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Fostering Queer Consciousness: Using Performative Art as an Activism Tool to Talk about the
LGBTQ+ Community in the State of Bahia, Brazil

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts in Sociology

by

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Abstract

The current scenario in Brazil has attracted the attention of queer artists activists since violence against LGBTQI+ ranks the country as one of the most dangerous places for this community.

This study examined how Black gay men have used performative art as activism to foster queer consciousness in the state of Bahia, Brazil. This research employed a qualitative approach, in-depth interview, by providing the unique experiences of three Black queer men artists. Results showed that the early and present experiences of the participants provided a single understanding of how the three Black queer men have used the principles of Pedagogy of the Oppressed through art to make people reflect on social problems to liberate themselves from oppression in their communities. In particular, it illustrates the power of art as an essential tool to change the status quo.

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Introduction

Brazil, a South American country admired for its culture, music, cuisine, and festivities, is also a place full of social contrasts where racism, violence, homophobia, and other social problems shape the lives of its people. In the predominately black state of Bahia, located in the country's Northeastern region, violence against the LGBTQ+ community is not the exception. In fact, Brazil has one of the highest rates of violence against LGBTQ+ (Grupo Gay da Bahia 2018). These types of social problems, however, have attracted the attention of artist activists who have been using art as a tool to foster queer consciousness within local populations and to stand against societal violence.

In this mobilization context, artist activists embody a performative experience that is presented in diverse settings such as theaters, schools, church meetings, social media, and universities, where they raise consciousness about social issues. Artist activists navigate these spaces recognizing the risks associated with their work—i.e., if their performative characters were presented outside of a stage, they would probably not be accepted due to the rampant prejudice entrenched in Brazilian society. Despite that, the creativity of artist activists lies on an unimaginable spectrum, ranging from performing female characters in theaters and churches to doing poetry performances in schools and other settings. The central idea is to disrupt the ongoing cycle of violence, as well as to foster queer consciousness in local communities (LeMaster 2019).

Given this understanding, a growing number of scholars have centered their research efforts on the confluence of artistic creativity and activism to create empathy among students in school settings (Hemmerich 2021), to foster queer consciousness through a Verbatim Theater (Baer, Salisbury, and Goldstein 2019), to challenge the *status quo* through Hip Hop music (Saunders 2012), and to increase the visibility of undocumented immigrants through visual arts

(Pérez 2018). However, little research has been done about the experiences of activists using art as a tool to foster queer consciousness about local social problems associated with racialized homophobia.

Drawing on in-depth, phenomenological interviews (Seidman 2019), this study collected data between March and May 2022 from the state of Bahia, Brazil to document the experiences of three Black queer participants who have been using their performative art to challenge, contest, and resist violence. In conducting this research, this manuscript aims to examine how and to what extent participants' early life and present experiences point to the power of art as a social instrument to foster queer consciousness and to promote positive social change.

Theory and Relevant Literature

Freire's Critical Pedagogy Theory

In Critical Pedagogy Theory, Freire (1987) discusses how education can be used as a tool to raise people's awareness of their social reality. The relationship between educator and student is based on praxis such that students are invited to be subject of their history, reflecting on their situation as persons and transforming it. In contrast with this critical pedagogy that leads to freedom, Freire also talks about a pedagogy that alienates and dominates people. In this case, students are seen as objects and cannot transform their world or think critically about it. Freire uses a bank as a metaphor to explore this topic. For him, when education is not the practice of freedom, students can be compared to a bank in which information is deposited. Such a pedagogy potentially contributes to a system whose interest is to maintain people's oppression. Therefore, an education that is used to help students think critically about their social condition is seen as dangerous by people who benefit from the dominant system, the oppressors. In this sense, such a pedagogy of freedom is not always welcome (Freire 1987).

The principles of Critical Pedagogy Theory (Freire 1987) provide exceptional insights on how to examine art as activism. In the same way that a pedagogy of the oppressed leads the individual to praxis (Freire 1987), artists can also use art to challenge the *status quo*. In doing so, they can contribute to the transformation of the world. Given this understanding, this paper uses this approach to theoretically frame Black queer participants who use art as activism in Brazil. Based on that, the intersectionality of being Black and queer is understood here as a position of oppression in the Brazilian community. Within this context, artist activists utilize art to fight for their humanity and that of those who also share these identities.

Art as Activism

In the social sciences literature, art as activism has been the subject of several empirical studies. Many of these studies have examined how art can be considered a critical tool for transformation in society (Baer, Salisbury, and Goldstein 2019; Di Lellio, Rushiti, and Tahiraj 2019; Hemmerich 2021). Di Lellio et al. (2019), for instance, discuss how art is used to foster violence consciousness in the context of the sexual violence experienced by women during wartime in Kosovo. To frame the women's experiences through the eyes of art and activism, they created an art exhibition entitled "Thinking of you." By displaying 5,000 white dresses in Kosovo, the artists intended to break years of silence. With that, the exhibition brought back from the past the unspoken issue of violence against women. As the purpose of the art exhibition was to create a feeling of empathy between the survivors and the community, the artistic visual effects of the dresses represented silenced histories that brought back painful memories that needed to be addressed by the community.

Similarly, schools are spaces where teachers can employ art to create empathy among students. Hemmerich (2021) describes how an art teacher used art to bring together students from different schools to advocate for the Black Lives Matter Movement. This movement

brought many people to the streets, especially after the murder of George Floyd in Minneapolis in the summer of 2020, to protest police brutality toward people of color. The teacher's main objective was to create an environment of support for the movement, where students from different backgrounds could write critical messages in the school murals. The end goal was to discuss racial issues through the intersection of art and race. While the author mentions that most of the students in the school setting were white, they show how the idea of creating spaces for students to talk about sensitive issues is important, as these students might face different situations in their day-to-day routines.

Likewise, Baer et al. (2019) mention how the Verbatim theater and Theater of the Oppressed use performative art to connect students in the classroom setting. To accomplish this goal, the authors interviewed LGBTQI+ people to talk about their experiences in the school system in Canada. Members of this theater initiative adapted the interviews into a script called "Out of School," to be performed by undergraduate students. In this technique known as Verbatim theater, students create images to reflect on the script using the Theater of the Oppressed approach. By intersecting art and activism, this approach focuses on building empathy among the students based on how the artists made them reflect on the many experiences that LGBTQI+ people face every day. This type of activity helps students to foster queer consciousness and to understand how the intersection of people's identities shapes their experiences in a judgmental society.

Along the same vein, La Donna (2015) sheds light on the contributions of Barbara Ann Teer to the Black theater in the United States. Drawing on a model that intersects art and activism, Teer's central idea is to engage in performative art to liberate the Black community. By creating a Black theater in Harlem, New York, Teer uses art as a revolutionary tool to foster

social change. The goal is to empower Black people by helping them to embrace their Black identity. In doing so, Teer uses rituals to invite the audience to examine themselves and thus discover who they are. These rituals also include African religious philosophy. It is critical to highlight that in Teer's approach the audience, in addition to playing a spectator role, acts as agents of social change who can transform their own reality by being conscious of its oppression. La Donna (2015) points out that Teer's contributions to art, although enormous, are not validated, which happens to the many contributions made by other Black women. Yet, Teer creates her own way of doing art, in which the primary purpose is to use art to teach people how to free themselves from the racial oppression of society.

In the U.S. Latinx community, art as activism is also used as an approach to increase visibility and empower undocumented immigrants. Using in-depth interviews, social media, and fieldwork, Pérez (2018) examines the many ways this has been done in the past. In this approach, it is crucial to highlight the negative stigmas that undocumented people have in the U.S., which, at the same time, demonstrates the necessity of using art as activism to promote changes. The Dreamers movement, for example, whose focus is to increase undocumented students' access to higher education, functions as a case study. Promoting positive change, many undocumented immigrants have created blogs and videos to raise awareness about the issues that affect them, sometimes putting themselves in a vulnerable position by showing their own faces. The use of visual art has been essential in this process. The Dreamers Adrift media platform is one of the places in which many stories have been shared through a diversity of visual venues. In this context, the immigrants are not afraid of the consequences of exposing their faces in these media. Instead, they embrace their identity to fight for social justice and contribute to the empowerment of many people whose lives have been crossed by the stigma of being undocumented in the US.

With regards to the Latin American region, many scholars have examined the power of art to challenge the *status quo*. Saunders (2012), for instance, explores how the Hip-Hop movement in Cuba uses art to educate the population about their life histories. Influenced by American Hip Hop music and driven by anticapitalism and anticolonial discourse, Cuban artists use their songs to critique society. The central idea is to empower the community rather than profit from it. By examining ethnographic data from Havana between 1998 to 2006, Saunders (2012) found that many of the Cuban Hip Hop artists were Black individuals who incorporate African culture in their music. While Saunders (2012) says that racism is not discussed within society, this issue is somehow addressed in the lyrics, clothes, and graffiti that the artists engage with. Cuban Hip Hop, in this way, prompts an exercise of reflection in the community. That is to say that the lyrics of the songs, and everything included in this cultural expression, speak to many people who connect their stories to what is explored in the Hip Hop movement. Thus, the songs give voice to people who have been silenced by the system for years.

By the same token, Johnson and Santos (2013) examine the intersection of art and activism to increase the visibility of violence against indigenous women in Mexico, Guatemala, and Canada. Here, visual artists shed light on the cases of numerous indigenous women who have been murdered while their killers remain unpunished. To increase visibility on this issue, artists use different methods to foster a (critical) consciousness against gender violence in local communities. For instance, Johnson and Santos (2013) describe how 200 red dresses represent the number and blood of murdered women. The central idea is to sensitize the population about the violence women experience. Similarly, in this work, it is described how artists use forensic materials to make art. In one of the art projects, they collect stones from places where women

were murdered. The purpose here is to give visibility to violence against Indigenous women by reinforcing the idea that their stories are still true and that something needs to be done.

Art as activism is also present in Brazil. For instance, Douxami (2019) examines the creation of Black theater to fight racism in Brazilian society. To talk about Black theater in Brazil is necessary to mention Abdias do Nascimento, who created the country's first Black theater, the Black Experimental Theatre (Teatro Experimental do Negro – TEN). Another important person in the history of Black theater in Brazil is Solano Trindade, who created the Cultural Theater to educate the Black population about how it had been oppressed since the slavery period. One of the characteristics of the Black theaters is the inclusion of cultural elements from the African continent. These projects, for example, incorporate African religious rituals into their performative art. The central idea is to value Black Aesthetics as an important contribution brought by Black actors, challenging the Eurocentric aesthetic which has been overvalued throughout centuries. Douxami (2019) emphasizes how the Black theater experience is essential to validate the experiences of its actors. She also shows that the personal transformation experienced in Black theaters starts from within the individuals before reaching the community.

Similarly, Rocha and Cunha (2020) examine one of Brazil's most well-known Black theaters, *Bando de Teatro Olodum*. This theater group was created in the city of Salvador, Bahia, in 1990 and is formed only by Black people. The authors assert that the actors use art as a tool to confront racism by bringing to the stage daily situations that the spectators can relate to. These performances lead the audience to engage in an exercise of reflection about their own experiences in real life. Thus, through various forms of art such as music, theater, and dance, the group raises critical questions about racism and other forms of discrimination. The significant

impact of *Bando de Teatro Olodum* on the Brazilian community lies in the group's openness to address race as a social problem in the country. It challenges Brazil's myth of racial democracy¹, showing how racism is still very much alive.

Santos (2019) presents another experience of the Black theater in Brazil, exploring the collective *A Revolta das Lâmpadas* (*The Lamps Revolt*) to show how it uses art and body as activism in São Paulo. To be clear, the name *A Revolta das Lâmpadas* relates to a violent case in which three young men, two of whom were LGBTQI+, were viciously attacked with lamps. To protest this and many other kinds of violence, members of the collective use their bodies to explore these issues. In this case, art is used to foster the acceptance of bodies that do not fit gender and sexual norms. The activism occurs by bringing different kinds of bodies to the streets to protest for their right to be who they are. One important characteristic of this group is the intersection of identities because it gathers not only the LGBTQI+ community but also other oppressed groups. For them, all fighting flags are equally important and welcome. In this way, the collective uses art in different ways. One example is highlighted in a photo exhibition where many naked bodies unite to recognize the beauty of diversity. They also occupy public spaces to bring people's attention to their actions. Thus, these performances confront the system of oppression that imposes various types of limitations on their bodies. That is why their common motto cries out/asks for freedom (*Corpo Livre!* 'Free Body!').

Given all these examples of how art and activism can be used as tools to fight for gender and racial equality, this thesis draws on Critical Pedagogy Theory (Freire 1987) to frame artistic activities done by Black queer participants in the State of Bahia, Brazil, as they use them as educational tools to liberate its population from an oppressive system. This study used

¹ The myth of racial democracy refers to an idea that there are no racial conflicts in the Brazilian's society.

phenomenological interviews (Seidman 2019) to examine how and to what extent participants use art as a social instrument to promote positive social change.

Data, Methods, and Settings

Between March and May 2022, this study employed a qualitative approach to gain a deeper understanding of how Black queer participants use art to foster queer consciousness in Bahia, Brazil. Interviewing was the main data collection method for the study. According to Seidman (2019), interviews are a great data collection technique through which people can reflect on their own experiences. The author emphasizes that no one can better talk about their life than the person who lives it. Interviewing is also a good way to understand people's behavior or why they act in unique ways.

By employing a convenient, purposive approach (Bailey 2018), I selected three Black queer participants, aged between 26 and 35 years old, who live in Bahia, a state located in the Northeastern region of Brazil. The specific rationale (Small 2009) for selecting these three participants relates to the fact that they share similar LGBTQI+ identities and their work combine art and activism. Because I have had some experience working as an artist in that region, my access to members of this community was facilitated by my network of creative performers.

In terms of access and positionality, as a cis girl, I started my involvement with art and LGBTQ+ people at the age of 11, in my hometown Xique-Xique, Bahia. In that period, art as activism already permeated my life as my theater group and I became aware of many social issues such as drugs and violence. In fact, I was part of the same theater group as one of the participants in this study, Joseilton Bonfim. During my time with the group, our partnership extended beyond the stage becoming close friends through the years. Our friendship functioned

as the bridge that gave me direct access to him. Later, in 2014, I met Ananias Serranegra, another study participant. Ananias and I were attending the same undergraduate course in Barreiras, Bahia, and at one point, we became roommates. Interestingly, I also shared many stages and events with Ananias as we both do poetry. All these encounters also facilitated my access to the artist, who is still my friend. Therefore, to examine the unique life experiences of each artist in doing art, in different social contexts, as cities have different sizes and cultures, I selected participants from different locations in the region of Bahia.

In specific, this study drew on phenomenological interviews, whose structure is organized into a three-stage format. Applying Seidman's (2019) research model to interviews on art and activism, in the first stage, the participants were invited to talk about their early life experiences in the context of activism and art. In the second stage, the participants shared their present experiences as artist activists. In the third and last stage, however, they were asked more about the significance of such experiences for them. Note that to conduct the interviews, I did not use a written questionnaire. Rather, I had guiding points which were based on the three-stage research model as the purpose of the interview was to know about the overall formative experiences of the participants. In this way, the questions asked related more to what participants shared with me as the interview developed.

Because of the COVID-19 pandemic and the geographical distance, the participants of this project were interviewed via Zoom, which is a teleconferencing application. I virtually Zoom-recorded each phenomenological interview. Because the interviews were conducted in Portuguese, I take full responsibility of their translation into English. According to Bailey (2018) virtual interviewing is becoming a mainstream method of collecting data. (Pp.118). In compliance with the IRB protocol under the umbrella of the *Southern Latinx and Migrant Voices*

Project, Global South Context (see Appendix), as public stakeholders, the three participants consented to disclose their names. After transcribing and translating each interview, I analyzed all collected data through the crafted-profile format (Seidman 2019). I used the crafted-profile technique as the basis to organize the results section.

A crafted-profile is a methodological instrument used to examine and organize data. Bustamante (2018) points out that a crafted-profile can make the participants' experiences more visible to the readers, which is very important to do as the main reason for interviewing people is to know their stories. According to Seidman (2019), a crafted-profile, consists of a three-step data analysis approach. The first part of the profile incorporates marked passages from the participant's early formative life experiences. The second one focuses on data passages associated with the present-time transformative experiences of the participant. The third part reflexively provides insights into the participant's activism by connecting their early experiences with present-time ones. Note, however, that in articulating this crafted-profile, the author will preserve the words and voice of the participants by narrating in first-person. The salience of this methodological approach allowed us to grasp a better understanding of the unique experiences of the artists, as well as their creative and performative practices to foster queer consciousness and thus social change in Bahia, Brazil.

The state of Bahia was the ideal setting for this study because it has one of the highest percentages of Afro-descendants in Brazil, as well as to understand Black queer's advocacy experiences in the region. Since race is being considered in this project, it was critical to examine the experiences of Black people in this state, particularly those who identify as LGBTQI+. Moreover, because Bahia is home to a very active community of artists who have devoted their lives to doing art in diverse settings, this paper examines how art can be used as a tool to foster

queer consciousness, so that people can free themselves from the social oppression imposed on them by a repressive society.

Bahia as a Context

Bahia is one of the 26 states in Brazil. It is located in the Northeast Region of the country.

According to the Instituto Brasileiro de Geografia e Estatística (Brazilian Institute of Geography and Statistics), in 2021, Bahia had approximately 15 million inhabitants. The participants of this study: Ananias, Joseilton and Sullivan are from Ibotirama, Xique-Xique and Salvador, respectively. Ibotirama is located in the western region of the state and is home to approximately 27,076 people. One of the highlights of this city is the São Francisco River, which directly influences the local culture. On the other hand, Xique-Xique is a city with approximately fifty thousand inhabitants located on the backlands of the state. Curiously, the city is named after a cactus commonly found in the region, which also reflects its climate. As Ibotirama, Xique-Xique is also home to the São Francisco River. The capital of the state, Salvador, has a different dynamic if compared to Ibotirama and Xique-Xique. Salvador is inhabited by 2,900,319 people and is situated on the Atlantic coast. Salvador has all the characteristics of a big city. Each year, it receives thousands of visitors who are looking for a historical city with a strong Afro-Brazilian presence in its culture (Instituto Brasileiro de Geografia e Estatística, 2021).

In these social environments, Ananias, Joseilton, and Sullivan have used their art to foster queer consciousness among the population. Race in Bahia is also an essential element to be considered in this study. Salvador, for example, has the highest number of Black people outside of the African continent. Strikingly, by intersecting race and sexuality, the Grupo Gay da Bahia (2022) found that in 2021 Bahia ranked second in homicides against LGBTQI+ people. The capital city leads the country as the deadliest place for Black people of the LGBTQI+ group.

Thus, by choosing these three different locations, we provide an overview of how the activism of these artists, as Black gay men, has fostered queer consciousness among the local population. Although they are all from the same state, the challenges faced by them might be different as city and population sizes, and their cultures, have a great influence on life (Grupo Gay da Bahia, 2022).

Ananias Serranegra: a body that speaks

It is late May 2022, and it is night in Brazil, where Ananias lives. He resides in Ibotirama, a small town located in the western region of the state of Bahia. This part of the state is very rich in art, as it has a big community of artists. As I explain to Ananias the purpose of this conversation, he shows some concern about the time we would need to conduct the interview. Still, he agrees to continue with it. I ask him to use his real name instead of a pseudonym, and he says, “It depends on what I am going to say here!” I knew about Ananias because we were roommates in 2017 while we were living in Barreiras, Bahia, to attend the Bahia State University. During this time, he was already doing some work as an artist in the region, and he used to share some of his writing with me. I am an admirer of Ananias's writing.

I am Ananias Serra Negra, actor, poet, producer, playwright, theater director, and communicator. I identify myself as a Black gay man. My involvement with art [starts] during my childhood. I [remember that I] liked to be noticed...and [being] involved in everything. The universe of art has always permeated my life—although I never imagined [when I was a kid] that I would follow this career. More consciously, art came into my life when I went to live in Ibotirama around the age of 13...Here in our city, Ibotirama, [there are] two [major] festivals: a music festival and a poetry festival—these festivals come to almost a century of existence. [I remember that] a poem appeared from nowhere... [I was told] like this: “Look, someone has this poem that needs people to declaim!” So, I was one and two more colleagues...[who] went to this festival...we declaimed [the poem] and we were recognized both on the local and the national stage!

In 2012, I move to Barreiras. [Right after] I finished high school in 2011, I took an admission test to study Language Arts and Literature at the *Universidade do Estado da Bahia* [Bahia State University]. Then, everything began to funnel up into this universe for me...I began to tap on the question of literature in my life and the question of *artivism/activism*. At 17, that is the time I move to Barreiras...it was also the time when I allowed my sexuality to emerge! Before that, I would not allow it...[So], I started having more relationships with gay friends...Gay people...Within the university, I started reading, studying, and thinking about all these issues. [That is the time] when I realized that I was not a mistake, that my life was not intended to failure, that it was normal to be like that too [being gay]. So [I faced] all these questions...and all of this went into my writing.

My first poem is called *Ciranda de Menino*, which is a poem that brings this issue of homosexuality, focusing mainly on [my] childhood...I think it was the moment when I looked inside myself and found [the connection] between [my] childhood and my sexuality...[I remember] boys were much more attractive to me than girls...and how much I let myself close on account of it. Then, I signed up for the first festival in 2013 [the poetry festival]. I do not remember there was a poem talking about homoaffectivity during the two years that I participated in it. I read my poem, [yet] I finished last in the festival. I managed to be selected [for the national stage,], but I got in tenth place in the local festival. There were 10 poem readings. I was the tenth to be selected. I got out of there devastated...Despite having people of diverse backgrounds on the jury, I noticed that it was a very traditional festival. The structure of the festival is traditional. [So] when you have in the local stage an artist talking about queerness, talking about kissing, talking about the possibility of affection for a black body and queer, talking about transsexuals...talking about this whole universe, for them it was impossible to happen, it was not a poem...worse than that, it was not poetry at all.

Thereafter, I was able to understand and see that my poetic voice is not a male voice. My poetic voice, the lyrical self, is a female voice. Thus, I embraced this female persona, both in my writing and in my performances. Nothing masculine is expected to come out of my body to declaim a poem. My dramatic performance is a female performativity. In every moment, in everything I do, artivism, [I think] is present. First, because I only talk about things that go through me--being a Black man and having all the perspectives that run the world of a Black

man today, all the violence and all the processes that run through the universe of a Black man. I am a gay man! [It involves everything] that goes through the life of a gay man. An effeminate gay man, as we know carries a lot more on their shoulders. So everything I produce involves these issues. Nothing I do is simply for doing it. I think it will be weird the day I do something that [does not] have to do with me and my experiences. That is what I live day by day! What goes through me all the time is something that provides me [direction].

[When I reflect on the past] I think I am an artist who excessively wanted to go back in time...I would like to go back because there were so many beautiful things for us to live, you know? And I think my mission from now on is to make it possible and different for other children. [I want] the queer childhood to be positive, transsexual...so we can actually have a life--a full life, you know? Because everything begins during childhood. Our frustrations and our sense of freedom...

I think my militancy, my process as an activist artist, will always be potent because it is me. But I think I must stop saying to myself that I always have to be ready for the fight, right? I think I do it with the power of my body, with my voice, occupying spaces, standing there. Art always reflects societal [values] regardless of anything. It will always reflect some difficult issues. Art does not agree with oppression. Art does not agree with violence. Art does not agree with these places that try to put us, right? So regardless of anything, art in itself will always be an activist actor. That is why art is so feared and so persecuted because [people] know the power [of it]...no one silences an artist's voice! No one can reach out to a person better than an artist. I think art manages to touch a place that most other things do not, which is people's feelings.

In this case study, Ananias reveals a childhood crossed by heteronormativity social scripts, which impacted the blossoming of his personality at that time. Ananias also recalls when his sexuality stopped being denied by himself and how art and the academic environment were essential in this process. The university was a welcoming place that helped Ananias liberate himself. At the same time, when he perceives the oppression, art became the vehicle to reaffirm his Black and queer identities. He chose the art of writing to express all pain he carried for a long

time. Writing was a way to be listened to and to make people aware of the homophobic environment that is present in his community. Through Ananias's poems, people are invited to reflect on his experience and the experiences of the LGBTQI+ in Brazil which are marked by acts of violence since their childhood.

What is relevant about Ananias's narrative is that he provides a unique understanding of how things that deviate from what is considered "normal" in his community prompt a sense of oddness. When talking about the Poetry festival in his city, Ibotirama, Ananias remembers how the discussions that he brought to the stage provoked discomfort among the jury who always placed him lastly in the contestant ranking. This is not surprising as Ananias with his body, his voice, and everything that composes the actor is breaking the rules by bringing to evidence the violence he faces as a Black gay man in his community and Brazil in general. More than that, he uses his own words to demarcate his existence and reflect on how he has been oppressed over time.

Joseilton Bonfim: Using humor to fight homophobia

Joseilton Bonfim is currently pursuing his doctorate, as well as attending an undergraduate course in theater, while also teaching in a public school in Xique-Xique, among many other activities. Because of his busy routine, it was difficult to find a day and time for the interview. At Joseilton's request, we agreed to do the interview at night. As he lives in Brazil, we had a time zone difference of two hours, it was 8 pm there, and in Fayetteville, AR, 6 pm. Because of a technical issue with the app used for interviewing, we were able to start after a delay of 20 minutes. Joseilton had arrived home a few minutes before, after visiting his mother, who lives in the same city. He asks me to wait a little bit because he is hungry and wants to eat something before starting the interview. In the meantime, we talk about random subjects since we have

known each other for a long time. Joseilton is a friend of mine. Also, we are from the same city, and that is how I knew he would be a good participant for this study.

Parallel to Joseilton's academic career, he is also a member of a theater group in Xique-Xique. During the interview, Joseilton highlighted the importance of the city's priests, who co-founded the group and had an important role in its developmental stages. He also mentioned how he felt hurt when the group broke the ties with the church after a discussion that involved particularly him and a new priest. He highlighted that before it had happened, the theater group had already done many presentations in different places, which continued after this issue.

I am Joseilton Ribeiro do Bonfim, a Portuguese language teacher at the state of Bahia. I am also an actor of the *Companhia Ribeir'art de Teatro*. [I remember] my first play...[when I was] in the fourth grade...I must have been ten years old [back then]. It was a play called "*O Sapateiro*." Then, [I can say that my] theater will only emerge stronger, right? [We can talk about] my life, the year 2004, I was already 17 years old...[and]...I usually say...I had a life before the theater and a life after the theater.

I remember that we all [formed the] group...[yet]...none of us had [formal] training in theater, but we were very proactive and wanted to do theater. We learned naturally...as we evaluated our mistakes, always seeking improvement. So, at that time, we already brought to our discussions very important topics, right? Violence against women, childcare, respect for the elderly, the environment, right? Then, in 2017, we accomplished another milestone in our lives, which is/was when I proposed to produce a show called *Cabaret da Matilda*. So, what happens? Who is Matilda? Matilda is a character that I have been doing since 2000...2007...out there, 2008, 2009...I don't remember. Matilda appears initially as a gossiping woman...she was a character in a play called *Cale-te-Boca* and this character was developed by a colleague of mine. I participated in the rehearsals, and I knew the lines. It comes up initially like this...Matilda, a gossiping woman, a housewife, very poor, lives in an extremely toxic relationship...[however] she gains autonomy and a life of her own...[The play] comes to life, it takes shape...[Thus] Matilda begins an [incremental] trajectory of

performing in different spaces in a stand-up format. Note that back then no one even talked about stand-up performances.

I identify as a cis gay man, and I can tell you that Matilda helped me in this [identity building] process. Because Matilda helps me to construct my feminine side, let's say it in a humorous way. Note that Matilda is neither a drag queen nor a transgender [woman] nor a man who dresses like a woman. Matilda is a woman! Because it is a character, right? And even when Matilda is being played by a man, all the time, Matilda represents an empowered woman! In doing so, she goes by saying that women do not have to live/be? submissive to their husbands...they can be owners of themselves...working...sustaining themselves.

The *Cabaret*, a play's title with different meanings, draws people's curiosity. It is a show where there is no disrespect at all...not even to the family, as they say, right? Matilda, instead, says that disrespect to the family happens when *you*, a married person, cheat on your wife...disrespect to the family happens when you harm your children, right? Disrespect to the family is when you... are in a relationship, the woman gets pregnant, and you abandon her. This is what I call disrespect to the family! Discussing sexuality, discussing respect, and discussing feminism is not disrespect to the family! It gives an opportunity to talk about some problems that are real. Issues that need to be addressed. People who attend our performances realize that this happens day by day, inside their homes. [I say] everyone deserves respect.

The way we do here at Companhia Riber'art is to talk about these themes using humor...we address these delicate subjects in an irreverent way. [If we perform] in a funny way, people will laugh...art is powerful in the sense that people sometimes only laugh...but we also bring to our performances exercises of reflection...I think this is where our power lies, right? This cathartic power that art awakens in us! It makes us look at our life/lives and realize: *This happens here on a day-to-day basis! How would I feel if it were me in his place!* I think art has this power to make us realize how life transpires...sometimes it is cruel, painful. So, even by laughing, theater makes us reflect too.

The *Cabaret* represents a space in which people who are shunned by society, they are welcomed, right? [I remember] talking to someone about an essential component of Matilda's *Cabaret*. How should we bring up the question of my sexuality? [Moreover], how do I bring the discussion of, for example, the issue of homosexuality? How do families see it, right? So,

our performances discuss people's issues reflecting who they [truly] are. We say that people need to respect each other's choices. [To accomplish this,] the show brings a mixture of theater, poetry, and music! In this case, songs of LGBTQI+ community singers are played and performed to bring the appreciation of this culture.

We do not want to be seen just as *fags*! Man with another man, right? [In our group], we are not only a man with another man...we are men who make art, teachers, educators, even family men, right? And to me, that deserves respect like anyone else! Before being gay, I am a human being, right? And my sexuality represents just one aspect of who I am, just one aspect of my identity...I am not only that...I am so many other things...I am so many others, am I not? It is not just the gender, it is not just the race, it is not just the occupation, it is where I came from, right? It is language, it is the body that speaks, it is the body that screams, isn't it? It is the voice that is oppressed or is it the voice that is heard? It is the place I occupy, which can be a place of privilege in some aspects, but sometimes it is a place of oppression... [a place] that I want to get out of. We don't want to be on the riverbanks, we want to go to the riverbed, we want to be part of the rapids. We want to follow the flow of the [river]. We want to get around the obstacles. We want to beat the barriers, right? So, when thinking about this water metaphor, I [imagine] a river that flows, that surrounds, that overcomes the barriers, which sometimes shrinks all to fit, but sometimes it expands, right? It goes beyond the riverbanks, it goes to other spaces. That is how we feel.

One of the things that makes me move forward is that even in the face of difficulties, of the challenges that I always lived as a child, as a teenager, [as a] young adult is that I have always been a dreamer...This search for dreams makes you move [forward]...It makes you walk, makes you walk. And then while walking one thinks about reaching his or her dreams? Maybe not, but at least you can contribute with something, right? I have never stopped dreaming. I always dream like this, to have a better life...[I] who always wanted to be an artist.

Based on Joseilton's account, it appears that the transformative power of art starts from within. He emphasizes this power by saying how art changed his life. Another important aspect of this crafted-profile is how a group that did not have much experience in doing art was already focusing on social issues that needed special attention in Brazilian society. Yet, as Joseilton tells

us, art is a powerful way to discuss all these social issues. Watching a play, in this case, involves the pleasure provoked by a fun moment, which in turn makes people reflect on their own experiences and that of others.

Joseilton's case also reflects the central idea of the *Pedagogy of the Oppressed*, in which Freire emphasizes the importance of educating people by raising awareness about the many ways they have been oppressed. With art, praxis starts by fostering people's understanding on their feelings about social problems. Artists expect the presence of an active audience who can reflect on what has been brought to the stage so they can liberate themselves in this process. The story behind the creation of the show *Cabaret da Matilda*, for example, demonstrates how this can be done in practice. Joseilton mentions how *Cabaret da Matilda* opened its doors to characters who represent people who are marginalized by society. It brings to the stage the discussion of how people do not have their humanity respected by others when they carry identities that usually are not socially accepted. Thus, fostering queer awareness among the public becomes a critical task.

Sullivan Bispo: “It is not just art, it is a fight!”

It is morning when Sullivan Bispo texted me to say that he was ready to be interviewed. Sullivan is a full-time artist, and, because of his activities, it was very difficult to schedule a day for our interview. He divides his time between theater, TV, and social media. Sullivan lives in Salvador, the capital of Bahia State in Brazil. I knew about Sullivan because of his social media page, where he shows some of his characters. Ananias Serra Negra, one of the participants of this study and a friend of mine, helped me to contact him. During the interview, Sullivan demonstrates a certain concern about the time through his body language. This was because he had a public event to attend after the interview. There he was going to perform as Mainha, one of his characters.

I am Sullivan Bispo, a Black queer, a golden boy, gay, born and raised in Curuzu, Liberdade, the blackest neighborhood outside Africa...comedian, artist, and actor. My involvement with art, I think starts in my mother's womb because [my mother] has always been a very big fan of Ile Aye—the first dedicated Carnival group for Blacks in Brazil. So, I always live in that artistic [environment] that was Curuzu [with] percussions, music, dance...And in 2009, I participated in a selective competition for a theater group, which I did not pass. Then, I followed [a more] technical field—clothing coach. Then, after a long time, my thoughts about theater changed. [Then I attained] a degree in theater from *Universidade Federal da Bahia*.

[When I think about my art], blackness screams a lot within me! This guerrilla momentum! My color speaks a lot for me, my history, my ancestry...I can't do anything other than be a militant! Art taught me how to [embrace] militancy in my own way, right? Telling my story from my experience reflects the story of my mother [and] my fight. I am a militant because I exist...Everything [in me] has a little bit of militancy. My story did not allow me [not to be a militant]. I was for three years a member of the *Bando de Teatro Olodum*, which is one of the largest black companies in the world, right? And [there] I have learned that showing up is good, but not showing [because of] vanity, but showing yourself in [a form of] resistance. Showing yourself so that people see that representativeness matters and saves lives. [To be clear,] my art is not art just in search of money. It is an art in search of lives, isn't it? [I remember] proposing to do it [right]...and I try to do it...I hope I am doing it.

[Currently] I have a project called *Na Redia Curta*, which is the project that I do *Mainha* [my character], which is one of my best-consolidated representations, right? I am also part of the *Teatro da Queda*, which is a group that discusses the issue of gender and sexuality, formed mostly by Black bodies--Black queer people. I have been doing *Kayala* for six years, which is my monologue that tells the story of the murder of a 10-year-old girl inside a *Terreiro de Candomblé*² [that was] occupied by evangelicals. I interpret *Koanza*, who is my first female character. She was born like a drag queen but today [she] is a [real] person, an older woman. She is such a hero in my life too, you know? Koanza can say things I do not have the courage to say because she has a strength that I don't know if I have. She talks about very difficult yet

² Terreiro de Candomblé is a space where practitioners of Candomblé, an Afro-Brazilian religion, attend their rituals.

real issues, like racism...And yet, [she] brings it through a language that is not aggressive-- through a poetic language--but at the same time incisive that causes reflections that at the same time [makes people] aware. And [I say] my characters, they are like *orixás*³. We do not become possessed [by the *orixá*] because it is not out [of us]. I manifest [the *orixá*] because it is inside [me]. For me, [my characters] have a very big meaning. In the *Bando de Teatro Olodum*, for example, I have never played female characters. Then, it was all about women's roles. I guess I have talked too much about *Oxum* here. But I think the feminine representation is the great catalyst for these characters. This feminine [depiction] is truly inspiring. As I always say, I am not interpreting women. [Rather], I am showing [to the public] how I see [women]...I really admire woman, because, for me, woman is a perfect force. I am very proud of doing female characters. And I am proud to be an *Oxum's* son because *Oxum* is feminine and feminine is *Oxum*...I think that as blacks one of our gifts is to turn into naturalness what they always caricatured [about us]. It is us doing us! We do not have a lot of characters whom we can identify. We live in a racist country, right? The history of Brazil is the history of slavery. So, I have been suffering from racism since [the day] I was born. I can scream pain in a very strong way. And I have a very latent militancy.

[To illustrate my point], there is a song by the *Bando de Teatro Olodum* that goes like this: "It takes courage to have on the skin the color of the night!" When you are Black queer, you suffer even more, because you suffer the oppression of the skin, the color, and the oppression of acting gay? Because Black [man] has to be manly, right? Black [man] has to be the procreator, strong, unwavering! They take away our humanity...I don't even want to talk about Black woman, lesbian, right? Because it is not my place to talk about it...They suffer much more. But talking about me, as a Black queer there is an immeasurable pain. When we are aware of racial issues, we get an *Onirê* shield. *Onirê* is the city of *Ogum*! *Ogum* is the warrior who does not use water to bathe, he prefers blood...We do not walk away [from these situations], as hard as it is and as painful as it is. [In my performances] I use this shield to combat all other prejudices, even when racism always comes first. Bahia is the state that kills the most LGBTQI+ [people]. Why? Because Bahia is one of the blackest places in the world! It is all too connected, right? As long as there are bullets, there is inside of me an *Onirê*--a female warrior who drives me and helps me to win. It makes me fight!

³ Orixas represent natural elements worshiped in the Afro-Brazilian religions.

I think these experiences are empowering, right? They are experiences that guide my way [of life], that teach me to believe in destiny, that teach me to believe in *orixá*. [It] taught me to value the importance of *Exu* in my life, in the life of a Black man, in the life of the Black, right? [My experiences] taught me that all the pain, all the tears, all the lashes, all the joy, the victories are part of my destiny too. All of this make me a person wanting to be grounded on earth...I want to raise awareness, inspire, and be inspired. I think art is activism [particularly] for those who need to do *artivism* to live. Who doesn't need it? [Otherwise] they will continue to do their Shakespeare, their elitist art, their standard art. I do it because this art is also my existence. It is my process of resistance! This *artivism*...this Black *artivism* shows that we were born long before pain...[It is a way] to demonstrate that we are not criminals, that we are not villains, and that we have heroes...This art that I propose to engage in, that I am inserted in and that [my people] have been doing for a long time, it exists because we need to exist and fight for it. It is not just art, it is a fight!

In Sullivan's narrative, it appears that art is considered his instrument of survival in a very hostile environment. He found in art his way to continue alive. In doing art, he embraces not only his queer identity but also his blackness, embodying everything he does. The actor is aware of the violence that surrounds his body because of his social identities. Showing up on TV, theater, and social media to raise people's awareness of these issues also means defending his right to exist. As the *Pedagogy of the Oppressed* suggests, in this specific context, art provides the essential educational tools to liberate people. It is interesting to note that this freedom starts first within the artist who uses it to free himself, to embrace his own identity, and to fight for his existence. With this in mind, the artist can militate in a way that leads the audience to reflect on the social problems that are emphasized in each performance.

Sullivan's case study also sheds light on the importance of the religion Afro-Brazilian in artist's life. In talking about his connections with the Candomblé, a religion that has also been marked by centuries of marginalization, Sullivan points to the role his spirituality plays in his

career and in his life. The sacred, in this case, is the foundation of who he is. Religion is what protects him against violence and drives his daily struggles. Because Sullivan makes art, as a Black gay man in Salvador, Bahia, what he represents empowers others to fight against oppression. Within this perspective, fighting is the only way to survive.

Conclusion

This paper began with the statement of the problem regarding how systemic violence against the racialized LGBTQI+ community in Brazil has called the attention of artist-activists to use their performative art to challenge, contest, and resist violence and oppression. The overarching objective of this paper was to address how and to what extent participants' early life and present experiences motivate them to make use of the power of art as a social instrument to foster queer consciousness, as well as to promote positive social change.

To frame this study, I used Critical Pedagogy Theory (Freire 1987). Freire's theory states that education can be used as a tool to raise people's awareness about their social reality. Thus, through an education that leads to freedom, participants shared with us how the intersection of art and activism inspires people to free themselves from oppression. We found that our participants as artist-activists used the same artistic approach to educate their audience and foster queer consciousness. To examine the role of art and activism, we conducted three phenomenological interviews that provided unique insights into the experiences of Black queer men from three different cities in Bahia, Brazil. To organize our data, I crafted the profiles of three artists who have been using different forms of art as activism. In this way, this not only gives voice to an underprivileged group, but also it highlights the stories of these three artists so people can also reflect on the life experiences of Black queer men in Bahia, Brazil. Finally, I feel confident that the dissemination of this study contributes to the queer literature and studies on art

as activism by shedding light on how Black queer men respond against racialized violence in Bahia, Brazil.

While I focused on the unique life experiences provided by the three participants on the intersection of art and activism, this study acknowledges its research limitations. As a suggestion, future work might pay attention to how the community responds to the artistic activism in order to examine whether it is accepted or rejected, and its nuances. Researchers also should explore how non-Black queer men use the same approach to foster queer consciousness. Finally, due to the extension of Brazil's territory, future research should examine the same issue in other regions of the country by replicating the research design.

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Appendix

To: Juan J Bustamante
From: Justin R Chimka, Chair IRB
Expedited Review
Date: 08/11/2021
Action: **Expedited Approval**
Action Date: 07/30/2021
Protocol #: 1709041329R009
Study Title: Southern Latino and Migrant Voices Project
Expiration Date: 08/28/2022
Last Approval Date: 08/29/2021

The above-referenced protocol has been approved following expedited review by the IRB Committee that oversees research with human subjects.

If the research involves collaboration with another institution then the research cannot commence until the Committee receives written notification of approval from the collaborating institution's IRB.

It is the Principal Investigator's responsibility to obtain review and continued approval before the expiration date.

Protocols are approved for a maximum period of one year. You may not continue any research activity beyond the expiration date without Committee approval. Please submit continuation requests early enough to allow sufficient time for review. Failure to receive approval for continuation before the expiration date will result in the automatic suspension of the approval of this protocol. Information collected following suspension is unapproved research and cannot be reported or published as research data. If you do not wish continued approval, please notify the Committee of the study closure.

Adverse Events: Any serious or unexpected adverse event must be reported to the IRB Committee within 48 hours. All other adverse events should be reported within 10 working days.

Amendments: If you wish to change any aspect of this study, such as the procedures, the consent forms, study personnel, or number of participants, please submit an amendment to the IRB. All changes must be approved by the IRB Committee before they can be initiated.

You must maintain a research file for at least 3 years after completion of the study. This file should include all correspondence with the IRB Committee, original signed consent forms, and study data.

Southern Latino and Migrant Voices Project
A Global South Initiative
Consent to Participate in a Research Study
Principal Researcher: Juan José Bustamante, Ph.D.

INVITATION TO PARTICIPATE

You are invited to participate in a research study about Latinos and/or migrants *on the move*. You are being asked to participate in this study because other individual or organization referred you to us. Researchers hope to learn more about your migration personal experience with educational, health, housing, labor, non-governmental organizations, and law enforcement agencies of the place where you currently reside.

WHAT YOU SHOULD KNOW ABOUT THE RESEARCH STUDY

Who is the Principal Researcher?

Juan José Bustamante, Ph.D., Associate Professor, Department of Sociology and Criminology /Latin American and Latino Studies Program, University of Arkansas, 211 Old Main, Fayetteville, AR 72701, jjbustam@uark.edu, 479.575.3810

What is the purpose of this research study?

The purpose of this study is to document the actions policy makers and institutions take to adapt to the new demographic context of regions across the Global South, in regards to educational, health, housing, labor, non-governmental agencies, and public safety services. It also aims to create a collection of fieldnotes, interviews, photographs, and video recordings – entitled *The Southern Latino and Migrant Voices*. An oral history archive based from fieldwork research and student exploration data, specifically, to document how and to what extent these institutions have served Latinos and migrants as newcomers.

Who will participate in this study?

I expect 10 children under 14 to participate, mostly for educational and public safety related research. I expect 10 children 14-17 to participate, mostly for educational and public safety related research.

I expect 130 adults non-students to participate for all research related topics of this project.

What am I being asked to do?

Your participation will require the following:

- (1) As a local community member, you will be asked to share your experiences on how and the extent educational, health, housing, labor, non-governmental agencies, and public safety institutions have served you in the place where you reside (temporarily or permanently).
- (2) In doing so, you will be asked to share your experiences either through audiotaped interviews, videorecorded interviews, or photo-recorded formats.

*An addendum as a consent form will be provided to you for video and photo documentation options.

What are the possible risks or discomforts?

Being confidentiality the primary risk, it will be addressed properly by not disclosing any names and specific locations where participants reside. These same procedures apply to provide confidentiality protection to participants responses to questions that touch socially sensitive issues to other participants.

What are the possible benefits of this study?

Your participation in this study, first, will add significantly to public policy debates on educational, health, housing, labor, and public safety issues related to immigrant communities of color. Second, it will prompt a discussion and provide documentation – evidence—for promoting policy change.

How long will the study last?

This is a yearlong project. Yet, your participation in this study will include between one and two hours interview with Juan José Bustamante or a research assistant. If you are under 18, you cannot be in this study without parental permission.

IRB#: 1709041329 APPROVED: 21-Sep-2020 EXP: 28-Aug-2021

Will I receive compensation for my time and inconvenience if I choose to participate in this study?

You will neither receive monetary nor non-monetary compensations in this study. Your participation is strictly voluntarily.

Will I have to pay for anything?

No, there will be not cost associated with your participation.

What are the options if I do not want to be in the study?

If you do not want to be in this study, you may refuse to participate. Also, you may refuse to participate at any time during the study. Your job, your grade, and your relationship with the University and the principal investigator – Juan José Bustamante – will not be affected in any way if you refuse to participate.

How will my confidentiality be protected?

All information will be kept confidential to the extent allowed by applicable State and Federal law. Data being collected and any research findings in this study will be maintained separately from any information associated to your name. To maintain your privacy throughout the project, I will use a number and a pseudonym for identification and organizational purposes. If your information is either audiotaped, videorecorded, and photo-recorded will be kept electronically stored in an external hard drive under Juan José Bustamante responsibility. No data will be erased or destroyed.

Will I know the results of the study?

At the conclusion of the study you will have the right to request feedback about the results. You may contact the Principal Researcher, Juan José Bustamante, Ph.D., jjbustam@uark.edu; 479. 575.3810 You will receive a copy of this form for your files.

What do I do if I have questions about the research study?

You have the right to contact the Principal Researcher as listed below for any concerns that you may have.

Juan José Bustamante, Ph.D., Associate Professor, Department of Sociology and Criminology/Latin American and Latino Studies Program, University of Arkansas, 211 Old Main, Fayetteville, AR 72701, jjbustam@uark.edu, 479. 575.3810

You may also contact the University of Arkansas Research Compliance office listed below if you have questions about your rights as a participant, or to discuss any concerns about, or problems with the research.

Iroshi (Ro) Windwalker
Institutional Review Board Coordinator Research Compliance
University of Arkansas
109 MLKG Building, Fayetteville, AR 72701-1201
Voice (479)575-2208 • Fax (479) 575-6527
Email irb@uark.edu

I have read the above statement and have been able to ask questions and express concerns, which have been satisfactorily responded to by the investigator. I understand the purpose of the study as well as the potential benefits and risks that are involved. I understand that participation is voluntary. I understand that significant new findings developed during this research will be shared with the participant. I understand that no rights have been waived by signing the consent form. I have been given a copy of the consent form.

Signature:

Date:

IRB#: 1709041329 APPROVED: 21-Sep-2020 EXP: 28-Aug-2021

Southern Latino and Migrant Voices Project
Consent to Participate in a Research Study

Principal Researcher: Juan José Bustamante, Ph.D.

INVITATION TO PARTICIPATE

You are invited to participate in a research study about Latinos living in the Northwest Arkansas (NWA) area. You are being asked to participate in this study because other individual or organization referred you to us. Researchers hope to learn more about your personal experience with educational, health, housing, labor, and public safety organizations of the region.

WHAT YOU SHOULD KNOW ABOUT THE RESEARCH STUDY

Who is the Principal Researcher?

Juan José Bustamante, Ph.D., Assistant Professor, Department of Sociology and Criminal Justice/Latin American and Latino Studies Program, University of Arkansas, 211 Old Main, Fayetteville, AR 72701, jjbustam@uark.edu, 479. 575.3810

What is the purpose of this research study?

The purpose of this study is to document the actions policy makers and institutions take to adapt to the new demographic context of the region, in regards to educational, health, housing, labor, and public safety services. It also aims to create a collection of fieldnotes and interviews – entitled *The Southern Latinos Voices*. An oral history archive based from fieldwork research and student exploration data, specifically, to document how and to what extent these institutions have served Latinos in NWA.

Who will participate in this study?

I expect 10 children under 14 to participate, mostly for educational and public safety related research. I expect 10 children 14-17 to participate, mostly for educational and public safety related research.

I expect 70 adults non-students to participate for all research related topics of this project.

What am I being asked to do?

Your participation will require the following:

(1) As a member of a NWA educational, health, housing, labor, and public safety institution, you will be asked to share your experiences on how your specific institution serve Latinos. (2) As a member of the NWA Latino community, you will be asked to share your experiences with the above-mentioned NWA institutions.

What are the possible risks or discomforts?

Being confidentiality the primary risk, it will be addressed properly by not disclosing any names and specific locations where participants reside. These same procedures apply to provide confidentiality protection to participants responses to questions that touch socially sensitive issues to other participants.

What are the possible benefits of this study?

Your participation in this study, first, will add significantly to public policy debates on educational, health, housing, labor, and public safety issues related to the immigrant community. Second, it will prompt a discussion and provide documentation – evidence—for a state civil rights commission initiative.

How long will the study last?

This is a yearlong project. Yet, your participation in this study will include between one and two hours interview with Juan José Bustamante or a research assistant. If you are under 18, you cannot be in this study without parental permission.

Will I receive compensation for my time and inconvenience if I choose to participate in this study?

You will neither receive monetary nor non-monetary compensations in this study. Your participation is strictly voluntarily.

Will I have to pay for anything?

No, there will be not cost associated with your participation.

What are the options if I do not want to be in the study?

If you do not want to be in this study, you may refuse to participate. Also, you may refuse to participate at any time during the study. Your job, your grade, and your relationship with the University and the principal investigator – Juan José Bustamante – will not be affected in any way if you refuse to participate.

How will my confidentiality be protected?

All information will be kept confidential to the extent allowed by applicable State and Federal law. Data being collected and any research findings in this study will be maintained separately from any information associated to your name. To maintain your privacy throughout the project, I will use a number or pseudonym for identification and organizational purposes. Your information will be audiotaped and kept electronically stored in an external hard drive under Juan José Bustamante responsibility. No data will be erased or destroyed.

Will I know the results of the study?

At the conclusion of the study you will have the right to request feedback about the results. You may contact the Principal Researcher, Juan José Bustamante, Ph.D., jjbustam@uark.edu; 479. 575.3810 You will receive a copy of this form for your files.

What do I do if I have questions about the research study?

You have the right to contact the Principal Researcher as listed below for any concerns that you may have. Juan José Bustamante, Ph.D., Assistant Professor, Department of Sociology and Criminal Justice/Latin American and Latino Studies Program, University of Arkansas, 211 Old Main, Fayetteville, AR 72701, jjbustam@uark.edu, 479. 575.3810

You may also contact the University of Arkansas Research Compliance office listed below if you have questions about your rights as a participant, or to discuss any concerns about, or problems with the research.

Iroshi (Ro) Windwalker
Institutional Review Board
Coordinator Research Compliance
University of Arkansas
109 MLKG Building, Fayetteville, AR 72701
Voice (479) 575-2208 • Fax (479) 575-6527
Email irb@uark.edu

I have read the above statement and have been able to ask questions and express concerns, which have been satisfactorily responded to by the investigator. I understand the purpose of the study as well as the potential benefits and risks that are involved. I understand that participation is voluntary. I understand that significant new findings developed during this research will be shared with the participant. I understand that no rights have been waived by signing the consent form. I have been given a copy of the consent form.

Signature:

Date:

IRB#: 1709041329 APPROVED: 29-Aug-2021 EXP: 28-Aug-2022

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