



critical

artistic

media

practices

C.A.M.P. – Critical Artistic Media Practices

The C.A.M.P. Folio is related to the intentions and working methodologies of media activists, involved in individual forms of creative and critical practice, whether artistic, journalistic, technical, hacktivist or otherwise.

Learn about practices that can help us to better navigate today's media infused battles for truth and knowledge. *Why it is you do what you do?*

The C.A.M.P. Folio is designed as learning tool to discuss and develop new forms of work based on the experiences of the *South-South Medialab Collaboration Fellows* in 2018. *SSMLAB 2018* is an international knowledge transfer program oriented towards the independent media sectors in East-Africa and South-East Asia.

01 Abel Asrat, ETH

02 Chief Nyamweya, KEN

03 Yen Duong, VNM

04 Pham Thu Hang, VNM

05 Hirut Gebretsadik, ETH

06 Juliet Atellah, KEN

07 Lubna Hawwa, MDV

08 Patricia Kigula, UGA

09 Saad Akhtar Chinoy, SGP

10 Shayma A. Adam, SDN

11 Sotheavin Doch, KHM

12 Vincent Samuel, IDN

13 Dilman Dila, UGA

14 Rosanna Lopez, PHL

15 Victor Nyang'a, TZA



Use the folio cards to support debate on contemporary forms of media development work: What is your vocabulary or means of expression? What kind of tools or structures do you use? What role does process play in achieving your message?

The SSMLab Collaboration 2018 is funded by the German Federal Ministry of Economic Cooperation and Development (BMZ) through its programme of "Support for Media, Access to Information and Freedom of Expression" Published in 2019 by icebauhaus under CC BY-SA. Text: Stephen Kovats. Design: Oliver Gretscher.

I want to awaken people who are passive and inactive about social issues.

CRITICAL
ARTISTIC
MEDIA
PRACTICES

■ *Why it is you do what you do?*

Because I am very passionate about social media and digital media. While I was a third-year campus student around 2011 I was academically dismissed and during that time I started to blog my frustration about my university on my personal blog. Gradually I started to become passionate about social media since it empowered me with a platform that allowed me to reach people more easily. The passion of blogging later led me to start my own media startup. Because of that, I was among the very first media platforms in Ethiopia using entirely digital content and structures.

■ *What is your world view?*

My worldview is that everyone deserves the right to reflect their views without fear of consequences. I want to awaken people who are passive and inactive about social issues and politics using satire. With satire, you can create change, and easily make people more interested to read your opinion. I hope this will trigger greater consciousness among people.

■ *What is the vocabulary or means of expression you use to deliver your message?*

Many people know my social media posts for their satirical style. Recently I started a comic satire page with a cartoonist friend. She was a bit hesitant to work with me in the past due to the government's strict control on media but now with the political change we are experiencing we were able to launch a new platform to do just this.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

Social media platforms – at the beginning I was mainly using Facebook and Twitter.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

I keep my messages simple in ways that can easily relate to people and be understandable to everyone.



witty

insightful

daring

creative

entrepreneur

01



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

As an artist and critical thinker, running out of funds is a constant challenge.



■ *Why it is you do what you do?*

LOVE & PASSION. I am convinced wise-ass ... a curious, knower ... we tend to vilify knowers and censure critical thinkers. An artist's job is to keep an eye out for the Zeitgeist. Conformity is senseless in such a fast changing environment.

■ *What is your world view?*

Humanity is basically good, but it is like water trapped in ice-cubes. It is the societal structures that human consciousness is poured into that creates distortions. Change the structures, and you change the outcomes.

■ *What is the vocabulary or means of expression you use to deliver your message?*

Illustrated and animated storytelling. The comic book format helps describe history, helps us avoid conformity, achieve some form of purity of expression. We need to be irreverent and avoid having our voices cluttered by third party interference.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

TIME most of all! Trying to be independent – as an artist and critical thinker, running out of funds is a constant challenge. Financial and cultural support through residencies and exchanges helps support this, as well as boost an interaction of experience. Technical support from private companies who can lend resources is also crucial.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

Uninterrupted Space is Crucial to formulate ideas. Followed by intense Experimentation. And finally Pattern Formation out of the findings of Experimentation. In terms of craft, my favourite medium is dry brush and India Ink on Strathmore paper. I start by writing the story, then making pencil sketches of the story based on reference images from the internet as well as personal photographs. After I am settled on the right pencil sketches, I paint over them with India Ink and erase the pencil marks once the ink is dry.



love

transformation

beauty

space

courage

02



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

I'm trying to cover stories that normally don't receive enough attention.

” CRITICAL ARTISTIC MEDIA PRACTICES

■ *Why it is you do what you do?*

I feel that my perspectives as a local journalist is relevant, since I mainly write for international outlets nowadays and most of what you'd read on Vietnam on such outlets are written by foreign correspondents. Not trying to discount their perspectives in any way, but I feel that what I'm doing is important since it represents a different perspective on Vietnam for example and that I'm trying to cover stories that normally don't receive enough attention. Being a freelancer in Vietnam is hard, but somehow I'm still surviving and which is the reason why I keep doing it.

■ *What is your world view?*

As someone who has been working a lot in other countries, I feel like I'm culturally curious and that's also a reason that motivates me to continue working as a journalist, since you get to talk to people who may have very different world views from your own and challenge what you think you know about the world. But that also teaches me to appreciate differences and learn to live in harmony with it.

■ *What is the vocabulary or means of expression you use to deliver your message?*

Through writings and photographs. I used to do more videos but not anymore.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

Sometimes I use otranscribe for transcription of interviews since for journalists it's a hassle but it's what you spend most of your time on. For photographs, I use photoshop, lightroom and photoscape.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

I usually take a lot of time researching the topic first, and then try to contact sources. If I can find sources for my story, I'd go on the field, meeting people and taking photographs. Then I come back with the data and start with pitching to editors, and then writing and editing before publishing. This process can take months depending on the project or just days if it's just simple photo assignments. But the most important step in my process I'd say, is researching phase.



research

curiosity

ethics

aesthetics

integrity

03



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

The SSMLab Collaboration 2018 is funded by the German Federal Ministry of Economic Cooperation and Development (BMZ) through its programme of "Support for Media, Access to Information and Freedom of Expression"

I always get inspired with things that are rooted in the liveliness of reality.

CRITICAL
ARTISTIC
MEDIA
PRACTICES

■ *Why it is you do what you do?*

I had been looking for the way to express the voice inside of me for a long time. Then at a certain point it found its way to come to me.

■ *What is your world view?*

I've been thinking that we can only become proper human beings as long as we become less ignorant and become more awake to the political climate not only in our own country but also in other countries in the world. For we are all connected and in very subtle ways, we feel an impact from something that happens in a country that may be on the other side of our planet. It is the Butterfly Effect as we always say. The world is a hotspot. We are the elements that make this up, and put it all together. Let us make it a good one.

■ *What is the vocabulary or means of expression you use to deliver your message?*

I had always wanted to be a writer before I discovered that cinema could be the best tool to reflect how I perceive the world, linking both the moving image and word. The moving image somehow is the best vehicle to

transmit something which I couldn't articulate through words.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

By using film I can best express the way I look at the world. I always get inspired with things that are rooted in the liveliness of reality. So I go straightforward into the messy chaos of life - the resources that I rely on to do my work are all out there.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

Making films involves a long process that also takes a lot of time to see the intended result emerge. But this process becomes the time needed to conceptualize an idea based on the ground of the reality, or on the exact spot, where I want to work. The outcomes might be very different as I go deeper, but many new layers of things would also be revealed. Because of this, I might change my mind at the very end of the process. So the final result may not be as interesting as the experience we've had going through the whole process itself.



slowcinema

slowpace

nogenre

experimental

avantgarde

04



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

I am

reshuffling

my working

process.



■ *Why it is you do what you do?*

I believe in the power of media to change perception and social norms for better or for worse. That is why I am obsessed with studying media and content trends. This way I can use media as a channel to bring pressing issues like gender equality and human dignity to the forefront and challenge existing perceptions. It's essential to broaden our perspectives.

■ *What is your world view?*

My world view is 'every one is created equal' but greed and the desire for power has made us believe otherwise.

■ *What is the vocabulary or means of expression you use to deliver your message?*

While I may not be clear about the question of vocabulary, I do often say that "I believe in leveraging the power of media and creative storytelling to bring lasting social and behavioural change for impactful social change."

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

I work closely with media houses to get up to date data on media trends. I follow TV and radio channels to see the kind of content that is being put out there. Social media is also my source of information about news and new programmes that are getting traction. Often I evaluate media content from a gender perspective and share my views on websites or social media.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

I am reshuffling my working process. I have resigned from my full time job to make time to write and collect data on media content and consumption. After I gather enough articles and data I would like to launch my media critique website.



digitalstorytelling

herstory

mediapower

womeninmedia

communityradio

05



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

The emancipation of marginalized groups is a central motivation.

CRITICAL
ARTISTIC
MEDIA
PRACTICES

■ *Why it is you do what you do?*

I speak courage fluently. I love to create a favourable environment for the African community and the world at large. I believe in the weapon of speaking truth to power, having an active voice to bring a balance of power between the state and society – politically, economically and socially.

■ *What is your world view?*

Postmodern worldviews which are characterized by acknowledging and valuing multiple perspectives on reality, and are critical of modern science's claim to exclusively provide objective knowledge. This emphasizes the relativity and contextuality of knowledge, as well as the value of moral, emotional, and artistic ways of knowing. Frequently a critical attitude towards the modern model of society is observed (e.g., ideas of progress, modern science and technology, capitalism), and thus the emancipation of marginalized and oppressed groups is a central motivation. This is reflected in the rise of social movements since the 1960's, promoting peace, multiculturalism, gay rights, and the environment, among others. Generally, postmodern worldviews celebrate diversity, heterogeneity, relativism, and 'post-materialistic' values or

'self-expression' such as creativity, uniqueness, authenticity, imagination, feeling, and intuition.

■ *What is the vocabulary or means of expression you use to deliver your message?*

Civic engagement, education and public participation.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

Personal time and energy to address community needs from diverse backgrounds. Community research through exploring different communities to learn about its assets and how it is affected by current problems. Advocacy and education using various modes of conviction and persuasions (petitions, letter writings and protests) to convince government or corporations to make choices that will benefit the community.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

It entails intense curation through conducting research from different sources, then creating a meaningful product out of the findings that makes it easy for my audience to understand. The process enables me to progress steadily in exploring and learn through acquiring different skills of accomplishing my objectives.



maskaniconversation

stopthesethieves

datastories

wanadatake

teamcourage

06



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

I try to appeal to people's sense of morality.



■ *Why it is you do what you do?*

I want to be happy, and part of what makes me feel better is knowing that I am doing something to help those who needs it the most.

■ *What is your world view?*

To sum up, I am a humanist - Equality. Justice. Freedom. Empathy, all that stuff of common sense.

■ *What is the vocabulary or means of expression you use to deliver your message?*

Words and images mostly. In my work, I try to appeal to people's sense of morality, but I understand it is subjective.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

Critical thinking approaches. Reading other news publications related to the social beat. Grey literature like organisational reports. Social media, especially twitter.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

I don't think I explicitly focus on process - mostly it is about finding the right place, motivation and clarity. I find working at night to be better.



socialmedia

justice

humanity

feminism

freespeech

07



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

The SSMLab Collaboration 2018 is funded by the German Federal Ministry of Economic Cooperation and Development (BMZ) through its programme of "Support for Media, Access to Information and Freedom of Expression"

I subscribe to the idea that women are no less than men.

CRITICAL
ARTISTIC
MEDIA
PRACTICES

■ *Why it is you do what you do?*

Women and young people make up half of Uganda's population. There is a need to have the opinions of these people better represented in the media. I create a platform for young women to express themselves, exchange ideas, learn, unlearn and be heard. My audience are young people in university, many of whom, like myself have been raised in the information/internet age. There is no question that the millennials will shape the world we live in profoundly and that's why it's important for us to create these platforms for ourselves.

■ *What is your world view?*

I subscribe to the idea that women are no less than men. That women are human beings and deserve to be treated as such in every aspect of life. They are deserving of equal political, educational and other opportunities.

■ *What is the vocabulary or means of expression you use to deliver your message?*

My work entails a multi-media project which runs in English on YouTube. The vocabulary is digital media. Our shoot locations have been lush, quiet places where we often hang out.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

I work with an extremely talented production

company to shoot and edit the show - they have the tools (cameras, lighting and editing software) as well as the expertise. The hosts are friends, and now we invite guests from our various networks, from whom we also learn more about what we do. At the moment the show is supported by personal funds, hoping that it will attract clients whose message is in line with our objective and are willing to pay for airtime.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

Before shooting a season, we discuss what the take away messages are, then assign female guests between 24 -35 for the respective topics. I write the talking points for each episode and share these with the hosts and editor to guide the flow of the conversation. We use social media to promote and inform our audience about upcoming episodes. This helps the entire team be more organised and deliberate in delivering the message from every episode. Since employing this working process, the viewership has grown, however there are still thousands more young Ugandans, mostly in rural areas who we are unable to reach and therefore are completely excluded from our conversations and engagement.



feminism

women

uganda

media

youths

08



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

No one can really do this.



■ *Why it is you do what you do?*

The coffee makes me do it. Caffeine inspired ideas need to be physically manifest and DIWO (doing it with others) tends to produce something more than what the idea started out as. The rate of change of tech is mind bending on its own, being a tech geek requires a constant concerted effort to “keep updated” with everything all the while. No one can really do this, and “trying to” is the best we can manage. As it is with science, digital tech is transferrable across purpose. I like tech people and systems built towards addressing social issues when the same tech could just as easily be used to develop “new ways to increase profit margins”.

■ *What is your world view?*

Existential, like all good science fiction endeavours to be slightly smiling face. See also: the Third Industrial Revolution.

■ *What is the vocabulary or means of expression you use to deliver your message?*

User Experience Design (UX) was initially studied as a tool to aid the production of better software products, now represents a significant part of how we perceive our selves and one another. With the rapid growth now of the Internet of Things (IoT) I see a physical manifestation of dig-

ital creation that has tremendous potential across all aspects of our day-to-day lives; from what we choose to care about to how we choose to do it. Barriers are aplenty but these tools I feel are ubiquitous in our global vocabulary and help us overcome a lot of them: WiFi, Caffeine, and Selfies.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

An OpenSource mindset to implementation. This necessitates collaboration; documentation and communication, regardless of boundaries. I rely on good collaborative relationships defined by collaborators that bring initiative and drive to a project organically. As with most community driven initiatives, this is an exception rather than the norm but I see a positive trend with this. More people and projects appear to grow organically rather than being forced to do so by fixed timelines and corporate-oriented structures. See also: STEAM education

■ *How do you perceive your working process, or what role does process play in achieving your message?*

Making. DIWO emerges from DIY but by its collaborative nature is far more complex a process that requires planning, communication and IMHO an iterative approach. That, and a sense of humour. See also: 42.



caffeinated

handson

global

collaborative

digitalstorytelling

09



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

The SSMLab Collaboration 2018 is funded by the German Federal Ministry of Economic Cooperation and Development (BMZ) through its programme of "Support for Media, Access to Information and Freedom of Expression"

I choose to view the world being as simple as a candle.



■ *Why it is you do what you do?*

I do what I do because it's a getaway, from my own thoughts, from whatever is happening in this world. It's a sanctuary. I prefer to look to my world through my camera lens and tell the stories behind them.

■ *What is your world view?*

It's a cruel world if I want to look at it in the way everything around me is trying to convince me to look at it. But I choose to view the world being as simple as a candle. I light it up, I endure the heat. I light up my way and make sure to light other people's candles too.

■ *What is the vocabulary or means of expression you use to deliver your message?*

Photo collages. I take a lot of photos through my phone and collect them to tell the story with simple statements.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

I use my phone camera but recently I upgraded to a stand-alone camera to take short videos to add value to the stories with extra motion and sound. I use my subjects as resources to tell the stories. I employ simple editing applications using the phone.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

I am in the early steps towards understanding myself and my work is following me along the way. I am experiencing life in a different way. I face my own obstacles with storytelling, and I overcome them with my photographs. So my working process is a reflection of myself, my own progression or the opposite.



shadows

experimental

light

selfportrait

blackandwhite



10

SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

My presence in a place is important to make an impact.



■ *Why it is you do what you do?*

Through residencies and exchanges I see opportunities for exploring more knowledge and skills. This can really make a difference in promoting open data and ICT tools for public service delivery in both Asia and Africa. Exploration and the sharing of knowledge using best practices from different perspectives and cultures can show the similarities, as well as best practices for each country.

■ *What is your world view?*

I believe things happen for a reason and every cause makes things happen. My presence in a place is important to make an impact regardless whether big or small.

■ *What is the vocabulary or means of expression you use to deliver your message?*

I find myself more confident in giving my messages through writing because I can structure my ideas or messages better. Also, writing al-

lows me time to think properly and strategically to explain a topic.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

I depend on self assessment. I usually observe myself being in a hard situation when presenting my message. I get nervous in front of people and my presentations or ideas can become disorganized.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

Time and good preparation play very important roles in helping me deliver better messages. It also involves a particular situation or scenario to deliver the right message - whether this is done through writing, or by giving the oral presentations. The point is to practice and improve the skills I am not confident with, but are necessary to improve my skills overall.



inspiration

commitment

confident

determined

selfreliance

11



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

I care more about the process than the outcome.



■ *Why it is you do what you do?*

I trained as a ceramist at art school, and found that I could control everything through the techniques that I mastered. As a control freak, I started teaching art at a high school as well as doing voluntary work at an NGO working with peoples with HIV/AIDS. These experiences helped reduce my anxiety. I worked with people that were changing everyday, and I realised I cannot predict anything. I do projects related with safe space - exploring and re-creating them with people from different communities, opening these spaces to outsiders. I want to fight xenophobia so I visit places that people consider dangerous to see if this is true. In my visits I found the opposite to be true - it is just a matter of how we introduce ourselves. What I do now is for my personal therapy...

■ *What is your world view?*

We are directed too much by false information. People are afraid about things they don't know on the 'other side', rather than to cross and understand. We choose to believe what we see on the news or label things as being such by common agreement. When we cross and come back, we wait in the middle - the safe space - we can start to love the differences. Like the Indonesian proverb "Tak Kenal maka

Tak sayang", meaning "We need to know the other first then love and care will follow".

■ *What is the vocabulary or means of expression you use to deliver your message?*

I remind people of the simple gestures between humans across different cultures such as sharing, eating, talking in person. Things that we do daily, as routine, but which we are slowly losing because life time seems not enough and fast enough, especially in urban areas.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

Public spaces inside or outside, food, sport, art, coffee, exchange of gifts, party or anything that I find through my observation on a certain community. It really depends on the community that I am working with.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

I care more about the process than the outcome. I am not in a rush to make an exhibition or anything that is related with presenting my final outcome. I am focused on the process whether is good or bad, smooth or bumpy, slow or fast. Through this learning process my personal therapy is achieved. Creating an open ended narrative helps me relax, and I can tell a story in many different forms after I finish a project.



safespace

xenophobia

labels

friendship

trust

12



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

Stories were not an escape mechanism.



■ *Why it is you do what you do?*

Why do we breathe :-)) I have always loved stories, right from childhood and I think I had a special attachment to them. I had a difficult childhood, so stories were not an escape mechanism, they gave me a purpose. They made me dream. I started actively writing a novel when I was 15 and haven't stopped since. To me, the day I stop telling stories is the day I stop dreaming.

■ *What is your world view?*

I'm a humanist. As a person with disability I know what it feels like to be discriminated against for reasons beyond your control, but I don't like radicalism. Perhaps necessary in some cases to effect change, radicalism will only replace one oppressor with another. Once the oppressed gains power they become the oppressor. I believe in moderation, in the power of art to subtly influence change.

■ *What is the vocabulary or means of expression you use to deliver your message?*

I use any means I can find. At first it was writing, but I come from a place where people enjoy audio or visual arts more than written arts, so I turned to making films, and more recently digital arts. These are visual artworks

I create on the computer, much like a painter drawing on a canvas. I often integrate digital models with real life photos, say of a robot sitting beside a woman in a market.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

I often rely on cheap and open source resources to create my works, and mainly achieve all this through networking and collaborations. A good example of open source software is Blender. The other that I use is Gimp, an alternative to Photoshop. With open source, since many people contribute to it, the software evolves and grows to meet specific needs of artists, rather than needs of corporations, which is how Blender became so popular.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

Process is important to me, as I take it to mean a structured way of doing things. Since I work in many media, and use many disciplines, I often take time to learn the rules in the field and I once I'm comfortable with these it is easier to quickly produce a large volume of work. People call me prolific, but its because I can apply all these rules to my work to achieve efficiency.



overactiveimagination

alternativeknowledge

obsession

fantasy

simple

13



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

I believe that young people can be empowered as producers.

” CRITICAL ARTISTIC MEDIA PRACTICES

■ *Why it is you do what you do?*

As a child I have always loved stories. Growing up in the Philippines in the 80's and 90's, my fondest childhood memories are those of the rainy season – the torrential downpour that marked the months of August and September. Rain thundering down on a tin roof; huddling under a blanket; journeying through worlds and engaging in adventures of epic proportions as I read book after book, armed with a flashlight. It's a magical sensation similar to what a child feels on Christmas morning – or when she wakes at the break of dawn on her birthday, excitement and anticipation mingling with the certainty that wonderful things are about to happen. These feelings of joy, wonder, thrill and delight are the emotions I wish to capture and impart with young people as I mentor them as artists and storytellers, exploring technological contexts as opportunities for reflection, expression and participation.

■ *What is your world view?*

I believe in kindness and storytelling is a powerful tool in helping us understand and see the good in one another. It's easy to forget this. Young people, whose voices are often ignored in mainstream media, have important stories

to tell. They can be empowered as producers and not just consumers of media – so the acts of storytelling and artistic expression are equally valuable to them and their audiences.

■ *What is the vocabulary or means of expression you use to deliver your message?*

Games. Stop motion animations. Short films, documentaries. Installation art. I use a wide variety of media and art forms. An integral part of my work is empowering young people with the skills to use these media to tell stories of relevance to them and their communities.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

I think inspiration and learning comes from a variety of sources. In helping young people create their own narratives, there are resources to tap into such as books, web sites, tech – and far more essential ones such as peers, community, family, friends, local makers and the participants themselves.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

Process is key. I see process as cycles of: *Reflecting > Imagining, brainstorming > Writing > Producing > Sharing > Receiving feedback* And repeating the cycle of reflecting, imagining, etc. once again.



makersgonnamake

digitalstorytelling

powerofplay

participatorystorytelling

portraits

14



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018

To strip them of their right to exist.

CRITICAL
ARTISTIC
MEDIA
PRACTICES

■ *Why it is you do what you do?*

Whatever I will be doing at a certain particular time will just be a response/reaction to what happened to cause the reaction. Hence why I am doing it will almost always depend on what had caused me to react.

■ *What is your world view?*

Individual freedom is my number-one aspiration. I aspire to a world where people can form communities and association, but yet they can act independently from the groups and their associations. A world where people are more logical than emotional. I think forcing people to associate at any level is to strip them of their right to exist as individuals.

■ *What is the vocabulary or means of expression you use to deliver your message?*

I speak. I do like to start and engage in discussions.

■ *What kind of tools, structures or resources do you use, access or rely on for this?*

Just my mouth and my thinking. I do listen to others opinions (and sometimes read) to enrich my understanding.

■ *How do you perceive your working process, or what role does process play in achieving your message?*

I am practical hands-on person. Decisions are made instantaneous. I have little patience in long time planning and paperwork.



response

reaction

individualfreedom

oralculture

spontaneity

15



SOUTH-SOUTH
MEDIA LAB
COLLABORATION
2018