GLOBAL ARTIVISM MONTH RECIPE BOOKS

YOUTH ORGANIZING

FOR YOUNG PEOPLE ORGANIZING IN SCHOOLS, ON CAMPUSES, IN NEIGHBORHOODS AND ONLINE.



GLOBAL ART—IVISM MONTH

EMBRACING CULTURAL ACTIVISM FOR A SAFE AND JUST WORLD

WELCOME

Every recipe assumes a kitchen. It assumes a stove that works, ingredients you can find nearby, hands that can hold a knife, and a language you can read the instructions in. The assumption goes unnoticed until someone stands in front of the recipe and cannot use it.

Access is the part of the recipe that says the assumption out loud. This is the third of six Global Artivism Month recipe books. It is about who can actually reach your activity: get to it, get into it, understand it, take part in it, and be counted in it. Like every recipe in this series, nothing here is a rule. It is written to be adapted, substituted and passed on.



WHY THIS IS A RECIPE BOOK, AND WHY IT IS CALLED "YOUTH ORGANIZING"?

The heart of this recipe book is organizing: the work of bringing people together and building the collective power to change something. Behind every strong creative action are people who found one another, understood where power sits, built a plan, and acted together. We call it a recipe book because a tool assumes it works the same in every hand, while a recipe is made to be adapted. Take what follows as ingredients and methods, and adjust them to your place, your people and your moment.



WHO IS THIS FOR

This recipe book is for young people planning creative action, during Global Artivism Month or at any other time. Whether you are a student at a school or on a campus, a member of a collective, or part of a group organizing outside any institution, what follows is written to be used where you are. Global Artivism Month does not set an age limit for youth. If you see yourself as a young organizer, this book is for you.



HOW TO USE THIS RECIPE BOOK

Read it in order. Each chapter builds on the one before, and together they take you from an idea to real action. There are exercises along the way. Try to do them with your group rather than alone. If you are new to Global Artivism Month, start with The Starter, the first recipe book in this series.



ORGANIZING AS A YOUNG PERSON

Young people often organize without money or formal authority, but with energy, creativity, lived experience, and the biggest stake in the future. This recipe book is about acting from the strength of that position.

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01.

START WITH THE ROOTS

Emotions are often the first spark of collective action. Anger, frustration, grief, pain, hope, and a sense of injustice can make us look at something that has been accepted for years and ask, "Why does this have to be this way?" Many movements begin with a feeling that something is not right, or with hope for something better: an experience of exclusion, a continuing injustice, a vision of a different future. These emotions bring people together and give them the courage to act.

But emotion alone does not build a lasting movement. Anger needs to become a shared understanding of what has to change, and hope needs to become a vision with a pathway toward action. Organizing is the work of turning what we feel into something we can change together.

Social change often happens through the accumulation of many small wins. Organizers keep the larger goal in mind, and they learn to choose one specific change that people can work toward together at a given moment.

PROBLEM AND ISSUE

The first step in organizing is to become clear about what we actually want to change. We may want to end discrimination, challenge corruption, strengthen participatory governance, protect the environment, or make our communities safer. These matter, but they are too broad to be the starting point for a campaign. Organizing begins when we take a broad problem and identify one specific part of it that people can come together to change.
A problem is the larger condition we are concerned about. An issue is a specific, concrete part of that problem that can become the focus of collective action.

For example, imagine that students in a school have very little say in decisions that affect their lives. "Students do not have a meaningful voice in school decisions" is a problem. It tells us that something is wrong, but it is too broad to tell us exactly what needs to change. Looking closer, we might find that the school has no formal mechanism for students to take part in its discussions: no student council, no student representative, and no regular process for students to give input on school policies.

Or imagine young people in a city neighborhood, many of them out of school or looking for work, who have nowhere safe to meet, make music or play sports. “Young people in our community are left out” is a problem. Looking closer, they find that the community hall run by the local municipal office stays locked most evenings, and young people have no say in how it is used. That is an issue they can organize around.

In both cases, the issue is much more specific than the problem. It is something we can investigate and act on.



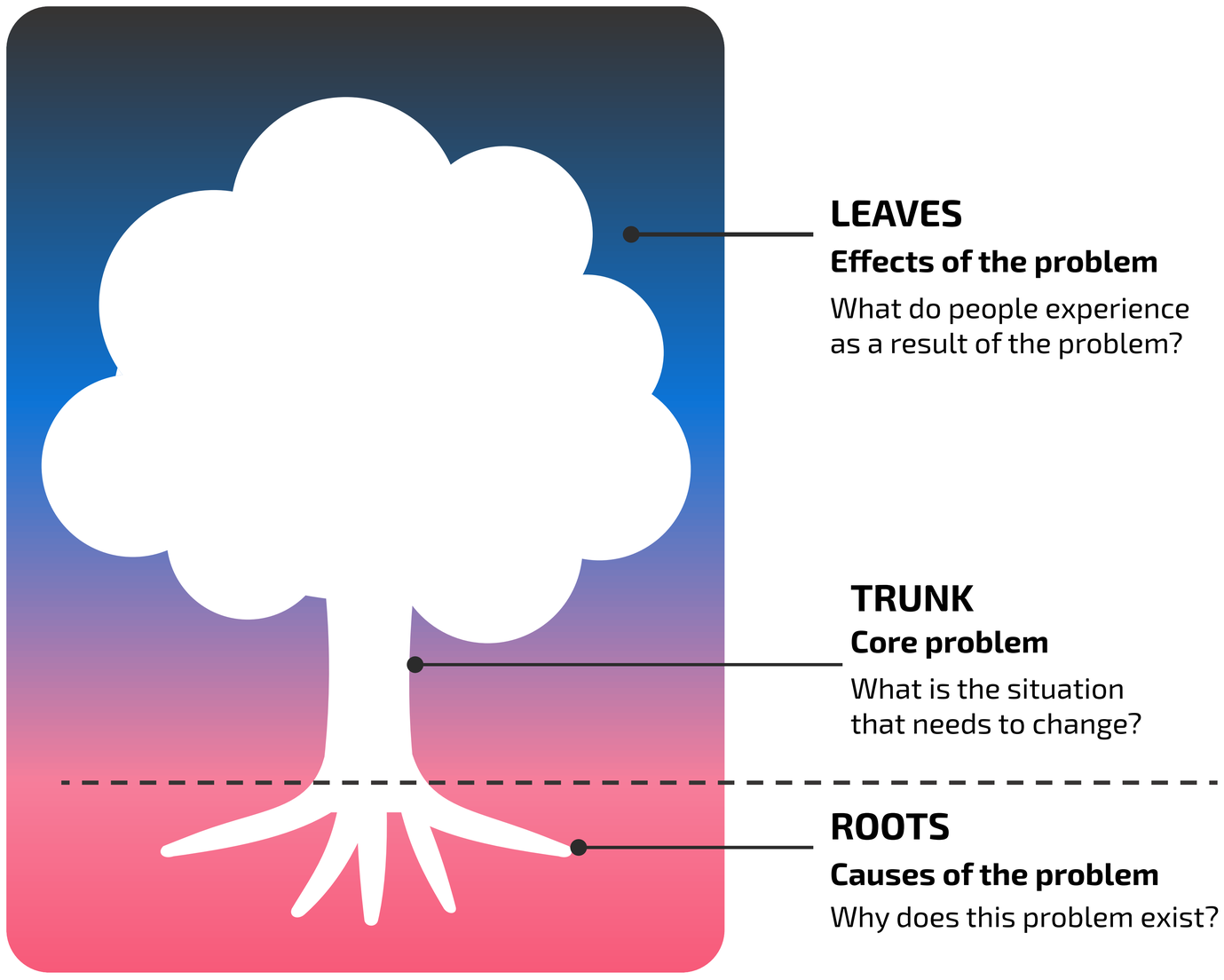
PROBLEM TREE ANALYSIS

Before deciding what action to take, we need to ask what is causing this problem and what happens because of it. One widely used way to investigate the causes and effects of a problem is a problem tree analysis. Picture the problem as a tree: the trunk is the core problem, the roots are its causes, and the leaves are its effects.

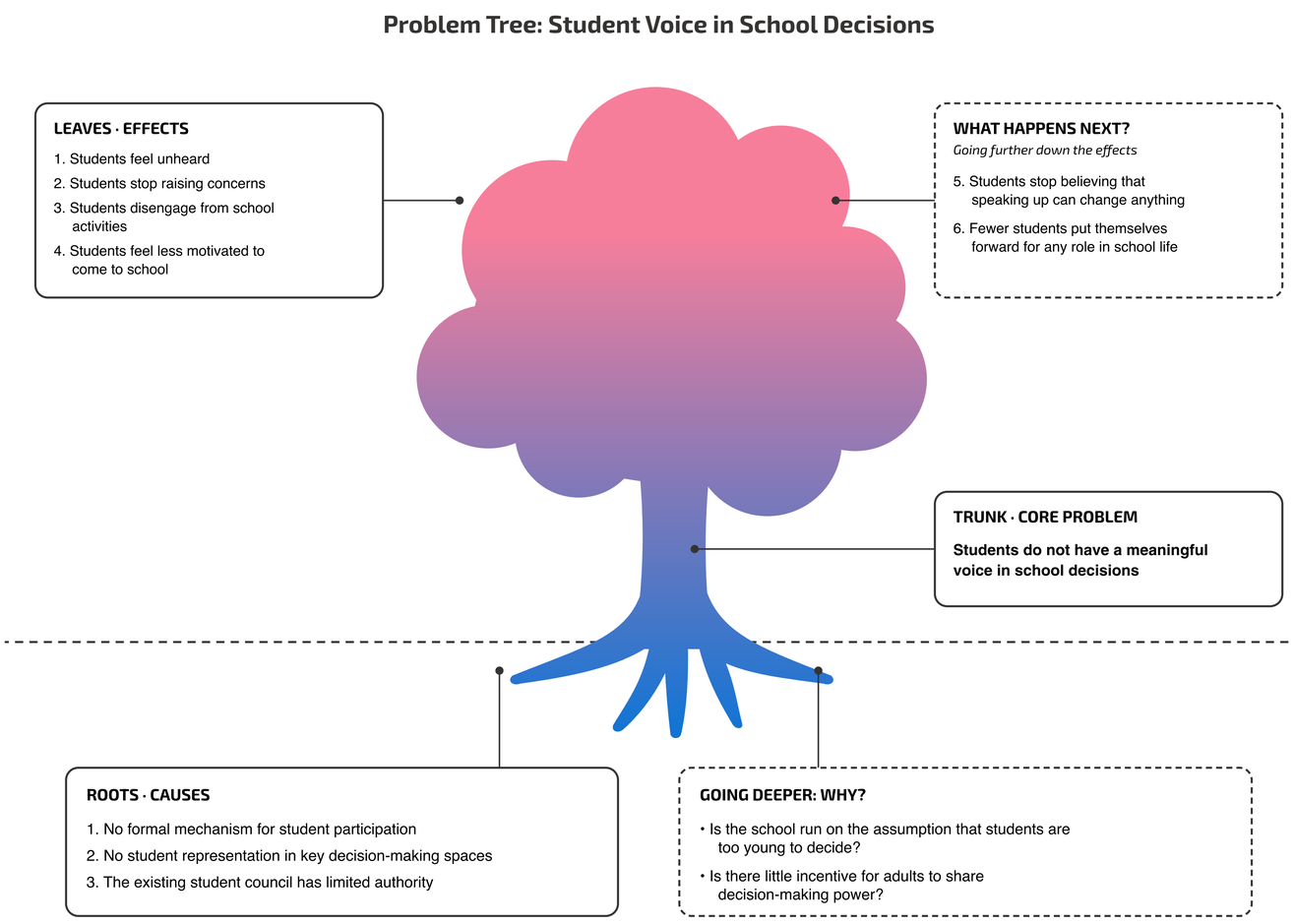
Leaves: effects of the problem. What do people experience as a result of the problem?

Trunk: core problem. What is the situation that needs to change?

Roots: causes of the problem. Why does this problem exist?



The purpose of drawing the tree is not to produce a perfect map of every cause and effect. It is to help us move beyond the first thing we notice and see the connections around the problem. Some causes and effects are immediately visible, while others are deeper and become clear only when we ask "why?" and "what happens next?" again and again.



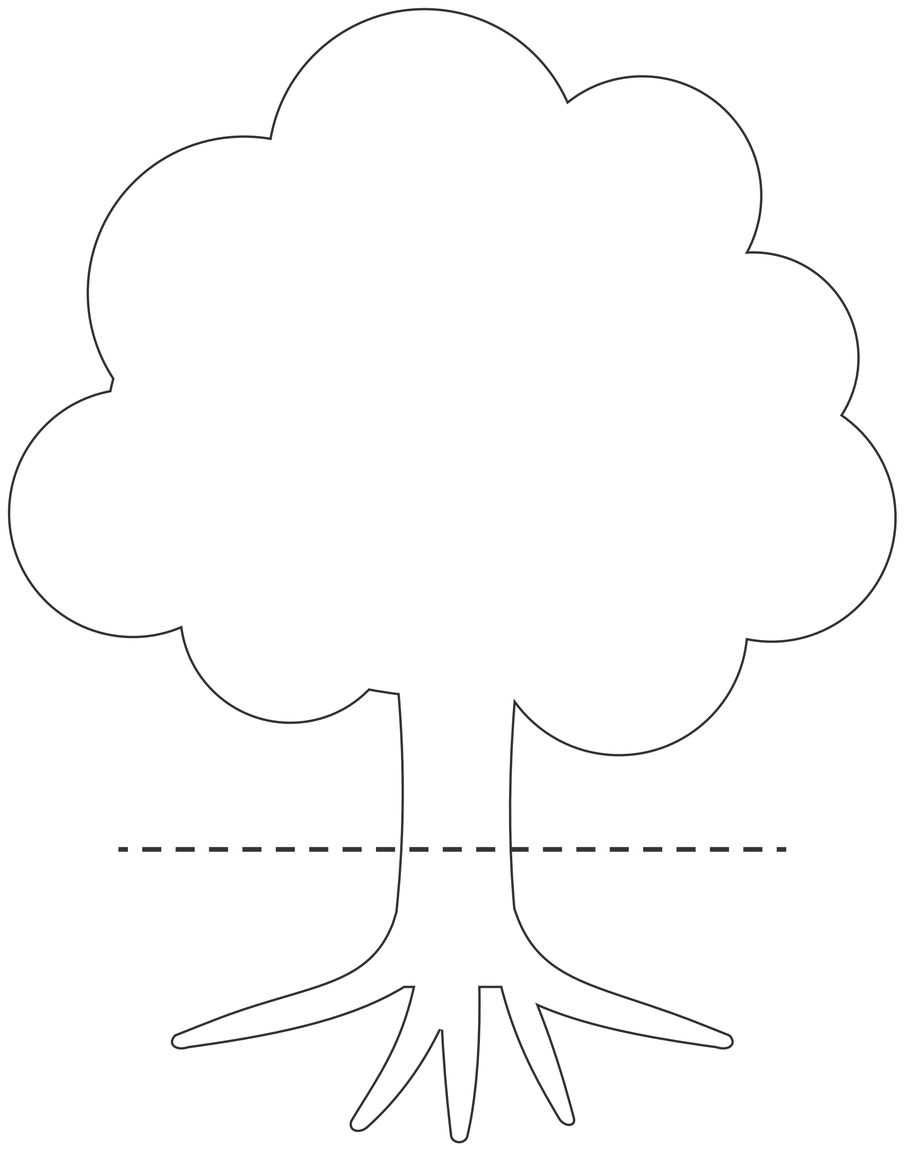
Then ask "why?" to go deeper: is the school run on the assumption that students are too young to decide? Is there little incentive for adults to share decision-making power?

The deeper we go, the more we begin to see that what looks like a simple absence of participation may be connected to how decision-making power is structured. The Brazilian educator Paulo Freire called this kind of questioning 'reading the world'. In Pedagogy of the Oppressed (1968), he argued that people change their conditions when they stop accepting problems as natural and start asking, together, why things are the way they are.

EXERCISE: DRAW YOUR OWN PROBLEM TREE

Choose one problem that matters to you or your community. Start with the trunk. Write the situation that needs to change in one clear sentence. Then work downward and ask: why does this happen? Write the causes in the roots.

Next, work upward and ask: what happens because of this? Write the effects in the leaves. Keep asking "why?" and "what happens next?" until you begin to see deeper connections.



NAME YOUR DEMAND

A problem tree analysis does not mean that we must fix every root and branch. But once we understand the connections, we can ask which cause we can realistically influence. Who has the power to change it? What specific decision, policy, practice, or structure could be changed? And what would be different for people if we won?

With the problem, its causes and its consequences in view, we name the change we want. Organizers call this a demand: a specific change we are asking a decision-maker or an institution to make. A strong demand gives us something concrete to organize around.

For example:
Problem. Students do not have a meaningful voice in school decisions.
Issue. There is no formal mechanism for student participation in school decision-making.
Demand. The school should establish an elected student council with a formal role in school policy discussions.
For a neighborhood group, the demand could be “the municipal office must open the community hall to youth at least three evenings a week.”
See the difference. The problem describes what is wrong, the issue identifies a specific part of the problem, and the demand names the change we are asking for. A powerful demand is specific enough to act on, concrete enough to communicate, and connected to a decision-maker who has the power to make the change.

EXERCISE: TURN YOUR ISSUE INTO A DEMAND

Write one sentence for each of the following: the problem you are concerned about, the specific issue inside it, the demand you are making, and the person or body with the power to say yes. Then say the demand out loud to someone outside your group. If they can repeat it back to you in their own words, it is clear enough to organize around.

02.

FIND THE POWER

In the previous chapter, we moved from a broad problem to a specific issue and named our demand. But a demand only becomes a campaign when we understand where power lies.

WHAT IS POWER?

Power is the ability to influence a decision, shape what happens, or prevent something from happening. Power does not always come from an official title. A school principal or a municipal chair has formal power because they can make certain decisions. A student or young person may have little formal authority but may be able to bring hundreds of young people together around a shared demand.

Power comes from different sources, and those sources often overlap. Most importantly, power is not fixed. Organizing is not about finding the people who already have power and asking them to solve the problem. It is about understanding where power currently sits and building enough collective power to change what is possible.

WHERE DOES POWER COME FROM ?

- Formal power comes from a position or role. A principal can make certain decisions because the school gives them that authority.
- Resource power comes from controlling something that other people need: money, information, access, opportunities, facilities, jobs, services, or other resources.
- Knowledge power comes from experience, technical knowledge, or a particular understanding of an issue that makes people listen.
- Relational power comes from relationships, trust, and credibility. Someone may hold no official position, and yet their opinion carries weight.
- Collective power is the power people build when they act together around a shared interest. One student asking the principal to change a policy may be easy to ignore. A group of students who have organized together around a shared demand has a different kind of power.

So in organizing we do not only ask, "Who has power?" We also ask, "What power do we have as ordinary people, and what can we do to build it?"

POWER IS RELATIONAL

Power exists between people, groups and institutions. Imagine that our demand from the previous chapter is for a school to establish a meaningful student participation mechanism, an elected student council. The principal may have the formal authority to create it, but the principal cannot do it alone. They will need support from teachers, who influence them. Parents may influence the school board, and the school board may influence the administration, which holds resource power.

This means we should not simply aim a campaign at powerful people. We need to understand how their power connects to other people first.

Ask:

- Who can make the decision?
- Who can influence the person making the decision?
- Who might support our demand?
- Who can bring more people into the campaign?
- Who do they listen to?
- Who controls resources or information?

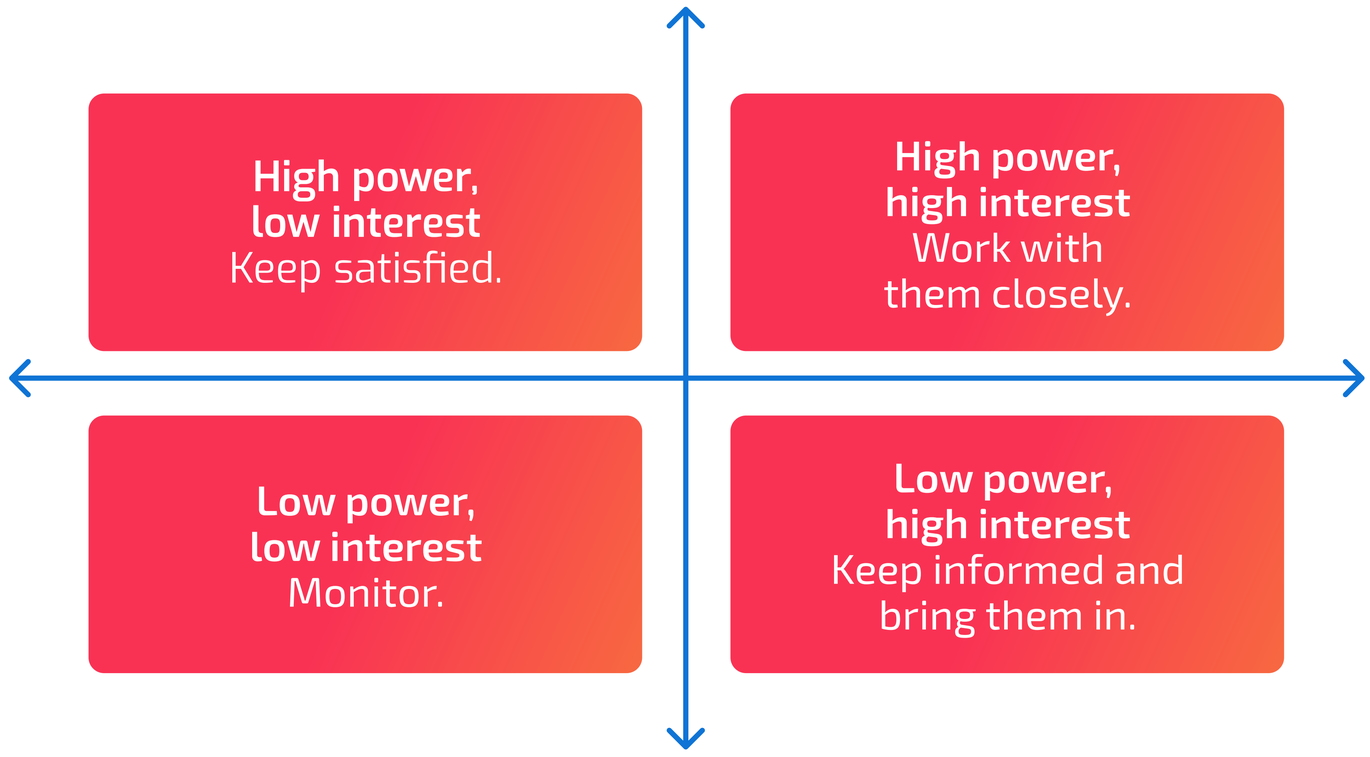
WHO MIGHT RESIST IT?

These questions turn power analysis from a list of names into a map of relationships.
Sometimes the person who appears to be the decision-maker is not the only one who matters. They may hold formal authority but depend on others for information, legitimacy, resources, public support, or political backing. Finding the power means looking beyond the person who can sign the paper to the wider network that shapes whether change is possible.

MAP THEIR POWER

Once we have identified the people, groups and institutions around our demand, we need to understand two things: how much power and influence they have, and where they stand on our demand.

One useful way to begin is a power and interest grid. Place the people, groups, and institutions you have identified according to their ability to affect the decision and their level of interest in it.



MAP THEIR POSITION

Knowing someone's power is only half of the picture. We also need to understand where they currently stand in relation to our demand. Some people support the change, some actively resist it, and others have not made up their minds. We can group them into three broad categories.

Supporters already agree with the demand, or are willing to support it. Opponents actively disagree with the demand, or may work to prevent the change. The undecided, or persuadable middle, are not committed to either side. They may have questions or concerns, and they could move depending on what they hear and experience.

Power and position are not the same thing. A person can strongly support our demand and have little influence. Someone who is undecided may have significant power. An opponent may be highly visible but have little ability to affect the decision. That is why we look at both.

WHERE SHOULD WE FOCUS?

We cannot organize everyone at once. Power mapping helps us decide where to put our limited time, relationships, and energy. An undecided high-power person may matter because moving them could affect the decision. A high-power supporter could use their influence to bring others along. A low-power supporter may become part of the organized base that builds collective power. An opponent with significant power needs careful understanding, because they may be able to block or weaken the demand.

COUNT YOUR OWN POWER

We often look at an institution and conclude that the people there have all the power and we have none. But students and young people have more than we tend to count: numbers, relationships, creativity, lived experience, public attention, community support, knowledge, and the ability to organize. These forms of power may not look like the formal authority held by an institution, but they become decisive when they are connected and coordinated.
So power analysis should always turn back toward ourselves.

Ask:

01. What power do we already have?

02. What power do we need to build?

03. Who could we build it with?

EXERCISE: NAME YOUR OWN POWER

Once we have identified the people, groups and institutions around our demand, we need to understand two things: how much power and influence they have, and where they stand on our demand.
One useful way to begin is a power and interest grid. Place the people, groups, and institutions you have identified according to their ability to affect the decision and their level of interest in it.

Write down three forms of power you already have.

1.
2.
3.

Then identify one kind of power you need to build.

We need
We could build this power with
If we built this power, we could

03.

BUILD THE PEOPLE

In the previous chapter we looked at where power sits: who can make decisions, who can influence those decisions, who might support our demand, and who might resist it. But knowing where power sits is not enough. Power has to be organized.

Organizing is about connecting people, building trust, and deciding to act together. A campaign may begin with one person's frustration or hope, but it becomes collective action when that feeling connects people to one another.

Young people already have places where those relationships exist: classrooms, student clubs, sports teams, cultural groups, student unions, friendship groups, faith and neighborhood groups, and online communities. We do not always need to create a new group before we organize. Often we can start with the relationships we already have.

START WITH RELATIONSHIPS

Before asking someone to join a campaign, take time to understand what matters to them. What have they experienced? What do they care about? What makes them angry? What gives them hope?

One-on-one conversations are one of the simplest ways to begin. A one-on-one conversation is not a campaign pitch. You are not standing in front of a group saying, "Here is why you should care about my issue." You are trying to understand what already matters to the other person, and to find the connection between their experience and the change you are working toward. This is why relationships sit at the center of organizing. More than collecting supporters, we are building the trust that allows people to take risks together, make decisions together, and stay connected when the work becomes difficult.

FIND THE PEOPLE OTHERS TRUST

Every school, campus and community has people whom others naturally listen to. They may hold no formal leadership position. They might be the student everyone asks for advice, the one who connects different friendship groups, the student who organizes school events, the captain of a sports team, or the person who runs a popular student media account. The trust they hold is one of the most valuable assets in organizing.

Ask:

01. Who do people listen to?

02. Who brings people together?

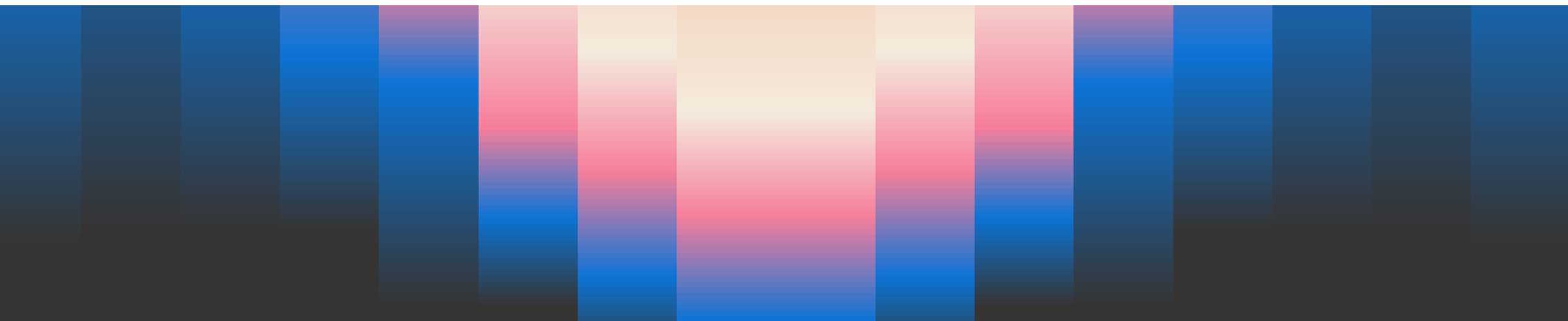
03. Who do people turn to when something matters?

BUILD MORE LEADERS

A strong campaign does not depend on one person doing everything. Someone attends a meeting, then brings a friend, then helps with research, then facilitates a discussion, then trains someone else. That is how leadership grows, and it looks different for different people. One person may be good at facilitating conversations. Another may speak well in public, know the issue deeply, design, make art, handle logistics, or support others behind the scenes. Building leaders means sharing responsibility and letting people do things differently from how you would.

WORK WITH SUPPORTIVE ADULTS

Schools and local government are institutions, and young people often have to organize inside structures they do not control. Teachers, faculty, club advisers, counselors, community leaders, and administrators can be important allies. They understand how the institution works, can help with permissions, and can connect you to decision-makers. But support does not have to mean control. An adult can open a door without deciding where young people walk. Sometimes the first step is simply finding one trusted adult who will listen and help you understand the rules.



TELL STORIES PEOPLE CAN ENTER

People need facts to understand a problem, but facts alone do not always make people want to act. Stories help people connect an issue to something human.

One useful way of thinking about this comes from Marshall Ganz's work on public narrative: the story of self, the story of us, and the story of now.

01. The story of self asks: why do I care?

02. The story of us asks: what do we share around this issue?

03. The story of now asks: why do we need to act now?

Take a campaign about student participation. It might begin with one student's experience of being ignored when they raised a concern with school leadership. That is a personal story. When other students recognize their own experience in it, the story becomes something shared. And when those students begin to see that they can change how decisions are made, the story becomes a reason to act.

Stories help people move from "this happened to me" to "this is happening to us" and then to "we can do something about it."

EXERCISE: WRITE YOUR THREE STORIES

In a few sentences each, write the story of self, the story of us, and the story of now for your campaign. Then tell them to your group, and ask which parts made them want to act.

WHY SAFEGUARDING AND CONSENT MATTER

If someone shares a personal experience with you, you do not automatically have permission to use it in a campaign video, a social media post, a presentation or a media interview. This matters most when you are working with people under 18, and when stories involve trauma, violence, discrimination or other sensitive experiences. People should know how their story will be used, and should never feel pressured to share something publicly to prove that they care.

If anyone taking part in your campaign is under 18, put this safeguarding baseline in place before you act.

A named safeguarding lead: One person, ideally a trusted adult, whom everyone knows to go to if something feels wrong.

The rules of the place: Schools, campuses, community halls and public spaces all have their own permission rules. Find out what they are and follow them.

Consent for photos, filming and stories: Ask before you photograph, film or share anyone's story, and get a parent's permission where the law or the venue requires it. Always offer a way to take part without being shown.

A way to raise a concern: Make sure that everyone knows how to raise a concern privately and safely, and what will happen when they do.

Remember that the story is not the strategy. A powerful story can invite someone into a campaign, but it cannot replace the work of organizing.



04.

BUILD THE STRATEGY

Strategy in organizing is a dynamic framework that turns a group's collective resources into the power needed to achieve lasting change. Strategy is a plan, but it is more than a to-do list. If we are organizing a campus festival, we need a plan: book the room, invite the speakers, make the poster, arrange the chairs. But if we are organizing to change something in our school or university, a list of activities is not enough. We need to think about what each action is meant to change, what it will build, and what should happen next. Think of strategy as the recipe that connects the demand, the people, the resources, the actions, and the change we are trying to make.

WORK BACKWARD FROM THE WIN

A useful way to build strategy is to start with the outcome we want and work backward. Say students want their school to create an elected student council with a formal role in decisions that affect them.
We should not begin with "let's organize a rally." We begin with "what would a real win look like?" The real win is the school agreeing to formally establish the council, setting out how members are elected, and giving it a regular place in policy discussions.

Work backward and ask:

01. Who needs to approve this?

02. What would need to happen before they could approve it?

03. What concerns might they have?

04. What information would they need?

05. Who could influence their decision?

Notice that we have not chosen an action yet. We are first asking what needs to change for our target to say yes.

EXERCISE: WORK BACKWARD FROM THE WIN

Write your win in one sentence: the decision you want, and who has the power to make it. Then list three things that would need to happen before that person could say yes, and one action your group could take toward each. Read the list from the bottom up: that is the first draft of your plan.

LOOK FOR LEVERAGE

We may not need more power than our target. We need to find ways to use the power we have. This is leverage. Students may not control the school budget, but they may have something the school cares about: their numbers, student media, public visibility or the ability to bring an issue into public conversation.

To find leverage, look at the situation from the target's perspective. A principal may care about the school's reputation, parents' concerns, the budget, staff workload, or whether a change can actually be managed. A municipal chair may care about public support, the next election, or keeping the neighborhood calm.

Understanding these pressure points helps us make a stronger case and choose better actions.

BUILD A SEQUENCE, NOT A SINGLE BIG MOMENT

A campaign is rarely won by one perfect action. Think of it as a series of steps, each of which changes the situation a little and builds a little more power. After each step, watch for windows of opportunity such as a policy review, a new leader, or a public moment, and be ready to change approach when the situation shifts. A collective moment like Global Artivism Month, or one of the international days it spans, such as Human Rights Day, can be one of those windows. The point is to keep each step connected to the win, rather than to chase the biggest possible event.

ARTIVISM AS A STRATEGY

Artivism becomes strategy when creative expression is built into the core of a movement's identity and sustained over time. Artivism can shift the culture around an issue. A story, song, film, mural, theater performance or other creative work can change how people see an issue, challenge a stigma, or make a new idea feel possible. Culture is also a place to organize: community art workshops, theater groups, music programs and other creative spaces bring people together, build solidarity, create room for healing, and help new leaders emerge.

For example: In Brazil, Augusto Boal created Forum Theatre (Theatre of the Oppressed, pp. 117-120) where actors perform a scene of injustice, then the audience is invited to stop the play, step onto the stage, and try a different ending. Boal called them 'spect-actors,' creating a performance as a rehearsal for changing real life, which is what artivism at its best can do.

A MENU OF TACTICS

A tactic is a specific action we take to move a campaign forward. Good tactics help people notice an issue, bring more people into the campaign, put pressure on decision-makers, or show what is possible.
Creative tactics can make a campaign difficult to ignore. A flash mob or a coordinated dance can bring sudden attention to an issue in a public space. A mural, protest art or giant puppets can turn a demonstration into something people stop and look at.

In The Politics of Nonviolent Action (1973), Gene Sharp documented 198 methods of nonviolent action drawn from struggles around the world, grouped into three families.

Protest and persuasion makes your message visible and shows that people care. This includes petitions, open letters, banners, posters, murals, chalk actions, street theater, performances, marches, vigils, teach-ins, and symbolic actions such as wearing a particular color or symbol. Much artivism sits here.
Noncooperation withdraws the participation that a system depends on: a student walkout, a strike, a boycott, refusing to take part in an unfair process, or a stay-away.

Nonviolent intervention goes a step further by interrupting the normal way things work, or by creating something different alongside it. Sit-ins are one example. Building your own structures, such as an independent youth assembly or media outlet, is another.

NONVIOLENCE MATTERS

As a campaign grows, tactics can become more disruptive and pressure can rise. Nonviolence is a deliberate way of resisting that refuses to reproduce the harm we are trying to change. In Stride Toward Freedom (1958), Dr. Martin Luther King Jr. set out six principles of nonviolence that remain a compass for movement building. Four of them speak most directly to youth organizing:

Nonviolence is a way of life for courageous people. It seeks to win friendship and understanding and to build the beloved community. It seeks to defeat injustice, not people. It chooses love instead of hate.
Following these principles need not make a campaign weaker. It can help a movement hold together when things get difficult, and keep a campaign from being pulled apart by anger and retaliation.

05.

ACT AND CREATE

We now have our demand, our power map, our people and a strategy. It is time to act. But acting does not mean organizing the biggest event we can. A campaign is not successful because a lot of people showed up once, a video reached thousands of views, or a beautiful mural was painted on a school wall. The real question is what we can do together that moves us closer to the change we want. That is what makes an action different from an activity.

MAKE THE ACTIVITY PART OF THE CAMPAIGN

Schools and communities are full of activities: festivals, performances, awareness days and social media campaigns. Any of these can become part of organizing, but only if they carry a purpose connected to the campaign.
Imagine youth campaigning for better mental health support in their community. They could hold an exhibition where young people create artwork about stress, loneliness and belonging. The exhibition is an activity. It becomes an action when it brings young people together to make their experience visible, opens a conversation with municipal leadership, and gives young people a way to show support. An activity is something you do. An action is something you do for a reason.

Before you act, ask:

- What do we want this to change?
- Who do we want to reach?
- What do we want people to do afterward?

CHOOSE THE RIGHT CREATIVE FORM

No single creative format works for every campaign. The right one depends on your issue, your people and your environment. A mural works when the issue is about place and belonging. A performance helps people feel an issue rather than only hear about it. A photo story lets students document what they see. A short video reaches people who cannot attend in person. An installation interrupts a routine and makes people stop and ask what is happening here.
Let the form serve the purpose. If students are campaigning for safer transport, a photo project of poorly lit routes helps people see the problem, while a performance about walking home alone creates an emotional connection. You do not need expensive equipment. Phones, paper, paint, a classroom or a student newspaper can all be organizing tools.

For example: In Nepal from July to September 2025, young people ran a digital storytelling campaign under the hashtag #Nepokids #Nepobabies, setting politicians' children's lavish lifestyles beside the everyday struggle of common Nepali youths. This side-by-side visual comparison surfaced long-held frustration about inequality and corruption. As a result, young people ran a massive protest on September 8 and 9, 2025, that brought down the corrupt government.

TURN CREATIVITY INTO PARTICIPATION

Creative organizing is strongest when people are not only watching but taking part. Inviting people to add words and drawings to a mural does more than asking them to look at it. After a performance, instead of everyone going home, hold a conversation about what people saw. Participation deepens the impact of creative work, and it should always be voluntary. (For making your action accessible to everyone, see the Access & Participation recipe book in this series.)

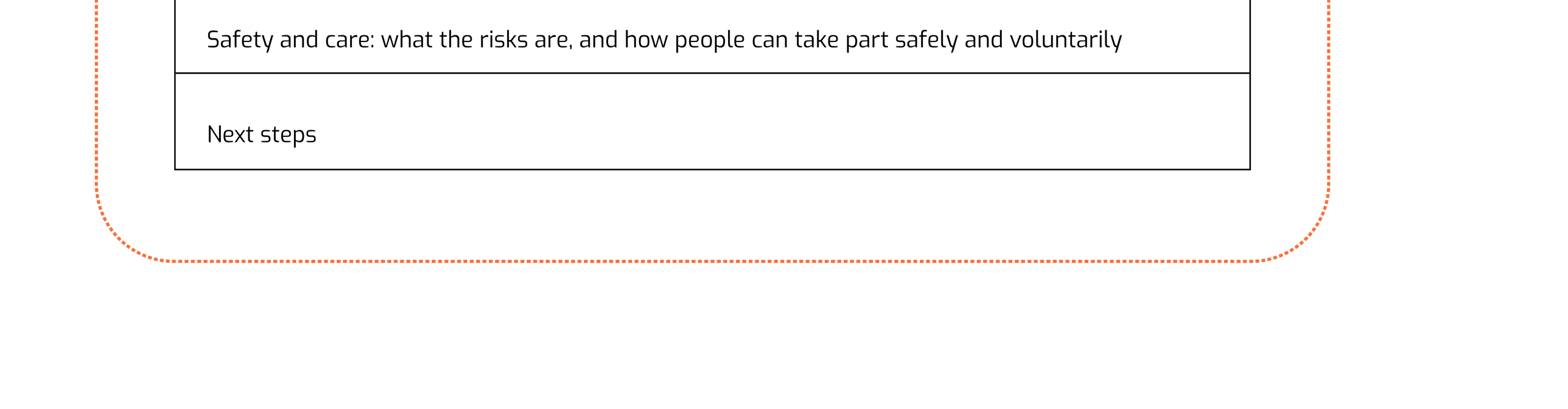
KEEP THE DEMAND VISIBLE

Creative work can be so engaging that people pay attention to the art and forget what the campaign is asking for. Do not let that happen. If the demand is a student council, say so clearly. The creative idea should help people understand the demand, know who has the power to decide, and see how they can take part. A strong action brings these pieces together: a creative idea, a clear demand, a clear target, and a way for people to participate.

EXERCISE: DESIGN ONE ACTION

Take the strategy from chapter 4 and choose one action you could realistically take next. Write down:

Our demand
Our target
Our action
The purpose: what it should change
Participation: who is involved, and what roles people can take
Resources: what we have, what we need
Permission: do we need approval?
Safety and care: what the risks are, and how people can take part safely and voluntarily
Next steps



06.

KEEP IT GOING

Winning one decision matters. But organizing is bigger than one action or one campaign. Sometimes you win what you asked for. Sometimes you do not. What matters is to keep learning, keep building, and keep looking for ways to move the work forward.

ESCALATE WITH PURPOSE

Sometimes you act and nothing changes. The administration does not respond, a meeting ends with no commitment, a petition disappears into an inbox. This is where escalation matters.

Escalation does not mean making every action bigger or louder. It means increasing collective pressure when the earlier approach has not created enough movement. You might begin with conversations, then bring more students together, then submit a collective petition, then organize a creative public action, then request a meeting with the decision-maker, and, if you are still ignored, act alongside other student groups and allies.

Keep escalation tied to your strategy by asking:

- What did we learn from the last action?
- What has changed, and what power have we built?
- What is our target doing now?
- What is the next action that makes sense?

And sometimes you should not escalate. If the decision-maker agrees, the next step is negotiation and follow-through. If they offer part of what you asked for, your group needs to decide whether that is enough and what still needs to change.

EXERCISE: LEARN FROM YOUR LAST ACTION

After each action, take twenty minutes with your group while it is still fresh. Answer these questions together: What did we set out to change, and what actually happened? What worked, and what would we do differently? Who joined us for the first time, and how will we stay in touch with them? What did we learn about our target? What is our next step? Write the answers down and keep them. They are the memory of your campaign and the starting point for your next action. (For planning, documenting and reporting on your activities, see the Delivery & Documentation recipe book in this series.)

TAKE CARE OF PEOPLE WHILE YOU ACT

Every action carries some risk, from feeling uncomfortable speaking publicly to being photographed, missing class, facing online harassment, or coming into conflict with authorities. Before an action, make sure people understand what they are joining. What are we doing, and why? What could happen? What will become public? Can someone take part without being photographed, or take a behind-the-scenes role? What happens if someone changes their mind?

Know your context before you act. The right to protest, gather or strike is protected differently from country to country, and sometimes from one school or campus to another. In some places a walkout or a strike can lead to suspension, expulsion, fines or arrest, and the risks can be higher for participants under 18 and for people already targeted by authorities. Find out what the rules are where you are, ideally with a trusted adult, a local organization or a legal support group. Take care online too: think before sharing names, faces and locations, use secure messaging to plan wherever possible, and agree as a group on what stays private.

If anyone taking part is under 18, start with the safeguarding baseline in chapter 3. Young people should never be pressured into a public role or a risk because the campaign needs more people. There are many ways to contribute: performing, designing, documenting, welcoming people, handling logistics, supporting safety and access. Participation does not have to look the same for everyone.

Organizing also makes space for people to step back when they need to. Young people have classes, exams, jobs and family responsibilities, and organizing should not ask anyone to be available all the time. (For more on wellbeing, mental health and taking care of yourself while organizing, see the Regenerative Practices recipe book in this series.)

MAKE THE MOST OF WHAT YOU HAVE

You do not need a large budget. Before looking for money, look around you. Who can design, photograph, write, perform or edit? Who has access to a classroom or a printer? Who knows a local artist, or can help with translation? These are in-kind resources. Time, knowledge, space, equipment and relationships often matter more than money. And when you work with professional or community artists, invite them as collaborators: talk about the purpose, agree on roles, discuss credit and ownership, and pay people when you can.
(For raising funds and resources, see the Fundraising recipe book in this series.)

BUILD FOR THE LONG RUN

Organizing is slow. It takes conversations, trust, patience, mistakes, and repeated invitations to take part. But over time relationships become a network, a network becomes a base, and a base becomes collective power. A campaign can have thousands of followers and little power. Organizing asks people to move from watching to participating, from participating to taking responsibility, and from taking responsibility to helping others lead. That is how a base grows.

Mark your progress along the way. Change rarely arrives in one moment, so notice the smaller wins too: a new leader who steps up, a first-time speaker, a group whose members trust each other more than they did last term. These are the roots of the next campaign. Done this way, organizing is how young people turn what they feel into what they can change together.



JOIN GLOBAL ARTIVISM MONTH

Global Artivism Month runs from November 1 to December 10, closing on Human Rights Day. Participation is free and open, and every activity stays locally owned. Register your action through the Participation Form, and your campaign becomes part of a wave of collective action happening around the world at the same time. Taking part asks you to carry the shared Global Artivism Month identity, document what happened, and uphold principles of consent, safety, care and shared authorship.