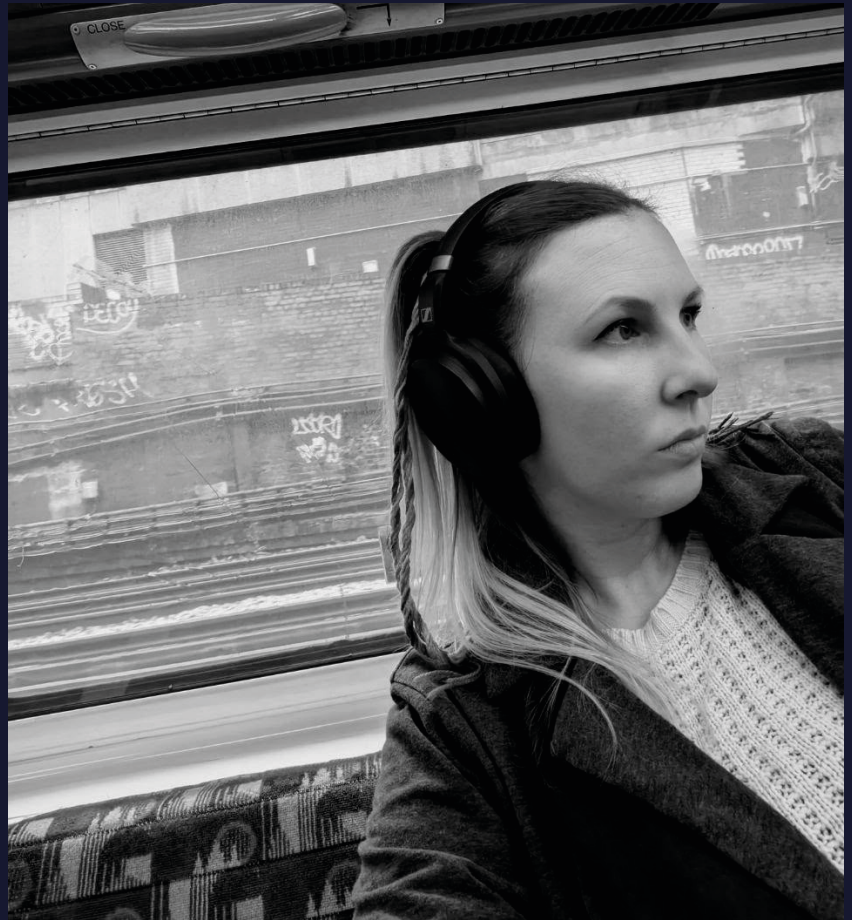
Going forward, I hope this work becomes more embedded and collective, so continuity is not dependent on a single individual. For myself, I want to continue working in spaces where communication, justice, and design intersect, applying a critical lens to how communities are built, represented, and connected online.

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Chiara



My project: The Situated Evaluation Framework

My project was about rethinking evaluation in the Changemaker programme. The initial task was to produce an evaluation, but the gap became clear very quickly: traditional tools could not capture lived experience, relational labour, exclusion, tokenisation, care or the complexity of student–staff partnership. I had never produced a programme evaluation before then, it was a challenge I was looking forward to taking on.

My actions

I helped design and facilitate a situated evaluation process using creative, participatory and reflective methods. But my contribution was not only in the visible activities or final outputs. Much of it was in creating the conditions that allowed the collective work to happen. I coordinated meetings, communicated information, created accessible summaries and reminders, clarified decisions and tried

to reduce unnecessary stress and confusion. In facilitation, I paid attention to consent, safeguarding, emotional safety and participants' right to step away. In the design of activities and surveys, I tried to respect people's time, energy and different ways of contributing. I also tried to practise collective leadership. Although I had been assigned the role of Project Leader and had previous knowledge of the framework, I did not want that position to mean dominating the work. I tried to recognise everyone's skills, make decisions collectively and understand when the group needed me to take responsibility and when I needed to step back. Through reflection and peer feedback, I began to recognise this work as designing care: embedding care structurally into project leadership, coordination, facilitation and design.

My learning

I learned how to articulate what I was actually doing through collective reflection and peer feedback. My practice does not sit comfortably

under one professional label, which can make it difficult to explain to others and sometimes even to myself. Through this work, I began to recognise patterns across what I do and to learn the language for describing them: structural care, relational labour, collective leadership, facilitation, systems awareness and stewardship. I realised that care was not something additional that I brought to the project. It was part of how I organised, designed, communicated and led.

My lived experience

I continually try to understand when to take up space and when to make space for others. This is difficult. My instinct to advocate, challenge and intervene sometimes has to pass through being silent and listening first. That does not always come easily to me. I am learning that making space is not the same as disappearing, and taking space is not the same as dominating it. My approach comes from trying to remain attentive to power: who is speaking, who is being heard, who is being treated as knowledgeable and who is expected to adapt.

A moment

During the Visualising Justice Symposium, I took the microphone even though it was difficult. It felt as though mainly staff members were speaking to each other in front of us, examining the work we had presented without really asking us questions. I spoke about the need to think of students as people with lived experience that can be professional or not, they cannot be considered under a united label. Then I turned towards my fellow Changemakers, and they were all nodding. That moment was more valuable and validating to me than anything else that happened during the programme.

Personal journey

This is difficult for me to answer. I am struggling to find a job. I recently received a rejection email saying that they could not provide feedback because they had received more than 1,000 applications. Experiences like this make me wonder whether everything I have learned through life, projects, education and changemaking will ever be recognised or used in professional settings. I know my value, but I also know that other people have value too. Competing is not my forte, especially within systems that ask people to constantly prove that they are more valuable than someone else. Will I ever find a place?



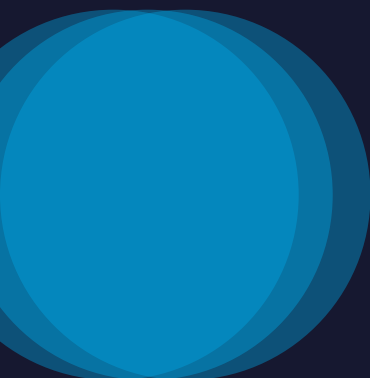
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Sara

Changemakers Social Media



Your project

During my time as a Changemaker, I worked on several projects, but one of the most important was creating the first Instagram profile for LCC Changemakers. I wanted to help make our work more visible and accessible to students.

Your actions

The idea for the Instagram profile came before I became a Changemaker. While researching previous Changemaker projects, I looked for LCC Changemakers on Instagram but couldn't find a profile, even though other colleges, such as Central Saint Martins, had one. When I joined the Brand and Identity team, I proposed creating an account, and together we made it happen.

Your learning

I learned that many students were not aware of the Changemakers programme, despite the importance of the work being done. This showed

me how valuable communication and visibility are in making sure students know their voices can be heard and their concerns addressed.

Your lived experience

Throughout the year, I learned a lot about social and racial justice through workshops, events, and discussions. Coming from a region where racial issues are discussed less often, I was introduced to perspectives I had not encountered before. At the same time, I could relate through my own experiences of seeing discrimination and inequality based on religion, nationality, and other social factors. These experiences motivated me to contribute to positive change and support a more inclusive community.

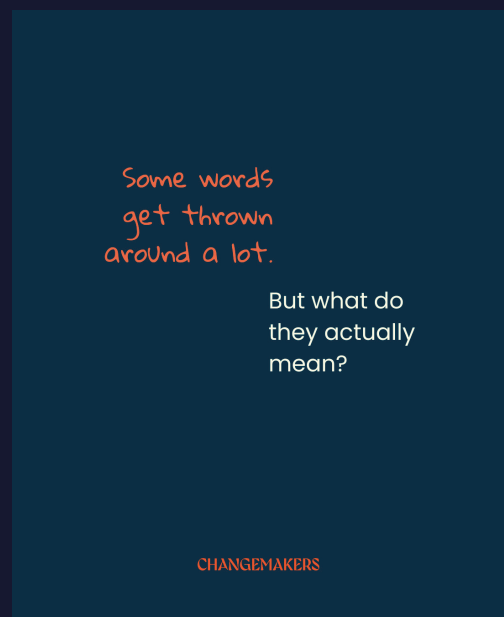
A moment

One moment I will remember was when a student decided to apply for the Visualising Justice open call after seeing it on our Instagram

page. It was a small interaction, but it showed that our efforts were making a real difference and reaching people.

Personal journey

I would like the next cohort of Changemakers to continue developing the Instagram platform and growing the community around it. I hope it becomes a space where students, alumni, staff, and Changemakers can connect, share ideas, and stay informed about opportunities and initiatives. Personally, I hope to continue working on projects that create positive social impact and help bring people together.



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Your project

Reapproval Curriculum procedure for the MA Games Design course at LCC

During the reapproval procedure, I discussed with the MA Games Design staff and cohort to provide more up-to-date bibliography and the possible next step for the outreach of the course with other universities in the UK and Europe. It's both helpful for the future MA Games Design students and myself as the 2023 MA Games Design alumni.

Your actions

Suggestions on the up-to-date bibliography related to the current games studies academia, which related to the social justice within the industry and the academia, the gender issues in games and the impact of games to help players to be better citizens.

Some suggestions for the bibliography as follows: Fullerton, T. and Farber, M. (2025) *The Well-Read Game: On Playing Thoughtfully*. Cambridge, MA: The MIT Press. (Available in the LCC Library) This book proposes approaching games as texts to be “read,” encouraging players to engage critically, emotionally, and ethically. I have recently applied its methodology when playing *Cyberpunk 2077* and found the narrative structure comparable to that of a well-crafted novel, particularly through tracing the life and fate of the character Valerie. The book also reconnected me with classical literary traditions (e.g. Homer, Tolstoy, Dostoevsky), and I believe it would be especially valuable for students interested in game narrative and storytelling.

Karabinus, A. et al. (2025) *Historiographies of Game Studies: What It Has Been, What It Could Be*. Punctum Books. Available at: <https://punctumbooks.com/titles/historiographies-of-game-studies/> (Accessed: 4 February 2026) This publication offers an up-to-date

historiography of game studies, addressing contemporary academic debates, emerging methodologies, and earlier controversies. It may be particularly useful for students considering an academic route, helping them to situate their work within the broader field.

IMAGINES – Classical Receptions in the Visual and Performing Arts This series explores cultural reception across visual and performing arts, including relevant discussions of games. It may be especially beneficial for students interested in classical and historical reception in contemporary game design and analysis.

A case study on the experience of the visiting scholar programme at the University of Gdansk in March 2026, in which I collect useful information of helping to facilitate a more academic and industry-oriented games design course, which could highlight the social agenda within students' works and the scholars research programmes.

Below are also some suggestions from the staff from the University of Gdansk: Their course hopes to build a connection between the industry (including board game and digital game design companies, and the museum and heritage industry), such as their collaboration with Museum of the Second World War in Gdansk, or many industrial speakers for the course. Some friends of mine are the residency artists in museums in London, if possible, maybe we can also explore some collaborations with them. They hope to build a connection between the previous historical alumni and the current staff team, which might also be a choice for us to consider. They are looking to applying the grants from Erasmus programme, as the UK will rejoin the programme next year, this might also be helpful for us.

Experience in attending games studies conferences, which again collect up-to-date research outcomes related to the social justice issues, which could be used in the new curriculum. (For example: the female representation problems within current games, and allow people to design a game based on all female characters.

Attend a student consultation for the MA Games Design course on Friday 20th March, help the

procedure of the MA Games Design teaching team to revalidate the new 12 months course and the necessary changes for the new course.

Your learning

Learning points: New bibliography for the social justice in games design for my own research. Useful information for my game's narration work for the game company NetEase. Next Step: A case study paper for the MA Games Design course team for reference, or to present in a game studies conference.

Your lived experience

My identity as the queer East Asian international PhD researcher within Games Studies, the alumni of the LCC MA Games Design course and the active game designer helped me to better concentrate on the needs of international students for their future career paths in the game studies academia, the game design industry and the life and challenges of living in the UK as a foreigner under the current complex social atmosphere.

A moment

During the visiting abroad programme in Poland in March 2026, when I found out I am being treated not only as a PhD student, but also as a professional researcher, I feel myself being supported and more confident on using my experience to help arrange the reapproval work at LCC.

Personal journey

I hope to continue to do the reapproval work with the MA Games Design colleagues, and also start lecturing to actively and practically support their teaching and researching outputs.

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Chiatanya



Your project

I don't know if I came in with an idea of the gap I wanted to address, but SEF was something I was immediately drawn towards because I did not have many opportunities to dive into evaluation of even my own work before due to time constraints or having to move on to something else. So, evaluating and coming up with ways to change things accordingly resonated with my idea of making change.

Your actions

Our team was responsible initially for testing the framework, applying it and generating evaluation support. But we were able to do much more, like improving the framework and think about analysing data creatively. The key thing for me, is my contribution to the co-analysis session and co-working to build the debrief session, especially the flower making bit. Co-analysis specifically gave me a chance to dip into a more

participatory research process which I always wanted to do. Having people interpret their own data, through creative artefacts like stories was a very fun thing to design and facilitate. It also helped me expand my knowledge of participatory design, specifically build my own set of design principles "HAD 2T 2C" or "Had to Tea to See", as I say to remember it but it stands for principles to keep in mind when designing for participation: Heuristics, Accessibility & Inclusivity, Documentation, Transparency and privacy, Time, Cognitive effort and Carbon usage.

Your learning

First learning I take away is that Social work is "thankless" in nature, there is no prize to it. Something I knew but I think I got to feel it a bit in my own way. And realising that if social justice is going to be a part of my work going forward, I need to be prepared to hit walls, as is the whole point of change. As grim as it might sound, I see

the benefit. Perhaps stepping out of the “work” for a paycheck, recognition, grades promotion etc point of view, that’s what I am at this moment appreciating. Second, takeaway for me is based on participation design, as I mentioned before, “Had to tea to see”.

Your lived experience

I spent my whole MA and professional career before trying to understand how people make sense of anything they are experiencing. A really complex thing to even try and decipher, and it can’t be, as I realised the more I understood decolonial practices. But I think what I had learned from that experience is what I brought, which is if someone is sitting in for a workshop, how to position them in a state that would help them go through the activities easier, how to draw guides around what we want to surface during the workshop. And lastly getting to apply empathy and care into design, which in the world out there has to be justified with business metric estimates.

A moment

During a session around accessibility, the visiting guest and I had a conversation about how to make “This” your career, and I was advised to build towards it, as it doesn’t exist in the system. And that was an eye opening thing for me, as it was so plain and obvious, of course it doesn’t exist, that what we are doing/dreaming about doing here, so it makes sense there is no set path for me to follow. Made me realise how adaptive I need to be with my planning for my career.

Personal journey

Very simply, I want the work changemakers do to go into the institution, go into the classroom practices, and not exist outside of it for students to discover. Those courses that willingly could take SEF and evaluate their own terms/units by involving students more.



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Anoushka



Our project

More than a problem, the gap I spotted was one of community. As international students we walk into university expecting the most inclusive and safe experience, but are we truly supported for a scenario that might invite racial injustice based on where you come from or the colour of your skin? We saw an opportunity as Changemakers to build a project that centred creative methods to explore the conversation around social justice, and that found home in Visualising Justice. On a personal note, I'm a graduate of the MA in Design for Social Innovation and Sustainable Futures, and a core skill I developed through that programme was a practice in storytelling and participatory methods of co-building and co-design. I was able to carry that into LCC through this project, and it helped us define what Visualising Justice would explore and how.

Your actions

I worked closely with my project partner Farid to extend Visualising Justice to the LCC student community. I was able to lead a collaboration with the LCC library staff, we brought the project into the library through a series of interventions - a whiteboard storytelling piece, a zine-making workshop, and a curated reading list that brought together literature advocating for social justice across different narratives. I also co-chaired the Artists-in-Conversation dialogue session, where we held a rich and generous conversation with participants who had responded to an open call to tell stories of social justice through art and design.

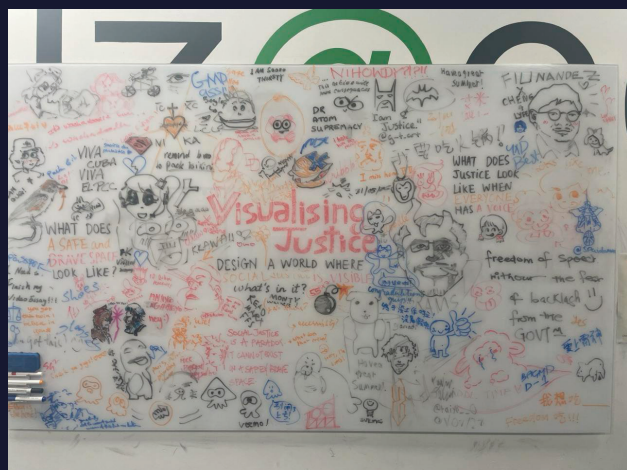
Your learning

I didn't expect to learn how much the small, quiet interventions matter. We spent a lot of energy thinking about the big moments - the symposium, the panel session - but it was

the whiteboard in the library, the prompts tucked inside books, the zine workshop where someone sat quietly cutting out words from a page, that taught me the most. I learned that when you lower the barrier and stop asking people to perform their engagement, they actually show up more honestly. I also learned a lot about navigating institutions - about budgets, timelines, library teams, and what it takes to move something from an idea on paper to a real intervention in a real space. Working with Farid taught me that co-leading means trusting someone else's instincts alongside your own, and working with Rachel and the library team showed me how much generosity exists within institutions when you approach collaboration with care.

Your lived experience

I'm an international student. I know what it feels like to walk into a space that wasn't quite built with you in mind - to carry that quiet awareness of difference that sits with you in classrooms, corridors, conversations. That shaped everything about how I approached this work. I didn't want Visualising Justice to be something that talked about inclusion from a distance. I wanted it to feel like the kind of space I wished I'd had. My MA in Design for Social Innovation gave me the tools - storytelling, participatory design, co-creation - but I understood that lived experiences differ and this gave me the why. I brought an understanding that justice isn't abstract when you've felt its absence, and that creative practice isn't decoration when it's the only language that lets you say what formal spaces won't make room for.



A moment

During the zine workshop, there was a moment where the room went quiet - not awkward quiet, but the kind of quiet where everyone is concentrating, cutting, folding, reading. I looked around and saw students, people who had told us they felt lost or out of place, completely absorbed in making something from the words they'd found in our books. Nobody was performing or trying to get it right. They were just building something honest out of their own experience. That was the moment I knew we'd done what we set out to do. We'd built a brave space - not because we called it one, but because it actually felt like one.



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Fitri



Your project

I worked with Chiara and Chaitanya on the Situated Evaluation Framework, and continued the work of previous Changemakers in trying to innovate the way evaluations are conducted on campus. We wanted to move away from extractive ways of seeking student feedback and center students' lived experiences instead. The framework uses creative methodologies like body mapping, storytelling, and reflective drawing to honor different ways we express and feel.

Your actions:

I helped organize and co-facilitate one of the evaluation sessions with the current Changemaker cohort. I also worked with the SEF team to design and analyse the data from the evaluation sessions to inform our next steps and recommendations.

Your learning

Giving and receiving appreciations from peers is such a gift. Time, labour, and care is so under-valued that taking the time to build a culture of collective care is so important.

Your lived experience

I've had many years of experience in social and environmental campaigning globally and working across cultures as a third culture person so I bring that same energy into my work. I approach my work with a critical and systemic lens while generating meaningful solutions that still move the needle forward.

A moment

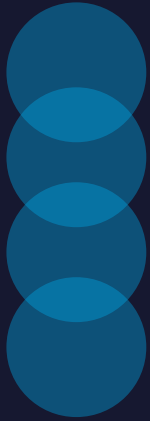
One of the last activities we did for SEF was crafting paper flowers with appreciation notes that we gifted to each other. Crafting together, and giving and receiving appreciations from peers, is such a gift. We don't appreciate each other enough and I loved that we made time to do that.



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Lucy



Your project

I came into this with a question that had been sitting with me for a while: when something good happens in a room — a workshop, a conversation, a session where people are really thinking together — where does that knowledge go afterwards? Most of the time, it just stays there. It doesn't travel. And separately, I'd noticed how much academic writing has become a barrier in art universities — how many people have brilliant, complicated thoughts that never make it onto a page because the page itself feels hostile. So the project became about co-authorship — but not the way it's usually framed. My argument, the thing everything else hangs off, is that co-authorship isn't shared ownership of output. It's shared access to expression. That distinction matters to me because it shifts the question from "who gets credit" to "who gets to participate at all." It mattered personally because I'd felt that barrier myself — the gap between having something to say and having the "right" form to say it in.

Your actions

I ran workshops built around a "passing of sheets" activity — people entering each other's work, layering their thinking on top of someone else's, prompted by the question "what do you know that doesn't fit neatly into words?" I drafted contributor question sets for this archive — including the ones you're reading right now. And I made a call, with Kevin, to cancel a bigger joint publication across three student partner groups, because writing about other groups' work without them in the room felt extractive. That wasn't a side decision — it was the project testing its own argument on itself.

Your learning

I didn't expect to learn how much "accessible" and "easy" get confused with each other. Making space for someone to answer in a voice note or a doodle is not the same as lowering the bar — if anything it's harder to hold, because you have no template to lean on. I also learned that institutions move slower than care does, and that's not always a failure of the institution — sometimes it's just an honest mismatch in pace.

Your lived experience

I've always worked within accessibility, but I've come to care less about making things "easier" and more about making them genuinely enjoyable — even when that means making them harder, in the right way. With my own disabilities, I've spent a lot of my life having to work twice as hard just to prove myself and to gain access in the first place. That's not what access is supposed to feel like, and it's part of why I'm so protective of the difference between access that's handed down and access that's actually shared.

A moment

The moment the passing-of-sheets method really clicked was watching a participant witness it in action for the first time — seeing what it could look like when collaborating with someone else didn't have to be a barrier, but could actually be the most accessible part of the whole process.

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Farid



Your project

My project was Artists-in-Conversation: Visualising Racial and Social Justice, a student-led dialogue space developed through LCC Changemakers. It explored how art, storytelling and design can be used as tools for equity, critique and transformation within higher education and the creative industries. The gap I wanted to address was that institutions often celebrate finished creative work, but do not always make enough room for the process, lived experience and positionality behind it. Student work can be displayed or used to represent diversity, but the artist's own voice can still be missing. This mattered to me because justice cannot only be visual. It also has to shape how we listen, who gets to speak, whose knowledge is taken seriously, and how institutions hold space for complexity. I wanted the project to protect nuance in how racial and social justice are visualised, rather than turning student artwork into a simple institutional showcase.

Your actions

I helped create and facilitate an Artists-in-Conversation event that brought student artists together to speak about their glossary-term artworks and the ideas behind them. The session was designed as a brave, student-centred and anti-extractive space. We created a structure that moved from welcome and introductions, into theme sharing, artwork discussion and final reflections. Artists were invited to speak about the term or theme they responded to, why it mattered to them, the title and medium of their work, and how they would describe the work to someone who could not visually see it. I also helped shape the ethics of the space. Consent was built into the session, with artists reminded that they could change their mind, decline questions or choose not to share something. The aim was not to make people perform their identities or experiences, but to support them to speak with agency, care and ownership.

Your learning

I learned that creating a brave space takes more than good intentions. It needs structure, consent, care and attention to power. A conversation can look simple, but a lot of design work sits underneath it: who is invited, how people are welcomed, what questions are asked, and how much choice people have in what they share. I also learned that visibility is complicated. Being seen can be powerful, but it can also become extractive if people are expected to explain their pain, identity or politics for others. This reminded me that decolonial work is not just about giving people a platform. It is about changing the conditions of the platform itself. I also learned that allowing for slowness matters. Some of the most meaningful moments came from giving artists enough time to speak, pause, explain and reflect without rushing them towards a neat answer.

Your lived experience

My own background shaped how I approached this work. As a queer Asian creative practitioner, designer and researcher, I understand what it feels like to move between different cultural, institutional and creative spaces. I also understand how easily complex identities and experiences can be flattened when institutions want a clear story or a simple outcome. Because of this, I approached the project with care around voice, agency and representation. I did not want the artists to feel like they had to perform trauma or speak for an entire community. I wanted the space to allow for complexity, uncertainty, joy, contradiction and personal meaning. My background in service design and social impact also helped me think about the event as an experience beyond just a programme. I paid attention to the structure, the flow, the prompts, the emotional safety of the space and the ethics of documentation. I was grateful to be able to hold both the creative and the systemic sides of the work.

A moment

One moment I will remember was not a single moment in the room, but the process of fighting for the room to become what it needed to be. At different points, I had to push for the artists' work to be treated as more than a digital showcase.

I wanted the project to hold proper space for their process, reflection and lived experience, rather than only presenting the final artwork as an outcome. I also had to argue for a more open use of the glossary, instead of asking artists to choose only one term. For me, this mattered because identities and justice issues are intersectional. In a sensitive space about racial and social justice, forcing artists into one word risked flattening the complexity of what they were trying to express. This meant I sometimes had to challenge decisions that felt easier for the institution, but less caring for the artists. I had to keep asking: Who is this structure protecting? Is it protecting the artists, or is it protecting staff comfort? Is it making space for complexity, or making the work easier to manage? Because of that struggle, the dialogue became more than a presentation. It became a space where artists could speak with more agency and nuance. Attendees were engaged, responsive and generous with the artists' approaches and reflections. They did not only look at the work; they listened to the thinking behind it. That stayed with me because it showed that care does not happen automatically. It has to be designed, defended and sometimes fought for. If I had not pushed for that space, I do not think I would have seen the same level of openness, trust and meaningful response in the room.



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The Wider Student Partner Ecosystem



- LCC doesn't have one student partnership programme — it has several, sitting side by side. Changemakers explore racial and social justice through creative, co-produced projects. Digital Learning Champions, in place since 2021, work alongside the Digital Learning Team on things like platform collaboration, the MyUAL app, and how students actually want to use AI and online learning. Climate Advocates, also started in 2021, work programme by programme to bring climate, social, racial, and ecological justice into curriculum and teaching practice.

Why different roles rather than one big group doing everything? Because the questions are different. A Climate Advocate embedded in a single course team needs a different kind of access and relationship than someone running a college-wide campaign on racial justice, or someone testing how students collaborate on Padlet and Teams. Each role is shaped around the specific problem it's trying to get close to, which means each one ends up with its own rhythm, its own language, and its own version of what "partnership" looks like day to day.

But the roles aren't separate in practice — they overlap constantly. The same students who want a more inclusive curriculum are the ones navigating digital platforms and thinking about the planet they're inheriting. So even though Changemakers, Digital Learning Champions, and Climate Advocates report into different teams and run different projects, they're often pulling on the same thread: what does it actually feel like to be a student here, and what would make that better.

We tested this overlap directly in a small workshop earlier in the year, where representatives from across the different student partner groups came together to map how our work actually connects — where one group's project touches another's, where the same students or staff show up in multiple rooms, and where the gaps are. It wasn't a polished session; it was mostly people with marker pens trying to draw a system none of us had ever seen laid out in one place before. What came out of it wasn't a tidy diagram so much as a recognition that we'd all been solving adjacent problems without quite realising how adjacent they were.

What becomes possible when the ecosystem is visible, rather than each group working in its own lane, is that the institution starts hearing the same message from multiple directions at once — which is much harder to treat as one enthusiastic group's pet project and much easier to treat as a pattern worth acting on. It also means less duplicated effort, and a stronger case for genuinely cross-cutting changes rather than fixes that only ever touch one part of the student experience.

Where this could go next: a clearer, ongoing way for the different student partner groups to find each other before a workshop forces it — shared visibility, not just a shared infographic once a year. The ecosystem already exists. The work now is making it easier to see and easier to use.

(Coney, L)

A Year of Impact



What follows isn't a single, tidy account of impact — it's six different answers to the same question, sitting next to each other on purpose. Some of what shifted this year is measurable: an Instagram following, fewer questions about who Changemakers are, recommendations heading into next year's programme. Some of it isn't measurable at all — a message that says "I look up to you," a room of students nodding because someone finally said the thing out loud, a workshop participant watching collaboration work in real time and understanding, for the first time, what accessible could actually feel like. Both kinds of impact are real. Both belong here.

Slavi

Recognition of LCC Changemakers increased. There were fewer questions asking who the Changemakers were, and we began seeing growing engagement across our online platforms. For me, this signalled movement towards a more connected and involved community. It also reinforced a key realisation: participation does not begin in the room, but long before it, through repeated encounters, visibility, and recognition. (Kaloferov, S.)

Chiara

The impact I value most is relational. It is in the friendships, mutual support, complicity and messages such as "I look up to you". (Portinari, C.)

Farid

The main shift was that student artists were treated not only as makers, but as thinkers, knowledge-holders and people with lived experience. The conversation created space for artists to explain their own work in their own words, rather than having their work interpreted for them. The project also helped show that lived experience is a legitimate form of knowledge. This is important in higher education, where academic knowledge is often valued more than personal, cultural or embodied knowledge. Even in a small way, the event shifted the focus from artwork as output to artwork as process, practice and story. It showed that racial and social justice work can happen through careful dialogue, ethical facilitation and collective reflection. The zine-making session also helped extend the conversation into another creative format, allowing the work to continue beyond one event. (Tan, F)

Sara

The goal was not just to create a profile, but to build a space where students could learn about Changemakers, discover events, and engage with conversations around social and racial justice. Through Instagram, students found out about opportunities such as the Visualising Justice open call, asked questions, and learned about our work. Most importantly, it helped more people become aware of the Changemaker programme and the student-staff partnership behind it. (Keserović, S.)

Chaitanya

We haven't officially documented it, but I have been told by changemakers that our framework activities gave them a moment to reflect, which helped them touch base, identify their position and speculate for future steps. Would be very happy to see the recommendations that are to come out of this year's evaluations be considered and applied to the programme next year. (Tiwari, C.)

Hanjun

(Hanjun's response combined 'actions & impact' into one answer — see Section 5 for the full text under 'Your Actions'.)

Lucy

Writing a publication with those it's actually about, rather than for them. Beyond that, people who came through the passing-of-sheets activity kept telling me it was the part of the workshop they didn't expect to be moved by — watching someone else's handwriting sit next to theirs, watching an idea get added to rather than corrected. (Coney, L.)

Fitri

During the second evaluation session, I pre-emptively asked Kevin step out of the process so we can speak more candidly as a cohort. Kevin was very open to it and it made a big difference in the trust we were able to build in the room. (Arianti, F.)

Anoushka

The ability to finally hear student voice through the zine workshop was a beautiful experience. Many of the students were international students, and hearing them voice experiences of chaos, of feeling lost, of not fitting in - both with the city and the university - felt like we were able to build a safe space that encouraged people to reflect on their own lived realities. Our goal when we started this project was to build brave spaces as we embarked on this journey called Visualising Justice, and interventions like the zine workshop and the final panel session on the day of our symposium acted as reassurance to measure that success. From students exploring their own lived experience through zine-making and being able to voice it through art, to panelists who interpreted glossary terms to bring forward their practice and advocate for social justice - it was an astounding experience. (Badola, A.)



Why It Matters

Why does student partnership matter right now — and what would be missing without it? Below, every Changemaker answers in their own words, woven into a single piece rather than kept apart, because the argument that emerges is bigger than any one voice makes alone.

The woven piece

Lucy

This work matters because of what it makes possible. Not because institutions are broken beyond repair, but because there is always more they can become — and that becoming requires help. (Coney, L.)

Hanjun

Changemaking is not finished in a day. As changemakers, we recognise this and understand the long-term transformation required to create an equal, diverse and inclusive environment within the university. (Shi, H.)

Chaitanya

SEF evaluates programmes from a point where students are active participants with agency and not simple receivers of a service. It puts forth their lived experiences and ideas changes with them, a student led evaluation. So, it matters to education institutes or educators that are exploring co-creative pedagogy. (Tiwari, C.)

Lucy

The things this work addresses are often the quieter things — the student who doesn't see themselves in the curriculum. The one who can't name what's wrong but knows something is. The experience that goes unnamed until enough people share it that it becomes something a community can hold together. (Coney, L.)

Hanjun

What we hope to practise and bring is not only a vision for delicate changes, but also a mindset and a framework for making changes over the coming years, one that precedes changemakers and other student partners can utilise. (Shi, H.)

Sara

I would say that this work is absolutely worth the time because it creates opportunities for people to be heard and helps bring about meaningful change, even through small actions. It also allows you to learn from others, develop new skills, and contribute to making your community more inclusive and supportive. (Keserović, S.)

Lucy

This is the hidden work. It doesn't show up in league tables. It's hard to put in an impact report. But it is the difference between a student feeling like they belong somewhere and feeling like they're tolerating it. (Coney, L.)

Hanjun

With this vision and framework in mind, we organised and utilised a series of workshops and events to create changes within the scope of LCC. To name a few, we used training sessions in late 2025 and early 2026 to gain useful knowledge and skills for becoming a capable, practical changemaker, and arranged the publication workshop with student partners in April, the changemaker presenting workshop in May, the 'Situating Evaluation Framework' workshops throughout the changemaker journey, the storytelling through art and design workshop in May, the Instagram account campaign for the LCC Changemakers, and so on. These activities brought together our creativity, perseverance and collaborative production milestones, and became the solid foundations for the following 'Storytelling Through Art & Design – Visualising Justice' Symposium in early June. (Shi, H.)

Chiara

Because everything intersects. (Portinari, C.)

Lucy

What Changemakers does — what student partnership does at its best — is hand the speaker over. It says: you are not a data point, you are not a focus group, you are not a consulted stakeholder. You are someone whose knowledge of your own experience is rigorous, valid, and worth building from. (Coney, L.)

Hanjun

We gradually built a bridge between the student community and university staff, using our multiple identities as students, alumni, researchers, artists and creative industry professionals to visualise changes through novel ways within collaborations with different stakeholders. We learned and practised our communication skills in arranging events and documenting our contributions, which preserved and archived useful information for future changes and research on a more diverse, inclusive and equal university environment. (Shi, H.)

Anoushka

I'd say don't wait for the perfect project or the perfect moment. The work doesn't have to be big to matter. A whiteboard with the right question on it can open a conversation that a lecture never could. A zine made from torn pages and borrowed words can hold more truth than a policy document. (Badola, A.)

Lucy

That shift matters beyond LCC. We're living through a moment where institutions are being invited to imagine who else they might serve, and how. Student partnership is one practical, grounded answer to that question. Not a protest, not a policy — a practice. People working together, across the usual divides, to make something better. (Coney, L.)

Hanjun

We shared the happiness, sorrow and hardship throughout the journey, and left a fruitful database of changemaking resources. With our contributions, we moved the university towards a better space, and we are just at the beginning of a beautiful transformation. (Shi, H.)

Anoushka

If you care about the people around you and the spaces you move through, this work is worth your time - not because it fixes everything, but because it builds the kind of community that makes fixing things possible. (Badola, A.)

Fitri

Finding like-minded people who share your values can be a source of energy for you to keep going. (Arianti, F.)

Farid

This work is worth doing because racial and social justice also manifests within the smaller spaces, opportunities for people to be listened to properly, where their work is taken seriously, and where their lived experience is recognised as knowledge. It matters because it changes the terms of engagement, listening to the people, histories, choices and questions behind it. For me, that is where meaningful change within institutions sparks; when they make space for people to define what justice is for themselves. (Tan, F.)

Lucy

When that practice takes root, more voices find their way in. And the institution grows into something closer to what it always had the potential to be. (Coney, L.)

Hanjun

We invite you, as readers, to share our experience and contribute to building the university into what you hope it to be. (Shi, H.)

Looking Forward

Letter to whoever comes next

Dear whoever comes next, welcome to our archive. Please add, change, disrupt, innovate, question us, reach out to us, add to us. We all hope our projects will have a legacy. Some have made impact already, some will move, change shape, change locations, change designs, but all have a story, all have lived experience and perspectives woven through them, all have the voices of the institution, and the communities we have worked with. Many of us will carry this work with us, onto the next place, some will carry this work within UAL and some of us may leave them as they are for the next people to view, question, add to.

Slavi

Going forward, I hope this work becomes more embedded and collective, so continuity is not dependent on a single individual. (Kaloferov, S.)

Chiara

(Chiara's 'looking forward' answer was personal/ career-focused rather than work-focused — see Section 5 under 'Personal journey' for the full text.)

Sara

I would like the next cohort of Changemakers to continue developing the Instagram platform and growing the community around it. I hope it becomes a space where students, alumni, staff, and Changemakers can connect, share ideas, and stay informed about opportunities and initiatives. (Keserović, S.)

Hanjun

I hope to continue to do the reapproval work with the MA Games Design colleagues, and also serving as the lecturer to actively and practically support their teaching and researching outputs. (Shi, H.)

Chaitanya

Very simply, I want the work changemakers do to go into the institution, go into the classroom practices, and not exist outside of it for students to discover. Those courses that willingly could take SEF and evaluate their own terms/units by involving students more. (Tiwari, C.)

Lucy

For the work — I want the “passing of sheets” format to outlive this specific project, to become

something other people pick up and use without needing me in the room. For me personally — I want to keep being someone who notices when a process contradicts its own values, and has the nerve to stop and fix it rather than push through. (Coney, L.)

Anoushka

I want Visualising Justice to outlive us. That's why we designed the prompts inside the library books to stay there - so that a student browsing those shelves months from now might open a page and find a question that makes them stop and think. I want the reading list to keep growing, the zine collection to become part of the library's archive, and the conversation to keep being had by students who weren't in the room with us. For me personally, I want to keep building on this practice of using creative methods to hold difficult conversations. This project proved to me that art and design aren't just ways of representing justice - they're ways of practising it. (Badola, A.)

Fitri

I finish my course in September and will be graduating in March. I have to return to Indonesia but I would love to see future Changemakers deepen their engagement with students and facilitate discussions across campus on issues of racial and social justice. (Arianti, F.)

Farid

I hope Artists-in-Conversation can live on as a proven vehicle to advocate for student artists whose voices are invited to speak about the process, positionality and politics behind their work. I would like it to become part of how the institution engages with student creativity: not only through exhibitions or final outputs, but through dialogue, reflection and care. I also hope the work influences how justice-oriented projects are documented. Documentation should not only capture images or evidence that something happened. It should preserve context, consent, voice and nuance. Personally, I want to continue developing work that sits between design, art, decolonial practice and social change. I want to keep creating spaces and methods that help institutions listen better, not just represent better. (Tan, F)

Gratitude & Conclusion



As this archive continues to grow, the voices inside it will also grow. We would like to thank our fellow Changemakers for their contributions to this publication and for their support in reimagining the co-authorship of this work.

Their voices are woven throughout these pages, but no voice is valued more than another. There has been no editing of voices, only the curation and arrangement of how they are presented. We have not corrected anyone's voice to meet a more 'academic' standard, nor attempted to smooth out difference, contradiction, or individuality. Instead, we have sought to preserve the texture, character, and perspectives that make this publication collectively authored.

We would also like to thank Kevin Brazant for his ongoing support throughout the Changemakers year and for his continued work as LCC Changemakers Lead.

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To our fellow student partners, we want to thank you for your voices, your work, and the ecosystem that we are all a part of.

(Written by Coney, L) on behalf of the Changemakers Community & Branding Team.)

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