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LET'S GO BEYOND TALK:
TURN QUICKLY INTO ACTION!+



“Teaching Artivism” Syllabus

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INTRODUCTION

Artivism, a union of the terms art and activism, describes the unique approach to applying creative methods to make a non-violent yet ever-so-efficient political statement. Our course "**Teaching Artivism**" does exactly that: Through artistic and philosophical know-how, participants will get the opportunity to utilise their creativity as a tool to inspire awareness and motivate genuine change in the world. It is an online course taught in English as a part of the Erasmus+ project "*Let's Go Beyond Talk: Turn Quickly Into Action!+*" (from here on *LGBTQIA!+*). During this course you will, among a broad range of learning objectives, understand in depth what Artivism and Storytelling are, how powerful they can be, how to use them and at the end become an Artist yourself.

Duration: This course is a course of 10 sessions (days) with a week break after the 5th session. Each session will be 1 hour and 30 minutes.

Facilitated by : Stichting art.1 (stichtingart1.nl)

In the following paragraphs, you can read a summary of the *LGBTQIA!+* project and an explanation of the "artistic" evaluation technique, Photovoice, that we use to assess if the training reached its goals. In addition, you can read a short bio of the trainers and the organization providing the course.

Session 1: LGBTQIA+ project summary and photovoice

LGBTQIA+! aims to boost the social inclusion of LGBTQIA+ community members in partner countries (IT, PL, NL and ES) and at the EU level.

The specific objectives of this project are:

- To increase community empowerment among LGBTQIA+ members and activists;
- To raise social support towards LGBTQIA+ communities;
- To strengthen the confidence to express LGBTQIA+ social identity.

The target groups are youth, especially LGBTQIA+ people, volunteer activists, social and cultural workers and students over 16.

To achieve the aforementioned objectives, the project (excluding the WP1 about Management and communication) consists of three work packages:

WP2_Turn quickly into action!: Two community visioning activities to partner staff and



youth LGBTQIA+ members or activists about the future of the LGBTQIA+ community and the drafting of the resulting roadmaps;

WP3_Learning by doing: An Advocacy-based service learning programme (ASLP) training to associated partners, who, in turn, will implement ASLP in Secondary Education Institutions;

WP4_Teaching Activism: An online and experiential Training Course on Activism for youth workers of the cultural and creative sector.

The project is expected to reach the following results and long-term outcomes:

- ❖ Increased community empowerment;
- ❖ Increased self-efficacy perception regarding advocacy skills;
- ❖ Increased social support towards the LGBTQIA+! community;
- ❖ Increased active participation of high school students in initiatives of LGBTQIA+ social inclusion;
- ❖ Strengthened the confidence to express LGBTQIA+ identity;
- ❖ Increased awareness of the LGBTQIA+ identity spectrum and human rights.

Photovoice

Photo-voice is a participatory action-research tool whose distinctive feature is summed up in its name: “Photo” - “Voice”, which stands for “Voicing Our Individual and Community Experience”. It combines images and words to facilitate people's reflection on themselves and their environment, in a path of self-knowledge and sharing with their community. The partnership decided to use this technique to evaluate the third objective of the LGBTQIA!+ project: to strengthen the confidence to express social identity. This qualitative technique can be considered an artistic tool, so the partnership believes it can be interesting for the participants to experience it, in addition to being a useful tool for the project partnership to better understand if the course reached its goals. Since this activity has research purposes and not only didactic ones, participants will decide if they agree to take part in the experience by taking some pictures themselves.

But first, let's give some theoretical context to the technique.

Photovoice objectives:

- To promote critical dialogue and knowledge about important community issues through



- small or large discussion groups;
- To enable people to record and reflect on strengths and concerns related to their community;
- To reach out to policymakers.

Photovoice pros:

- It overcomes the asymmetry of power between researcher and participant, where the participant is seen as an active producer and interpreter of the images
- It brings out, through narrative storytelling, elements that go beyond the photo, providing a quick but effective glimpse of reality
- It develops the awareness that the individual experience is part of a whole: from a narrative space of the individual to narrative shared meanings
- It makes it possible to assess and document the needs and problems of a community or context, but also their resources
- It creates opportunities for collective transformation (internally and externally to the group): "When community members gain a greater understanding and awareness of the community's strengths and difficulties, they are better equipped to get involved and work for change".

Classic photovoice stages and current photovoice evaluation stages:

1. **Design.** Once the application context is defined, the starting problem, objectives and goals are defined. It can be done in a participatory manner.

In this case, all these components are defined by the LGBTQIA!+ project, in particular, the goal of this Photovoice evaluation is strengthening self-confidence in their social identity expression.

2. **Participants' engagement.** The tool is presented and explained in its purpose (to the target group or facilitators) — the emphasis on precautions (privacy) to be taken when taking photos. If useful, a training workshop can be proposed.

In this case, participants are already engaged because of the Teaching Activism training course.

3. **Photographic reconnaissance.** Photos are taken in response to the stimulus questions posed and captions are associated with them; photos already in one's possession can also



be used.

In this case, the Photographic reconnaissance is double, one picture collection at the beginning of the course, and the second collection by the 9th-course session. How people can save their picture/s and caption/s is the following, they will upload the first picture in a Moodle function task inside their Personal Area, and no one apart from the picture owner can see it. The second upload works in the same way as the previous one.

4. **Discussion.** The photos sent are observed and each person contextualises and recounts his or her own; common clusters are identified. Finally, the photos to be used in the exhibition are selected.

This stage will be addressed in the 8th-course session (see [Photovoice Discussion paragraph](#)).

5. **Exhibition and Dissemination.** Return the research results to the community and plan engagement strategies. Soliciting participants to formulate strategies for change.

This phase is already decided because the photovoice results will be shown and added inside the online art gallery along with the artistic products.

About Stichting art.1

Stichting art.1 is an Amsterdam-based foundation working on international cooperation projects on human development, democratic participation and human rights through the arts.

We work in the intersection between social and cultural work, using art as a driver for change. The organisation was established in 2011 and it uses the first article of the Dutch constitution as its founding document, which states that no one shall be discriminated on grounds of religion, race, political or sexual preference – the organisation's name refers to 'article' as well as to the arts, designing and implementing large, medium and small scale projects using art as a form of expression, communication and social transformation.

We produce films, podcasts, and storytelling in connection to human rights and LGBTi rights and develop capacity-building instances and training in the arts for the personal development of young activists and artists. Over the years Stichting art.1 produced multiple award-winning



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documentaries and short films and it worked toward a more inclusive and diverse landscape for filmmakers. Through various projects, such as the renowned International Queer & Migrant Film Festival and Supernova Cinema, Stichting art.1 builds its name as innovative and constantly challenging the status quo.

Throughout the years, Stichting art.1 worked with talented filmmakers, storytellers, change makers, civil society organizations, and young individuals on the visualization of human rights and LGBTi rights through multiple art projects in different parts of the world. We offer a platform for all those untold stories to be told through film, podcasts, and storytelling. The foundation functions as an international bureau for human development, democratic participation, and human rights projects with partners all across the globe.

Meet the trainers:

Meet the trainer in Artivism:

Antonij Karadzovski is an artist and human rights activist from North Macedonia, currently based in the Netherlands. He uses art to break down stereotypes and raise awareness of important issues in the LGBTIQ+ community. "Culture of Humiliation" was his first artivism campaign on creating awareness on bullying and cyber-bullying based on sexual orientation and gender identity, inspired by his own experience being a young homosexual in a conservative country like North Macedonia. Antonij recently released his new exhibition "Culture of Silence," using a mixed technique of photography and visual art. This exhibition deals with breaking the stigma and raising awareness on emotional abuse from a migrant's perspective.

Meet the trainer in Storytelling

Galo de la Huerta is a writer, editor and storyteller. He studied Business and Marketing in Chile (2015), Storytelling in Cuba (2017), Storytelling Facilitation in Palestine (2018), and holds a dual Masters in Heritage and Memory from the University of Amsterdam (2019).

Galo's academic and work paths have been shaped by the intangibility of words, stories and how they affect reality. His interests are social narratives and belonging, identity and diversity, and the use of storytelling to infiltrate and influence mainstream narratives and collective identities.



Storytelling workshop

2 sessions

Introduction

Each community has its own traditions of storytelling – from elders sitting around the fire to the latest story hubs on social media. We hear stories every day, and we tell them every day: to friends, partners, children and grandchildren. Stories are everywhere. It's clear that they are used to make meaning and communicate with one another, but how do stories contribute to personal and political transformation, to democracy and social justice?

When people connect to political issues through personal stories, they see them in a different way. They don't just see democracy in the abstract, they see 'my democracy.' The transformative potential of storytelling is written into the fabric of our lives.

Session 2: Introduction to Storytelling

Soft skills to be addressed:

1. Trust building
2. Safe-space development
3. Creativity triggering exercises
4. The power of vulnerability

Theory to be addressed:

1. Introduction to storytelling I: parts of a story, the effect of stories at a chemical level (empathy and interest)



Method:

General meetings, individual exercises, peer-to-peer work, open class feedback.

Overall objectives:

1. Getting to know each other and building a safe sharing space through mutual trust and the power of vulnerability– between participants and facilitators as well as amongst the participants themselves.
2. Introduction to storytelling with emphasis on its role in humanity's ability to organise and communicate, thus establishing a link to democratic participation

Activities & Exercises

1. Check-in: arriving: settling in body and mind.
2. Ex. Familiarization: "THE NAME GAME"
 - About: The first person says their name and a favorite thing. The second person then says their name and a favorite thing, as well as the name and thing of the person before them. Each person after that adds the names and items of all of the people before.
 - Number of participants: 10-30
 - Duration: 15+ min
3. Ex. Building the Safe Space: "CODE OF CONDUCT"
 - About: A simple but meaningful activity that sets the tone for an event and builds consensus on shared values. Teams list what matters to them on a whiteboard.
 - Number of participants: 10-30
 - Duration: 30+ min
4. Ex. Triggering creativity: "COMPLETE THE DRAWING"
 - About: This is a great way to practice and trigger divergent thinkers: the ability to think out of the box and metacognition. The team is given a simple curved line, which they must use to complete as many concepts as possible (it can be a finger, a rollercoaster, an eyebrow, etc.) The exercise seeks to address creativity through (a) Fluency — This is to list out as many ideas as possible, no matter how ridiculous they may be. The key here is to be explorative and open. Ideas can then be refined later. (b) Flexibility — This involves coming up with different ways to solve a problem you are addressing. (c) Originality — This is part



of the divergent thinking process where you will have ideas that have more breadth and originality. A novice user will be able to offer unexpected responses and come up with breakthrough solutions. (d) Elaboration — This is the way you describe a certain idea. For example: “a pair of AirPods” as opposed to “a pair of wireless headphones that deliver an unparalleled sonic experience”.

5. Introduction to storytelling: parts of a story and the effect of stories at a chemical level (empathy, interest – oxytocin, endorphins)

6. Ex. Strategic storytelling: “PARTS OF THE STORY AND EFFECTS ON THE AUDIENCE”
 - About: Identifying the parts of a story and the effects on the audience: how storytellers articulate their verbal strategy.
 - Number of participants: 10-30
 - Duration: 30+ min

7. The power of vulnerability: Vulnerability is an ambiguous and dynamic concept. It stands for ‘strength’ as well as ‘weakness’ and is often associated with femininity and dependence, as well as weakness and victimization. Vulnerability, however, is also one of the most fruitful attributes in terms of community building, self-discovery and leadership. It is key, therefore, to introduce participants to a differentiation between ontological vulnerability and contextual vulnerability.

8. Check out: highs and lows of the day

Session 3: Building a story

Soft skills to be addressed:

1. Trust building
2. Safe-space development
3. Creativity triggering exercises
4. Building a story

Theory to be addressed:



1. Introduction to storytelling II: intangible heritage and shared intersubjectivity; addressing concepts such as master narratives and sidelined stories. Link to democratic participation, minorities and human rights.
2. How stories weave narratives, and how the arts can infiltrate them. Case study: Netflix
3. Self, other, empathy and sympathy

Method: general meetings, individual exercises, case study material, peer-to-peer work.

Overall objectives: providing participants with a better understanding on how storytelling is a quintessential part of identity building and democracy.

Activities & Exercises

1. Ex. Recognizing the elements that build identities: "TREE OF LIFE"
 - About: exercise based on the idea of using the tree as a metaphor to tell stories about one's life. Participants are invited to think of a tree, its roots, trunk, branches, leaves, etc, and imagine that each part of the Tree represents something about their life
 - Number of participants: 10-30
 - Duration: 20-40 min
2. Discussion about identities and the influence of how acceptance affects life; introduction to social and individual identity, and the multilayered identity-clash.
3. Determining theme of participants' individual stories

Theory to be addressed:

4. Strategic Storytelling practice
5. Audience awareness

Method: general meetings, individual exercises, peer-to-peer work, open class feedback, individual coaching.

Overall objectives: From theory to practice, working on your own story: strategic storytelling in



front of an audience (safe space).

Activities & Exercises

1. Ex. Outsider witness exercises: “THICKENING THE STORY”

- About: Outsider witnesses respond to the stories by retelling them in terms of what they heard, emphasizing the positive impact on the listener and in this way, providing acknowledgement of the people at the center of the group, and a valuing of their selfhood. While in broader narrative therapy it can be carried out in different formats, for the purpose of this workshop it will be embedded within a broader community setting, in which more than one community member acts as outsider witness and responses are collective.
- Number of participants: all
- Duration: 30+ min (facilitators must have preemptively assessed the length of each participant’s story and modified the program accordingly. All participants must have their chance to participate in this exercise).

2. Ex. Making a description of the start of the story: “SETTING THE SCENE”

- About: Use of sensorial descriptors to set the scene as well as characterize the speaker in front of the audience. Link to strategic storytelling theory.
- Number of participants: all
- Duration: 30+ min (facilitators must have preemptively assessed the length of each participant’s story and modified the program accordingly. All participants must have their chance to participate in this exercise).

3. Ex. Describing the sequence of events, including the importance of mentors, adversaries and audience expectation. Participants get to experiment with time in their story:
“SEQUENCE OF EVENTS”

- About: Participants identify the pivotal events within their story. They draw the storyline incorporating a round-about system with alternative events in order to trigger creative thinking and practice strategic storytelling, while experimenting with alternative times for each part of their story.
- Number of participants: all
- Duration: 30+ min (facilitators must have preemptively assessed the length of each participant’s story and modified the program accordingly. All participants must have their chance to participate in this exercise).



4. Ex. Finding an ending to the story: THE WRAP-UP

- About: What is the best ending for your story, based on your objectives towards your audience? Participants experiment with endings that best suit their purpose.
- Number of participants: all
- Duration: 30+ min (facilitators must have preemptively assessed the length of each participant's story and modified the program accordingly. All participants must have their chance to participate in this exercise).

Artivism workshop

6 sessions

Introduction

Artivism is a conscious combination of art and activism, and is adopted to demonstrate a productive and value-loaded attitude to engage in social-spatial issues through arts projects. Artivism is also an intentional attempt to bring about the transformation of certain social meaning through community engagement, be it passive (audience) or active (producer). The effect of art in strengthening community identity and inducing creative social transformation is relatively palpable: art, if not deliberately offensive, can also be liberating and fun – motivating a greater variety of community members who are otherwise perceived apathetic and voiceless by the power representatives. Community is, after all, not an undifferentiated mass of people; and art should not be expected to simply tend to the need of an institutionalized whole. As both a sustained practice and isolated actions, art triggers discussions and voices concerns, thus triggering democratic participation no matter the context.



Session 4: Activism historical perspective and Conceptualization: from ideas to production

Soft skills to be addressed:

1. Trust building
2. Safe-space development

Theory to be addressed:

3. Activism theory: historical perspective
4. Case study

Overall objectives:

1. Subject matter introduction: now and then
2. Exploring mediums and channels for activist practice

Activities & Exercises

1. Check-in: arriving: settling in body and mind.
2. Introduction to activism: a brief historical perspective.
3. Case study 1: Brief history on Activism
4. Open class feedback on case study.
5. Activism vs protest: action sustainability.
6. Check-out: processing information, clarifying doubts, sharing insights.
7. Brainstorming your activism project: peer-to-peer interaction and analysis. The

facilitator/trainer will provide guidelines for this interaction. The facilitator/trainer will monitor the interactions, providing feedback and ideas on how to execute each project.

Session 5: How to transform a personal story through visual expression:

Overall objectives:



1. Materializing an idea
2. Exploring techniques of visual expression

Activities & Exercises

1. How to transform a personal story through visual expression: audience understanding and the importance of community engagement in activism
2. Beyond languages: images that travel the world
3. Case study 2: Ai Weiwei and Banksy
4. Open class feedback on case study
5. Giving assignments to participants to work at home

Break of two weeks while participants work on their assignments!!!

Session 6: Modifying artwork ideas by using shadows, texture, perspective, typography and colour palettes.

Overall objectives:

1. Materializing an idea
2. Exploring techniques of visual expression

Activities & Exercises

1. Modifying artwork ideas by using shadows, texture, perspective, typography and colour palettes.
2. Local context: participants bring activism projects from their local, regional or continental context.
3. Check-out: processing information, clarifying doubts, sharing insights.

Sessions 7: How to present an activism project

Overall objectives:

1. Explaining, contextualizing and presenting an activism project



Activities & Exercises

1. preparations on how to present or pitch your Artivism project

Session 8: Photovoice discussion

This session will focus on the discussion phase of the photovoice facilitated by Communia. By comparing the starting and ending photos of those who feel like sharing, we will discuss if anything has changed after participating in the majority of the course in terms of how a person experiences the confidence to express their social identity, whether they choose to do so or not. The staff will do a thematic analysis during the discussion to find a way to aggregate, anonymise and finally decide if and/or how to share the data in the online art gallery.

Session 9/10: Presentation of results of the assignments (Artivism Projects)