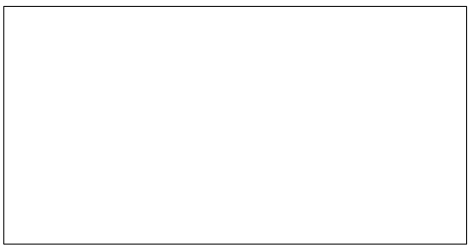

50. Fostering student voice through artistic amplification: a positive hidden extra curriculum initiative

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INTRODUCTION

In 2024, graffiti artist Banksy unveiled a series of animal-based images around the Greater London area. This public display was enacted during a time of far-right-wing protest and violence spreading across the UK, and ongoing violence in Gaza. Banksy was reported to have shared his artwork with the public to 'gently underline the human capacity for creative play, rather than for destruction and negativity' (Thorpe, 2024). Artwork can be a uniquely unifying medium, even amidst horror, to inspire and evoke affective solidarity.

This chapter presents an alternative view of a study we conducted that was published in *Management Learning* (Keshtiban, Gatto, & Callahan, 2023). In the original project, we explored student reflection and voice in two distinctly different student–staff partnership projects in a Justice, Equality, Diversity, and Inclusion (JEDI) culture change initiative. Here, we focus on the arts-based project and argue that extra-curricular visual methods and the arts offer a rich opportunity to engage students, particularly international students, in learning that can help dismantle neoliberal curricula design and subtly embed a commitment to social responsibility. Furthermore, we suggest that arts-based projects offer a more inclusive avenue for international student voice within Higher Education settings than conventional approaches (Matthews & Dollinger, 2023).

The project we present was inspired by this JEDI initiative, illustrating how positive hidden curricula that centre on the 'illustration of essence' (Wall, Österlind, & Fries, 2019) can create spaces that empower student voice. We argue that extra-curricular collaborative JEDI projects involving both students and staff can be effective vehicles for a positive hidden (extra) curriculum outside of timetabled learning. Moreover, we suggest that the current political climate of tensions between equity and inclusion agendas and right wing, 'anti-woke' organising, makes it more vital than ever that universities are spaces where marginalised student voices should be protected. We suggest the arts-based project from this JEDI initiative provides an example of the type of space that can be opened up for students to have a voice for the Sustainable Development Goals (SDGs) of Gender Equality (SDG5), Reduced Inequalities (SDG10), and Peace, Justice and Strong Institutions (SDG16). This creative and inclusive initiative can contribute to achieving the SDGs by integrating perspectives from both the Global North and Global South within western Higher Education contexts, thereby addressing disparities in ongoing inequalities of resources and power.

We start by exploring student voice within Higher Education and offer an overview of the concept of the hidden curriculum. We then introduce our project, which exemplifies micro-activism and a forward-thinking approach within the managerialist Higher Education

landscape. Finally, we celebrate the hidden curriculum that enabled student voice to emerge through the arts-based project in ways that would have been elusive in a planned curriculum.

BACKGROUND

The current landscape of Higher Education is dominated by a focus on rankings, performance metrics, and market-driven ideologies, which create a stressful environment for both staff and students (Anderson, Elliott, & Callahan, 2021; Jones et al., 2020). One issue contributing to this stressful environment is the debate about free speech in Higher Education and *what* or *whose* speech is protected (such as the platforms offered to 'gender critical' or anti-trans scholars). The tensions surrounding free speech on UK and US campuses flared recently following the ongoing (as of September 2024) atrocities inflicted upon citizens of Gaza, pressuring institutions to break ties with arms manufacturers and calling for a ceasefire (Whitten, 2024). Rising far right activism, as evidenced by the 2024 UK riots, may embolden racist discourse on university campuses. A corollary factor to such discourse could emerge through the recent tightening of UK visa eligibility for international students. The associated drop in applications (Adams, 2024) threatens to reduce the diversity of the student body and their voice as part of the university community.

There are no easy answers to these worrying times, and the idea of student voice has become increasingly distilled to statistics (e.g., National Student Survey). One crucial dimension to contemplate is who gets to have a voice and how we can do our part as academics to give students opportunities to have a voice. As educators, our primary impact with our students is in the everyday education in class and within the wider university campus. It is in these interactions that voices can be heard or suppressed; indeed, it is often through our curriculum and our pedagogy that students are heard or ignored.

Students are increasingly seen as mere parameters of satisfaction and productivity, with education often reduced to a means of achieving certifications and favourable grade point averages (Semper & Blasco, 2018). This instrumental approach, particularly prevalent in business education, fosters an individualistic perspective that limits students' broader educational experiences, leading to what is termed a 'hidden curriculum' – a set of implicit, but dominant, neoliberal lessons that operate alongside the formal curriculum (Blasco, 2020). This hidden curriculum often reinforces existing power structures and marginalises certain groups, failing to equip students with the moral and ethical frameworks they need for their future careers (Ehrensal, 2002; Laasch & Gherardi, 2019). A concern for our JEDI focus is the issue of a colonialist or hegemonic bias in the UK curriculum and the question of who gets a voice (Matthews & Dollinger, 2023).

HIDDEN CURRICULUM, HIDDEN VOICES

The neoliberal, market-driven ideology informing the hidden curriculum has trapped universities in a cycle of rankings and performance metrics that prioritise short-term gains over long-term sustainability (Lynch, 2015). This commodification of education has marginalised positive educational ideals, such as democratic citizenship (Labaree, 1997). The pressures of market-driven education create tensions between academics' commitment to 'good practice'

and students' perceived 'needs' – commodities such as employability and favourable degree classifications. This environment encourages academics to tailor their teaching practices to align with quantifiable outputs, often at the expense of deeper, more meaningful learning experiences (Gourlay, 2015).

In this context, student voice is often heard in relation to a paradigm of 'customers,' which provides them with the incentive to resist participation in activities that do not directly contribute to their *purchased* degree outcomes (Seale, Georgeson, Mamas, & Swain, 2015). This shift in perspective undermines the broader purpose of education we espouse as a public good, reducing it to a means of individual credentialing. In recent times, two avenues for student voice have diverged along the same lines of Higher Education itself, representation (learning from a student/consumer), and/or partnership (learning *with* students). Matthews and Dollinger (2023) shed light on the distinction between the two. Student representatives (e.g., Union officers and class reps) are formal roles in which students (elected or volunteer) contribute to institutional governance, while student as partners (SaP) is a more pedagogical approach to learning *with* students to co-create knowledge, and perhaps pursue ideals of an inclusive academic community. Crucially, Matthews and Dollinger suggest that SaP requires shared responsibility for contribution and open access to participation. This mechanism, we suggest, provides the space for a range of voices to be amplified through a wider range of methods and heard as part of the university community.

Grounded in Dewey's (2012) concept of democratic citizenship in education, we advocate for a partnership between students and staff in extracurricular JEDI initiatives to challenge dominant interests in Higher Education, often manifested within formal curricula. Inspired by Raekstad (2020), we argue that efforts to transform social structures must reflect the future structures they aim to establish. However, such transformation is not easy. Freire (2017) contends that transformation emerges from a struggle for knowledge, and indeed freedom. We argue that mandated participation through the formal curriculum does not hold the incentive to catalyse this struggle. The voluntary personal commitment to extracurricular activity is more likely to generate transformation.

Extracurricular activities offer a space for collaboration between students and staff that defies the transactional culture of contemporary Higher Education (Gonzales & Pedraja, 2015), and can embed inclusiveness and mutual empowerment in everyday practices. While utilising familiar processes, such as the gender mainstreaming project by Kelly, Callahan, CohenMiller, Lewis, and Apusigah (2017), has the potential to foster pedagogical innovation alongside known student representative benefits (Matthews & Dollinger, 2023), and justify immediate action by both staff and students, this approach goes beyond merely imagining a better future (Millar & Price, 2018) by creating opportunities for tangible actions that make students aware of their broader societal responsibilities (Padan & Nguyen, 2020) and yield both intangible (Gourlay, 2015) and interpersonal rewards (Blasco, 2020).

Steffen (2017) highlights the importance of pedagogical approaches that provoke civic imagination, akin to Freirean 'praxis' of simultaneous action and reflection (Freire, 2017). In the managerialist university context, this praxis involves the critical intervention of students and academics to create progressive change. Academics are urged to engage in micro-activism by constructing new learning processes outside formal curricula, which can serve as a positive hidden curriculum (Blasco & Tackney, 2013; Trevino & McCabe, 1994). To that end, we propose arts-based positive hidden curricula as imaginative spaces where students can express

their affective resonances with JEDI themes, unencumbered by formalised curriculum grading schemes.

METHODOLOGY

The project on which this chapter is based was part of a collaborative initiative between staff and students involving non-timetabled, extracurricular student activities that fostered self-awareness and aimed to integrate such learning into formal education contexts. We framed the initiative as a series of micro-activisms (Keshtiban et al., 2023) in which students co-created, reflected on, and shared their learning, potentially extending the impact of that learning beyond academia to their families, friends, and workplaces.

Three core principles guided the initiative's execution. First, we prioritised an open and mutually beneficial partnership with students by ensuring that our shared project was designed to be egalitarian and voluntary (Bovill, 2019; Semper & Blasco, 2018). Second, we used 'consciousness raising' methods to address gaps in representation and management curricula (hooks, 2000; Perriton & Elliot, 2018). Finally, we engaged students as partners from the beginning of project development to co-construct project frameworks and ensure effective student engagement (Chapman, Blatchford, & Hughes, 2013).

As researchers, we consciously avoided merely extracting research data from students and instead emphasised dialectical exchange (Freire, 2017) to learn through praxis about JEDI from students' perspectives. This approach challenged our academic comfort zones, demanding a more equal and reflective partnership. To enable such dialogue, we bore the responsibility of mitigating the risks associated with the inherent power dynamics between experts and novices (Ford & Harding, 2008), which can inhibit students' candidness. Conducting an arts-based project within a business school setting was one method of mitigating such risk as we joined the students as relative novices and co-created the art though our knowledge of JEDI scholarship rather than artistic finesse. Indeed, the poster competition we share in this chapter was deliberately designed 'as a counter response to an overreliance on cognitive under-standing' (Wall et al., 2019, p. 44), instead, prioritising holistic expressions of Justice, Equality, Diversity and Inclusion.

JEDI POSTER COMPETITION

The project that forms the basis for this chapter was a 'Diversity and Inclusion Poster Competition' that was intended to make visible principles of equality and *justice* within the Faculty building. To facilitate this and further our principle of co-construction, we invited students to create JEDI-themed posters. The competition was intended to foster student engagement, critical thinking, and community-oriented dialogue on JEDI issues, using small financial incentives to encourage participation. Institutional ethics approval was completed as part of a wider JEDI project that operated under a culture change remit. Individual students participated with informed consent and all data has been anonymised to the greatest extent practicable.

There were 15 participants who submitted 14 posters for the competition in October 2019 (Table 50.1). A judging panel of student union representatives, a university trade union

Table 50.1 Poster competition demographics (pseudonyms used for all participants)

Pseudonyms	Poster Title	Gender	Academic Level & Discipline	Interview
Amy	Tips for Groupwork	Woman	Undergraduate – Business	Yes
Sade	Generation Equality	Woman	Post Graduate Research – Business	Yes
Christina	United in Learning	Woman	Master's – Law	No
Chris	LGBTQ – Are We There Yet?	Man	Master's – Law	No
Danny	Equity for Pugs	Man	Master's – Business	No
Elisa	Unconscious Inequity	Woman	Foundation Business	No
Harriet	Hello Sunshine	Woman	Post Graduate Law	Yes
Kim	Diversity Mosaic/Skull	Woman	Master's – Business	Yes
Malik	We Are – EDI	Man	Post Graduate Research – Law	Yes
Sarah	We Are – EDI	Woman	Post Graduate Research – Business	Yes
Raya	Globe Diversity	Woman	Undergraduate – Law	Yes
Solomon	Tapestry	Man	Undergraduate – Law	No
Sandra	Diversity Inclusivity – Belonging	Woman	Undergraduate – Law	No
William	Brighter Future for All	Man	Undergraduate – Law	No
Yelena	EquALLity	Woman	Master's – Business	No

Equality Officer, and Faculty JEDI experts selected ten finalists for professional printing and display. Seven of the ten finalists participated in follow-up interviews. A thorough description of our methodology can be found in our journal article (Keshtiban, et al., 2023).

Student Voice

The students who joined us on this project shared three core experiences of the art-based poster project. First, the posters they created enabled them to be 'seen' by both self and others. Second, the project offered them a space to experience inclusion. Third, the posters served as a catalyst for dialogue that might otherwise be challenging to initiate.

'Seeing' voice

Raya entered the poster competition as a means to get a message across – to be 'seen'. She felt the posters would be the first thing that most people see when they walked through the building, especially those strategically placed in high-traffic areas. Sade echoed this visual importance of posters, 'I really wanted to represent something that can grab the attention [so] anyone can see.' But there was also an element of how the process of creating the posters

enabled participants to 'see' into themselves. Kim highlighted how the mental space she created to develop her poster enabled her to 'to think about what exactly that equality and equity is and what the human is like and what is actually my belief'. Sade felt one of the most rewarding aspects of doing the poster competition was how it made her think more reflexively about her own actions. She wondered if she was guilty of "tokenising" in her poster, and this insight into her own actions made her ask, 'How can we include without excluding?'

Inclusive voice

The thread of inclusion was relevant for all the participants. Students often chose to enter the competition to embrace those from different cultures, backgrounds, and identities. They hoped the project would enable them to build healing relationships with others who may have had similar experiences of exclusion and discrimination. A student with mixed heritage, Malik shared his experiences of racism in his formative years, and how the poster he created with Sarah served as a mechanism for repair. Similarly, international student Raya said she had been bullied throughout her life because of the colour of her skin, so she wanted to create a space through her poster that would make everyone feel welcome. She wanted 'to represent the diversity of the students in the university'. The competition winner, Kim (also an international student), keenly felt the need to find spaces of inclusion. She said that, when she came to the UK, she had 'more variety of international friends, but also the different language and accent because sometimes it creates the language barrier'. Based on these responses, we suggest that the visual images of the posters 'spoke' across these cultural barriers and helped many of the participants feel like they belonged.

Voice as dialogue

This ability to communicate through images rather than words was an important benefit of this arts-based project for our participants. Prior to this project, Kim had felt that, when communicating in a different language, her words had not been nuanced enough and came across to a fellow student as racist. She created a poster (the winning poster, as seen in Keshtiban et al., 2023) to communicate her desire for 'people to see we are actually all the same inside'. This form of implied dialogue with their audience also motivated Sade who addressed gendered stereotypes through her poster by showing an image of a man, not a woman, holding a baby. She felt the images were a way that she, who lacked power, could be:

> part of the force for change or a change agent that do not appreciate the status quo. As my poster, or others' posters may make the powerful people to think again and change their minds and what they can do to include people.

The extra-curricular nature of the project enabled students to step away from the power hierarchies within the formal curriculum. To illustrate this freeing aspect of artistic communication, Kim said she felt safe to share her beliefs through the poster without having to worry about management theories. Indeed, taking the time to participate in the competition allowed Kim to interact with JEDI concepts in a new way:

> the time that I used to think about what exactly that equality and equity is and what the human is like and what is actually my belief. Just has more time to think back about these things which I normally didn't think about in life. So that is a good thing to just like, Oh, yeah, I didn't think about it before.

Similar to Kim's experience, Raya felt that she was able to put aside the career and personal development infused in 'normal' university activities and generate emotional connections that helped her grow more broadly. Furthering this cathartic dimension, Ramsha spoke about the 'making' process (Wall et al., 2019) and the therapeutic aspects of making her design:

> I felt an emotional connection to mine, because I really did put a lot of passion into mine. And, yeah, so I felt really good that I was doing something good trying to get a good message into the world.

For Sade, participating in the competition was imperative, despite time pressures that a rational, performative student may typically bow to.

> If I didn't participate, I will be the enforcing the pattern that I don't like. So I wanted to participate even if I don't have time … I felt if I chose not to participate, it means I am, I'm participating in repeating the patterns which I don't want. So, it was mainly to try to be part of the change, even if I didn't want it just, just to let it out, you know, that I did my best. This is what I want to say … It's 1% hope that those people in the top it happened to them to go beside the poster and see this. Maybe they can change their mind. Not even my poster. Maybe they can change their mind. Maybe they can rethink what they can do to include these people.

The hopefulness of Sarah's closing reflection speaks, on the one hand, to an awareness of the gap between university marketing rhetoric and lived reality for students, and, on the other hand, to the need for responses beyond the formal curriculum to affect wider awareness of JEDI:

> I think it is kind of a future thing … more of an encouragement, I think, well, I don't know what Malik's thinking was about it, but for me … it was an encouragement to people, to say we are welcoming of everybody, and this is what we should be. I do think that those values are at, we have those values at [University]. The extent to what they are kind of shared across the whole university with students, I don't know.

DISCUSSION AND CONCLUSIONS

Our innovative collaborative approach has proven to be transformative by engaging students in shaping a more equitable academic culture. By actively involving students in leadership and decision-making, we observed their development into critical thinkers who question and redefine existing norms. This partnership has also provided us, as educators, with fresh perspectives and insights into our roles within JEDI efforts. We believe that such creative initiatives can significantly advance the SDGs by incorporating both Global North and Global South perspectives, as evidenced by the conscious choices of Kim, our poster competition winner who emphasised diversity in her powerful poster.

The positive hidden (extra) curriculum fostered by these projects offered an alternative space for student voices to shine in contrast to traditional curricular methods. It encouraged students to act as responsible citizens, reflexively demonstrating their responsibility to educate and represent issues beyond their individual experiences, and engage in enriching learning experiences that promote democratic values and personal development. For instance, our student-led projects highlighted issues like 'invisible disabilities', leading to practical outcomes such as workshops on neurodiversity and chronic illness. These initiatives, driven by student

insights, underscore the success of our approach in nurturing a more inclusive and thoughtful faculty culture.

By empowering students to find their voices through arts-based methods, we opened an alternative, freeing space for them to engage critically with SDGs. We were especially struck by the passionate engagement of our international student partners, whose motivation consistently transcended instrumental grade or financial rewards. Indeed, we suggest that arts-based positive hidden (extra) curricula approaches can be more inclusive of international students who may find integration into conventional classroom learning more challenging than domestic students.

Our approach challenges conventional educational models and demonstrates how students can be key partners in shaping their learning environments. Our creative integration of JEDI principles through reflective extracurricular projects offers a blueprint for enhancing student engagement and critical thinking. By leveraging existing JEDI frameworks, like Athena Swan, through a 'Trojan horse' strategy, we subvert neoliberal educational practices, fostering collaboration and deeper learning beyond corporate constraints. Our findings illustrate how treating students and staff as equal partners not only enriches their educational experience but also gives a greater diversity of students a voice to represent, reflect, and challenge neoliberal agendas in Higher Education and beyond.

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