

# CREATE CHANGE

## CAMPAINS TOOLKIT



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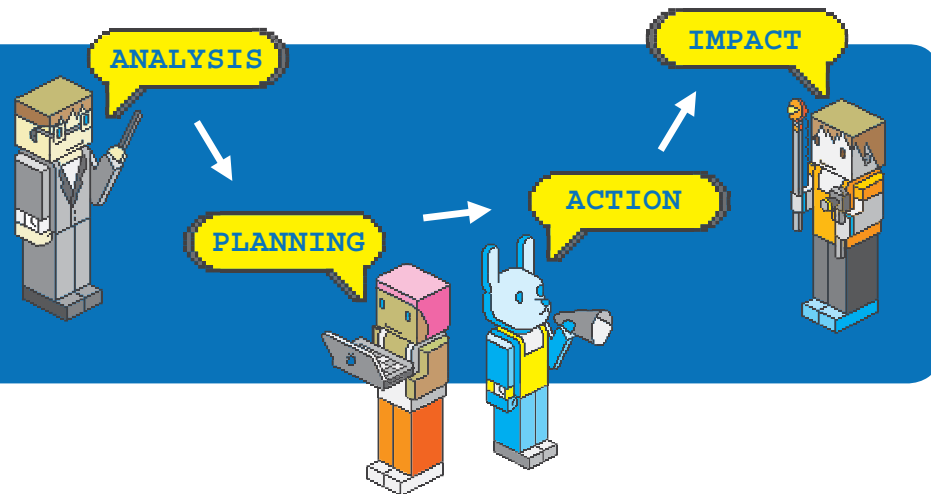
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# INTRO What is campaigning?

## What is campaigning?

A campaign is a set of organised actions around a specific issue in order to create change.

The process of a campaign is very simple and consists of the following –



How these four phases are put together to make a campaign is more complicated; this toolkit will take you through these phases, from start to finish, to give you the skills you need to run your own campaign.

## Why is campaigning important?

In a society and environment where there are growing problems and issues to be dealt with, campaigning is the best way of creating change for the better. Whether this is regarding small scale issues that are vitally important to you and the people on your course or large scale social injustices such as global poverty; campaigning can make the difference.

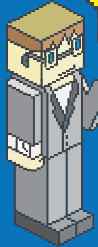


Campaigning with SUARTS is YOUR opportunity to see the change YOU want.

Since the 1960s students and Students' Unions have been at the heart of activism changing the society that we live in; from the tens of thousands who marched through London to oppose the Vietnam war to the more recent Higher Education funding demonstrations. This is something that we, as students, should be proud of and continue long into the future.

# CASE STUDY GO Green!

## ANALYSIS



The issue of sustainability at UAL was a common complaint from students and so last year 'GO GREEN' was identified as a key campaigning priority for the Union. Several sub-themes were highlighted including recycling facilities and bike storage.

## PLANNING



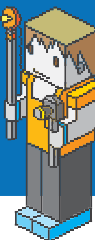
It was decided that the best way of tackling this would be to have an entire week devoted to 'Going Green' – with themed activities running throughout. A Green Charter for the University was drawn up and the culmination of the week was to collect a digital photo petition (rather than an un-environmentally friendly paper one!) of students with the Charter to take to the Rector, Nigel Carrington.

## ACTION



Workshops, talks, film showings, swap shops and much much more took place over the course of the week. Students painted themselves green and invaded studios and lecture theatres to get people involved in the campaign and gain support for the cause. 270 photos were collected with an estimated 1000+ students involved – these can be seen at [wewantartslondontogogreen.blogspot.com](http://wewantartslondontogogreen.blogspot.com).

## IMPACT



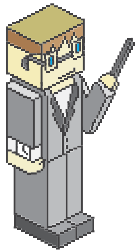
As a result of all the fabulous work in the run-up, during and after GO GREEN week the University has promised to sign up to several parts of the charter; this has included a commitment of £20,000 for better bike storage and shower facilities.

However, the work is not all done and after evaluating the campaign areas for improvement have been highlighted. Look out for GO Green 2009/10.... And always remember, Green is the New Black! ... see [www.suarts.org/green](http://www.suarts.org/green) for details



*“The thing I do remember standing out, was the GO Green Campaign... this was definitely huge compared to any of the others. I think all the ads on the uni comps was very clever. It was also related to my project which is why I took part and attended a lot of the talks.”*

- Arts London Student, 2008/9 -



The most important part of your campaign is, of course, the issue! All good campaigns need a good, strong issue.

**When thinking of your issue it is worth looking at the following questions:**

// Is a campaign needed? Are there other ways to tackle the problem and have you exhausted these ways?

// Are you passionate about it? If you don't believe in it then no-one else will!

// Is it a key, relevant issue for other students? Support for your campaign will later become very important, if it is not important to other students then no matter how good your campaign is, it is unlikely to get on the radar.

// Before any campaign is planned and delivered the issue needs to be well researched and evidenced. Has this issue been addressed before? Was it successful/unsuccessful? And why? If you are tackling an issue that may be common for other people in other universities/communities then it is worth looking to see what others might have done and problems/challenges they might have faced?

// Is it something you can realistically change? If not, then email [campaigns@su.arts.org.uk](mailto:campaigns@su.arts.org.uk) as this may be something that the Union needs to take collective action on.

## Task 1

Finally, is your issue and what you want to change clear and concise? Imagine you're in a lift with UAL's Rector, Nigel Carrington and you only have a few floors before you need to get out; how would you describe the problem, solution and benefit in three sentences? If you are unable to do this then the issue needs to be thought about and clarified.

// Problem: \_\_\_\_\_  
// Solution: \_\_\_\_\_  
// Benefit: \_\_\_\_\_

## Examples of issues

Here are some of the issues we know UAL students care about...

- // Studio space
- // Teaching quality
- // Course organisation
- // Fees
- // Material costs
- // Lack of a sense of community

## What's yours?

## Evidence

A campaign backed up by clear, reliable evidence carries a lot more legitimacy; the types of evidence you might want to think about including are

// Statistics showing the numbers of students affected

// Personal testimonies of people who are affected

// Research from other sources showing how what you are proposing has worked elsewhere.

// Information that shows any potential financial implications of the change. Money talks!

// Supporting information from professionals. Make sure they have consented for you to use anything they have said.

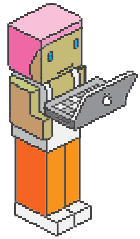
Patricia Kaszynska is the Student Union's Policy and Research Coordinator, if you are struggling with researching and providing evidence for your campaign then email [campaigns@su.arts.ac.uk](mailto:campaigns@su.arts.ac.uk) to organise a meeting and a chat and discuss what you can do.



## CHECKLIST

Have you:

- Thought about the questions on the previous page?
- Provided clear evidence and backing for your campaign?
- Completed Task 1?



“Preparation is everything; It wasn’t raining when Noah built the ark!”

A well thought out and planned campaign is often the difference between success and failure. Whilst, at times, we must be reactive, this should not be a substitute for good planning.

### Who can deliver the solution to your campaign?

In the previous section, you should have written down how you can describe the problem, solution and benefit of your campaign in three sentences. The next question is to ask who can help you deliver this solution? It may be one person or it may be a number of people. It is important to think about why they haven’t tackled the problem already and what reasons have they given for this?

### Involvement

Support for and participation in your campaign will be vitally important. It is worth thinking about if there are any ways of getting other people involved and more importantly will they add to the impact of your campaign?

// If it’s an issue about your course, have you spoken to your Course Rep? They could help! [www.suarts.org/course-reps](http://www.suarts.org/course-reps)

// The Students’ Union support a number of different student-led society groups, some of which may be interested in a similar issue, go to [www.suarts.org/sportsandsocs](http://www.suarts.org/sportsandsocs) to find out more and how you can contact them.

// There are millions of Facebook groups, are there any in your network where people might share your concerns? Join them and try and stir up some debate.

// There may also be campaign groups in the local area who share your cause and can help to mobilise and organise when it comes to implementation – why not go to [www.planningsanity.co.uk/re-source/campaigns.htm](http://www.planningsanity.co.uk/re-source/campaigns.htm) to see what’s in your area.

**Example of some societies:**  
 // Arts London Labour Society  
 // Love Music Hate Racism  
 // Marxist Society  
 // RAG  
 // Stop the War

// Google the issue ... you never know what might come up!

### What would success look like?

Often this question is ignored or only answered at the end of the campaign when thoughts suddenly turn to evaluation. If the campaign is successful and the solution is achieved, what would it look like?

This is what you are aiming for and should keep you going!  
 How would you respond to success?

### Developing the campaign

Now is the time to develop your campaign and define your activities. You should have identified the targets of your campaign, now the campaign messages and stages of action should be developed. A campaign is rarely just one action or stage but instead will be made up of different stages that all fulfil different needs. Try and be innovative with what you are doing – campaigning isn't just about the protests and petitions (although these can obviously be a part of it) so try and think creatively about activities you can do and ways of affecting change. See the Appendix for a list of almost 200 different activities you could undertake!

After going through the planning above you should fill in the Planning document on the next page. This should prove useful to map out the key issues and themes of your campaign and is also useful to refer to so that you don't lose track of your aims and objectives.



### Stop: solve this ongoing problem

#### ANALYSIS

Alex Rose, LCC student, has seen violence throughout his life. When a close friend of his was killed he decided enough was enough. In 2007/8 there were over 22 000 violent offences in which a knife was involved (plus many more unreported) whilst 52 people died from being shot. It was obvious that this was a major issue, particularly for young people and in inner-city areas so Alex wanted to do something about.

#### PLANNING

Alex decided that the message about how damaging gun and knife crime could be needed to be heard. He decided that by trying to challenge the negative gangster image and inspiring others to do the same and create a positive message was the best way of doing this. In particular he wanted to target young people with his slogan 'Education is the Key.'

#### ACTION

Alex has delivered his message across the capital and beyond in schools and youth clubs gaining more and more coverage as he has gone. He has high profile supporters such as Archbishop Desmond Tutu, Gordon Brown and Cherie Booth. He has also seen knives smelted down by Police and made into 'Education is the Key' pendants; these have been auctioned off at a Ministry of Sound event for his campaign and on ebay!

#### IMPACT

It is always hard to tell with awareness and behavioural change campaigns but the sheer coverage and amount of support he has received paints a picture of huge impact. The campaign is growing and going from strength to strength. Watch this space.... For more information go to <http://battlefront.co.uk/campaign/stop-gun-and-knife-crime>

# Campaigns planning document

Campaign title

Lead Officer(s)  
/Student(s)

Campaign rationale / Background information: Why is it an issue?

Why is this an issue? Why have you decided to campaign on this in the first place?

Aim

The ultimate vision for what you want to achieve. e.g. do example

SMART Objectives

See task box

## Task Box

Objectives – Aims and objectives often get confused. An objective is a more specific change that you want to be able to see; collectively if these objectives are achieved then you will be able to achieve your aim. E.g. similar to aims

**Your objectives should always be SMART**

Key messaging

What are the key messages for your campaign that you want the people to hear?

**Specific** – well defined and clear to anyone who has a base level knowledge of the project.

Key activities

What are the main activities you will be undertaking? These will be expanded on the next page.

**Measurable** – know if the goal is obtainable, how far away completion is and when it has been achieved.

**Appropriate** – fit in with and be appropriate to achieving your aims.

Resources

What resources will you need to deliver these?

**Realistic** – within the availability of resources, knowledge and time.

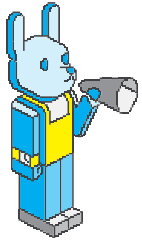
**Time bound** – enough time to achieve the objective but not too much so that performance is affected.

Success indicator

Evaluation technique

What are the key indicators of success? How will you monitor and evaluate if these are successful?





Having gone through the previous planning stages you should now be able to deliver your campaign – the fun part! Below though are a few tips and resources to help you get the most out of your campaign.

## Getting Resources

Resources may be important for you in your campaign; whether it is access to raw materials in order to create campaign materials or simply access to a camera or video camera, you need to know how to access it. We hold a wide variety of different materials for banners, posters, placards, etc in the central Students' Union Office as well as digital and video cameras – which are available for anyone to use. Email [campaigns@su.arts.ac.uk](mailto:campaigns@su.arts.ac.uk) in order to book/use any of these.

Remember though, everyone creates posters and flyers so if you are going to then make sure you are innovative and brave in what you do – make them stand out from the crowd!

## Communicating the issue & how to engage others

Communicating your message and how you engage other students with your campaign is vital. A good way of thinking about communication and how you structure your message is by using the acronym AIDA – this is commonly used in marketing but is very transferable to forms of campaigning.

## Attention

how are you going to attract people's attention to the issue? What is the injustice? This needs to be clear and hard hitting so it cannot be ignored.

## Interest

you have the attention of your target audience, now how are you going to engage them? What is this person's connection with the issue? Rather than just talking at people, try to get them actively involved.

## Desire

interest and desire often go hand in hand; their interest has to be turned into a motivation to act. This can be done by showing the urgency of the issue, other people who have done it and support the action or how what you are doing will provide real, positive change.

## Action

what is it you are asking people to do? This must be a clear, simple action that you can demonstrate how doing it will solve the problem.

## Press

Generally if there is no photo opportunity then there is no campaigning activity happening – make sure this isn't the case. If you do want to create a buzz on campus then why not try and get Arts London News or Less Common Online to feature what you're doing?

## Referendum

The Students' Union holds a referendum three times a year, one every term, to set the political and representational policy of the Union. It's a great way to publicise your campaign and get support for your issue, if something gets passed at referendum then the Unions' elected officers are mandated to act on the policy. [www.suarts.org/referendum](http://www.suarts.org/referendum)

## Legality

*"Disobedience in the eyes of anyone who has read history is our original virtue, It is through disobedience that progress has been made, through disobedience and rebellion."*

Oscar Wilde -

The above statement is true – to an extent! Issues of legality often come hand in hand when campaigning, particularly when taking direct action, visit [www.activistslegalproject.org.uk](http://www.activistslegalproject.org.uk) for a variety of information sheets on what is and isn't legal, and what your rights are in the case of dispute. Of particular interest might be Student Protest on Campus (August 2008) .

## On going monitoring and support

Campaigning is both a creative and technical process – an art and a science. It is easy to get too close to the subject matter and get caught up in what you are doing. It is useful, therefore, to take a step back and look at whether what you are doing is still the right way – sometimes you have to go round an obstacle rather than through it. In other words, don't let the campaign get in the way of your objectives.

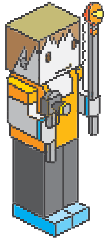
There is a drop in service at the central Students' Union Office with our Campaigns Advisor whose job it is to support you in your campaigning. These can also be arranged for a site more convenient for you. Schedule these in to your activities timeline – to find out more and have a catch up about how you are progressing then email [campaigns@su.arts.ac.uk](mailto:campaigns@su.arts.ac.uk)



## CHECKLIST

Have you:

- Communicated your message using AIDA?
- Checked the legality issues of any stunts/events you have done?
- Set up a regular meeting with our Campaigns Advisor?
- Done your campaign?!



Now you have completed your campaign, its impact needs to be evaluated. Hopefully in your plan (see page x) you built in success indicators and processes to be able to monitor your campaign as it was being done. Now is the time to evaluate and draw out some key learnings – this is vital whether the campaign was successful or not. There is an evaluation form on the following page to help.

### Organise a meeting

Organise a meeting with everyone who was involved in the campaign to review. Think about the following questions.

- // Having looked at your campaign, did it achieve your aims? If not, why not?
- // What was good about it?
- // How can you increase the good elements in future campaigns? Was it fun, did you and your fellow campaigners enjoy it?
- // Did your campaign stimulate other debates?
- // Did it have effects that you didn't intend?
- // What was the media reaction?
- // What next?

### Feedback

Feedback to stakeholders in your campaign is vital. At the above meeting make sure you let everyone who was involved know what happened and why. You may also want to send round your evaluation and findings to other campaign groups or people who might be interested.

Please pop into the central Students' Union Office or email [campaigns@su.arts.ac.uk](mailto:campaigns@su.arts.ac.uk) with any planning and evaluation documents as well as photos and other things of interest, this can help us publicise what you've been doing as well!

### Celebrating success

Success should be celebrated, follow the steps below to ensure everyone knows what change you have achieved.

- // Let us know! Email [campaigns@su.arts.ac.uk](mailto:campaigns@su.arts.ac.uk) with information on your key successes and what they mean for Arts London students. We can then publicise this on the website and in our updates.
- // Email Arts London News.
- // Enter your campaign in the NUS campaign of the year award – find out more at [www.nusawards.org.uk](http://www.nusawards.org.uk).
- // Shout about it!

Finally, if things didn't go to plan then don't get disheartened – campaigning can be complex and challenging and even the most seasoned campaigner makes mistakes. The key is learning from how mistakes happened and why. The only way to get over it? Go out and do it again, and better!

# Evaluation form

**Campaign**

**Lead Officer(s) / student (s)**

**Time frame**

**What worked and why?**

**What didn't work and why?**

**How can you make sure you increase this element in future campaigns?**

**What would you do differently/better next time?**

**Effectiveness**

Did you achieve your objectives?  
Did you achieve your aim?

**Communication**

How was the campaign communicated?  
Did people use facebook or our website?  
Was there any press coverage?

**Engagement**

How did students get involved?  
Did their awareness of the issue increase?  
Did they act on the issue?  
What feedback have you received from students, staff, external contacts?

**Resources**

Were the resources/materials sufficient?  
Were there any resources/materials you couldn't access that you needed to?

**Feedback**

Have you communicated feedback and successes to key stakeholders and students?

**Follow up and the future**

What happens next?  
Can this campaign be taken any further?

**Campaign summary:**

## 198 Methods of Nonviolent Protest and Persuasion

(from Gene Sharp, *The Methods of Nonviolent Action*, Boston 1973)

### Formal Statements

1. Public Speeches
2. Letters of opposition or support
3. Declarations by organizations and institutions
4. Signed public statements
5. Declarations of indictment and intention
6. Group or mass petitions

### Communications with a Wider Audience

7. Slogans, caricatures, and symbols
8. Banners, posters, and displayed communications
9. Leaflets, pamphlets, and books
10. Newspapers and journals
11. Records, radio, and television
12. Skywriting and earthwriting

### Group Representations

13. Deputations
14. Mock awards
15. Group lobbying
16. Picketing
17. Mock elections

### Symbolic Public Acts

18. Displays of flags and symbolic colors
19. Wearing of symbols
20. Prayer and worship
21. Delivering symbolic objects
22. Protest disrobings
23. Destruction of own property
24. Symbolic lights
25. Displays of portraits

26. Paint as protest
27. New signs and names
28. Symbolic sounds
29. Symbolic reclamations
30. Rude gestures

### Pressures on Individuals

31. "Haunting" officials
32. Taunting officials
33. Fraternalization
34. Vigils

### Drama and Music

35. Humorous skits and pranks
36. Performances of plays and music
37. Singing

### Processions

38. Marches
39. Parades
40. Religious processions
41. Pilgrimages
42. Motorcades

### Honoring the Dead

43. Political mourning
44. Mock funerals
45. Demonstrative funerals
46. Homage at burial places

### Public Assemblies

47. Assemblies of protest or support
48. Protest meetings
49. Camouflaged meetings of protest
50. Teach-ins

### Withdrawal and Renunciation

51. Walk-outs

52. Silence

53. Renouncing honors

54. Turning one's back

## **The Methods of Social Noncooperation**

### **Ostracism of Persons**

55. Social boycott

56. Selective social boycott

57. Lysistratic nonaction

58. Excommunication

59. Interdict

### **Noncooperation with Social Events, Customs, and Institutions**

60. Suspension of social and sports activities

61. Boycott of social affairs

62. Student strike

63. Social disobedience

64. Withdrawal from social institutions

### **Withdrawal from the Social System**

65. Stay-at-home

66. Total personal noncooperation

67. "Flight" of workers

68. Sanctuary

69. Collective disappearance

70. Protest emigration (hijrat)

## **The Methods of Economic Noncooperation: Economic Boycotts**

### **Actions by Consumers**

71. Consumers' boycott

72. Nonconsumption of boycotted goods

73. Policy of austerity

74. Rent withholding

75. Refusal to rent

76. National consumers' boycott

77. International consumers' boycott

### **Action by Workers and Producers**

78. Workmen's boycott

79. Producers' boycott

### **Action by Middlemen**

80. Suppliers' and handlers' boycott

### **Action by Owners and Management**

81. Traders' boycott

82. Refusal to let or sell property

83. Lockout

84. Refusal of industrial assistance

85. Merchants' "general strike"

### **Action by Holders of Financial Resources**

86. Withdrawal of bank deposits

87. Refusal to pay fees, dues, and assessments

88. Refusal to pay debts or interest

89. Severance of funds and credit

90. Revenue refusal

91. Refusal of a government's money

### **Action by Governments**

92. Domestic embargo

93. Blacklisting of traders

94. International sellers' embargo

95. International buyers' embargo

96. International trade embargo

## **The Methods of Economic Noncooperation: The Strike**

### **Symbolic Strikes**

97. Protest strike

98. Quickie walkout (lightning strike)

### **Agricultural Strikes**

99. Peasant strike

100. Farm Workers' strike

### **Strikes by Special Groups**

101. Refusal of impressed labor

102. Prisoners' strike

103. Craft strike

104. Professional strike

## **Ordinary Industrial Strikes**

105. Establishment strike

106. Industry strike

107. Sympathetic strike

## **Restricted Strikes**

108. Detailed strike

109. Bumper strike

110. Slowdown strike

111. Working-to-rule strike

112. Reporting "sick" (sick-in)

113. Strike by resignation

114. Limited strike

115. Selective strike

## **Multi-Industry Strikes**

116. Generalized strike

117. General strike

## **Combination of Strikes and Economic Closures**

118. Hartal

119. Economic shutdown

## **The Methods of Political Noncooperation**

### **Rejection of Authority**

120. Withholding or withdrawal of allegiance

121. Refusal of public support

122. Literature and speeches advocating resistance

### **Citizens' Noncooperation with Government**

123. Boycott of legislative bodies

124. Boycott of elections

125. Boycott of government employment and positions

126. Boycott of government departments, agencies, and other bodies

127. Withdrawal from government educational institutions

128. Boycott of government-supported organizations

129. Refusal of assistance to enforcement agents

130. Removal of own signs and placemarks

131. Refusal to accept appointed officials

132. Refusal to dissolve existing institutions

### **Citizens' Alternatives to Obedience**

133. Reluctant and slow compliance

134. Nonobedience in absence of direct supervision

135. Popular nonobedience

136. Disguised disobedience

137. Refusal of an assemblage or meeting to disperse

138. Sitdown

139. Noncooperation with conscription and deportation

140. Hiding, escape, and false identities

141. Civil disobedience of "illegitimate" laws

### **Action by Government Personnel**

142. Selective refusal of assistance by government aides

143. Blocking of lines of command and information

144. Stalling and obstruction

145. General administrative noncooperation

146. Judicial noncooperation

147. Deliberate inefficiency and selective noncooperation by enforcement agents

148. Mutiny

### **Domestic Governmental Action**

149. Quasi-legal evasions and delays

150. Noncooperation by constituent governmental units

### **International Governmental Action**

151. Changes in diplomatic and other representations

152. Delay and cancellation of diplomatic events

- 153. Withholding of diplomatic recognition
- 154. Severance of diplomatic relations
- 155. Withdrawal from international organizations
- 156. Refusal of membership in international bodies
- 157. Expulsion from international organizations

## **The Methods of Nonviolent Intervention**

### **Psychological Intervention**

- 158. Self-exposure to the elements
- 159. The fast
  - a) Fast of moral pressure
  - b) Hunger strike
  - c) Satyagrahic fast
- 160. Reverse trial
- 161. Nonviolent harassment

### **Physical Intervention**

- 162. Sit-in
- 163. Stand-in
- 164. Ride-in
- 165. Wade-in
- 166. Mill-in
- 167. Pray-in
- 168. Nonviolent raids
- 169. Nonviolent air raids
- 170. Nonviolent invasion
- 171. Nonviolent interjection
- 172. Nonviolent obstruction
- 173. Nonviolent occupation

### **Social Intervention**

- 174. Establishing new social patterns
- 175. Overloading of facilities
- 176. Stall-in
- 177. Speak-in

- 178. Guerrilla theater
- 179. Alternative social institutions
- 180. Alternative communication system

### **Economic Intervention**

- 181. Reverse strike
- 182. Stay-in strike
- 183. Nonviolent land seizure
- 184. Defiance of blockades
- 185. Politically motivated counterfeiting
- 186. Preclusive purchasing
- 187. Seizure of assets
- 188. Dumping
- 189. Selective patronage
- 190. Alternative markets
- 191. Alternative transportation systems
- 192. Alternative economic institutions

### **Political Intervention**

- 193. Overloading of administrative systems
  - 194. Disclosing identities of secret agents
  - 195. Seeking imprisonment
  - 196. Civil disobedience of “neutral” laws
  - 197. Work-on without collaboration
  - 198. Dual sovereignty and parallel government
- Source: Sharp, Gene. *The Politics of Nonviolent Action* (3 Vols.), Boston: Porter Sargent, 1973. Provided courtesy of the Albert Einstein Institution

*" Students should maybe be more motivated to be active and more aware of the changes they can make."*

*Arts London Student 2008/9*

*" I think they (University of the Arts Students' Union) had some really good ideas, all very important issues that are important to people."*

*Arts London Student 2008/9*

**Students<sup>su</sup> Union**  
University of the Arts London

[www.suarts.org/campaigning](http://www.suarts.org/campaigning)

