

# ARTISTIC ACTIVISM

## WEST AFRICAN CURRICULUM



BRIGHTACKWERH

## Artistic Activism curriculum

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This curriculum was developed as part of a project on Artistic Activism in West Africa in partnership between ActionAid, Africans Rising, and the Center for Artistic Activism (C4AA) funded by ActionAid Denmark innovation fund.

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## African Creative Action Network

ACAN is a network of African artists and activists combining art and activism to drive social change. The network promotes connection, collaboration, exchange, co-learning on artistic activism and supports the planning, execution and evaluation of creative actions and campaigns.

## ActionAid

ActionAid is a global movement of people fighting for women's rights, social justice and an end to poverty. The work with people living in poverty and exclusion, their communities, people's organisations, activists, social movements and supporters to achieve social justice, gender equality, and poverty eradication.

## Center for Artistic Activism

The Centre for Artistic Activism (C4AA) is a centre for innovative research, training, and advising to help organizations, artists and activists increase the efficacy and affecacy of their artistic activism. They share research findings and training resources on artistic activism to provide the broadest possible access.

## Africans Rising

AR is a Pan-African movement of people and organisations, working for peace, justice, dignity, and shared prosperity in Africa. They amplify broad demands by connecting local, national or regional struggles, building solidarity and cooperation within and amongst campaigns for social, economic, environmental and gender justice.



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# OVERVIEW

# JAMES TOWN

# CO



Members of the African Creative Action Network, ActionAid, Center for Artistic Activism and Africans Rising who contributed to create this curriculum. From left to right top to bottom: Papa Aly Gueye, Martial Mbourangon Emma, Ndeye Fatou Tounkara, Philip Kwame Boafo, Steve Lambert, Otoo Angela Naa Ayele, Prince Enoch Afful, Marième Absa Fall Coulibaly, Daniel Nii Ankrah, Marina Tota, Rebecca Agbolosoo-Mensah, Mohammed Shani Abdulai, Steve Duncombe, Marie-Helene Ndiaye, Lilly Oseyda Jay, Rebecca Bray, and Odelia Margaret Koroma.



# ABOUT THE CURRICULUM

## Background

This curriculum was developed as part of a project on Artistic Activism in West Africa in partnership between ActionAid Global Platform Ghana, Africans Rising, and the Center for Artistic Activism (C4AA). The aim of the project was to test artistic activism as an innovative methodology to engage young people in West Africa in activism using art and creativity, particularly Ghana and Senegal. With technical advice of experts from the Center for Artistic Activism (C4AA) with 10 years' experience researching and training on artistic activism with over 1000 people around the world. A group of artists and activists from West Africa (the West African Creative Action Team - WACAT) were selected to be trained in the methodology and developed a contextualized West African Edition of the curriculum with examples, practices and experience of artistic activists from West Africa. With support from ActionAid Global Platform Ghana and Africans Rising the curriculum was edited and piloted in Ghana and Senegal to plan, execute and evaluate artistic activist actions. It is available in English and French and could be contextualised to other African regions and beyond.

## West African Edition

In West Africa culture plays a key role in society and there is a large pool of talented artists with a wealth of experience and skills in cultural practices and a long tradition of creating public, political art that engages with social issues. The West African edition of the curriculum was developed by West African artists and activists from Ghana, Senegal Sierra Leone, Gambia, and Burkina Faso and it includes a map with cultural and historical references and examples of artistic activists from the region. The group established the African Creative Action Network, a network of African artists and activists using art for social change. The network welcomes artists and activists in Africa who want to learn and use artistic activism as a methodology. You can join or follow the network [HERE](#).





# ARTISTIC ACTIVISM

## Methodology

Artistic activism is an innovative methodology to engage people to act on socio-political issues. It uses the cultural landscape as a political landscape drawing on that which is familiar - popular culture, artistic expression, local symbols and stories - to create emotional experiences that engage people to take action. Artistic activism is accessible and empowering to the most marginalized, it creates openings to address sensitive issues by surprising people, it is peaceful and persuasive in changing people's hearts and minds, and by influencing cultural shifts has the potential to create sustainable change. Artistic activism also makes campaign planning more creative, thereby energizing people and organizations by making activism fun.

## Evaluation

The evaluation of the methodology and its effectiveness in engaging young people was done through a framework developed by C4AA (Universal Matrix for Contextual Assessment) and contextualized by WACAT. The steps of the assessment framework are embedded in the curriculum and include evaluation tools and templates that can be used by the activists and artists to evaluate their own actions and make them more impactful. As part of the project six artistic activist actions in Ghana and Senegal were evaluated using the assessment framework. Data gathered from the documentation of the actions was analyzed in this evaluation report "[Artistic Activism in West Africa: Evaluating the impact of artistic activist actions](#)".





# LEARNING OBJECTIVES

**By the end of the training participants will be able to:**

## **KNOWLEDGE**

- Describe the key elements of artistic activism
- Describe local histories and culture in the context
- Identify tools for planning, executing and evaluating artistic actions
- Identify opportunities for supporting artistic activism

## **SKILLS**

- Analyze cultural context and audience
- Plan a creative strategy and tactics
- Execute an artistic activist action that engage the audience
- Prepare and evaluate artistic actions

## **ATTITUDES**

- Critically analyse the cultural context and the audiences
- Confidently engage audiences through art
- Be connected to a community of artistic activists





# CURRICULUM STRUCTURE

## MODULE 1 ARTISTIC ACTIVISM

S1. Introduction  
S2. Artistic activism

## MODULE 2 HISTORY AND CULTURE

S3. History of artistic activism  
S4. Culture and Popular culture

## MODULE 3 CREATIVE STRATEGY

S5. Defining the problem and vision  
S6. Problem and context analysis  
S7. Audience analysis  
S8. Fieldwork and analysis  
S9. Interview findings and objectives  
S10. Morality and ethics

## MODULE 4 CREATIVE ENGAGEMENT

S11: Creative mapping  
S12: Creative audience engagement  
S13: Planning an artistic activist action

## MODULE 5 PREPARE AND EVALUATE

S14: Evaluation tools  
S15-16: Preparing artistic activist actions  
S18-19: Finalizing preparations  
S20-21: Executing an artistic activist action and debrief

## MODULE 6 SUPPORTING ARTISTIC ACTIVISM

S22. Debriefing and Action Plans  
S23. Presenting Action Plans  
S24. Network of artistic activists  
S24. Evaluation

## PRE-TRAINING

Participants share their experience with Artistic Activism and examples of artistic activists from their context.

Prepare training materials: Flip-chart, markers, post-its, projector, laptop, speakers, masking tape, internet. A4 sheets, printing handouts.

## POST-TRAINING

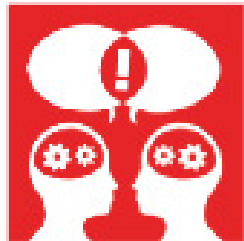
Participants implement action plans of artistic activist actions in their context.

Participants join the African Creative Action Network and share the methodology with others.



# LEARNING PRINCIPLES

The curriculum embedded the Global Platforms participatory and action-oriented learning principles:



## PARTICIPATORY METHODS

Learn together



## PUBLIC ACTION LEARNING

Use society as a classroom



## POLITICAL EMPOWERMENT

Analyse and change power structures



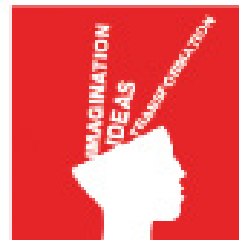
## FEMINIST LENS

Challenge patriarchy and inequality



## LEARNING BY DOING

Act, reflect, learn, apply



## DREAMING BIG

Be creative, seek alternatives

# TRAINING PROGRAMME

	<b>DAY 1</b>	<b>DAY 2</b>	<b>DAY 3</b>	<b>DAY 4</b>	<b>DAY 5</b>	<b>DAY 6</b>
<b>Units</b>	<b>Artistic Activism, History and Culture</b>	<b>Creative strategy</b>	<b>Creative engagement</b>	<b>Prepare and evaluate</b>	<b>Prepare and evaluate</b>	<b>Support artistic activism</b>
<b>Session 1</b>	1.Introduction	5.Defining the problem and vision	9.Interview findings and objectives	13. Planning an artistic action	17-18. Finalizing preparations	21. Debriefing and action plans
<b>Session 2</b>	2.Artistic Activism	6.Problem and context analysis	10.Morality and ethics	14. Evaluating tools for artistic actions		22. Sharing action plans
	Break	Break	Break	Break	Break	Break
<b>Session 3</b>	3. History of artistic activism in the context	7.Audience analysis and power maps	11.Creative mapping	15-16.Preparing the artistic activist action	19-20. Executing Artistic Action	23. Network of artistic activists
<b>Session 4</b>	4.Culture and popular culture	8.Fieldwork interviews and analysis	12. Creative audience engagement			24. Evaluation
<b>Evening activities</b>	Cultural event		Art sharing evening			





# MODULE 1.

## ARTISTIC ACTIVISM



BRIGHTACKWERH

## Session 1.

# INTRODUCTION



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Identify the objectives and flow of the training
- Get to know each other and bond as a group



### TIME

1 h 30 mins



### PREPARATION

Print schedule, draw flipcharts with flow of the training, Post its, markers.

## PROCESS

### 1. Introduction (15 mins)

Facilitators introduce themselves and provide a background and objectives of the training and welcome participants.

### 2. Stepping off the curb exercise (45 mins)

Participants reflect individually for five mins on themselves and preparing to introduce themselves responding to: Who are you? what is your form of art/creativity? when did you decide to “step off the curb” and become politically engaged in society? Participants have one minute each to present themselves in plenary. The facilitator starts with themselves and keeps track of time.

### 3. Teambuilding game (15 mins)

Introduce a teambuilding game such as “Mission impossible”. Present a flipchart with a list of 10 tasks participants have to accomplish with 15 minutes (task can include take a group photo, write a song, create a dance...). The facilitator keeps time and when time’s up checks whether all the tasks are complete, and the mission has been accomplished.

### 4. Debriefing and ground Rules (10 mins)

The facilitator in plenary facilitate a reflection on the game by asking: What happened? Did you succeed? What worked well? What did not work? What did you learn from this exercise about teamwork? Note down participant’s reflection as characteristic of good teamwork, which will be the basis of ground rules for the group to commit to in the following days.

### 4. Methodology (10 mins)

Present the flow of the course and the schedule. Point out that this is a very practical course that will be using participatory methods that require engagement and experience sharing from participants. Introduce participatory learning principles.

### 5. Questions and closing (5 mins)

Leave the last few minutes for practical, questions and if needed a short tour of the facilities.





**LEARNING OBJECTIVES**

By the end of the session the participants will:

- Define artistic activism and its elements
- Identify examples of artistic activism
- Be inspired by the power of art for social change

**TIME**

1 h 30 mins

**PREPARATION**

Flipcharts, markers, projector, laptop, internet, Ppt. Ask participants to send examples of artistic activism from their context before the training. Use them to create PowerPoint slides. Print handout 1, 23, 26.

**PROCESS****1. Artistic activism (30 mins)**

Start with a short name game for participants to remember each other's name (See Annex). Introduce participants to the concept of artistic activism (using the Ppt), affect and effect, with contextualized examples of artistic activism and the principles that made them successful, and how to evaluate if an artistic activist action is successful.

**2. Your examples of artistic activism (50 mins)**

Using the examples participants sent before the training, ask them to present shortly what the action was about and why they chose it (possibly include the titles of the actions, artists with photos in the ppt for others to see). For participants who may have not sent an example before the training, ask them to reflect on an example of artistic activists in their context and share. After each presentation have a brief discussion on asking: In what way is this action an example of artistic activism? What was its impact? What principle can we extract from this action?

**3. Sum up (5 mins)**

Summarise the key points of the session and ask participants to reflect on the session and write down individually how they would apply what they learned to issues in their context.





**MODULE 2.**  
**HISTORY AND**  
**CULTURE**





## Session 3.

# LOCAL HISTORY OF ARTISTIC ACTIVISM



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Link local history to artistic activism
- Identify local histories and stories in the context
- Feel inspired to use local histories for activism



**TIME**  
1 h 30 mins



### PREPARATION

Projector, laptop, internet, Ppt. This session needs to be contextualized with local examples of artistic activism from the context. West African examples are available in handouts 24, 27.

## PROCESS

### 1. Histories of artistic activism (40 mins)

Introduce the session and present (using the Ppt) political actions in history and examples of effective activism in the local context. To understand how to plan a successful creative strategy, we need to look at local historical figures, events that influenced social change and identify the underlying principles they used. The presentation could include an analysis of the historical figures of Jesus and Mohammed and how their actions could be analyzed as examples of artistic activism (e.g. using spectacle and style, prefiguring the future, empowering people, using cultural reference...). Local histories and stories are an important form of communication among generations.

### 2. Groupwork on local histories (20 mins)

In groups participants select an historical event, story, or myth from their culture (does not have to be true) where artistic activism was used and prepare a 5 mins theatre sketch of the story to act it out in plenary. It can also be a mime without words.

### 3. Sharing local histories and discussion (30 mins)

Each group performs the sketch of their story. For each sketch the group discusses the questions: How was creativity used? Why it was/was not effective? Any unintended consequence? What does it tell us about the local context? The facilitator takes notes on the flipchart and sums up some of the key elements from the local context emerging from local histories and links it to how we can apply elements to plan artistic actions.



## Session 4.

# CULTURE AND POPULAR CULTURE



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Describe the role of culture in Artistic Activism
- Map cultural references in the context
- Identify forms of local popular culture



**TIME**  
1 h 30 mins



### PREPARATION

Projector, laptop, internet, Ppt. Print handouts 23-28. Prepare evening cultural event and print handout for the popular culture exercise.

## PROCESS

### 1. Culture and popular culture (45 mins)

Introduce the session with a brainstorming asking participants: What is culture? Why is it important for artistic activists? Gather responses and link it to the presentation (using the Ppt) on the concept of culture. Culture is the resource and the material that Creative Activism works with. Explain the difference between Culture and Popular culture (focused more on the everyday patterns of life, needs, desires and fears of society - e.g. popular sports, music, movies, and activities). Give examples of popular culture from the local context. As artistic activists, we need to take popular culture seriously because if you want to engage people, we need to know their needs, desires and fears.

### 2. Groupwork: Cultural mapping (10 mins)

Participants brainstorm for 10 mins and map out important cultural elements in the context they live in including (1) cultural references, local stories, signs, symbols, (2) popular culture activities people enjoy, (3) Popular forms of media people use to get and share information. They should write one element per post-it possibly in all categories.

### 3. Sharing cultural maps (25 mins)

Participants share the cultural reference they have mapped out. The facilitator gathers the post its under the headlines of the three categories on a flipchart. In plenary the group discusses the cultural references and analyses them in relation to how they can be used for artistic activism. Cultural context and references are important to plan artistic actions. As artistic activists we immerse ourselves in popular culture activities to understand what people get out of them and how we can use them to our advantage.

### 4. Preparation for cultural event (evening activity) (10 mins)

Introduce the evening activity involving participating in a popular cultural event in the local context (arranged prior to the training). Participants should experience the activity and act like anthropologists with a researcher mindset. Immersing themselves in the activity and noting down their observations (what they see, what surprises them), speaking with at least one person about the activity and taking note of how the person describes the activity, how they feel during the activity, what motivates them to do it.







# MODULE 3.

## PLANNING A CREATIVE STRATEGY



## Session 5.

# IDENTIFY PROBLEM AND VISION



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Identify the problem to focus on
- Agree on a vision in relation to the problem



### TIME

1 h 30 mins



### PREPARATION

Flipcharts, markers, post-its, plane A4 sheets. Print handout 5. If the problem has already been defined, skip the superhero exercise and make a presentation on the problem with key facts and why it is important.

## PROCESS

### 1. Debriefing of the cultural event (15 mins)

Introduce with a recap from the day before and ask if there are questions or doubts. Ask participants to share reflections on the cultural event they participated in the previous day. What did you observe? What surprised you? How do people feel doing the activity? What do people get out of it? What can we learn from this experience that can be used to plan an artistic action? Gather ideas and link them to the artistic action.

### 2. Superhero exercise (15 mins)

Close your eyes and imagine that you are a superhero. Strong, powerful and with a cool outfit. Your superpower is that you can transmit your thoughts or ideas into people's minds, to anyone from everyone in the world. Reflect individually on this power, what would you like to use it for? What thoughts would you like to transmit to people? Write down your idea on a post-its. Here's your superpower: Art. Art is a powerful form of communication we can use it to convey ideas, stir emotions in people and move them to take action.

### 3. Identify the problem (30 mins)

The ideas participants have written on post-its are the issues they care about. Participants share the issues they have written with the group and with a facilitated discussion they try and reach a consensus on a common problem to focus on during the training. It is possible to merge similar problems and or vote if consensus is not reached. Remind participants that is it only for the purpose of practicing artistic activism during the training.

### 4. Draw your vision (15 mins)

Now that we have decided on the problem, we will clarify our vision. Having a clear vision remind ourselves of the world we wish to create, inspires others to join us, and it orients our plans. Imagine living in the future in a world where the issue has been resolved. Where everything you've wanted has been achieved. Picture it in your mind and draw a picture of it vividly. In groups, take 10 minutes to draw your vision through images on large sheets of paper including what has changed about the issue.

### 5. Agree on a vision (20 mins)

Each group presents their vision and discuss it to draw a common vision for the group of the world they are fighting for. Try and agree on a sentence that describes the vision. Starting from the vision they will develop objectives .



### References

Inspired by C4AA "[Imagine You are a Superhero](#)" exercise.



## Session 6.

# PROBLEM AND CONTEXT ANALYSIS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Analyze the problem to focus on
- Analyze the context where the action will take place



**TIME**  
1 h 30 mins



### PREPARATION

Projector, laptop, internet, Ppt. Print the handout 5 and 6 and draw the models on two flipcharts for the groupwork.

## PROCESS

### 1. Problem and context analysis (20 mins)

Start with an energizer (See Annex) and remind participants of the problem they will focus on and the vision they want to achieve. In order to plan a strategy to address the problem, they have to first analyze the problem and the context. Introduce the models for problem analysis (problem tree) and context analysis models (the 5 “Ws”) or choose different models. Go through the models with examples, clarifying possible questions.

### 2. Groupwork: Problem and context analysis (30 mins)

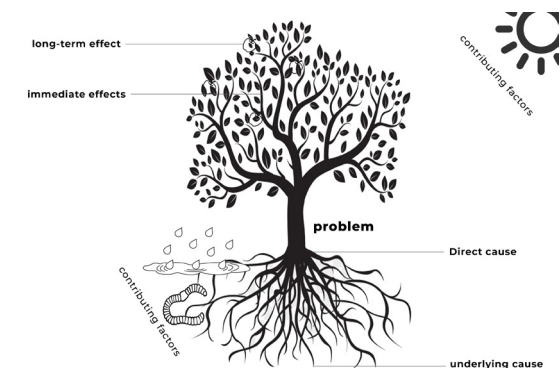
Form two groups and give each group a flipchart with the two models (problem tree and the five “W”). One group analyses the problem and the other the context for 15 minutes and then they shift. They write their ideas directly on the flipcharts.

### 3. Sharing problem and context analysis (20 mins)

Each group shares their analysis of the problem and the context. The facilitator asks probing questions and summarizes the key elements of the analysis.

### 4. Drafting activist goal (20 mins)

Based on the problem and context analysis, participants discuss in plenary the overall goal of the artistic activist action that would move them closer to the vision. The discussion is facilitated in an inclusive way, writing down key words and formulations on the flipchart until the group agrees on the overall activist goal, or what they want to change with the action.



## Session 7.

# AUDIENCE ANALYSIS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Define strategy, tactics, and objectives
- Identify the audience of the artistic action
- Analyze the audience thoughts, feelings and actions about the issue



**TIME**  
1 h 30 mins



### PREPARATION

Projector, Flipcharts, post its, markers, print handouts 7 and 8. Draw on flipchart the model for mapping audiences and power.

## PROCESS

### 1. Introduction to campaign planning (20 mins)

Introduce the session with the basic steps to plan a campaign. (1) Objective: Specific things we want to achieve. (2) Strategy: the approach we use to influence change and achieve the goal. Normally in a campaign there are multiple strategies and the creative one is one of them, using art and creativity to influence the audience. (3) Tactics: Each of the actions, activities, events that we take within the strategy to move closer to the goals. The strategy contains multiple tactics (e.g. demonstration, a lobby meeting, a petition, an artistic activist action). Ask participants to share examples from their experience with campaigns. Artistic activism uses a creative strategy using artistic and creative tactics to promote social change and it can be combined with strategies.

### 2. Audience and power analysis (20 mins)

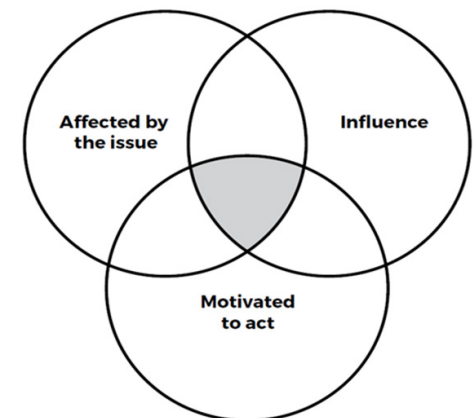
Ask participants what is the audience? why do we need to engage the audience? How do we choose which audiences to engage? We choose the audience based on who would be more likely to take action to influence change with the least amount of input and effort. There are different types of audiences: primary (those we want to engage directly in the action), secondary (those who have power on the issue, and want to influence), unintended (those who may be affected by the action). To identify the most effective audience to engage we will use a model for audience analysis. This model organizes possible stakeholders related to the problem in three intersected circles: (1) Who is affected by the issue? (2) Who has influence or power over the issue? (3) Who is motivated to act on the issue? The stakeholders that can be placed at the intersection of the three represent the most effective audience to engage.

### 3. Groupwork: Audience and power mapping (20 mins)

Form groups and give each group a flipchart with a drawing of the “audience mapping” model and the pillars of power model. Groups brainstorm on the different stakeholders related to the problem, write on post-its, and place them on the model trying to identify those who play a role in supporting the status quo. Discuss and identify the primary, secondary, and unintended audience of your action.

### 4. Selecting the audiences (30 mins)

Each group presents their identified primary, secondary, and unintended audience. In plenary participants discuss and agree on the primary audience and its characteristics (age, gender, background, educational level, where can we usually find him/her, what popular culture activities they enjoy, what media they use...). The char-



## Session 8.

# FIELDWORK AND ANALYSIS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Interview audience members in the context
- Identify the audience thoughts, feelings and actions, and cultural references



### TIME

1 h 30 mins



### PREPARATION

Projector, flipcharts, post its, markers, print handout 9. Draw on flipchart a human with the brain (thoughts), hand (actions), heart (feelings) for the analysis. Arrange transportation to the field if needed.

## PROCESS

### 1. Preparing for field interviews (45 mins)

In pairs or small groups you will go out and conduct interviews with potential audience members in the local context to assess what the audience is thinking, feeling and doing about the problem and what would move them to take action. Use the audience profile to select people who fit the description of your primary audience. Each interview should be max 5 mins long. General tips for interviews: be open, don't judge, question everything, ask for examples/stories, be curious, listen and absorb what people say, take notes of words and non-verbal behavior. After every interview, write down notes and reflections. (give participants copies of the questions and notes template in the annex).

### 2. Field interviews (45 mins)

Participants go to the field (arrange transportation if needed) to interview at least 2-3 people of the selected audience, after which they should come back to the training venue.

### 3. Analysing interviews (45 mins)

Draw a flipchart with the picture of a human showing the brain (thoughts), heart (feelings) and hand (action). Give them post-its of different colors and ask them to indicate what they found in terms of what the audience think, feel and do about the issue and popular culture activities, spaces they engage in.



## Session 9.

# INTERVIEW FINDINGS AND OBJECTIVES



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Identify key findings from audience interviews
- Develop SMART objectives for an artistic action



### TIME

1 h 30 mins



### PREPARATION

Flipcharts, post its, markers, projector, laptop, internet, Ppt. Print handout 10. Draw on flipchart a human with the brain (thoughts), hand (actions), heart (feelings) for the analysis.

## PROCESS

### 1. Interview findings and artistic aim (30 mins)

Start with an energizer. Using the flipchart with the picture of a human showing the brain (thoughts), heart (feelings) and hand (action) each group shares key findings on the audience thoughts, feelings, actions, places and activities and paste the post its on the drawing. Discuss in plenary what key findings emerged, also about where the audience goes and popular culture activities they enjoy. Based on the findings discuss with the team what they want the audience to think, feel and do about the problem. Write them on the flipchart.

### 2. SMART objectives (20 mins)

Present the importance to define the objectives of an artistic activism action and to guide planning and how to formulate SMART objectives. Each artistic action should have at least two objectives: (1) An activist objective - What effect should the action influence? and (2) An artistic objective - What affect should the action influence? Or what do we want our audience to think, feel and do as a result of the action? Give examples of “SMART Objectives”.

### 3. groupwork on objectives (20 mins)

Distribute colorful A4 sheets. In groups develop one or two SMART objectives for the artistic activist action.

### 4. Sharing objectives and sum up (20 mins)

Each group shares their objectives and they get feedback from peers and the facilitator. Similar objectives are merged and discussed until the group agrees on one or two objectives. The key question is: are the objectives they have identified SMART? Adjust the objectives until they become SMART.



## Session 10.

# MORALITY AND ETHICS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Define moral and ethical principles
- Develop an ethical code for the action



TIME

1 h



### PREPARATION

Flip chart, markers, projector, laptop. Print handout 11.

## PROCESS

### 1. Morality and ethics (20 mins)

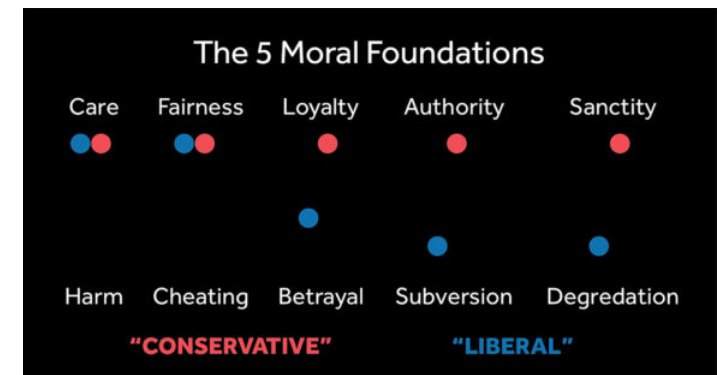
Introduce the concepts of morality and ethics and how they relate to artistic activism. It is important that artistic activist actions are not only creative but also reflect our ethical principles and engages the audiences by re-specting ethical standards. Present the five moral foundations: (1) Care/Harm, (2) Fairness/Cheating, (3) Loyalty/Betrayal, (4) Authority/Subversion, (5) Sanctity/Degradation. Share examples of how different moral values and ethical standards result in different codes of behaviors depending on context.

### 2. Groupwork: Defining ethical principles (20 mins)

In groups participants discuss the moral foundations in relation to what will be their ethical code as artistic activists and how it will be applied to their artistic activist action. What ethical principles will guide them during the action? (e.g. gender equality, mutual respect, non-discrimination, environmental protection...). How will they be applied to the action (e.g. sharing roles and responsibilities fairly, not taking pictures of audience without permission...)

### 3. Sharing ethical principles and sum up (20 mins)

In plenary each group presents the ethical principles and how they intend applying them to the action. Participants discuss and agree on a list of ethical principles that will guide their artistic activism action.



Note: The Moral foundations theory was first proposed by the psychologists Jonathan Haidt, Craig Joseph and Jesse Graham, building on the work of cultural anthropologist Richard Shweder; and further developed by other authors.





# MODULE 4.

## CREATIVE AUDIENCE ENGAGEMENT





## Session 11.

# CREATIVE MAPPING



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Develop a creative campaign strategy
- Identify a creative tactic for artistic activist action



TIME  
2 h



### PREPARATION

Flipcharts or boards, markers, print handout 12, create space to spread out. Place the two flipcharts on the wall, with the “problem” on one side and one with the “goal” on the other side. Draw an example of the three paths on one flipchart.

## PROCESS

### 1. Creative mapping (20 mins)

Introduce the session with a recap of what problem they are trying to address and what is their vision - emphasizing that now that they have analyzed the problem, defined the vision, the audience and objectives they need to develop a strategy to go from where they are now to where they want to go. A strategy is like a path or an approach to take you where you want to go and there are many of them (e.g., legal strategy, communication strategy, advocacy strategy). A creative strategy uses art and creativity to influence change. Each strategy contains tactics, actions we take to move closer to the goals (e.g., demonstration, a lobby meeting, a petition). Give examples of a strategy and tactics.

### 2. Gropwork: draw the strategies (60 mins)

This exercise is about mapping different strategies and tactics that will help us move from the problem towards the vision and goal. We will draw three strategies or three pathways on flipcharts, so make sure you have enough space on the flipchart to draw all three paths.

- **The practical strategy (20 mins):** In two groups participants have 15 mins to draw a path starting from the left of the flipchart from the problem to the vision using a practical campaign strategy with practical tactics. A traditional, non-risky, uncontroversial, conventional, totally sober way of getting from here to there with at least three “Practical”. Ask participants to name examples of traditional campaign tactics. (e.g. researching the problem, educating others, circulate a petition, build a group online, organize a demonstration).
- **The impossible strategy (20 mins):** In two groups participants have 15 mins to draw an “impossible” path from left to the right of the flipchart with at least three different impossible tactics to go from the problem to the vision. Impossible tactics means that money is not an object, time is not a concern, and the physical laws of the universe do not apply. Think out of the box and go crazy – every idea is allowed. Give an example of an impossible strategy and tactics. (e.g., Alien abductions, time travel, and mind-control...).
- **The creative strategy (20 mins):** In two groups participants have 15 mins to draw a creative path merging ideas from the “practical” and the “impossible” paths. If the impossible tactics don’t exist, how can we make them exist? How can we make them possible using art? (e.g., use camera work, magic tricks, a comic book, or a performance). Art and creativity can make the impossible possible. Come up with at least three creative tactics and select one.

### 4. Sharing creative strategies (40 mins)

In plenary each group presents their drawings of the creative strategy and tactics to the group and paste each drawing on the walls of the room. Make room for questions and clarifications after each presentation. In plenary facilitate a discussion to assess the tactics, merge some and agree on the ones that will be tested during the training. With many ideas on paper, it is likely that there are several good ones we can polish into an impressive artistic activism action. Select the one that can be developed in the next sessions.

# EXAMPLE OF CREATIVE MAPPING





## Session 12.

# CREATIVE AUDIENCE ENGAGEMENT



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Identify and describe the stages of audience engagement
- Develop actions that creatively engage the audience



### TIME

1 h 30 mins



### PREPARATION

Projector, flipchart, post its, markers. Print handout 13, 14. Note: This session could be connected to a guest presentation of local artists or a field visit to an art space using art to engage the audience.

## PROCESS

### 1. Audience engagement (20 mins)

Introduce the session and the importance of audience engagement in the tactic. What does it mean to engage the audience? Engaging the audience is a process with different stages to get the audience from spectators to taking action. Using a flipchart or the Ppt, present the stages of audience engagement, start with the last stage and for each steps explain the needs of the audience and ask for examples and creative tactics that could be used to engage the audience at that stage (precontemplation, contemplation, preparation, action, maintenance, identity).

### 2. Creative audience engagement (20 mins)

Present local examples of creative audience engagement through different forms of arts (music, theatre, poetry visuals, arts, installations etc...) or multidisciplinary combining multiple forms of art. Provide vivid examples with photos and videos (see Ppt and handout in the annex) that are relevant to the local context. Emphasise that when planning an action to creatively engage the audience, choose locations where people are, times where you are likely to meet the audience, and using languages and media the audience is familiar with.

### 3. Groupwork: Creative engagement tactics (15 mins)

Form groups and assign a different step of engagement to each group – ask to brainstorm on the creative engagement tactics you could use to engage the audience to take action in the direction of your goal and objectives. Remind them of what they want the audience to think, feel and do and invite them to come up with creative ways to engage audiences towards the objectives. Use this guiding question: What action can you engage the audience in doing that would show publicly their point of view about the issue?

### 4. Share creative engagement tactics (20 mins)

In plenary, each group shares their tactics for creative audience engagement and get feedback from peers. After each presentation, the facilitator gives feedback on: How does the tactic engage the audience? What action is the audience expected to take? Summarize the main points and lessons learned. Relate this back to the stages of engagement.





## Session 13.

# PLANNING AN ARTISTIC ACTIVIST ACTION



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Identify the creative tactic to use for the action
- Develop a description and concept of the artistic action
- Make a list of materials needed for the action



**TIME**  
1 h 30 mins



### PREPARATION

Flip chart, markers, projector, laptop. Print handout 15, masking tape.

## PROCESS

### 1. Planning an artistic activist action (15 mins)

In this session participants will develop an artistic activist action guided by a framework that will lead them through a series of questions to clarifying, strengthening, and assessing the affect and effect of their intervention. The steps of the process are: (1) Goals: What do you want to accomplish? (2) Audience: Who do you want to reach? (3) Ethics: What principles guide your work? (4) Intervention: What do you want to create? (5) Metrics: How will you know if it works? (6) Evaluation: Did it work? (7) Iteration: What can you improve for next time? As you have already worked on the goals, audience and ethics. This session will focus on the intervention - What do you want to create?

### 2. Groupwork: Planning an artistic activist action (45 mins)

Working as a team in one big group participants elaborate on the tactic they have selected and develop it into an artistic activist action keeping in mind the key characteristics of the audience they want to engage (e.g. popular culture activity they are interested in, locations they are likely to go, media they use, local stories and histories to build on). Take inspiration from steps of engagement discussed in previous sessions to plan the activities of their intervention, decide the venue, duration, date, time, and the list of materials they may need.

Select a facilitator among participants to ensure the discussion is inclusive. If there are very different ideas, they could develop two or three activities which can be combined later.

### 3. Sharing plans and sum up (30 mins)

The group presents their plan for the artistic activist action. The facilitator asks questions on the plan and provides feedback to strengthen it. Key questions include: How does the action help achieve the objectives? How does the action use art to engage the audience? What action is the audience expected to do? Does the action reflect the cultural context and references of the audience? (location, activity, language...). The facilitator writes on the flipchart possible adjustments to the plan agreed on by participants.

List of materials: Based on the agreed plan, the group finalizes the list of materials needed to bring the concept to reality. The list can be used to start sourcing the materials.







# MODULE 5.

## PREPARING AND EVALUATING





## Session 14.

# EVALUATION TOOLS FOR ARTISTIC ACTIONS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Develop an evaluation plan and tools to assess the artistic action
- Build evaluation into the artistic activist action



**TIME**  
1 h 30 mins



### PREPARATION

Flip chart, markers, projector, laptop. Print handouts 16,17, 18.

## PROCESS

### 1. Evaluating artistic activist actions (25 mins)

Introduce the session by telling a story of a very cool action you did and afterwards you had no clue on what people thought about it, the impact it had on them. Ask participants if they have ever experienced that...What is the point of activism if we cannot tell if we are having an impact? In order to assess the impact of our artistic actions we need tools to measure it. Ask participants what evaluation tools they know. Present how to evaluate artistic actions (Ppt in Annex), how to identify the METRICS (e.g. number of people engaged), and evaluation TOOLS (e.g., interviews, observations...). Emphasise that evaluation tools can be built into the artistic activism action - For example: creating a large board where people can write their opinions or vote, organizing a discussion circle with the audience. Give contextual examples.

### 2. Groupwork: Evaluation plan (20 mins)

In groups, participants will develop an evaluation plan for their artistic activist action, writing down on post-its the answers to the following questions.

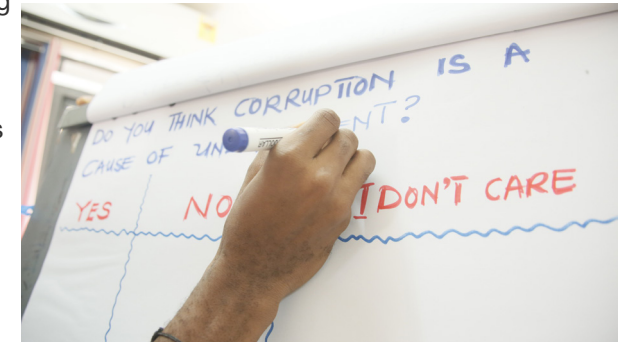
- How will you know if the action achieved the objective? What tool will you use?
- How will you know if the action engaged the audience? What tools will you use?
- How could you embed the evaluation tools into the action?
- How would you evaluate the long-term impact of the action?

### 3. Sharing evaluation plans (30 mins)

In plenary, each group presents their evaluation metrics and tools and gives the post-its to the facilitator. The facilitator groups similar metrics and tools and facilitates a discussion to agree on the final evaluation metrics and tools for the artistic activist action. Discussion questions include: Is the evaluation embedded in the action? How does it engage the audience? How effectively does it evaluate what it is meant to? How feasible is it to implement given the time and resources? (e.g. how many evaluators are needed)

### 3. Testing evaluation tools (15 mins)

In plenary ask who among participants would like to be responsible for the evaluation. Ask the volunteers to test/simulate some of the evaluation tools in plenary (e.g., the interview). Sum up and remind participants that the evaluation team will be developing the evaluation tools further and may engage others in the process.





## Session 15-16.

# PREPARING ARTISTIC ACTIVIST ACTIONS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Develop a production plan for a creative action
- Create and source materials for the artistic action
- Develop different components of the artistic action



### TIME

1 h 30 mins



### PREPARATION

Flip chart, markers, projector, laptop. Print handout 19.

## PROCESS

### 1. Prepare a creative action (20 mins)

Introduce the session with an energizer (see Annex). Inform participants that they have 24 hours to turn the plan into reality as they will execute it the following afternoon. As a group, they have 20 mins to prepare an execution plan for the action, make a list of what needs to be done, when, share roles and responsibilities, how to source materials and the location. It could be helpful to form teams (e.g. creative action, logistics, evaluation team, media and engagement team) and identify a coordinator for the group. Ensure each team is clear on their tasks, responsibilities and timelines.

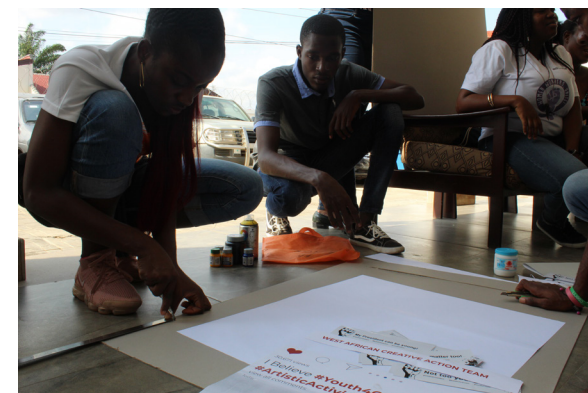
### 2. Groupwork: Prepare and artistic activist action (3 hours)

In teams, participants work on their tasks for about 3 hours. Preparation includes visiting the location of the action to assess the suitability and the presence of the audience, as well as sourcing materials. If the facilitators have already sourced some the materials from the list for the action, make them available to participants for their preparation.

### 3. Check-in (30 mins)

In the last 30 mins of the end in plenary participants share how it is going with the preparations, if there is any challenge or need for support.

Make a list of what is left to be done. Appreciate the teamwork and effort put into the action.



## Session 17-18.

# FINALISING PREPARATIONS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Practice artistic action and improve execution
- Set up for artistic activist action



### TIME

1 h 30 mins



### PREPARATION

Materials for the artistic activist action. This session may require inviting an audience during the rehearsals to give feedback (volunteers or colleagues)

## PROCESS

### 1. Finalise preparations (30 mins)

The team has the remaining sessions to finalize preparations rehearse the artistic activist action and set it up at the location. Check-in with the teams: Coordination and logistics, Creative action team, evaluation team, media and engagement and support if needed (e.g. print templates for evaluators, get media equipment).

### 2. Rehearsals and feedback (60 mins)

Participants rehearse the artistic activist action and get feedback from the facilitator and peers. Participants are given a few minutes to make adjustments based on the feedback and rehearse again if needed and get a second round of feedback. Ensure to agree on the positioning of team members, evaluators, and media people during the action (e.g. place video makers in a position that does not intimidate the audience).

### 3. Check in and traveling to the venue (30 mins)

Check-in that all is set, materials are packed to be transported to location. If the location of the action requires traveling, share information on logistics of getting to the venue with the team coordinators to ensure that transportation, materials and people are ready. Travel to the venue and set up for the action.



# EXECUTING AN ARTISTIC ACTIVISM ACTION



## LEARNING OBJECTIVES

By the end of the session the participants will:

- Carry out an artistic action in the context
- Engage the audience in the artistic action
- Evaluate the artistic action using different tools



**TIME**  
3 h



## PREPARATION

Support the team with the coordination and logistics of the artistic action. Plan to go to a place near the venue after the action and have refreshments to celebrate and do a debriefing on the spot (if possible).

## PROCESS

### 1. Before the action (30 mins)

Observe the location and identify where there is a higher likelihood to engage more audience members. Position team members and set up possible action materials (e.g. set up sound system...) and media people. Get ready to GO LIVE! - some of the things may not go as planned, expect the unexpected.

### 2. During the action (90 mins)

The team executes the action based on their roles. Evaluators observe and take notes, interview audience members etc...media team takes videos and photos. Facilitators observes the action and supports teams if needed.

### 3. After the action (45 mins)

After the action if the team is not too tired, they find a cozy and comfortable space (e.g. a café with refreshments) near the area to rest, celebrate and reflect on the action. Facilitate a debriefing of the action using the following guiding questions:

1. How do you feel? (take a round)
2. What Happened? What Surprised you? (ask those active in the action first)
3. Were you able to engage the primary audience? What was the Audience Thinking? Feeling? Doing? How do you know? (The observers and facilitators give feedback based on observations and interviews.)
4. Did you reach your objectives? Did it have the effect/affect you planned?
5. Did you follow your Ethical Code?
6. What might the Long-Term Impact of your action be? How will you evaluate it?
7. If you were to do your action over again, what would you do differently?

Celebrate the team for the hard work and for completing the action.







# MODULE 6.

## SUPPORTING ARTISTIC ACTIVISM



## DEBRIEFING AND ACTION PLANS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Define moral and ethical principles
- Develop an ethical code for the action



**TIME**  
2.5 h



### PREPARATION

Flip chart, markers, projector, laptop. Print handout 20 and 21.

## PROCESS

### 1. Debriefing of artistic activist action (45 mins)

Start with an energiser and a recap of the previous day in plenary. If it was not done the previous day, facilitate a debriefing of the action using the following guiding questions:

1. How do you feel about the action? (take a round)
2. What Happened? What Surprised you?
3. Were you able to engage the primary audience? What were they thinking? feeling? doing?
4. Did you reach your objectives? Did it have the effect/affect you planned?
5. Did you follow your Ethical Code?
6. What might the Long-Term Impact of your action be? How will you evaluate it?
7. If you were to do your action over again, what would you do differently?

### 2. Action plans (45 mins)

Based on the lessons learned participants work in groups (based on the organisation/movement) to reflect on how they would like to apply artistic activism to promote change in their contexts or organizations and develop a graphic representation of the plan on a flipchart. Those who want to develop individual action plans are welcome to. (Action Plan template in Annex)

(Break or energiser)

### 3. Present action plans in gallery walk (60 mins)

Set up the flipcharts on the wall as a gallery. Each group has between 5-10 minutes to present the concept and get questions from the group. Participants can write questions on post its and give them to the presenters. Use a





## Session 23.

# NETWORK OF ARTISTIC ACTIVISTS



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Present their organization, movements and groups
- Join the African Creative Action Network
- Map resources and partners available to artists and activists



### TIME

1 h 30 mins



### PREPARATION

Flip chart, markers, masking tape. Print hand-out 22.

## PROCESS

### 1. Network of artistic activists (10 mins)

The aim of the session is to enable participants to stay connected with other artistic activists by forming or joining a network of (e.g. African Creative Action Network) where they can share inspiration, collaborate and develop joint actions. Show the social media pages of existing network and add participants or create it.

### 2. Groupwork: organisations and resources (20 mins)

The facilitator shows three flipcharts indicating “Organisations”, “Resources”, “Partners”. Ask participants to reflect in groups by organisation and prepare on A4 sheet an overview of their organisation (name, vision/mision, focus areas, website and contacts, areas of focus), post-its with examples of resources for artistic activists (funding, spaces, events...) and possible partners. Place the flipcharts on the wall around the room like a gallery.

### 3. Presenting organisations and resources (60 mins)

In plenary each group presents their organisation, mention possible key partners with and resources in 5-10 mins. Participants ask questions. After the presentations the facilitator sums up the main points of how different organizations can support the artistic activism network, possible areas of collaboration and opportunities for artistic activism actions. As next steps, list possible joint actions that could take place in the coming months.



### AFRICAN CREATIVE ACTION NETWORK

ACAN is a network of African artists and activists combining art and activism to drive social change. The network promotes connection, collaboration, co-learning on artistic activism and supports the planing, execution and evaluation of creative actions.

Link to ACAN FB: <https://www.facebook.com/WACAT/>





## Session 24.

# EVALUATION



### LEARNING OBJECTIVES

By the end of the session the participants will:

- Evaluate the course
- Share their key learnings



**TIME**  
1 h 30 mins



### PREPARATION

Flip chart, markers, post-its, masking tape.  
Print certificates and evaluation forms if needed.

## PROCESS

### 1. Introduction (10 mins)

Draw on flipcharts on the wall a visualization of the training as a journey or schedule. Take participants through a journey since they first arrived at the training, when they first met each other, were introduced to the objectives, the learning flow.

### 2. Group evaluation (40 mins)

Ask them to reflect on the course and their learning process and evaluate the course individually or in groups writing on post its their reflections around the following areas:

- What worked well?
- What could be improved, what did you find most challenging?
- What were the key lessons learned from the course (in terms of content, tools...)

Have the evaluation question on flipcharts around the room. Participants can walk around, discuss with their peers and write on post its placing them on the flipchart under the headlines.

### 3. Appreciation and graduation (40 mins)

After the evaluation, congratulate participants for completing the course, and find a creative way to hand in certificates and make space for participants to appreciate each other. For example, give each participant the certificate of another person and ask participants to describe the other person by saying “What I appreciate about this person is...and I give this certificate to NAME”. Be creative and make this a fun and memorable moment, you can use music, costumes, dance etc...If possible, celebrate with a final party.



# LEARNING MATERIALS

## LIST OF HANDOUTS

Handout 0: Energisers

### MODULE 1

Handout 1: Artistic Activism

### MODULE 2

Handout 2: Local histories exercise

Handout 3: Culture mapping

Handout 4: Popular culture exercise

### MODULE 3

Handout 5: Problem analysis

Handout 6: Context analysis: The five “Ws”

Handout 7: Audience analysis

Handout 8: Pillars of power

Handout 9: Audience interview guide

Handout 10: Moral foundations

Handout 11: SMART objectives

### MODULE 4

Handout 12: Creative mapping exercise

Handout 13: Audience engagement model

Handout 14: Creative audience engagement

Handout 15: Planning an artistic activism action

### MODULE 5

Handout 16: Evaluating artistic activist actions

Handout 17: Evaluation tools (æffect measurement)

Handout 18: Documentation sheet for evaluators

Handout 19: Preparing an artistic activist action

Handout 20: Debriefing and evaluating artistic activist actions

### MODULE 6

Handout 21: Action Plan template

Handout 22: Mapping opportunities for artistic activism

### WEST AFRICAN EXAMPLES

Handout 23. Ghana culture map: Examples of Artistic Activism

Handout 24. Ghana culture map: Key Historical Events and Figures

Handout 25. Ghana culture map: Popular Culture

Handout 26. Senegal culture map: Examples of Artistic Activism

Handout 27. Senegal culture map: Key Historical Events and Figures

Handout 28. Senegal culture map: Popular Culture

### DOWNLOADABLE LEARNING MATERIALS

[Complete artistic activism toolkit folder](#)

[All Powerpoint presentations](#)

[All Handouts](#)

[Energisers](#)

[West African Edition examples](#)

## Handout 0.

# ENERGISERS

### UNTIE THE KNOT

Objective: Teambuilding

Stand in a circle, everybody crosses their arms, closes their eyes, moves around and grasps two random hands to form a human knot. Once everybody is holding on to two hands, the group tries to untie the knot without letting go of the other's hands. Good for teambuilding.

### COCONUT

Objective: Bringing energy

Stand up and ask to spells out each letter of the word "COCONUT" with a body part mentioned by the trainer (hand, leg, chest, hips). This should be done several times at varying speeds. Once participants get the idea and are getting into it, you can add some melody or chant.

### HARAMBE

Objective: Bringing energy

Stand in a circle and one person leads and the others follow. Stretch your hands towards the sun (to take the energy) and back to the centre of the circle shouting "Harambe" (6 times). On the 6th shout they push the energy to someone in the group who takes the lead.

### AHA, I WAS THERE!

Objective: Stimulating creativity

Stand in a circle, one by one each person should tell one part of one story. When someone ends asks the next person "you were there, right?", the next person says "aha I was there" and continues the story. The story will start with a problem and will end in a good way. It could be the problem the group is working on. Remind them to be creative.

### TWO FACTS AND ONE LIE

Objective: Getting to know each other

Everyone writes on a piece of paper two facts about themselves and one lie and tape the paper onto their chest. Everyone walks around the room meeting people, talking with them and trying to guess which ones are the facts and which one is the lie. This game is a conversation starter and it could be used at the beginning as a way for people to get to know each other.

### FRUIT SALAD

Objective: Bringing energy and fun

Everybody is assigned the name of a fruit, for each fruit there should be more than one person. Sit in a circle on chairs, except one person who stands in the center. The person in the center calls out one fruit. The people with that fruit name have to change chair and the person in the middle tries to take one of the chairs and leave someone else in the middle. If the person in the middle says "fruit salad," everybody has to find a new chair.

### ELECTRICITY

Objective: Bringing energy and tuning in

Everyone stands or sits in a circle holding hands with their eyes closed. One person starts passing on the electricity by squeezing one of the hands they are holding and the person whose hand is squeezed passes on the electricity to the next person. The electricity moves around the circle to everybody, if can go clockwise and counterclockwise. When the electricity returns to the person that sent it, the energizer ends.

### ROCK, PAPER, SCISSORS

Objective: Bringing energy and focus

Show the hand gestures for paper (open hand), rock (fist) and scissors (two fingers). Explain that paper beats rock, which beats scissors, which beats paper. Form pairs and ask participants to battle each other at the count of 3 to show the hand gesture of the symbols (rock, paper or scissors). The one who loses gets out of the game and the winners form new pairs. In the end there are only two players left and one winner.



## Handout 1.

# ARTISTIC ACTIVISM



### WHAT IS ARTISTIC ACTIVISM?

Artistic Activism is an innovative methodology that combines the creative power of the arts to move people emotionally with the strategic planning of activism necessary to bring about social change.

### WHY ARTISTIC ACTIVISM?

Conventional activism is not sufficient in the current society to influence change as it is not always able to engage people, and politicians have become immune to it. Artistic activism, by using popular culture, entertainment, artistic expression, and drawing on local signs, symbols and stories, creates emotional experiences that are attractive and engage young people who do not consider themselves “political”. Art crosses boundaries and provides alternative forms of communication of any message.

### AFFECT AND EFFECT

ART focuses on AFFECT or the emotional impact - it provokes people's emotions.

ACTIVISM focuses on EFFECT or the material impact to make a change (e.g., in policies).

Artistic activism is when art and creativity are incorporated in the whole process from tactics to strategy, objectives to goals to create actions that have a political effect but also an emotional impact.

### LESSONS LEARNED

- Artistic activism's tactics will not work everywhere
- Context matters
- Creativity comes from combination

### EXAMPLES OF ARTISTIC ACTIVISTS FROM THE CONTEXT

Source: Adapted from Center for Artistic Activism “Art Action Academy” tools: <https://c4aa.org/category/trainingtools>

## Handout 2.

# LOCAL HISTORIES EXERCISE



Your group will make an image that illustrates an example of creative activism from history. What do we mean by history? At least 20 years ago, or before you were born.

### STEP 1

#### Get ideas on the table - 5 minutes

Share local history examples from their cultural past and select one. History examples can be either “Elementary School History Class” type stories (commonly recognized history, legends, etc) or “Radical History” stories (the lesser known struggles). Pick one. You can simply flip a coin - it’s just an exercise!

### STEP 2

#### Start illustrating the story - 15 minutes

1. Everyone should draw
2. Represent it as an image, no words (don’t worry, you will explain aloud)
3. outline the story and plan to present to everyone

### STEP 3

#### Reflect on the historical actors and identify - 10 mins

- What creative tactic was used? How?
- Why it was/was not effective?
- What does it tell us about the local context?

### EXAMPLES

Some examples that may be helpful to consider, - did the historical actors:

- Demonstrate their politics?
- Teach their ideals?
- Use popular culture?
- Prefigure the future?
- Stage a spectacle?
- Tell a story?
- Build on cultural foundations?
- Perform reality?
- Make the invisible visible?
- Use style?
- Use humor?
- Use symbols?
- Use tradition? Transform tradition?
- Play with politics?
- Empower others?

Source: Adapted from Center for Artistic Activism “Art Action Academy” tools: <https://c4aa.org/category/trainingtools>

## Handout 3.

# CULTURAL MAPPING



Brainstorm and map out important cultural references in your context, at least one example per category.

### ARTISTIC ACTIVISTS IN THE LOCAL CONTEXT

Empty space for brainstorming artistic activists in the local context.

### POPULAR FORMS OF ENTERTAINMENT PEOPLE ENJOY

Empty space for brainstorming popular forms of entertainment people enjoy.

### CULTURAL REFERENCES (STORIES, MYTHS, SYMBOLS...)

Empty space for brainstorming cultural references (stories, myths, symbols...).

### POPULAR MEDIA AND FORMS OF COMMUNICATION

Empty space for brainstorming popular media and forms of communication.

Source: Adapted from Center for Artistic Activism "Art Action Academy" tools: <https://c4aa.org/category/trainingtools>



## Handout 4.

# POPULAR CULTURE EXERCISE



The point of this exercise is to dig deep into Popular Culture and try and understand why people like it and what they are getting from it. This will enable you apply this insight to your own creative work.

### PREPARE AND GO

Go to a place where people go to experience a popular culture activity a find a person who likes a particular popular activity. It can be an activity, a style of music, a TV show - it can be anything.

As preparation you can read/watch/listen a bit about this popular cultural form – to be able to kick-start conversations on it.

### INTERVIEW

Speak to at least one person for at least 15 minutes, making sure they speak far more than you do. Be curious and non-judgmental. Ask questions until their passion begins to make sense to you. Don't make a lot of assumptions, rather questions. Listen to what they say and follow up on their answers with new questions. Start by asking them to describe the activity, why they are enjoying it, what their favourite part of the activity is, what their least favourite part of the activity is and explain why, why they prefer this activity as opposed to other activities and what emotion it stirs in them and why. This will help you focus on what exactly they are getting out of the pop-culture they like so much.

### OBSERVE

Experience the activity, observe, participate with a researcher mindset. Note down: What do you observe? What surprises you? How do people feel doing the activity? What motivates them?

### TAKE NOTES

From the conversation try to get an understanding and take notes of your thoughts and insights about this pop-culture, why they like what they do, and what needs and desires, dreams and fears that culture taps into.

1. Motivation
2. Needs
3. Dreams/desires
4. Fears

Source: Adapted from Center for Artistic Activism “Art Action Academy” tools: <https://c4aa.org/category/trainingtools>

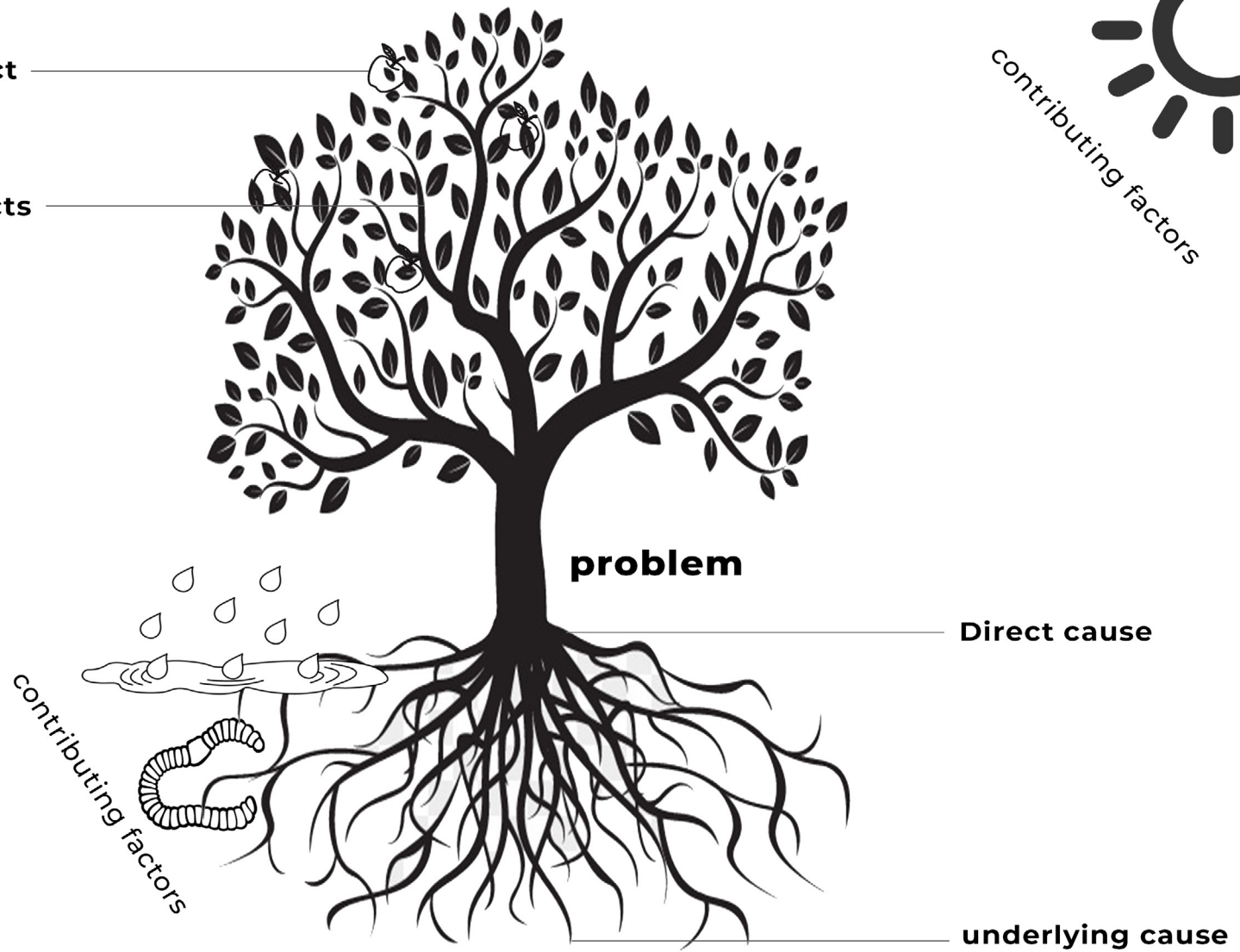
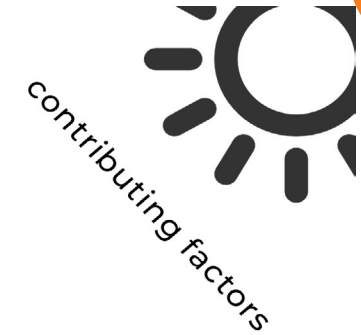
Handout 5.

# PROBLEM ANALYSIS



long-term effect

immediate effects



**problem**

**Direct cause**

**underlying cause**

# CONTEXT ANALYSIS: THE FIVE “WS”



**WHAT** ARE THE FACTS ABOUT THE PROBLEM?

Empty space for notes under the 'WHAT' question.

**WHEN** DID THE PROBLEM START TAKING PLACE?

Empty space for notes under the 'WHEN' question.

**WHO** IS RESPONSIBLE? WHO IS AFFECTED?

Empty space for notes under the 'WHO' question.

**WHERE** IS THE PROBLEM EMANATING FROM?

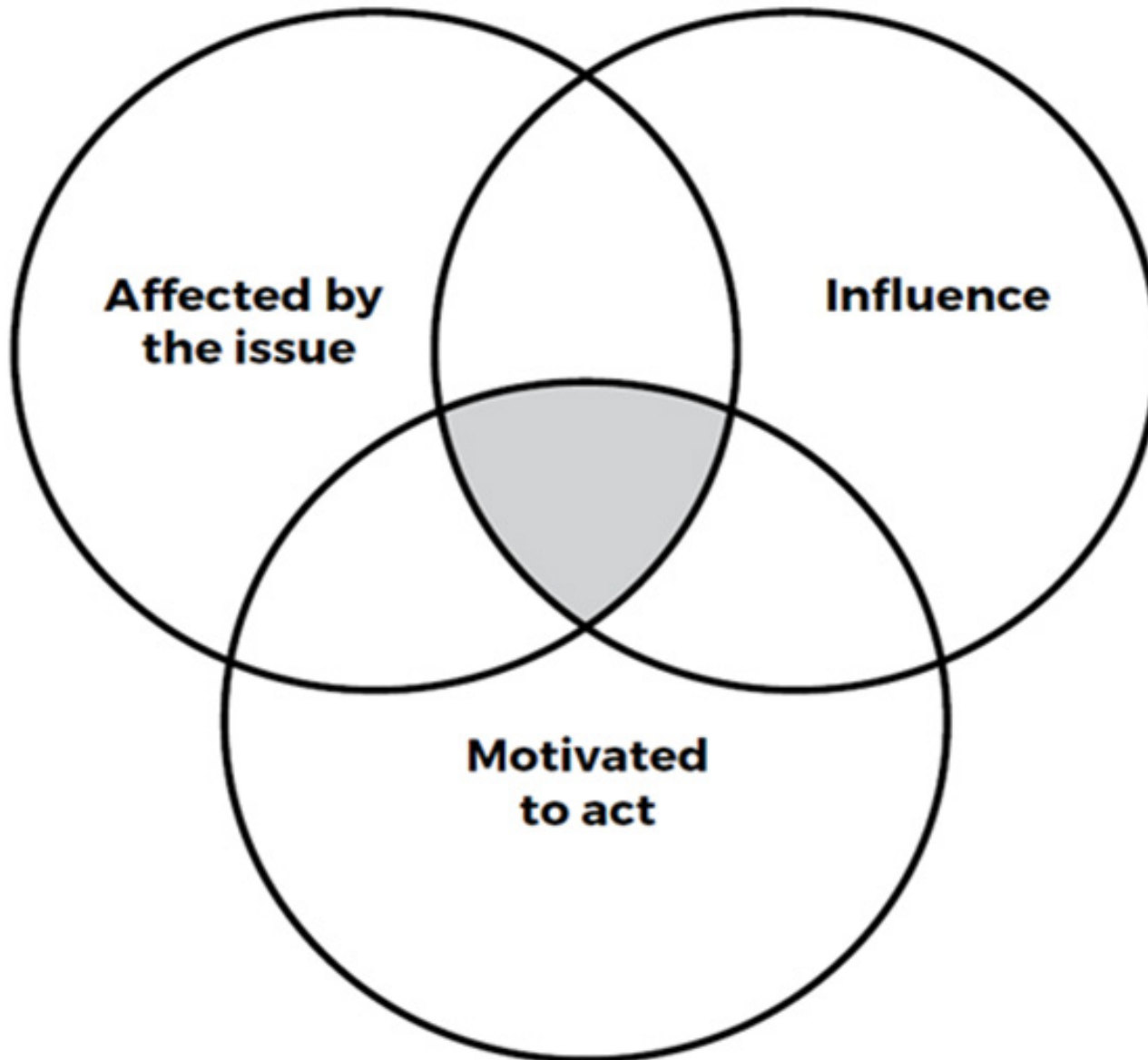
Empty space for notes under the 'WHERE' question.

**WHY** IS THE PROBLEM PERSISTING?

Empty space for notes under the 'WHY' question.



# AUDIENCE ANALYSIS



**PRIMARY AUDIENCE**

[Empty dashed box for notes]

**SECONDARY AUDIENCE**

[Empty dashed box for notes]

**UNINTENDED AUDIENCE**

[Empty dashed box for notes]

Source: MobLab's Campaign Accelerator Toolkit (p. 43-44). <https://mobilisationlab.org/>

## Handout 8.

# PILARS OF POWER

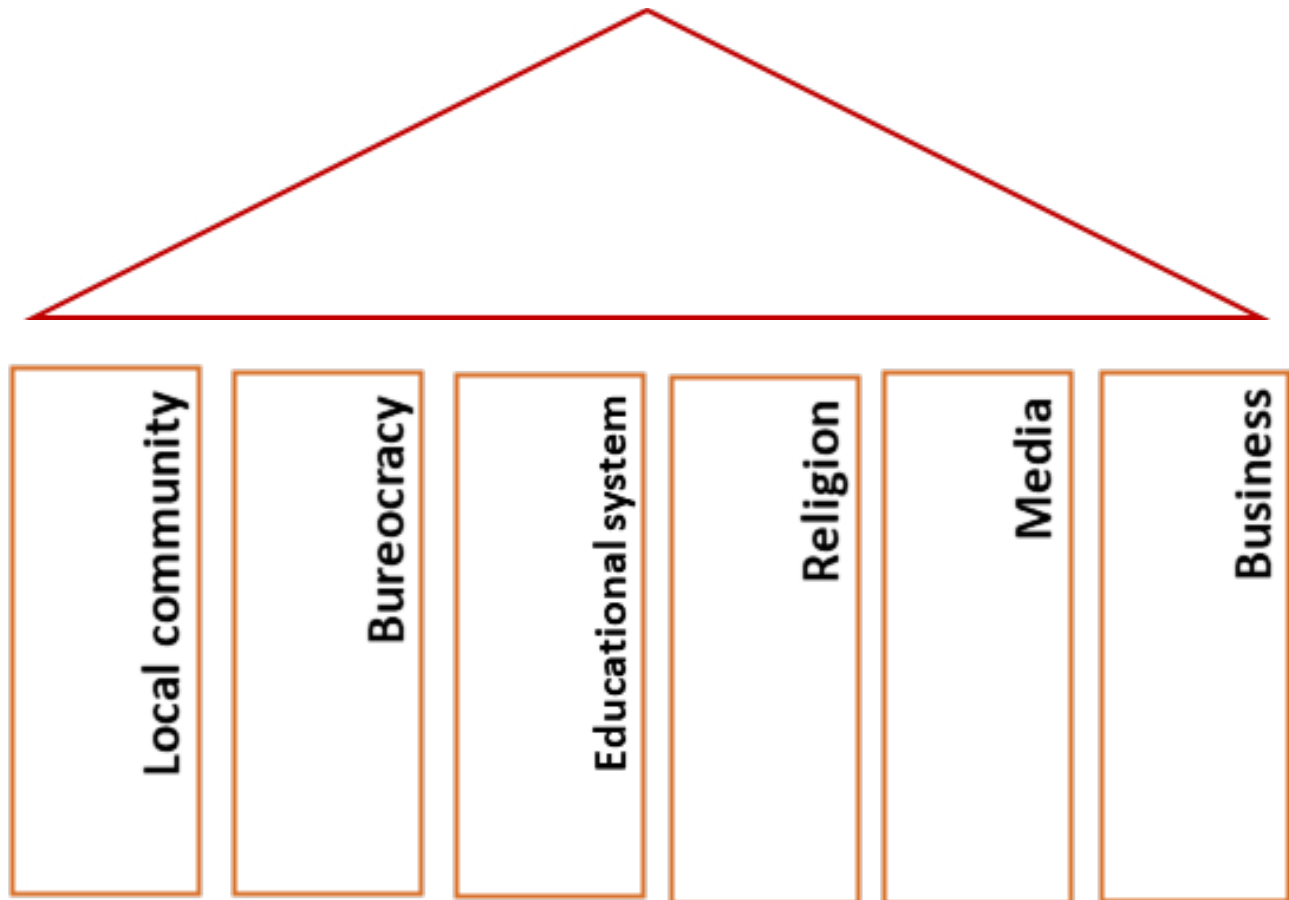


This is a power analysis tool to identify the opponent's sources of power and structures of support. It is used to analyze power and institutional support to the opponent and use it for campaign planning to weaken opponent's sources of power. A government's political power depends on different pillars that support it. Each pillar is made up of stakeholder that support the system. Local community, bureaucracy, education system, religious system, media, business. When individuals or stakeholders within these key pillars of support withhold or withdraw their support (labor, buying power, technical skills, and knowledge) this can weaken or erode the opponent's power base.

### EXCERCISE

Use this graph to analyse power with the triangle representing the issue you want to change and the pillars representing the persons or groups who have power over the issue. Identify the 5 most significant and write them inside the pillars, one per pillar. Discuss how this can inform how to leverage on their existing sources of power, anticipate potential threats, or opportunities, and inform strategic

**WHAT OR WHO  
NEEDS TO CHANGE  
TO ADDRESS THE  
PROBLEM?**



Source: Eric Stoner's chapter in the book Beautiful Rising (p. 210-215). <https://beautifultrouble.org/shop/beautiful-rising/>

# AUDIENCE INTERVIEW GUIDE



## INTERVIEW GUIDE

### INTRODUCTION

Introduce yourself and explain why you want to interview them and ask for permission to conduct the interview. Explain that their identity will stay confidential.

### QUESTIONS

1.

2.

3.

### CLOSURE

Thank the person for their time and for sharing their ideas and tell them what you will do with the information you gathered. Invite them to the action if they are interested.

## INTERVIEW NOTES

### OBSERVATIONS

### INTERPRETATIONS



## Handout 10.

# SMART OBJECTIVES



### SMART OBJECTIVES

Objectives are the results we want to achieve with each action or tactic within the strategy and guide the planning of artistic action. Objectives are developed based on the goals. Artistic actions have two types of goals.

**ACTIVIST GOAL:** What effect should the action influence? What do you want the audience to do?

**ARTISTIC GOAL:** What affect should the action influence? What do you want the audience to THINK and FEEL?

Objectives should be audience-centered (use actions the audience will do) and SMART:

**SPECIFIC:** Short and focused on a single outcome

**MEASURABLE:** Described in words that can be measured or observed

**ACHIEVABLE:** Realistically achievable by the session or the course

**RELEVANT:** To the learning activity and the overall aim

**TIMED:** Achievable within the time frame for the course/module/session

### EXAMPLE OF SMART OBJECTIVES

My Activist Goal is: to create a beautiful environment in Conakry.

My Artistic Goal is: to create a project that makes people feel they can do something about the environment. (Affect)

**OBJECTIVE:** to mobilize people to clean up a local beach within 6 months.

**SPECIFIC:** It identifies a particular behavior I want them to do, change or impact: with my artwork I want to mobilize people to pick up garbage at a local beach and leave them with the feeling that they can make a more beautiful country themselves.

**MEASURABLE:** I will be able to “measure” if the beach is cleaned up as a result of my project by comparing the beach at the end of my project to what it looked like before. I will also be able to evaluate if I have engaged people to participate in my project by “measuring” how many people take part.

**ACHIEVABLE:** A similar, though not artistic activist, project to pick up garbage on a beach was carried out with great success in nearby Ghana. And even though Guinea and Ghana don't share the same language and cultures, this success in another West African country still makes me think it can work here.

**RELEVANT:** While getting rid of garbage on a beach isn't “making Conakry beautiful” by itself, mobilizing citizens to do something about the garbage problem and rediscover the natural beauty of their city is moving toward that goal

**TIMED:** I am giving myself 6 months to accomplish it.

**ARTISTIC ACTION:** A sculpture made of garbage from a local beach that will stand at the beach in the shape of an elephant. The elephant is a powerful symbol that all local people know as a large sculpture of an elephant stands in the busiest traffic circle in Conakry. The elephant can also be a motif in the flyers, posters and social media campaign to publicize my project.

## Handout 11.

# MORAL FOUNDATIONS



The Moral foundations theory was first proposed by the psychologists Jonathan Haidt, Craig Joseph and Jesse Graham, building on the work of cultural anthropologist Richard Shweder; and further developed by other authors. They identified these “innate and universally available psychological systems [as] the foundations of ‘intuitive ethics.’” Unique, cultural moralities are built on these foundations. As artistic activists, these ideas can help us create campaigns by giving us insight into those who don’t share our moral beliefs.

### 1. CARE/HARM

Values of kindness, gentleness, and nurturance. We have an ability to care for and be attached to others. We also have the ability to feel and dislike the pain of others.

### 2. FAIRNESS/ CHEATING

When we help or are kind to others, we value those who reciprocate. From this generates ideas of justice, rights, and autonomy. It also touches on proportionality – that people take their “fair share”.

### 3. LOYALTY/ BETRAYAL

Humans have an ability to form shifting coalitions and we value those who are loyal to those coalitions. From this comes ideas of patriotism and self-sacrifice for the group.

### 4. AUTHORITY/ SUBVERSION

Humans also have an ability to form hierarchical social interactions. This foundation underlies virtues of leadership and followership, including deference to legitimate authority and respect for traditions.

### 5. SANCTITY/ DEGRADATION

Striving to live in an elevated, less carnal, more noble way. It underlies the widespread idea that the body is a temple which can be desecrated by immoral activities and contaminants.

## EXERCISE

Discuss the moral foundations in relation to the artistic activist action. What ethical principles will guide the action? How will they be applied to the action?

## Handout 12.

# CREATIVE MAPPING EXERCISE



This exercise is about mapping different strategies and tactics to move from the problem towards the goal. It can be done after having defined the problem, and the goals of the action. It involves drawing three strategies or three pathways with tactics on flipcharts that will take us from the problem towards the goal, so make sure you have flipcharts, markers, and enough space on the flipchart to draw all three paths. This will be done by combining possible strategies with impossible ones. By making the impossible, possible. In the following three steps:

### PART 1. THE PRACTICAL STRATEGY

Start with the practical strategy. Draw a path starting from the left of the flipchart from the problem to the goal using a practical campaign strategy with practical tactics. A traditional, non-risky, uncontroversial, conventional, totally sober way of getting from here to there with at least three “Practical” strategies. Ask participants to name examples of traditional campaign tactics. (e.g. researching the problem, educating others, circulate a petition, build a group online, organize a demonstration).

### PART 2. THE IMPOSSIBLE STRATEGY

Draw an “impossible” path from left to the right of the flipchart with at least three different impossible tactics to go from the problem to the goal. Impossible tactics mean that money is not an object, time is not a concern, and the physical laws of the universe do not apply. Think outside of the box and go crazy – every idea is allowed. Give an example of an impossible strategy and tactics. (e.g., Alien abductions, time travel, and mind-control...).

### PART 3. THE CREATIVE STRATEGY

Draw a creative path merging ideas from the “practical” and the “impossible” paths. If the impossible tactics don’t exist, how can we make them exist? How can we make them possible using art? (e.g., use camera work, magic tricks, a comic book, or a performance). Art and creativity can make the impossible possible. Come up with at least three creative tactics and select one. With many ideas on paper, we’re likely to have several good ones we can polish into an impressive artistic activist action. Select the one that can be developed further.

Source: Adapted from Center for Artistic Activism “Art Action Academy” tools: <https://c4aa.org/category/trainingtools>



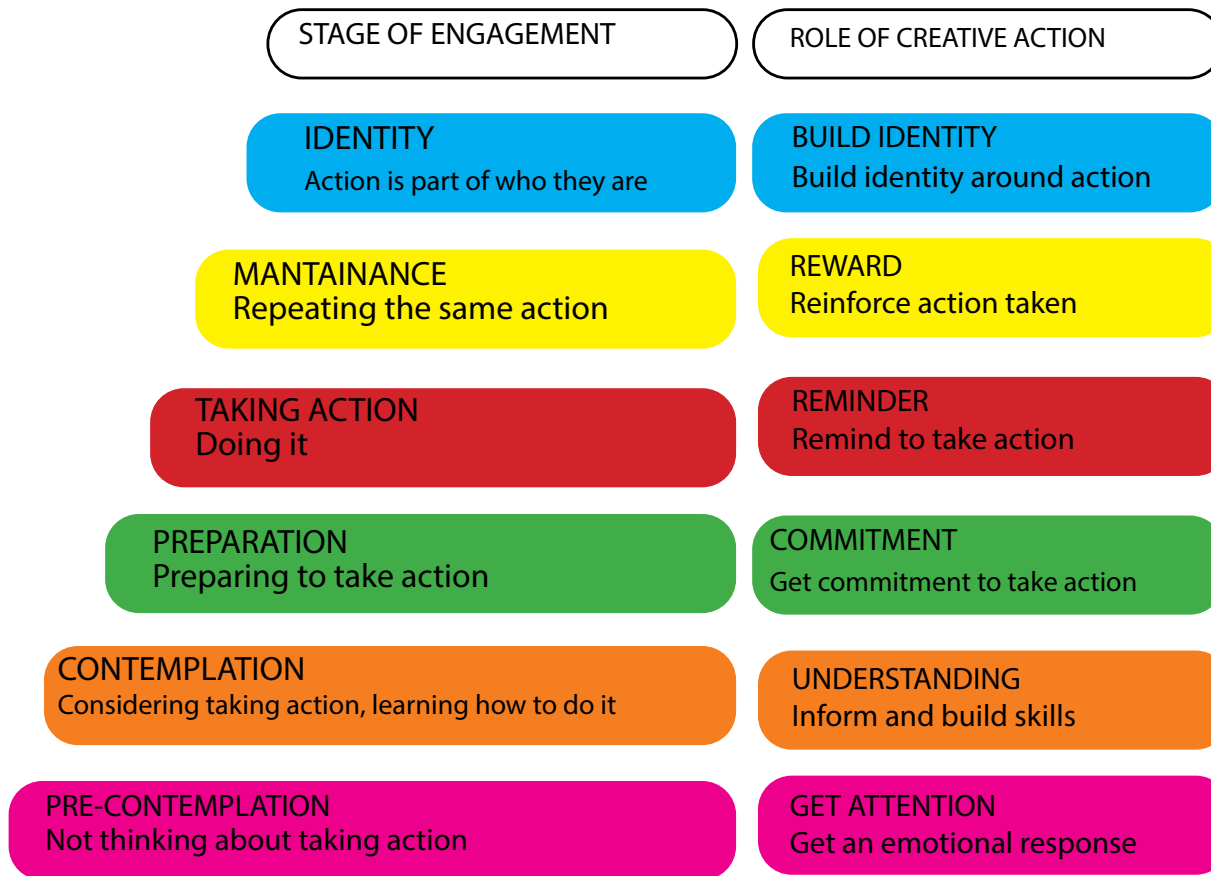
## Handout 13.

# AUDIENCE ENGAGEMENT MODEL



How to get people to take action on an issue? This model shows the stages of change or engagement people go through from not taking action to taking an action on an issue and the role of creative actions at each stage. It normally takes most people a long time to go through the stages of change and that a creative action or project should focus on one or two steps, not all of them.

The purpose of a creative action is to get people to do something. To plan a creative action that gets the audience to take action we have to be clear on what behavior or action we want the audience to have/take. Think in terms of behavioral outcomes and how to observe those behaviors.



Source: Adapted from Center for Artistic Activism "Art Action Academy" tools <https://c4aa.org/category/trainingtools>

## CREATIVE AUDIENCE ENGAGEMENT (I)



### CHARACTERISTICS OF AUDIENCE ENGAGEMENT

Audiences can be engaged creatively through various forms of art. Some of the common characteristics of creative audience engagement actions are:

**1. Get your message closer to your audience.** Choose locations where people are, times where you are likely to meet the audience, and use languages and media the audience is familiar with.

**2. Make it interactive:** Performing and having the audience merely watching/listening is not engagement. Engagement is when the audience interacts, expresses their opinion and takes action on an issue publicly.

**3. Create spaces for expression and actions in public.** Engage the audience by embedding in the action creative features that create opportunities for the audience to express their opinion and action on an issue in public.

**4. Engage audience in political actions:** Audience's actions may not always be political or show an understanding of the issue (e.g. dancing and singing). Artistic activist actions engage the audience in actions with a political meaning in relation to the issue.

Most Artistic activist actions combine various art forms in multi-media actions. Here's an overview with the potential of different art forms to creatively engage audiences and influence their thoughts, feelings and actions.

### THEATRE

Theatre tells stories and narratives that stirs emotions, shows problems and engages the audience by including interactive elements. Engaging in dialogue with the audience in the play, discussing the issue, and proposing a solution through words or actions - opens up conversations, breaks the limitations of reality and empowers people to challenge the status quo. Forms of theatres that engage people are Invisible Theatre, Theatre for Development, Theatre of the Oppressed, Political Theatre, Immersive Theatre, Documentary Theatre. It is important to select a space and language relevant to the audience.

### POETRY

Poetry tells stories and narratives, describe issues and experiences that stirs emotions with rhythm and sound, they can move audiences and influence their thoughts, feelings and inspire them to take action. Engaging the audience with a poem can be done through questions, call and response or after the poem engaging in dialogue on the issue, and making a call to action. Types of poetry with the potential to engage people slam poetry. It is important to use the language and channel of communication of your target audience, avoid acronyms and obscure language, and select a space in proximity to identified audience.

## CREATIVE AUDIENCE ENGAGEMENT (II)



### VISUAL ARTS

Visual art can be used to show problems, stories and possible solutions through images (e.g. photos, graffiti, paintings, cartoons, posters, banners and placards...). Images can be used to convey messages and ideas in an immediate, esthetic and powerful way and influence the audience's perception, thoughts and feelings about issues. It is important to use visuals strategically by building on contextual references appealing to the audience (e.g. characters, symbols, colors, shapes, signs...). Visual art can engage the audience to take action by providing visual spaces for the audience to interact and express themselves. For example, using boards, walls, stickers where the audience can vote, write or draw what they think and share it in public spaces

### SCULPTURES AND INSTALLATIONS

Sculptures and installations can be used to show problems, stories and possible solutions through concrete objects and compositions. They convey concepts, ideas and messages in an immediate and esthetic way, immersing the audiences in experiences that influence their perception, thoughts and feelings about issues. It is important to build on contextual references appealing to the audience (e.g. symbols, colors) and subvert or transcend them. Sculptures and installations can engage the audience to take action by providing opportunity for the audience to interact with the sculpture or installation, express themselves, take a stand or take action. This can be done in the form of game or have something audience takes away with them (like postcards, stickers, take a photo, write a commitment, share something on social media).

### VIDEOS AND FILMS

Videos (e.g. films, documentary, reportages, video art...) can be used to tell stories and narratives that stir emotions by combining visual, sound and music and influence the audience's perception, thoughts and feelings about issues. They can be used to document problems, educate audiences, enable the audience to empathise with the characters, and to show a prototype of actions that could be taken to address a problem. It is important to use video strategically building on contextual references appealing to the audience (e.g. characters, places, activities, symbols...). Videos and films can be transmitted through different channels to reach a variety of audiences. Videos and films can engage the audience to take action by providing spaces for the audience to interact, share their opinion and take action, for example by creating an associated website where people can inform themselves, join a movement, sign petitions, share content. When screening films to a live audience have a discussion after the film with audience about the problem, possible solutions and what they can do. Make a call to action during a screening and have a table with information and actions people could take within the community.



Handout 15a.

# PLANNING AN ARTISTIC ACTIVISM ACTION (I)



Use this template to plan an artistic activist action. Be flexible and ready to adjust and modify the idea. Expect the unexpected.

## ACTIVIST VISION (UTOPIA)

[Empty dashed box for Activist Vision (Utopia)]

## PRIMARY AUDIENCE

(people you want to engage directly)  
What do you want them to Think, Feel, Do?

[Empty dashed box for Primary Audience]

## ARTISTIC AIM (AFFECT)

What emotion you want your action to create?

[Empty dashed box for Artistic Aim (Affect)]

## SECONDARY AUDIENCE

(people who have power on the issue and not to to alienate)  
What do you want them to Think, Feel, Do?

[Empty dashed box for Secondary Audience]

## OBJECTIVE (EFFECT)

What do you want to change?

[Empty dashed box for Objective (Effect)]

## UNINTENDED AUDIENCE + SOCIAL MEDIA

(people who may be exposed to your artistic activist action)  
What do you want them to Think, Feel, Do?

[Empty dashed box for Unintended Audience + Social Media]

Source: Adapted from Center for Artistic Activism Impact and Assessment tools - <https://c4aa.org/impact-and-assessment-advising>

## Handout 15b.

# PLANNING AN ARTISTIC ACTIVISM ACTION (II)



Use this template to plan an artistic activist action. Be flexible and ready to adjust and modify the idea. Expect the unexpected.

### ETHICS

What ethical principles will guide your action?

### AUDIENCE ENGAGEMENT

How will the action engage your audience? (primary, secondary & unintended), how will you influence the audience to Think, Feel and Do what you desire?

### ARTISTIC ACTIVIST ACTION

What do you want to create? Describe the action details. Include the plan (A, B, & C), the place & time, the props/materials, and the resources (consider the local context, popular culture, language, media...).

### EVALUATION

How will you evaluate if you have achieved the goal? How will you evaluate if you have engaged the audience? (during and after the action)  
What evaluation tool will you use?

### LIST OF MATERIALS/RESOURCES

Source: Adapted from Center for Artistic Activism Impact and Assessment tools - <https://c4aa.org/impact-and-assessment-advising>

## Handout 16.

# EVALUATING ARTISTIC ACTIVIST ACTIONS



How do we know if an artistic activism action has worked? Evaluation is a reflective practice that you do throughout so that you know if you are moving in the right direction toward your goal, and whether you need to correct course. In order to assess the impact of our artistic actions we need to know what would success look like? (your goals) what do we need to measure? and how to measure it? Here is a guide for evaluators to assess artistic actions.

<b>EVALUATION QUESTIONS</b>	<b>OBJECTIVES</b> How will you know if the action achieved the objective? If everything goes amazingly well with my project, what will be the result?	<b>AUDIENCE ENGAGEMENT</b> How will you know if the action engaged the audience's thoughts, feelings, and actions?	<b>CREATIVE EVALUATION</b> How could you embed the evaluation tools into the artistic activist action?	<b>LONG-TERM IMPACT</b> How would you evaluate the long-term impact of the action?
<b>EVALUATION METRICS</b> (what will you measure?)				
<b>EVALUATION TOOLS</b> (How will you measure it?)				

## Handout 17.

# EVALUATION TOOLS (AFFECT MEASUREMENT)



The types of tools to measure impact are only limited by your imagination. Anything that can help you determine whether your project has done what you wanted it to do and reached who you wanted it to reach can be an evaluation tool. What follows are just some suggestions:

### DOCUMENTATION

Whatever else you do, be sure to document your process and your project. In addition to being a record of your project, you may notice ways your project had an impact that you missed while you were doing it.

### OBSERVATION

Standing back and observing reactions tells you something important about how your project is having an impact. Are people interested or passing by? (how many seem interested?) What are people's emotional responses? (smiling or angry?) What are people's thoughts about the action? (Talking amongst themselves or lost in thought?) What are people doing? (are they engaging and taking action?). Observe and take notes, or document the scene with video/photo to analyze later.

### INTERVIEWS

Interviewing participants and passersby is a great way of finding out about how your project is impacting your audience. Using the "think feel do" model, ask them what they think and feel about your project, or what they think, feel and might do about the issue you are addressing. Interviews can be long or short, happen during the action to record immediate responses, or take place after to get a sense of how people might have changed their thoughts, feelings, or actions.

### SURVEYS

Surveys are a good way to know if your project has changed public perception on the social issue you are addressing. Ideally, you will want to survey the same population before and after exposure to your project.

### FOCUS GROUPS

Bringing together people who have interacted with your project and having a conversation about their experience can provide in-depth and valuable information about the impact your project had.

### PUBLICITY ANALYSIS

Counting and analyzing media mentions -- news stories, blog reports, social media posts -- is a way of determining how much publicity your project has gotten, and the quality and tone of that publicity. Remember, however, that media is only a means to an end and does not tell us whether your project has impacted people or policy.

### BE CREATIVE

Use your creativity in designing evaluation tools. Artistic Activists have built measurement into their projects by: \* Creating a Comment Wall so people can express themselves \* Concluding with a Speak-Out Session or Conversation \* Organizing a Call and Response to voice division or unity \* Building Interactive Props that measure public opinion The brilliant thing about these types of creative evaluation tools is that you are not only collecting information, but you are immediately sharing it with your audience.

### FOLLOW UPS

To evaluate the Long-Term Impact of your action you may have to gather the contacts of some of the audience members and follow up with them a few days, weeks, or months after the action. You can follow up via phone calls, email, social media asking whether they remember the action, if they remember what the message was, if they have thought about it since, and if they have done anything related to the issue.

Source: Adapted from Center for Artistic Activism Impact and Assessment tools - <https://c4aa.org/impact-and-assessment-advising>



## Handout 18.

# DOCUMENTATION SHEET FOR EVALUATORS



Action title:

Evaluator's name:

Location & Date:

### PEOPLE'S ATTENTION

Total number of people paying attention:

Notes:

### PEOPLE'S FEELINGS

Number of people expressing the expected feelings:

Notes:

### PEOPLE'S THOUGHTS

Number of people expressing their thoughts:

Notes:

### PEOPLE'S ACTIONS

Number of people taking action:

Notes:

### COMMENTS & PEOPLE'S CONTACTS

## Handout 19.

# PREPARING AN ARTISTIC ACTIVIST ACTION



Once you have a description of your artistic activist action, you need to turn it into reality and execute it. This requires a production plan, materials and coordination of different tasks among the team. Here is a template that could be used to develop a production plan and coordinate around key tasks. It could help to form teams and select coordinators.

## PRODUCTION PLAN (Tasks, responsible, timeline)

### 1. ACTION

Organise and prepare the activities and creative materials for the artistic activist action. Rehearse the action and do a run through of each activity, get feedback. If relevant and possible engage volunteers or partner organisations in the preparation of the action.

### 2. LOGISTICS

Visit the venue, check possibilities to set up equipment if needed. Get permit or negotiate the use of the venue. Source materials, engage your network and possible sponsors if relevant, print leaflets, posters if needed. Arrange transportation for participants and materials, possible refreshments, security (have a plan B, and C). Bring a survival bag with the printed concept and of the action, leaflets, power cords, USB stick, a first aid kit, snacks, and your ID. Be ready to engage with the police if needed.

### 3. MEDIA AND DOCUMENTATION

Organize how to document the action with photos, videos and notes by the evaluators. Source media equipment if needed (e.g. camera, recorder) or use mobile phones. Invite media partners, influencers to the action, prepare a press release and prep the team members for possible questions from media. Print documentation sheets for evaluators. Prepare a place to store media and documentation material (e.g. pen drive, Gdrive...).

Handout 20a.

# DEBRIEFING AND EVALUATING ARTISTIC ACTIVIST ACTIONS (I)



After completing an artistic activist action gather to reflect and debrief on the action, evaluate to what extent it succeeded, and what were the lessons learned. If possible, prior the debriefing the evaluators organize the data (notes, interviews, reflections, photos, videos) to share and analyses. The following questions can guide the debriefing:

How do you feel?

Were you able to engage your audience?  
How do you know?

What happened? What surprised you?  
What worked? What could be improved?

What did your audience (s) think, feel, and do? How do you know? (primary, secondary, unintended)

Source: Adapted from Center for Artistic Activism Impact and Assessment tools - <https://c4aa.org/impact-and-assessment-advising>

## DEBRIEFING AND EVALUATING ARTISTIC ACTIVIST ACTIONS (II)



Did you achieve your objective(s)? (EFFECT)

What might be the long-term impact of the action? How will you evaluate it?

Did you achieve your artistic aim? (AFFECT)

Did your creative process and product follow your ethical code? What challenges did you face?

Based on what you learned, what would you do differently next time?

Source: Adapted from Center for Artistic Activism Impact and Assessment tools - <https://c4aa.org/impact-and-assessment-advising>



# ACTION PLAN TEMPLATE



## TEAM & CONTACTS

---

### PROBLEM

**ARTISTIC AIM (AFFECT)**

**OBJECTIVE (EFFECT)**

**AUDIENCE**  
Primary, secondary, unintended. What do you want your Audience to THINK? FEEL? DO?

**ACTION**  
What do you want to create? Include activities, duration, venue date, props.

**AUDIENCE ENGAGEMENT**  
How will you engage the audience?

**EVALUATION**  
How will you evaluate if you have achieved the goal and engaged the audience? (during and after the action)

## Handout 22.

# MAPPING OPPORTUNITIES FOR ARTISTIC ACTIVISM



Map the opportunities for artistic activism within your organisation, resources available to artistic activist in the context and possible partner organisations working with artistic activism in the context.

### YOUR ORGANISATION

Describe the opportunities to apply artistic activism in your organisation, movement network.

### RESOURCES AVAILABLE

Map resources available for artistic activism in your context (funding, spaces, events...).

### POSSIBLE PARTNERS

Map possible partner organisations, groups, networks, institutions in the context working on artistic activism.

## GHANA CULTURE MAP - Examples of Artistic Activism



### BRIGHT ACKWERH: Visual artist



Bright Ackwerh is a Ghanaian satirical artist who employs popular art, street art, painting, and illustration to voice and comment on Ghanaian sociopolitical and religious issues in an incisive and unapologetic manner that provokes conversations, sparks debate and elicits response. Many of his caricatures have sparked controversy, such as those criticizing China and their involvement in illegal small-scale gold mining in Ghana (galamsey).

### YVONNE NELSON: Acting



She is a Ghanaian actress and producer who has starred in various movies locally and internationally. She led one of the biggest vigils to demonstrate against the incessant power outage that struck the country in 2015. People occupied places with lights out holding lanterns and candles and sharing pictures on social media with the hashtag #DumsorMustStop. The campaign is noted to be a contributory factor to the voting out of the ruling party the 2016 general elections.

### FOKN BOIS: Musicians



FOKN BOIS (Wanlov the Kubolor & M3nsa) are a musical duo who create controversial songs mostly in pidgin with light-hearted lyrics and satire. They address socio-political issues Ghanaians encounter on a daily basis such as corruption, religion, sexual orientation, police brutality, immigration. They are critical of political leaders both locally and internationally and deconstruct socio-cultural norms.

### FAISAL DAUDA: Sculpture



Faisal Dauda is an artist and environmental advocate who created a sculpture to commemorate the flooding disaster that claimed many lives in Accra June 3rd, 2015. The artwork is made entirely from plastic waste and it represents a man carrying the body of a victim of the disaster. The sculpture also has inscriptions calling on citizens to stop littering. The sculpture raised awareness of the role of poor sanitation in the floods and urged people to keep the environment clean.

### AKOSUA HANSON: Theatre



Nana Akosua Hanson is a feminist, writer, a radio show host, tv hostess and runs a theatre collective called Drama Queens. She uses her writing and theatre to address taboos and sensitive issues such as feminism, sexual orientation, rape culture, consent etc. Her approach is using drama to illuminating womxn's experiences and contest dominant narratives. One of their plays titled "Until Someone Wakes Up" explores the issue of sexual assault on Ghanaian university campuses.

### CrazinisT artist - Performance



CrazinisT artisT [Va-Bene Elikem Fiatsi] is a multidisciplinary "artist", performer and installation artist with a gender-fluid persona and preferred pronouns "sHit" or "she". sHit employs the body as thought-provoking tool in rituals, performances, photography, video, and installations, 'life-and-live-art' performances confronting issues such as gender stereotypes, prejudices, queer-ness, identity politics and conflicts, sexual stigma and their consequences for marginalized people.

# GHANA CULTURE MAP - Key historical events and figures



## KWAME NKRUMAH AND GHANA'S INDEPENDENCE



Kwame Nkrumah was the first President of the Republic of Ghana who led the struggle for Ghana's independence from the British colonial rule declared March 6th 1957. He mobilised the Ghanaian people to demand what he coined "Self-Governance Now" even though he was in prison for most part from the mid 1950s. To mobilise people he inspired a sense of a strong collective identity regardless of cultural background, bringing various tribes together, various religious leaders and strategically selecting them to be part of his runners to fight for independence. After being released from prison Kwame Nkrumah announced his presidential candidacy right in front of the prison yard in a grand parade. He made a "performance of reality" to achieve his goals.

## GHANA'S 1948 RIOTS



Ghana's 1948 riot started as a protest by unarmed ex-servicemen to petition British colonizers for compensation and legitimate benefits as veterans for fighting in WWII. The British colonisers responded to the protest with gunshots that led to the death of 3 leading veterans in Accra. On the same day there was a boycott for the high prices of imported goods in Ghana by foreign firms with the slogan "We cannot buy, your prices are too high. If you don't cut down your prices then close down your stores, and take away your goods to your own country". These events and the brutal response by the British during the riots showed Ghanaians that the colonisers were not invincible, they could be challenged and became a catalyst for the fight for Ghana's self-rule and ultimate independence.

## YAA ASANTEWAA - ANTI-COLONIAL WARRIOR



Yaa Asantewaa was the Queen Mother of Ejisu in the Ashanti Region of Ghana, a farmer, a mother, politician, human right activist. She marshalled her people to resist against the demands of the British in 1900 in the War of the Golden Stool also known as the Yaa Asantewaa war, against British colonialism where she led an army of 5,000 people. This is the first and only example for a woman to be given that role in Asante history.

## BLACK STAR SQUARE



Black star square or Independence Square, is a public square in Accra, Ghana build to commemorate Ghana's independence from colonial rule in 1957. It has the shape of the Arc de Triumph with the text "Freedom and Justice" and a "Black Star" on top symbolising Ghana as the black pioneer of African independence. It was commissioned by Kwame Nkrumah to honour the state visit of Queen Elizabeth II in 1961. The Black Star Square is used to celebrate Ghana's Independence Day parade, and all major national public gatherings and festivals.



# GHANA CULTURE MAP - Popular Culture references



## GHANAIAI TRADITIONAL DANCES



Ghanaian traditional dances have profound significance for Ghanaian history and identity. Each ethnic group has their own traditional dances for different occasions like funerals, celebrations, storytelling, praise and worship. Some of the dances include the “Gome” dance, performed by the Gas of the Greater Accra region of Ghana during the Homowo festival, the “Kpalongo” performed by the Gas, the “Agbadza” by the Ewes, “Adowa” by the Akans, “Bamaya” by the Northerners, “Patsa” by the Ga-Adangbes, and many others. They educate, entertain and inspire citizens by communicating important messages about unity, bravery in war, honoring ancestors and chiefs, and initiation into adulthood, among others.

## HIGH LIFE MUSIC



Highlife music is the rhythmic sound created in Ghana in the 20th Century used to address socio political issues through relatable stories and fables. In 1957 highlife music was used to celebrate Ghana’s independence with the song by E. T. Mensah “Ghana Freedom”. Later artists like Nana Ampadu used his music as a voice of the people with protest songs such as “Aware Bone” (Difficult Marriage) describing the “marriage” between Ghana and head of state Ignatius Kutu Acheampong, between 1972 and 1978. In 1967, Nana Ampadu released his song Ebi Te Yie, a song that was seen as critical of the then-governing National Liberation Council and disappeared from the airwaves, only returning after the end of military rule.

## AZONTO DANCE



Azonto is a dance and music genre originated from a traditional dance called Kpanlogo, associated with the coastal towns in the country such as Chokor, Jamestown, La Teshie, Nungua. It was created by the music producer NshonnaMusick with the song “You Go Kill Me” with Sarkodie and E.L. The dance later moved to the urban centres and to the rest of the world. The dance tells stories about daily lives, social issues and it is a way for underprivileged people to challenge the status-quo. Azonto was later appropriated by Fuse ODG in selling and opening up his music when he released the song “Azonto”.

## ASAFO - WARRIORS GROUPS



Asafo companies are traditional warrior groups in Akan Culture mostly the Fantes. They play constructive and crucial role in the development of the communities. Asafo is the name given to all male adults banded together for any purpose, especially war. In its wider sense, it is a socio-politico-military organization embracing both men and women, including stool-holders or persons holding positions. They use their power and energy to channel socio-political issues that affect their communities.

## SENEGAL CULTURE MAP - Examples of Artistic Activism



### SEMBÈNE OUSMANE: Film



Sembène Ousmane was a Senegalese film director, producer and writer using film to catalyse social change and restore the dignity of the African people. He used films as an effective tool for educating wider audiences in Africa, using local languages, drawing from African oral narratives where people gathered at night around a wood fire and listened to stories. His films focused on with issues of his post-colonial society, conflicts between the old and the new, the powerful and the powerless.

### FATOU KANDÉ SENGHOR: Film



Fatou Kandé Senghor is a Senegalese visual artist, documentary filmmaker and educator. She uses a combination of photography, film, writing and public installation to explore concepts of identity, history, geography and community, documenting the changes in her society to reveal stories recorded in the oral tradition inform modern life. She uses film to reclaim people's historical narratives, connecting the Senegalese experience to a wider Pan- African and global culture.

### Y'EN A MARRE: Music



Y'en a Marre is a citizen movement of young Senegalese rappers and journalists created in January 2011 in reaction to Dakar's frequent power cuts and governance issues who used hip hop to address problems in Senegalese society. They released a compilation titled "Y'en A Marre" a rallying cry for youth frustrated with President Wade and his son and presumed successor. They campaigned to register young Senegalese to vote and are credited with ousting incumbent President Abdoulaye Wade.

### MODOU FALL: Performance



Modou Fall is an artist who uses art and performance to raise awareness and fight against plastic the damages caused by waste. His performance "Senegal propre" ("Clean Senegal") involves him wearing an outfit made of plastic bags and a sign saying "Clean Senegal: No to plastic bags". His aim is to educate people about the threat that plastic waste poses to the lives of future generations.

### XUMAN AND KEYTI T: Journal rappé



The Journal Rappé is a news bulletin on national and international politics using rap as a form of communication in French and Wolof, one of Senegal's primary local languages. It was launched on YouTube in 2013 and it resonated so much with young people that it gained a loyal following, averaging 45,000 weekly views. The founders are rappers who combine entertainment with education and information.

### MOONAYA - Music



Moonaya is a Benino-Senegalese hip hop artist and musician. Her songs denounce African socio-economic issues such as bad governance, the plundering of resources, the condition of women, and how neo-colonialism and globalization are influencing the African identity. Her voice speaks her truths with sincerity and a sustained rhythm. Her songs include "Il est temps", "Tu t'en guèlèches", "Qui" where she calls the African people to action to express and promote their Africanness.

# SENEGAL CULTURE MAP - Key historical events and figures



## LÉOPOLD SÉDAR SENGHOR



Léopold Sédar Senghor was a Senegalese poet, politician, and cultural theorist who, served as the first president of Senegal between 1960 and 1980. Ideologically an African socialist and founder of the Senegalese Democratic Bloc party, he studied in France and became professor until 1945. He was the major theoretician of Négritude, a movement of black writers asserting their cultural identity who turned the racial slur nègre into a positively connoted celebration of African culture and character in response to the racism still prevalent in France. Under his leadership Senegal adopted a multi-party system, created a performing education system, yet the value of Senegalese currency continued to be fixed by France, the language of learning remained French, and French political advisors informed Senghor's government. He is considered one of the most important African intellectuals of the 20th century.

## Y'EN A MARRE PROTESTS



In January 2012 the president of Senegal Abdoulaye Wade declared, after two terms in power, that he would run for a third term even though the 2001 constitution limits a President to two terms. Following this declaration, violent protests spread throughout the city of Dakar to question the ruling. Wade made a television appearance in which he promised an “open” electoral campaign with “no restrictions on freedom.” The protests continued until February and young protesters were willing to turn the Place de l’Obélisque in central Dakar into the country’s version of Tahrir Square. Truckloads of police in full riot gear and armed with tear gas grenade launchers and truncheons surrounded the presidential palace used by Wade and fired tear gas and rubber bullets on the protesters, one week before the election. After the elections Abdoulaye Wade lost the majority to the opposition candidate Macky Sall and that’s when the protests ended.

## ALIKE SITOÉ DIATTA



Aline Sitoé Diatta is a heroine of the Casamance resistance and sometimes called the “Joan of Arc of Africa”. She was working in Dakar during the dry season when she received an almost divine message saying that her mission was that of liberating her people from the French colonial rule. She initially refused, but according to the diola hagiography a white vulture ordered her to obey and rescue the population from the colonial administration. She led men in the low Casamance in civil disobedience to the French oppression and was arrested on May 8th, 1943. She went from one prison to another in Senegal, the Gambia and Mali, where she died in 1944.

## OBELISK SQUARE



Obelisk Square (the Place de l’Obélisque) a central plaza in Dakar built in 1960’ to commemorate Senegal’s independence from France. It has an inscription with the Roman Numerals MCMLX (1960 – the year of independence from France) and Senegal’s national motto: “one people, one goal, one faith” (“Un peuple, un but, une foi”). The obelisk square has historical and political significance and it is frequently used for political demonstrations, parades, and large-scale screenings of national events.





## SABAR - TRADITIONAL DANCE



Sabar is a traditional Senegalese dance in the culture of Wolofs, Lebous and Serer living mainly in parts of Senegal and the Gambia. It is performed during traditional festivals, and social occasions from marriages to political gatherings. The dancing is accompanied by drumming and it involves primarily young women performing very short improvised dance solos, following the rhythm of the drums and including some sensual moves (called leumbeul).

## SIMB GAÏNDÉ - TRADITIONAL SHOW



Simb Gaïndé is a traditional show of Senegal with men disguised as lions in occasion of major holidays. It originates from a rite of possession where a hunter who had been attacked by a lion and had survived became possessed, roared and behaved like a lion. During the show men are disguised as lions barred by moustaches roaring and dancing to the sound of the tam-tam. The healers proceeded to perform rituals of possession by an ancestral spirit. The “fake lion” from time to time looks for people in the audience who do not have the tickets required on occasion, which at times leads to chases in neighborhoods, and when the person is caught he or she is embarrassed in public.

## NDEUP - SPIRITUAL PRACTICE



Ndeup is a traditional spiritual practice of the Lebous people of Senegal consisting in mystic ceremonies to treat a wide range of illnesses, including psychiatric conditions, or asking for protection from the protective genius of Dakar. The facilitates an introspection of the ego of the individual and allows to re-gain his or her mental equilibrium in society.

## TAJABOON - Traditional celebration



Tjaboon is a festive and folkloric celebration for the Muslim community in Senegal. Young people, occasionally disguised, roam the streets in the evening at dusk singing and dancing around the houses to ask for presents. The origin of this Senegalese tradition was born from a habit of the talibés (students of Koranic schools) who, equipped with their bowls, went to their parents and relatives asking for alms. This feast marks the end of the Muslim year.







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