

REFLEXIONS FOR FUTURE ARTIVISTS

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Who should initiate and lead activist projects and how? Our spontaneous answer is: anyone, anywhere, anyhow! But whether you are a motivated university professor, a recognized artist, a passionate NGO worker or an engaged citizen will define the context of your activist work, the challenges you'll face and the benefits you may have. In this final chapter we have collected some of our observations, concerns from our own workshops that we think you can benefit from as future activist. These suggestions of course are not universally valid, they reflect the special context of our work, and that is their main limitation.

Our activist workshops were not real bottom-up sessions: in all four cities these workshops were proposed within established organisations: in Budapest and in Paris NGOs, in Nottingham and in Madrid universities. In all four cities there have been «coordinators» in charge of these workshops, who did this within their usual work. This special format of a socially engaged art project – lead by institutions but including young people potentially in vulnerable situation - induces certain problematics that seem to us necessary to reflect on: the trap of the «otherness», power-relationships, prejudices, impact on the groups. Simply put, we want to highlight the necessary step of reflecting on our own positionality, because it probably affects the way we engage with others and the project's process.

This chapter addresses the risks of activist projects, in particular issues of ethics and the potential reproduction of inequalities within a project that nevertheless criticizes these same inequalities. We are aware that many activist initiatives can have an entirely different form, they can be genuine community practices, or collaborations led by group of youngsters etc. Accordingly, some of our suggestions / conclusions will make sense to you, some less, try to learn from our mistakes and success as you can.

WHO AM I AND WHAT DO I WANT TO DO?

AN EXPLORATION OF ONE'S OWN MOTIVATIONS, PRECONCEPTIONS AND POSITIONALITY

"If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together."

Lilla Watson / Aboriginal activists group, Queensland, 1970s

AUTHENTICITY AND A QUESTION OF PRIVILEGES

At the heart of an Artist project there is usually an oppression, an anger, a desire to change. Sometimes we're directly concerned about this oppression and the injustice, but sometimes we are angry on behalf of someone else. Whether it is one or the other may leave its trace on the whole process we're about to initiate. If your mirror tells you you would like to save someone else, think twice, whether they really need saving. Maybe they do, but maybe it is you who need to feel like a saviour. In this case, look around, look closer, maybe you can use some saving too.

In our intercultural paradigm, in order to have a clear view of what is in front of us, first of all it is necessary to have a clear view of who we are, what are the filters through which we contemplate the outside world. So let's have a look: what type of artist are you? Who are you?

→ Are you member of a cultural/social minority facing oppressions and inequality?

→ Are you a motivated artist wishing to put your talents to the service of something bigger than you?

→ Are you and NGO worker troubled by the inequalities some people have to face merely for the bad luck of being born into difficult situations?

→ Are you a University professor possessing the clear knowledge of what is good for the next generations?

→ Most of all: what is important for you? What are your values, your internal compass that tells you which direction to go, which fight to join?

Such an introspection can lead you to become aware of your personal motivations, your positionality and relationship to the issue identified. If you discover that the oppression that makes you angry is not your own, and you'd like to act for someone else, it is not a reason to abandon, but it is a reason to proceed with care. Indeed, it is our human nature, we are often tempted to

identify the challenge in someone else's backyard rather than our own. And sometimes there may be a real need for our intervention, our help to remedy a situation that the people directly involved cannot change or cannot properly communicate about. However, such endeavours come with two risks: first, the problem identified may not look the same from the outside than from the inside. In particular, very serious distortions can operate when we are contemplating at issues through filters of cultural, social, economic etc. differences. What we see from the outside may not have the same meaning from the inside, because inevitably we're interpreting and evaluating issues through our own values and norms. Worse, when we intervene based on our own values and perceptions, it may be felt as an intrusion by those directly concerned. We are never really sure that we will not instrumentalize someone else's causes. Second: when we orient our attention to the problems in another community, we may reinforce the idea that in our own community all is fine, strengthening some kind of superiority. Let's address these risks together - possible biases in the meaning and possible asymmetries in power relations. Let's first address the latter, with an exploration of «privileges».

REFLECTING ON MY PRIVILEGES

The word privilege in activist circles refers to all those advantages one is born with, born into, without having done anything to deserve them and often without being aware of them. These «privileges» or advantages do not imply that we are free from any difficulties or challenges ourselves, or that our budget cannot get tight at the end of the month. For instance being born «French» offers a great freedom of movement, without me ever having done anything to obtain it: I was just born in France to French parents. A European passport offers access to 170 different countries, for instance against the 90 countries to travel to with a Russian passport and 5 countries with a Somalian one. Usually, the person possessing the privileges is less aware of them than the people who do not have them. The existence of privileges may bias the relationship you establish with other members of the group. We'll explore these biases a bit later.

REFLECTING ON MY VALUES AND THE DISTORTIONS THEY CAUSE (ETHNOCENTRISM)

Are you a European atheist feminist wishing to liberate Muslim women from the «oppression of the veil»? First of all check whether the ladies in question would like to be liberated, and whether their idea of emancipation looks anything like yours. Sometimes our own conceptions of «freedom», «gender» but also «individualism» interfere with how you read the situation. Ethnocentrism as a concept means that we tend to be centred on our own people - i.e. groups where we belong, whether it is national,

ethnic, religious, professional or any other social group. We see and understand reality through the specific value system that we have been raised in and thus we interpret other perspectives through our own lenses. Our conception of art, activism, and as a matter of fact of communication, collaboration are all culturally determined. The way we see all these things may be quite different from the way others see them.

Before taking action, we advise to take some independent research: read articles, look at videos created by members of the community in question. Usually you'll find many pedagogical resources created by the people concerned. If you have a friend who lives in a situation of injustice (for instance the family forces her to wear the veil) look around before making generalisations: her case may not be everyone's case. For instance in the case of the veil you'll find that there are almost as many reasons the wear the veil as women wearing it... And that the veil is not only worn by women!

PICK YOUR OWN FIGHTS, LOOK INTO YOUR OWN BACKYARD!
Here is another interesting bias of human nature: often what we perceive as «very problematic» in another group (let's stay with the example of gender relations..) reveals a sensitivity to the subject-matter triggered by the fact that the same issue is problematic even for us in some way. For instance, those European women who are the loudest critiques of the «Muslim veil» have their own unresolved issues with gender equality. We encourage you to use your anger, your emotions as an indicator of sensitive issues close to you. Explore for instance what are the signs of gender inequality in your immediate surrounding, closer to you: go for urban walks, looking for manifestations of the problems. Talk to men and women in your own entourage.

WORKING TOGETHER WITH THE COMMUNITIES CONCERNED
Understanding the context you are intervening in is primordial to avoid misconception and the closest knowledge to reality is probably not in books but by and for the people concerned. Some artists/activist who suspect their vision of the situation may be different from the people directly concerned seek information directly from members of the community in question. In general this may be a good idea, but it also comes with some risks. Imagine how you would feel if a good willed artist came up to you and asked you to study your problems in everyday life to help you. Such endeavours may sometimes be perceived as intrusive, worse: voyeuristic. Asking a person who experiences daily discrimination to explain us a 100st time why blackfacing is racist may be exhausting. In truth it should not be her job to teach us. So, while curiosity is a great tool, just be careful and take care of the limits of the other person.

WORKING WITH HETEROGENEOUS GROUPS

What's more, in groups of people there will always be a diversity of opinions. It can be challenging to find a topic, a focus that is relevant for every member: some of them would love to target real politics and decision makers, others would like to stay neutral on the field of politics and focus more on issues and the people whose life is infected by a certain situation, etc... Decisions based on consensus are often time consuming there might not be an alternative that safeguards similarly the engagement and motivation of the group members. It will also prevent you from falling into the essentialisation of a group: it seems necessary to take into account the heterogeneity of the values, beliefs and representations of the individuals who constitute the community you will work with - to deconstruct the prejudices to which the groups are too often subjected.

2 // WHO ARE WE TOGETHER ? WHO IS OUR RELATION ?

If real horizontality and complete equality may be an ideal constellation for an activist workshop, it is really difficult to achieve. The best we can do is to strive towards it, and mostly bring awareness of all the biases and obstacles that we face. Leaving the asymmetries implicit can cause tensions and conflicts pollute the group dynamics but also explicit conflicts to emerge. Let's explore first what kinds of sources the inequalities can have.

The relations between participants are affected by power dynamics that exist between their different groups and their roles in the process, and the interplay of these two issues. Let's have a closer look.

DIFFERENT GROUP STATUSES

Like it or not we are not walking into a group process as mere individuals: we cannot undress the groups that we are member of. These group memberships are inscribed into our skin, the way we dress, the way we talk, the way we walk. Groups are not seen as equal: they do not benefit from the same social prestige, they do not occupy the same hierarchies, and some have more power than others. Some groups are marked with notoriously negative representations (migrants, homeless people, people with disability etc.). Moreover, what should not be overlooked is the complexity and danger of several forms of domination or discrimination that can simultaneously be experienced by the same person. Racism, sexism, homophobia can be intertwined, and create an inter-

sectional discrimination that may prevent someone from being heard – even within an advocacy group

Not only social representations assign different values to groups, but our non-conscious processes of information management use these social categories and activate stereotype and prejudice without our being aware of them. We may not think of ourselves as racist, but it is very difficult to undress the implicit messages that are part of our socialisation - years of hearing at supper «finish your meal, there are little African children who starve». Let's remember that the mere fact of not being aware of our prejudice (sexism, racism etc) it is not a proof that we don't have any. This may not be a comfortable thought, it may even go against our professional identity, but isn't bringing awareness to the unseen biases one of our first missions?

Prejudices are mutual: we all have some and it appears to us a necessity to discuss about them. The unspoken is dangerous and we think that we should not be afraid of conflicts and complexities. In that way, art is a useful tool to address those mutual apprehensions.

DIFFERENT ROLES

Power asymmetries can also arise from differences of roles: if some of you are «facilitators», «coordinators» or «artists» of the activist project while others are «mere participants» this is already a status difference. Yet another level of status differences appears: the initiators are probably paid, and they represent an organizing institution and its political power over the participating individuals. Usually those who have more status tend to be more oblivious to its effects, the ones with less status tend to perceive it better. What's more, the mere desire of ignoring status differences will not make them disappear.

In an activist project the role of artist is also a powerful one, and that can come with risks. We have mentioned the concept of «ethnocentrism» a bit before, it can also apply to professional identities, i.e. the identity of artist. The artist or art mediator educated in Western European art schools may have her / his own conception of what are «good» and «bad» forms of art, and what are appropriate, sophisticated or efficient forms of protest. This, as if our art was the necessary culmination of the universal evolution of art and that we would know better what is «the right way» to do activism. But there are other forms of art and protest than the contemporary Western activism. How to bridge this difference? What did this imply in our workshops?

GROUP STATUSES AND ROLES REINFORCING EACH OTHER

In a lucky constellation group statuses and roles can create cross-categorisations and work against existing stereotypes, for

instance when members of lower status groups are facilitators and artists and they have higher status roles in the joint work process. In less lucky constellations it is the opposite: members of higher status groups (e.g. non migrants, heterosexual etc.) perform also the roles with higher power position. This may reinforce the existing divisions that you have to find strategies to overcome.

Mapping inequalities and power asymmetries is a first step, but what comes after? How to deconstruct them?

CONCRETE TIPS

First of all, we don't think heterogeneity or cultural difference is a threat or something negative. To the contrary, diversity is a potential resource, but the facilitator / artist has to be well prepared to work through some challenges that may stem from the diversity. It works like a gift/counter-gift process: if you start creating together within a project, everybody participates and benefit the rich cultural exchange. Thus, you can expect hierarchies to diminish if everyone is an active participant and creator.

TIME AND PATIENCE, JUST LEARN TO BE TOGETHER

To organize and settle an activist project, time and patience seem to be your greatest allies. The time of the meeting, of the exchanges are essential. This moment creates a sense of trust between the initiators and the participants. It will then make possible to address the prejudices that each one has about the other group, about social or cultural differences. Regularity of meetings (for instance every week) ensures a personal and qualitative investment from everyone. «By yourself you go faster, together we go further». In Paris we found it very useful to start doing workshops together outside of the more specific activist objectives, just to learn to be together, without taking any important decisions before the right time was there.

HETEROGENEOUS TEAM OF FACILITATORS

If there is a team of facilitators / artists, make this team as similar in heterogeneity to the group of participant. In the worst case, a white (team of) artist(s) / art mediator(s) can lead a workshop for black migrants, but they should be aware of the symbolic asymmetries this constellation creates. Make sure the artists involved are prepared to work across cultural differences and reflect on power positions, their ethnocentrism -whether it is national or professional. The joint work will require the artist / art mediator to accommodate to the cultural practices, conceptions of the participants, in particular if s/he is from the dominant culture and participants are not.

REFLECT ON ETHNOCENTRISM ON EACH STEP

Instead of assimilating migrants to the dominant society's («Western», «French» etc..) conception of art, try to leave room and integrate other less visible less outspoken conceptions and see how different visions can combine to let new ones emerge.

Make an explicit «workshop agreement» at the beginning of the sessions between facilitators and participants, make visible and explain differences in rights, duties, responsibilities.

MAKE IT EXPLICIT: WHO ARE YOU TOGETHER AND WHY

At some point, maybe not at the very beginning but once there is sufficient trust for everybody to express their true thoughts, take some time in putting into words who you are together and what you do together. You can use this occasion to make explicit all possible biases and asymmetries and acknowledge, address them. If there are differences in roles, make them explicit: explain differences in rights, duties, and responsibilities. Explore all the issues that could harm your process if left implicit. You can make this also a regular ritual of plenary decision-making, overviewing from time to time how you develop as a group.

BE CAREFUL NOT TO FALL INTO THE TRAP OF MINORITY / MAJORITY GUILT

Reflect on asymmetries, but do not get obsessed by them falling into the trap of some sort of «white guilt». This concept is quite useful when you start discussing inequalities inherited from the colonial History. In the Parisian project, the French women initiated the activist project and they were very much aware of the power relations and unspoken traces of French colonialism – even more that the participants were coming from the former French colonies, Mali or Senegal. This might become unproductive to carry the burden of History on your shoulder and feel guilty – as a symbolic representative of the dominant one in a postcolonial configuration. Guilt is a self-centred and negative feeling that usually brings you to paralysis when it comes to collaborate in a intercultural setting. The risk of white guilt is to focus on getting acceptance or forgiveness rather than changing your actions/beliefs and thus you prevent yourself from engaging in the deconstruction of unequal relationships, surpassing those and then proposing concrete solutions together (Judith Katz).

If you happen to be member of a minority as facilitator find the balance that is comfortable / authentic for you in assuming and explaining your position. You do not need to minimize differences or oppressions to make members of the majority feel better, but nor does it serve the process to always come back to your oppressions if the others do not share them.

MOVE BETWEEN «PROFESSIONAL» AND PERSONAL IDENTITY, BUT TAKE CARE OF LIMITS

You may also need to prepare to step beyond your professional identity as artist and youth worker, to engage with your personal identity, creating personal relationships with participants. These border crossing certainly made our workshops richer, however colleagues had to learn to negotiate the limits: until when and in what condition they are available for participants: should they answer text messages and calls on weekends, at midnight, should they go spend private time together or not...

3 WHAT WILL YOU DO TOGETHER? DESIRED GOALS AND IMPACTS

What are the goals of the project? Where should be the priority of activist workshops? In the personal development of subjective enjoyment of the participant or on the artistic quality of the work? How to find the right balance? What kind of impact do you want your project to have? On who/what?

Those questions must come up from the beginning because they will shape the future project. They will make a clear frame – and that will help you in communicating towards the participants about the goals, impacts and potential future of the project, with a total transparency.

The inner nature of Activism is often connected to soft activism, e.i. to bring awareness about inequalities and discriminations in the public space. When it is considered as an art form, it benefits from an important freedom of expression BUT it also suffers from a lack of consideration. It is not always taken as a serious political intervention (this is just art). This raises the problematic about potential impacts: is it made to change society or to simply expose in public a societal issue? Should it impact directly the reality or bring alternatives? Should the project be an actor of change? What kind of reaction it calls for?

The goal might be to impact a political and social context. Also, it can simply be to form a group, a community, create a connection between people: for Activism in Paris it was very rich to create a sense of community among the residents of Les Grands Voisins. The project also created links between an association (Elan) that was working on the site with its residents: a connection that was not existing before, even if those two groups were living/working in the same space.

From an activist project can emerge a sense of belonging to the participants' group. This feeling of being part of a community

helps to build trust between participants and with organizers. Moreover, this creates a safe space and it participates in the development of a more self-confident individual identities – that is very beneficial when you work with minorities.

4 ♥ HOW WILL YOU WORK TOGETHER ?

As we wrote before, we believe that for an activist enterprise to be authentic and fruitful, it should be considered as a mutual learning process based as much as possible on horizontality and co-construction. Easier said than done. Here are some of the challenges we met and the solutions we cooked up.

WHAT TO DO IF PARTICIPANTS DON'T SHOW INITIATIVE?

Setting the conditions for joint decision-making/reading the silence. There were moments in all our workshops, when the participants did not express clearly their wishes, desires. This however did not usually mean that they did not have desires, rather it was pointing to the fact that they don't have all the information yet to understand the question or that we didn't put the relevant question.

Joint decision-making can easily become an empty formality when part of the team possesses the vocabulary, the skills and the confidence and the other part does not. Prior to proper co-construction, there needs to be a phase of mutual transfer of information and knowledge (from artists/art mediators to participants, and from participants to artists/art mediators), and a deep reflexion on the power relations, so that participants feel empowered to really express their opinion.

SOME CONCRETE TIPS:

→ Check regularly whether there is an understanding of what you do and who you are together. Include the decision-making in the art process. Find illustrated playful ways to explore the options you need to decide about. Reflect on indirect messages (are they sign of lack of interest or disagreement, but too polite to express directly?).

→ It may be interesting for the fledgling community (initiators and participants) create its own vocabulary by for instance mixing the different languages-vocabulary talked by the members, also putting a meaning on «technical words» that may have become «naturalised» for the core participants but don't make much sense for externals

→ During the workshop in Paris, we proposed to the participants to create an activist alphabet based on their own intuitions

about and their experience in the site they were living. Therefore, we made sure all the concepts were understood by everybody. This exercise - that afterword can take several plastic applications - was an important step to create a common language by and for the group. It allows participants to create their own poetic and appropriate a vocabulary that will be recalled in future discussions-workshops.

NEGOTIATING BETWEEN PROCESS AND OUTPUT

Art mediation/community arts projects often suffer from the apparent contradiction between a focus on the process and a focus on the output. This can also happen in peer-lead sessions, if the youngsters want to avoid conflicts: they disengage from some expectations about the output for the sake of harmony within the group. This is not necessarily a problem: «soft activism» (see further down) can be an authentic objective for an activist process. However it is still better to make the decision in an explicit way rather than just letting the decision appear as a result of our reluctance to tackle sensitive issues.

RENEGOTIATING THE LOGIC OF THE PROCESS

To make a good brownie first we carefully merge butter with chocolate, only after can come the eggs and the flour. There is a logical order to things. We thought the same for our activist process: first we discuss and understand deeper social phenomena and issues, after we put them aside, and get to know different means of art and examples for creative actions, and only when our toolbox is full, we put subjects and means together to create public actions.

In Budapest more participant articulated at the end or even during the workshop process that they are very keen on doing something, at least a very small campaign or action, and also to combine the mostly individual learning flows with cooperative planning and realisation (we do an action together). We recommend to not hold back action for the sake of perfecting means of expression. Include small scale actions with the guidance of artists and such more experiential and applied learning will help participants to get used to making the step from planning to action.

5 ✦ WHAT IS THE NEXT OF YOUR WORK ? CONSIDERATION OF TRANSPARENCY

A horizontal approach would also imply transparency and clarity on the intentions, the context and on the frame of the work. For instance of the activist project takes place within a larger project,

an institution or a special location etc. How to ensure optimal transparency? In our case the Artivism youth workshops were embedded into a larger administrative entity of an Erasmus+ project, based on the cooperation between four organisations.

If there is a larger institutions/project surrounding your workshops, even if you perceive it as a burden rather than a «privilege» make it explicit, and try to involve the other participants, possibly exchanging/alternating roles. Bringing the context to awareness also happens to avoid possible disappointments when the context changes.

From the beginning, it should be clear to participants whether this is a short adventure, framed in a specific project, or whether it may have an autonomous afterlife.

6 ⚡ WHO ARE YOU GOING TO SHARE YOUR WORK WITH? WHY?

Who is the right audience you want to reach? What kind of impact do you want your project to have? Do you want to bring awareness, to denounce something that you think must change? And then, do you want your project to provoke a reaction from your targeted audience? Which kind of reaction? Reaction of violence and rejection are potential consequences that you should anticipate.

Your Artivist project will make sense for the participants and your organisation but apart from that: it might be interesting or even necessary to share your social-political message with the outside world. Per essence, Artivism uses the seductive form of art to express or denounce a political idea and those final products (poster, photo exhibition, public art, demonstration, theatre piece, etc) require an audience to exist within society. During our Artivist projects each workshop (in Nottigham, Madrid, Budapest, Paris) had its own subject matter, thus its own public – and those were very specific to the site and social environment we were intervening in. Therefore, there is not one golden rule for targeting your public and promoting a campaign, but first we can ask ourselves some essential questions.

WHO IS YOUR PUBLIC?

Although, to be an actor of change you might want to reach a broader audience and better impact the outside world you are living in. Our main goal during the ‘campaign’ was to share the project with an outer circle – especially people considered as stakeholders, i.e. those whose behaviour could lead to a change in the chosen subjects. The audience might be embodied in a public institution, the residents of the district you are operating in, a

private company or all the citizens of your society. We recommend to target a public that is directly reachable by your group, to avoid the feeling of ‘what we’re doing is just a drop in the ocean’ which might not be very valorising for the participants and your project.

HOW DO YOU WANT TO REACH YOUR AUDIENCE?

This might be your biggest challenge: The way you reach your audience determines the impact and reaction you will get. It seems important to explore the utility and risks of the strategy you will use: seduction, collaboration, negotiation, provocation, etc. People decode messages on two levels: on the level of content («what are you talking about?») and on the level of relations («what is the impact of what you say on me, who am I in what you say?»). When people are positioned as adversaries; they tend to resist and defend themselves, when they are positioned as allies they may be invited to dialogue and change.

Anger is a gift, and its expression is powerful and sometimes necessary to bring awareness and change. A strong intense tone and images can be effective tools for communication. Satire, shocking strategy and controversy can also be interesting ways to trigger efficiently your audience. This might also lead to a media coverage. However be aware that may not always work in favour of your project.

Thus, we have to explore how the formulation of the message positions the audience. Can they directly or indirectly feel accused for the issues we denounce? Make sure you only declare or suggest guilt if it is right, necessary and accurate. If you cast blame in a generalising way, such attacking approach can call for a defensive reaction from your public: instead of being convinced, they will tend to resist. Explore how you can communicate anger or indignation with strategies that reposition the others as potential allies in your fight rather than adversaries. If your aim is to engage in dialogue, and you think there is chance for dialogue, opt for a soft persuasion strategy, like using inclusive language, invite your public to be part of the debate in an active way. Never neglect the strength of humour!

WHAT KIND OF REACTION WOULD YOU LIKE TO TRIGGER?

The impact of your project can be evaluated by its ability to push the public to engage and to change its behaviour and values. Therefore, your action could invite to a response – more or less forceful. If you want to collect feedbacks, you might have to think of a form or a space to make your public comfortable enough to express those. In previous projects, we experienced that positive feedbacks were shy but often direct while the negative ones were usually expressed spontaneously but not so much in a direct way.

To conclude, the campaign process of disseminating Artivism to an audience will surely bring many positive aspects to your project. Participants gain recognition of their work, your ideas will spread within society and perhaps they will even impact the people and be a great actor of change. If this step requires to evaluate some risks, it remains a beautiful and meaningful process that will bring back the role of social actor to art.

IMPACT ON THE PARTICIPANTS

Our public is first and foremost the group of co-creators participating in the project: they enunciate political thoughts and spread their personal expression within the group. Therefore, we must carefully explore the possible impacts of the campaign on them.

PROTECTION OF PARTICIPANTS IN VULNERABLE GROUPS

If the participants are in vulnerable situations, experiencing some types of oppression the facilitator must ensure that the sharing of the campaign does not imply unproportioned risks for them. Unproportioned to their competences and resources for self-expression, self-protection. Sometimes, anonymity might become necessary in order to preserve the participants from harsher rejections. Speaking out some issues can create rejection from the group that the critic targets – especially when the group you work with is a minority that already suffers from a lack of regard by a larger group. Artivism has to do with protest or the denunciation of social and political realities, nevertheless participants make themselves vulnerable towards the public or their own community and they take risks in taking this position of pointing at a controversial situation they are living.

REPRESENTATION OF VULNERABLE GROUPS

Reflect on how the campaign will impact the representation of the group and the issue: can there be any disadvantageous effects? Can the public, decision-makers get pissed and rigidify their positions not in the desired direction? What's more: presenting a campaign with a low artistic quality may reinforce a negative perception of the social group that created it, leading to devaloring comments («these are only art works made by refugees..»)

For instance, in Paris it was tricky to invite participants to discuss and criticize their living conditions on the site of Les Grands Voisins – while this same site would probably be their only safe place they were living in. It could create some conflicts with the associations that were working as much as they could on making this site better.

IMPACT ON RELATIONSHIPS WITHIN THE COMMUNITY

If participants are taken as representative of their own community, their safety towards their own community should be also

considered. the participants risk rejection from their own community if they take the role of representative of the all community – without the community's consent. or if they defend arguments that don't fit with what the rest of their community believe in: can we push participants to do art or express ideas that are usually not discussed within their own group? Which risks does it involve for them?

AND NOW...GET ARTIVIST!

Thank you for letting us share with your our experience. We hope it was an occasion for you to ask yourself some questions and reflect on your own desires, relationships and methods. We wish you to embark on this journey with as much passion and curiosity as we did. Enjoy!



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