Can graphic design empower women to effect change?

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Introduction

On 24th June 2022, Roe vs Wade was overturned in the US. Along with millions of other women, I was angry, upset and frustrated. The image below inspired me to look into how I could incorporate feminism and activism into my practice. As a woman, feminism is an integral part of my life. During my studies, I have become interested in how graphic design has been shaped and affected by historical, social and political events and movements, and vice versa, and in particular, design activism.

The main objective of my studies is to look at activist graphic design broadly and within the scope of feminism, and its power and success in helping women personally and the cause as a whole.

Fig 1: Jason Connolly/AFP/Getty Images. 2022 [photograph]

My initial research question:

How can we turn anger and despair within feminism into effective change? Can we help women use design as a methodology to work through their positionality on particular views?

Activism and graphic design:

Visual protest has been used throughout history. The graffitied ruins of Pompeii, political satire etchings of the 1700's and 1800's and the banners and placards used in activist marches today (McQuiston 1993), all demonstrate how art and design has been utilised within activism over time.

People have always rebelled; there have always been social injustices; Governments have always tried to get the public on their side; and arts have been involved in every social movement and political event in society. Using art and design, we can take an idea and make it real - something you can see. Art has consistently been a way of expressing our thoughts and emotions. It has made these messages accessible to all and easy to spread (Wilcox 2009).

Throughout my research, I have discovered many styles of visual activism. Activism needs to create a connection between the issue and the audience, and this is most easily done by creating a connection between the cultural and the political.

"Graphic design has always been there as a servant of the protest; It has a very strong role to play in putting out messages and changing things." (Long 2019)

"Art Unites, whereas tyranny separates" (Camus 1961)

Satire, humour and wit:

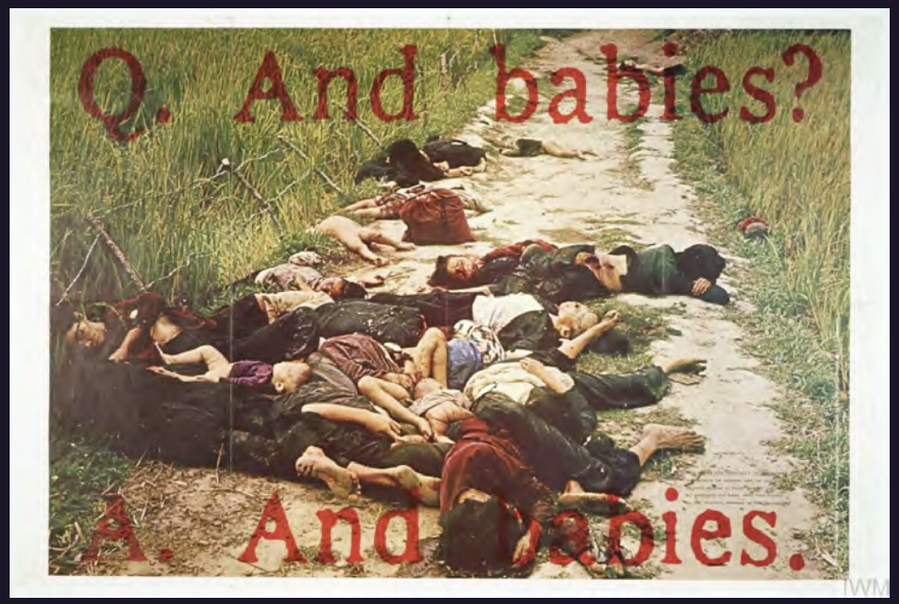
Humour helps to make the message more accessible and memorable to the ordinary person. Cartoon etchings were used in the 1700s and 1800s to express current political views and influence. More recently, we can see the use of humour in our current political issues, such as Trump's presidency. These messages stay in our consciousness, they are humorous and therefore easier to understand. Humour can take power away from the subject; it is harder to feel scared by someone or something if we can laugh at it (McAlhone and Stuart 1996).

(Top) Fig 2: James Gillray 1803. Manic Ravings or Little Boney in a Strong Fit [print]

(Bottom) Fig 3: Leo Murray and colleagues 2008. Trump Baby [installation]

Shock and awe:

Shocking imagery of what is happening or what could happen is often used to frighten us into action. Examples include graphic war imagery overlaid with text, such as 'Q. And babies? A. And babies.', and the blood-smeared fur coats from Lynx's anti-fur campaign. These show terrible images which not only catch your eye in the maelstrom of imagery that confronts us every day, but also disgust us and makes us question uncomfortable issues (Wells 2015). It is difficult to look away, and makes uncomfortable viewing, which gives the message more impact.

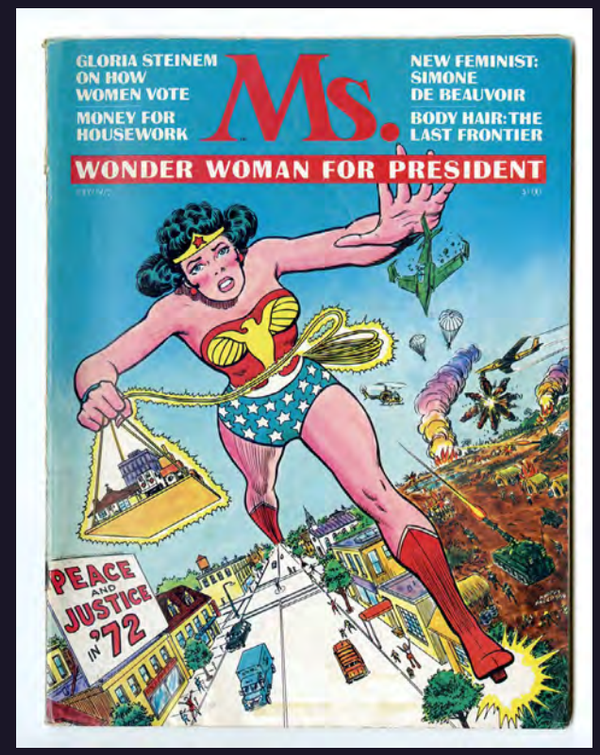


(Top) Fig 4: Dougherty, Fraser, Hendricks, Jon & Petlin, Irving 1969. Q. And babies? A. And babies. [poster]

(Bottom) Fig 5: Jeremy Pemberton and David Bailey 1985. Lynx anti-fur campaign [billboard poster]

Allegories:

Combining the issue with either mythology or popular culture can be useful to help us understand complex situations (Dawood 2018). Wonder Woman in feminist publications of the 60s or the use of 'Under the Wave off Kanagawa' in the 'Wave of Peace' poster combine cultural imagery we are familiar with to explain complicated issues such as feminism and world peace. By connecting the issue with popular culture, it can become more accessible.



(Left) Fig 6: McRay Magleby 1985. Wave of Peace [silkscreen poster]

(Right) Fig 7: Unknown artist 1972. Cover of Ms magazine [magazine cover]

Culture Jamming:

Comprising of changing existing commonplace imagery in our everyday lives to amplify the activist message, this usually involves existing advertising and branding, exposing truths and tactics used by brands (Cole 2021.).

Examples include re-designing adverts, such as the iRaq iPod spoof posters that were fly-posted around LA, or adding to existing adverts (usually billboards to enable people to see your message), like the graffiti by Spray it Loud in the 80s.

(Top) Fig 8: Bonner 2004. iRaq iPod spoof posters [poster]

(Bottom) Fig 9: Jill Posener 1979. Photograph of Fiat ad Graffiti [photograph]

"By subverting the image and values attached to a corporate brand, the memes deployed in culture jamming aim to produce feelings of shock, shame, fear, and ultimately anger in the viewer, because these emotions lead to social change and political action." (Cole 2021.)

Symbolism:

The use of symbols, colours and icons within graphic design has always been important. They can become a language to communicate an idea, a feeling, a movement or an issue simply and effectively (Nobel and Bestley 2005). Raised fists, a familiar icon of protest, have been used for many different causes. Feminists have used the combined fist and Venus symbol since the 60s and 70s, and more recently it has been used in the black lives matter protests.

The inverted pink triangle was the symbol used by Nazis to differentiate queer people in concentration camps. It has now been re-appropriated as a symbol of gay pride, a reminder of past atrocities, and a hope it will never be repeated.

(Top) Fig 10: Women's Liberation Movement ca.1960. Pink Venus and Fist [badge]

(Bottom) Fig 11: Gay Liberation Movement ca 1970s. British Gay Liberation badges [badge]

Technology has driven the medium of activism graphic design; it needs to be quick, easy to produce and distribute. Posters, pamphlets and banners have proven to be the best medium for the job. Recently, social media has become the quickest way to get the message out (McQuiston 1993), and therefore one of the main channels for distribution. It is easy for us to create and share images, messages and information online. This can be a positive as it can be a fast way to seminate information, enabling issues to become global or viral, and to enact change quickly and timely. However, this can be a negative as information is not always validated, and misinformation can be spread just as quickly. These issues of accuracy have always existed, but social media exacerbates the problem, as often there is little accountability, and it is easy to be anonymous and spread information without proof (Del Vicario 2016).

I have discovered that the visual style and designs of posters and imagery often follow the period's style. The Suffragettes used art nouveau illustrations in their posters. The hope was that this would change the popular view of Suffragettes being man-hating ugly women intent on breaking up family life, and portray them as more feminine (Dawood 2018). During the Second World War, photography and photo montage became popular as the technology behind it became more accessible. Anyone with access to a pair of scissors and imagery of the day (usually from newspapers and magazines) could create these posters. In the 80s, the punk aesthetic became a popular cultural movement, echoed in the activism of the time, with ransom-style lettering, bright and bold colours and zines. Punk was already a rebellious anti-establishment movement, so it lent itself to activism (McQuiston 2019).

Recently, we have seen edited or spoofed adverts - most of us have access to Photoshop, and memes have become a popular part of our culture, so activism has followed suit. This ties into the idea of being something relatable and familiar, helping to make the issue accessible and jolting us into paying attention. We look twice, pay attention, think about the message more, and question our positionality.

Official government propaganda also uses these theories and ideas. Official messages from organisations, political parties and governments are 'professional looking'; they use graphic designers, big budgets and glossy well-designed imagery. This is to instil authority and reassurance that it is the authoritative, official (and therefore accurate) message (McQuiston 2019). They have money, the ability to design and produce better ephemera, and quickly distribute them efficiently and widely.

Most causes do not; they have to rely on other ways of getting their message out. It may be less extravagant, harder to distribute, and cheaper to produce. However, they still work. This is partly because they use existing branding and advertising tools and methods. I think it also comes down to the fact that they are jarring, and because we know the government is not producing them, we perhaps trust the message more, knowing that these have come from the point of emotion and passion and not with a hidden political agenda.

My research has shown that no set style seems the most effective. Many of the works I have researched are designed by professional designers, but some of the most influential work has been hand-crafted at a kitchen table by amateurs. Some of the work uses humour and wit to be accessible to the masses and effectively convey a message by engaging with the viewer.

Some of the work uses evocative shocking imagery to convey the seriousness of the issue. One uniting thing which is apparent to me is the emotion behind the work; the pieces were created out of a passion to change the world, whether it be a minor local cause or a global problem.
The messages are immediate; there is often a sense of urgency behind the statement, a need to get it out quickly and effectively.

The designs must catch the eye and stand out from the visual noise around us. Bright colours, bold type and intense imagery, are often used, especially in posters. The type needs to be easy to read, so often, slogans are used. These also stay with you, being memorable and catchy - all adding to the immediacy and helping the audience remember the message. Graphic design activism has to appeal to the public, which at times throughout history, has not always been literate. The imagery also makes these pieces easier to understand for the audience. It can become a universal symbolic language, helping the author communicate the message.

At times, activism portrays groups as victims, usually as a way of spreading awareness and trying to evoke sympathy and empathy with the audience. We see an injustice, a poor helpless victim, and we empathise, wanting to help. Whilst this can be a productive way of gaining attention, empowerment can be just as successful at changing positionality on a subject, particularly when encouraging people to make changes or fight against a system themselves (Wells 2015). When the message calls for action to change things for ourselves, we are more likely to fight when we feel strong rather than weak.

Feminism:

Over the last 150 years, we have seen feminism evolve from the Suffragettes to modern-day intersectionality and gender identity issues. The history of women's fight for equality, starting with suffrage, has been described as waves of feminism, and graphic design and art have played a considerable part in the movement's success.

It began with the right to vote, the first wave of feminism. By the 60s, women were protesting for feminism alongside civil rights movements, anti-war sentiment and general distrust towards authority and the establishment. The issues raised included sexuality, race and colour, reproductive rights and employment law. This was seen as the second wave. In the 80s and 90s, there was a backlash against post-feminism (Council of Europe 2022), the idea that women had equality and there was nothing left to protest about, and the third wave of feminism began.

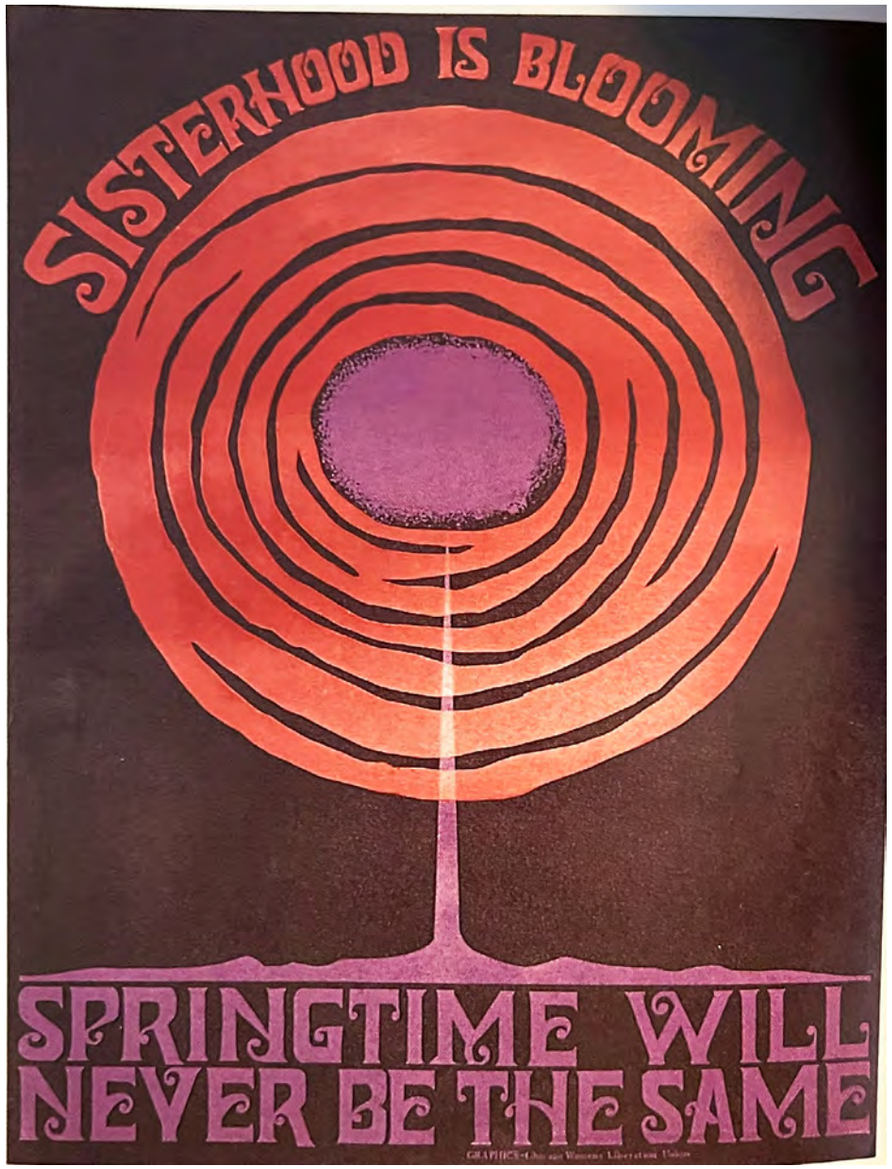


Fig 12: Chicago Women's Graphics Collective 1970. Sisterhood is Blooming [poster].

This time, issues such as sexual harassment and domestic abuse to body image and reproductive rights entered the movement. Women were fighting back against the patriarchy, the feminine ideal, and the stereotypes of both raging feminists and women. Today, arguably the fourth wave, the problems are still with the issues of body autonomy and image, pay gaps, intersectionality and sexual harassment still prevalent, and some of the most critical issues are being argued (Grady 2018).

Feminist activism design follows the same styles as discussed above. The visual techniques of the time were used, paying homage to what had gone before and using allegories humour, imagery and popular culture to make messages stronger.

Fig 13: Pen Dalton ca.1970. Free Castration on Demand: A Woman's Right to Choose [silkscreen poster].

The Suffragettes were among the first political movements to use branding within their activism. Using a colour scheme of purple, green and white and creating merchandise to fund and spread awareness of their cause, they created a brand for their movement, which was forward-thinking for the time (Dawood 2018).

Along with fighting for causes, women have had to fight against their perception of 'angry, men-hating, raging feminists'. This has been a constant re-branding exercise, from the Suffragettes through to now, with their designs often using this as part of the message (Dawood 2018).

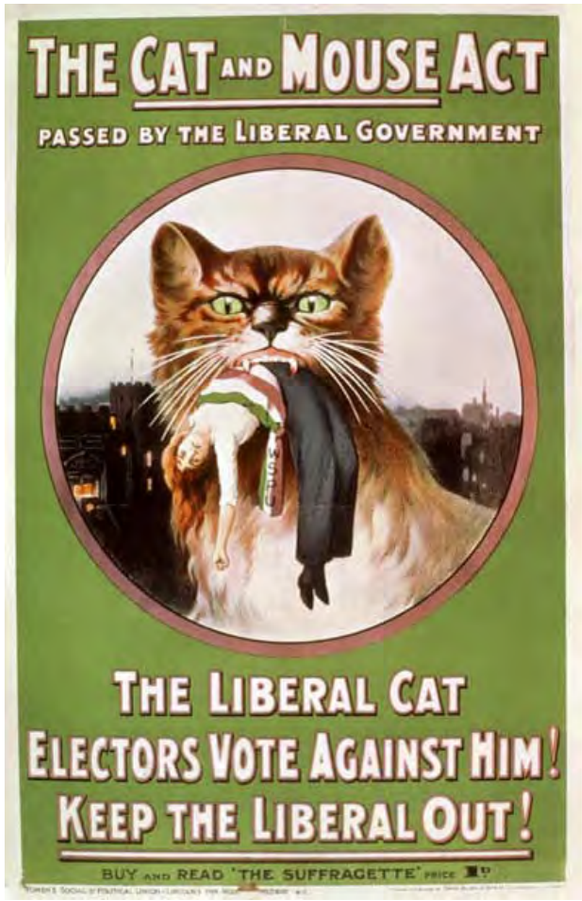


Fig 14: WSPU 1914. Cat and Mouse Act [poster].

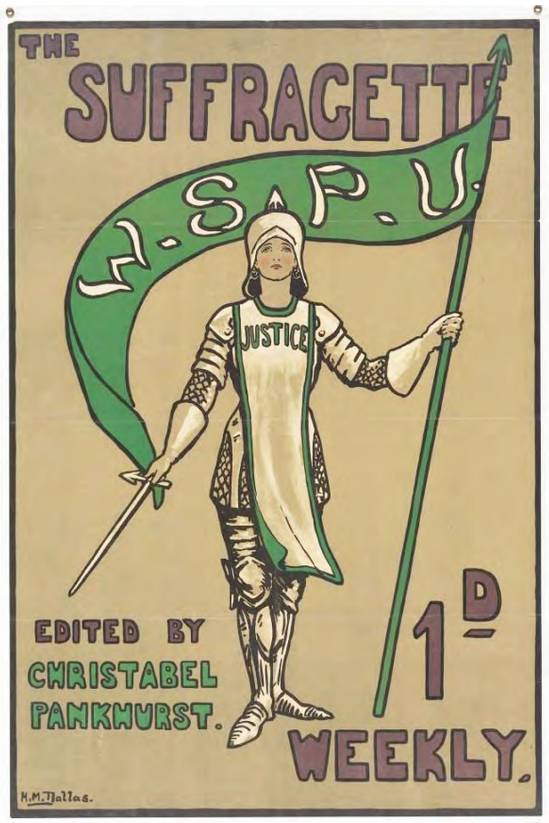


Fig 15: WSPU ca. 1910. Suffragette Weekly [magazine].

"Also crucial to their cause were their corporate image-building activities: the introduction of 'the colours' (purple, white and green) and the 'suffragette uniform; the use of 'spectacle' or processions, mass demonstrations and smaller ceremonies; and the merchandising of 'the suffragette look' in fashion and style. In addition, they produced a wide range of accessories, novelties (dolls, games and toys) and other goods." (McQuiston 2019).

Throughout the history of feminism, collectives and collaborations have formed and been successful. It is easier to make things together (shared time, creativity, and cost, meaning that more can be done) and being able to be lost in anonymity if needed. By collaborating and creating communities, they have been able to get their messages out to more women and encourage them to join the cause. This is what is needed to affect change; many people getting involved. The larger the number of people, the stronger the voice.

We see this in action as far back as the late 1800s, with The Women's Printing Society, founded in 1876 by Emma Paterson. The aim was to enable women to work in the printing industry, which was forbidden by printing unions at the time. They were offered good wages for the time and hours to suit family life, and the press was a cooperative, so profits were shared (Crawford 2020).

This was followed by The Woman's press, founded in 1908, to print and distribute WSPU materials, expanding into a store in 1910, selling merchandise for the WSPU (McQuiston 2019).

The See Red Women's Workshop, formed in 1974, was a group of female artists who formed a collective and ran with a 'non-patriarchal structure' in response to the fact that women's liberation was not seen as a serious subject at the time. They aimed to design and produce silkscreen posters, which were easy and cheap to make, to change how women were portrayed and to create awareness for political and feminist issues.

Their posters were bright, bold, and aesthetically pleasing, using simple images and as little text as possible to ensure their messages were practical and easy to understand.

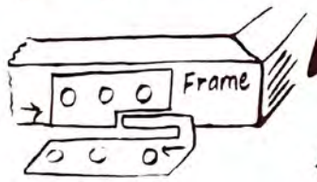
They wanted to deconstruct the ideas about aggressive political activism posters. Their work often used humour to make them more accessible, but also as a kickback to the idea of feminists being severe and without a sense of humour. By working together, they could design and produce many posters and calendars throughout the 70s and 80s on various subjects within feminism, spreading their message far. They also used their work to encourage women to make posters within their communities (Baines 2016).

(Right) Fig 16: See Red Women's Workshop 1977. Sisters! Question every aspect of our lives [silkscreen poster].

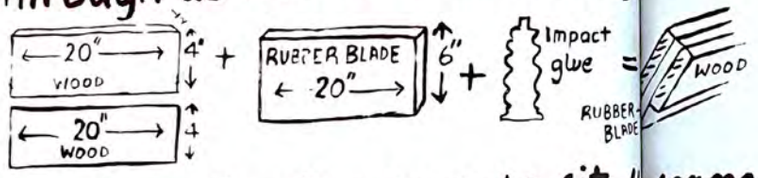
PRINT YOUR OWN POSTER

FRAME.. 2 lengths of hard wood 24"x2"+ 2 lengths 38"x2"

MESH.. Organdie, terylene: Organdie can be bought from any department store. Cut piece 2" larger than frame. Stretch tightly; this needs two people, one to staple onto frame, one to pull mesh



attach to base board or table with lift off hinges. Stick brown tape along inside angle made by mesh and frame. this stops the ink from seeping through as well as determining size of print.



SQUEEGEE..

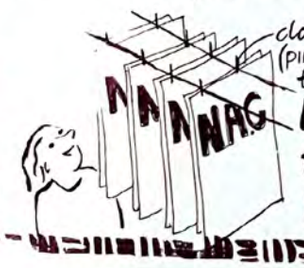
STENCIL.. newspaper or other thin paper to fit the frame work out wording & design. cut out with sharp blade Aim for blocks rather than lines

not).

Hinge frame to baseboard; place Stencil on clean paper. lower screen. pour ink along top end. pull Squeegee across screen with strong even pressure-this will stick the Stencil to the screen & produce the first print. Hang to dry.

when finished clean immediately with white Spirit & Polyclens.

EXPERIMENT. try wallpaper paste mixed with powder colour. drawing with wax crayon (remove with white Spirit) drawing with nail varnish remove with varnish remover.

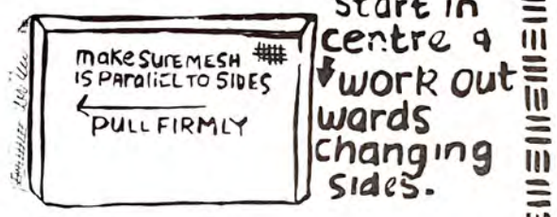


SUPPLIERS OF SCREEN MATERIALS: George Hall. Hardman st Shawheath. Cheshire. SERICOL 24 Parson Grn lane SW.6.

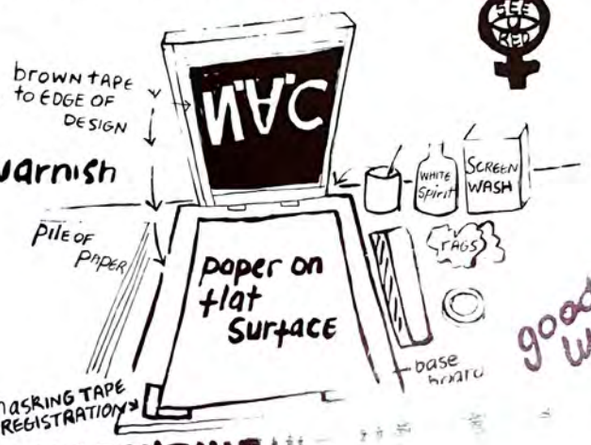
look up Screen process printers in phone directory they will Sometimes give away end of rolls of INKS.

Phone us for advice & information 267-2309 720-4746

GET READY: Inks · oil based thinned with white spirit to thickness of pouring custard. Rags. newspapers masking tape. jam jar. knife for mixing ink.



Start in centre & work out wards changing sides.



(Left) Fig 17: See Red Women's Workshop 1976. Print your own poster [silkscreen poster].

These are just a few examples of feminist collective. The Guerrilla Girls, who have been active since 1985, still create and distribute posters. They are angry at the sexual discrimination and racism in the New York art world and the world in general. The Riot Girls in the 1990s used the underground music scene to spread their feminist messages, creating punk zines, badges and posters.

The Greenham Common Peace Camp is an excellent example of women coming together and collaborating in activism. In 1981, women came to a US missile base in Britain and started a peace protest by camping at the gates. It quickly became a peace camp, with hundreds of women camping, many protests, including marches, 'Embrace the Base' where 30,000 women linked hands around the perimeter (McQuiston 1993) and banner-making. The banners were handmade by many women involved in the Peace Camp and were displayed on the perimeter fence:

'The perimeter fence remained a potent symbol; it was damaged or pulled down during large demonstrations, but was more often decorated with paint and paper doves, pictures, dolls and photographs and other moments of humanity, womanhood and childhood.' (McQuiston 1993)

Fig 18: Photograph by Homer Sykes 1982. Embrace the Base, Greenham Common [photograph].

The last of the campers left in 2000, nearly 20 years after the start of the protest, and it became a symbol of strength for women. The banners, in particular, were a massive part of the visual identity of the camp - and all were handmade by the women involved. These women were all passionate and used their emotions to empower others to join them in fighting for what they felt was right (The Week 2021).

There is still an opportunity to empower women and help them find their positions on the subject. Feminism is still misunderstood, still a 'dirty word'. There are workshops, collectives, marches and protests in place for those who have strong feelings about feminism, but what could be helpful is helping women to identify what causes they feel strongly about, what elements of feminism resonate with them, and give them the self-esteem, and the compassion to do something about this in their everyday daily lives, work, socially, and with family and friends.

Fig 19: Thalia and Jan Campbell and Jan Higgs 1983. Women for Life on Earth [banner]Mcquiston 1993

Feminism within graphic design practice:

Designers have become more societally responsible and concurrent with the idea that graphic design can change the world. We can be complicit in constructing gender roles and work within our values. Everything is political - including our work; either our issues bleed through, or we use our work to be political. Even when we work on clients' projects, our thoughts and views can come across, and whom we work for can also reflect our political views (Long 2019).

"Graphic designers produce representations of society, and they help create access to information and ideas. But who gets to be represented, and who gets access?" (Lupton 2021)

The practice is no longer just providing a service; many designers have gone from being a communicator to an author of their work, and their voice has become part of the message (Bore 2015). We can use our design methodologies and practice to ensure we are designing inclusively - showing and designing for diversity. We can spread feminist views through content and by incorporating feminist perspectives into our work (Lupton 2021).

Intersectionality has become a substantial part of feminism in recent years, and we must have a diverse representation. We are all different in many ways; our skin colour, sexuality, financial situation, age, gender identity, background and experiences we have had; and by having a diverse group of people working on a project, we can tap into different experiences and perspectives; drawing on other cultures, designers can create more exciting and successful design solutions (Lupton 2021).

Not all activism design is highly professional paid work; activism can also be described as 'kitchen table activism' and consist of posters, placards, pamphlets and zines designed at home by organisations, communities and individuals. I believe the message and how it is presented are essential here. A banner sewn by women in the early 1900s to fight for Suffrage is just as crucial as a glossy, well-designed poster produced by a prominent design studio. Being part of a community means we can share ideas and see things differently, and being empathetic to these different views can help us grow.

Our Future Network documents a 4-day meeting with 22 contributors discussing 'propositions for feminist collective practice'. They spoke about how we perceive ourselves and how this can reinforce social structures; we hide our achievements and do not want to stand out from the crowd. Society has trained us to make things easier for everyone around us, which can often be a detriment to ourselves (Roe 2016).

The idea that this denies us the opportunity to speak out and effect change led me to research psychology and our feelings of self-worth and apathy. Can raising self-esteem embolden us to work together to effect change?

"Self-esteem is one of the most widely studied variables in the social and behavioral sciences. A vast literature spanning many disciplines has shown that high self-esteem promotes behaviors, goals, and coping mechanisms that facilitate success in school, work, and relationships. High self-esteem impedes mental and physical health problems, delinquency, substance abuse, and antisocial behavior." (Iresearchnet 2022)

Apathy is also a big part of why people do not contribute or participate in activism - it is hard to care when the problems seem so big and overwhelming. There has been much research on apathy around climate change and politics in general. Social media has made it easy for false information to be shared and used in arguments, the list of social justice issues is endless and overwhelming, and sometimes it feels like whatever you do is not good enough. This apathy can make us feel depressed about our world; when we feel depressed, it is not worth trying to change anything; our self-esteem reduces and becomes a vicious cycle (Haque 2021).

We can make a difference by creating a sense of community, by gathering women of all backgrounds and asking them to discuss their issues. We can develop bonds by ensuring the women in the workshop feel like they are not alone and that there is some commonality. We can then use creativity to increase engagement. If we use humour, we can create a positive attitude and increase self-esteem. We can develop a sense of community by discussing causes that affect us and empowering others to effect change around those causes. By raising self-esteem, we can combat the apathy around these issues and enable women to find ways to effect change personally. This empowerment can lead them to fight for causes, become more involved in issues, or feel more able to face the world.

Evolution of my question:

My research has led to my question evolving. The most successful activism shows us that we are strong, not weak. Making women feel like victims may not be the way to encourage more women to be active within feminism. I want to empower women to find their position and a way to affect change within their everyday lives.

Throughout feminism, there is a problem with intersectionality, and many women have issues with feeling under-represented or undervalued. Feminist activism can feel like it supports straight white women, and there is an overall wrong impression of feminists as 'man-haters' and 'raging feminists' who cause trouble for the rest. Many women are against feminism due to disagreeing on some of the issues raised, but they still believe women should have equality.

I want to help women find the nuances of feminism they agree with, the issues they feel are important to them personally and show them that equality for all is essential. I want to empower them to think that their feminism is critical, and by feeling empowered, they can affect change, however small in their everyday lives. To do this, we have to work together, come together as a community to discuss issues and empower each other, to allow differences of opinion but also to embrace the fact that we are not all the same and that some problems are more important to others, but that that does not take away what is important to us personally.

"How can graphic design empower women to effect change? Can we use activism and graphic design to help women portray themselves as an empowered community rather than as victims?"

Empowering Women Workshops:

I have created a workshop to get women talking and thinking about feminism differently. I want to empower women to find their positionality in feminism, and create a powerful message of empowerment for other women and themselves.

Most of the feminist workshops on activism I have found have concentrated on women who already feel passionately, getting them to find ways of protest and to create change. I want to dispel the apathy around feminism, give women self-esteem and the ability to talk to other women in different situations and ask them to reflect upon their positionality.

Initially, I worked on a seminar-based model to encourage women to develop empowering messages for each other. I set up two events, one in person and one online. Each workshop successfully enabled women to open up about their thoughts and emotions on feminism, but the result was reflection rather than amplifying the message. I spoke to a range of women, from 30 through 70, from different backgrounds, sexualities, occupations, and locations. There were universal ideas on problems women face in society, but there was much discussion around priorities and the politics behind some of these issues. They disagreed over the severity of some subjects and the nuances of what they thought was acceptable and unacceptable. However, they empathised and supported each other despite a difference of opinions. There was a great deal of hope in the future generation, things changing slowly over time, and positivity for finding ways to be stronger.

After these workshops and the feedback, I researched the roles of social activism. Moyer believes there are four roles we can take on, Citizen, Reformer, Rebel and Change Agent, and that all four are essential to facilitate cooperation and, therefore, effective change (Moyer 2001).

For this project, I am concentrating on the 'citizen' role, enabling women to find their part within this. Based on my research and feedback from previous workshops from various women, my workshop and worksheets should allow women to come together and find their place within society as feminists. This safe community will allow them to discuss feminist issues affecting them, reflect on what concerns others, and discover their positionality. They can collaborate and form bonds, helping them to promote their views and values surrounding the various feminist issues, raising their self-esteem and enabling them to create small changes.

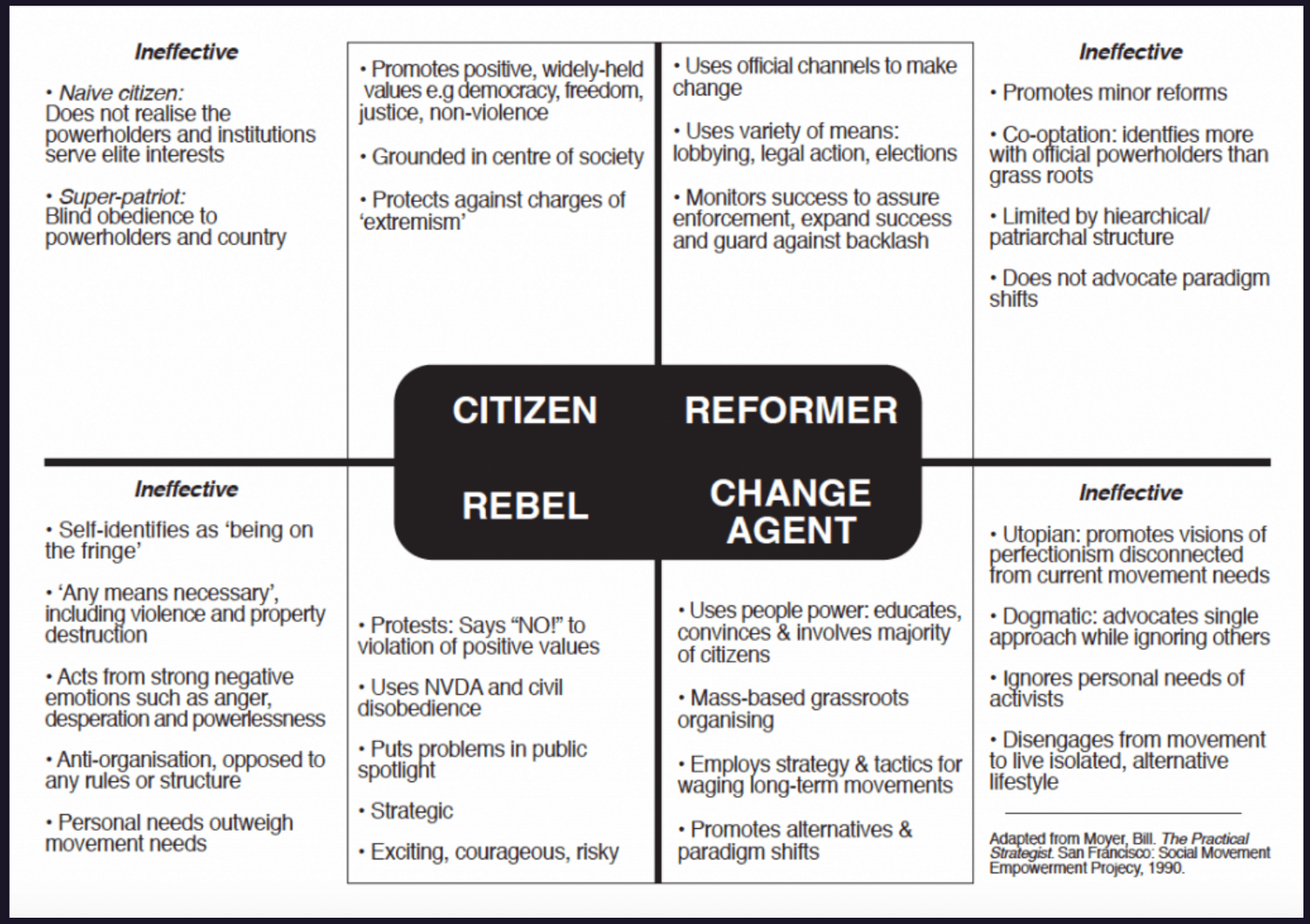


Fig 20: Bill Moyer 2001. Four roles of social activism from doing democracy [diagram]

The outcome is for the women to write their empowering messages and reflect on ways to introduce small changes in their lives. These could be values to use within their work practice, small changes to their behaviour or vocabulary, or go as far as groups, protests, marches, or organisations they wish to join.

There are a few different exercises used in design thinking, which I have been able to adapt for this workshop. I want women to find empathy with others. I looked at exercises to enable empathy with your audience and then generate creative thinking around these feminist issues.

I experimented with different ideas and prototyping with groups of women in a workshop setting, using the following exercises:

- **Mind Mapping**
- **Fast Idea Generator**
- **Change Cards**
- **Crowd Sourcing**

When adapted for the workshop, I found that the change cards are one of the best ways to get the women talking about the issues they cared about. It prompted some thoughtful and intelligent discussion, and from the feedback afterwards, this was the most popular exercise. These will form the basis of the workshop and the outcome of the reflection at the end.

My questions for encouraging discussion are:

- **What do you expect things to look like in 2040?**
- **How would your career be different if you were a man?**
- **What would you do if there were no men for the day?**
- **What do you wish your 16-year-old self knew?**
- **What would be different if women ruled the world?**
- **How would this issue be dealt with if it affected men?**

Conclusion:

Art and design play a huge part in successful activism. It helps the messages reach the audience quickly and effectively in a range of different ways. However, apathy and the feeling of being overwhelmed can cause people to ignore issues that affect them. Feminism often evokes labels and stereotypes which many women reject. From my research I believe that creating a connection between the cultural and the political, and between the political and the personal can help the audience to understand and empathise with the message. I believe that the essential steps to facilitating change are to recognise what is wrong and what you would like to change, and to become part of a community with like-minded people who can help facilitate that change on a more holistic level.

The workshop and materials will provide a basis for women to empower themselves to incorporate small changes in their everyday lives to help affect change. The conversation cards have been developed to enable women of all ages and backgrounds to discuss their thoughts and values on feminism and to help them identify and empathise with this from different diversities, ages and locations. However, in the future, the more diverse the workshop, the better the results. By creating these small collaborations, they can work within a community of women. This should give them an empowering position to reflect further, increasing their self-esteem and self-compassion, improving their empathy towards others, changing small behaviours, or becoming more involved in activism.

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