Communicating with a purpose

Investigative Storytelling

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THINK OF COMMUNICATION IN THE BROADEST SENSE THAT YOU CAN IMAGINE.

Gather Evidence
Process Evidence
Narrate Evidence

At the end of the day...
WE ARE PEOPLE WHO TELLS PEOPLE WHAT HAPPENS TO PEOPLE
What do we have in common?

WE HAVE A PURPOSE
A REASON WHY WE DO WHAT WE DO

EXPOSING THE INVISIBLE
The importance of investigative Storytelling: Alternative narratives.

Communication might not be our ultimate goal when we plan an investigation, when we start reaching out to people, collecting data, but it is fundamental to achieve things. KEEP IT IN MIND FROM THE BEGINING: plan accordingly.
THINGS WE SHOULD KEEP IN MIND WHEN DECIDING HOW TO COMMUNICATE OR THE STYLE THAT FITS US BETTER

• Define your goals
• Identify your audience
POTENTIAL GOALS

• raise awareness.
• mobilize.
• inform /publicize publicity of the wrongdoing.
• Advocate to built a legal case.
• Force government to legislate.
• force the wrongdoing to cease.
• Healing.
• raise funds for the victims or to continue investigating.
• make information available to other investigators /pave the way for others to take matters forward and/or facilitating use by other investigators.
• Hold wrongdoers accountable.
• Counter a prevalent narrative.
Identify audiences

- Open: if it is not defined.
- Closed: When is targeted and specific: i.e., Hackers, environmentalists, scientists
- Proximity: local, national, international.
- Targeted audience: The one we want to reach
- Extended audience: The one that might not be in our ‘bubble’ but might get to know and get interested.
Formats and methods

There are no methods that work well for everyone. Use what is at hand or personal knowledge, contacts, experiences... seize the opportunities.

Depending on the narrative
- Audio
- Writing
- Photography / Video
- Editorial illustration
- Painting
- Music
- Art work Installation

Depending on the relation/interaction with the audience
- Participatory / Action based
  - Theater
  - Poetry
- Disruptive
  - campaign
  - cultural jamming.

Combined formats
(Fine)ART purpose

Beautiful
Engaging
Informative ??
Performative
Conceptual

Audience

Galleries
Museums
Cultural sphere
Art collectors
Specialised publications and readers
...

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Case Study: The Virginity tests

'VIRGINITY TESTS' FOR EGYPTIAN WOMEN PROTESTERS

When it comes to devising ways of stripping peaceful protesters of their dignity, the Egyptian military may have just set a new standard for outrage: Egyptian women arrested during a peaceful protest in Tahrir Square earlier this month were forced to take “virginity tests.”

Make no doubt about it, this constitutes torture, and the Egyptian military knows it. Amnesty International has been told by women protesters that they were beaten, given electric shocks, subjected to strip searches while being photographed by male soldiers, then forced to submit to “virginity checks.”

"Egyptian women took a leading role in the Jan. 25 uprising. Photo by Ramy Raoof, licensed through Creative Commons."
'Virginity tests' and the abuse of Egypt's women

By Isobel Coleman, Special to CNN

June 1, 2011 – Updated 2139 GMT (0539 HKT)

STORY HIGHLIGHTS

- Isobel Coleman: News of women detained in Egypt protests given "virginity tests" confirmed
- She says their use is new twist in longstanding mistreatment by authorities

Editor's note: Isobel Coleman is the author of "Paradise Beneath Her Feet" and a senior fellow for U.S. foreign policy at the Council on Foreign Relations in New York.

(CNN) -- Back in March, Amnesty International began reporting that the Egyptian military had subjected 17 women protesters at a Tahrir Square demonstration to "virginity tests." The woman told Amnesty...
Egyptians protest over 'virginity tests' on Tahrir Square women

Activists call for investigation into abuse after Egyptian general admits tests were conducted and defends practice

▲ Egyptian women protesting in Tahrir Square in February. Photograph: Pedro Ugarte/AFP/Getty Images

Egyptian activists will hold an online protest on Wednesday to press the military leadership to investigate soldiers who abused pro-democracy demonstrators, including women who were detained and forced to take “virginity tests”.
Literary portraits (poems, tales, videodocs, sound...)

Salwa El Houciney

Dessal, contra la pared, en una celda oscura que no puede ocultar su cuerpo y que lo deja expuesto a aquel que quiere verlo y tocarse. Así está Salwa en medio del mundo. Sola. Ha un hueco extraño en la plaza de Tahrir en cuclillas y la revolución tiene aroma de libertad y sangre, y ahora está en algún lugar del Museo de Antigüedades con la espalda marcada a la lujuria, con la cara insensible por las descargas, las piernas doloridas y la mente vacía, y unos ojos de donde salen lágrimas le has recogido quien manda. ¡Pero él griega que me la dio! Dicho coño vírgenes, ¿que te dice? 

Ahora, sobre el chisme, baja el comentario, entra en el cuarto, quita la rema. Aquí tengo un país, aquí tengo un dique... ¡Pues las buenas y por menos le van a hacer la pechuga! ¡Ahora está Mástesa! Ahora sólo baja la pel. Pero no te deslices. La vida que Stanely, y más aún Stanley: el Al-peek eleva tu cuerpo; un padre no muy familiar; una familia sin recursos; un hombre discapacitado; una carga dema-

salia pesada para tus vientres únicos. ¡Ahí están tú! ¡En la pelota caminando a la mujer del dique pero no luego te pongo en la calle! ¿En casa de algún amigo pasando una noche y esperando que las cosas mejoren? 

Bocacoda en una agencia, sin palabras, sin identificación, sin una libra en el bolsillo? ¿Dónde están mis años? En una celda, con dirección vírgenes. A quién imparte la oración. En una celda, desesperada. Sola. Hoy lamentos de sangre y de promesas pasando tu cuerpo que desnuda a las dos lágrimas y las grita que meten el dedo en la Larga. Llega el amanecer, lo extraño.

Pero la prueba aguada, el papel es útil y las casuelas exquisitas. Una a una, las salsas son humildes por el ejército que no sabe, ni quiere, ni entiende de humanos ni de derechos. Tu mujer habla, cierres los ojos, las ojos te enamoran, poderosas. No saber qué pensar; en Shekib, en Mástesa, en qué nos ha tocado en esta revolución; en Tahrir, en libertad, Libertad para ir y venir y mirar y salir. Para los vigilantes y para su soldado. Así quitará el Alpe. El soldado se acerca, grita. No quiero, pero es un orden. Abre las puertas, aprieta las dientes, ¡chifra! No te pueden quitar lo que eros.

Salwa El Houciney

Naked, against the wall, in a dark cell that can't hide her body and that exposes it to anyone wanting to see it and touch it. This is Salwa's situation in the world. Alone. A few hours ago she was in Tahrir Square (it's almost spring and the revolution brings with it the scent of freedom and blood), and now she's somewhere in the Museum of Antiquities with her back marked by whipping, with her face numbed from the electric shocks, her legs sore and her mind far, far away from where the soldiers have reminded her who's in charge. Where? The most painful blow. Eighteen years, who would have said so!

Next get onto the longs, get off the longs, go into the police station, take your clothes off. Here's a shock and here's a sweet... One way or the other you're going to take the order. Who's Mousta'fa? Now just under the skin. But not as far as in Stanely's long way and Stansley even further, the Al-peek of the tourist; a not very familiar father, a penniless family, a handicapped brother, too much of a burden for your 20 years. Where were you? It's the homeworker's teaching your friend's wife so that they can get rid of you! Spending the night at some friend's home and waiting for things to get better? Looking for work at an agency, without papers, without ID, without a penny in your pocket? Where were you? Egyptian woman? In a cell, with 17 virgin. Who says if they were or not, in a cell, raped. Alone. Tears of blood and purity touch your body that either those who doubt and cries out to them to put their finger in the wound. They'll become stains, unmentionables. But the snow's waiting, the passage is cold and the streets are empty. One by one you're humiliated by an arm that doesn't know and doesn't want to know or understands anything about humans or rights. You take as deep breath, you close your eyes. Those immense, powerful eyes. You don't know what you're thinking about: shekib, shekib Moustafa, about why you fought for this revolution, about Tahrir, about freedom. Freedom to own and go as you like. To be a virgin and not to be sex. To not have to press it. You take off your Hyge, the doctor's statment. You scream. He doesn't want to, but it's his order. Open your legs, chink your teeth, scream! They can't take what you are from you.

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What type of evidence would you gather and how do you share that evidence?

Warning
Caption with data collection. Allows for data representation.
TURNING INVESTIGATIVE NARRATIVES INTO SOMETHING PHYSICAL THAT PEOPLE CAN TOUCH, LISTEN TO, WATCH, READ, INTERACT WITH, LEARN OFF.

THOUGHTFUL & INFORMATIVE & SENSITIVE (APPEALS TO EMOTIONS) MOVES AND / OR INSPIRES OR REPEALS DOESN'T LEAVE ANYONE IMPASSIVE.

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Poems read on camera + data of bombings + Fine art

Omar Khalil Omar

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FINE ART AS NARRATIVE
Beauty + Purpose

GOALS
• to tell the story in an engaging way
• to attract different/tired audiences
• to be critical
• to pass censorship

First you are attracted to the image, then it provokes you to reflect, then you read her story and see data related to the event collected by human rights defenders.
• Becomes evergreen (over time, not planned).

AUDIENCE
• traditionally interested in news/on the topic; EGYPT
• Wider, art related.
• Photography/technical related.
• - ...
FORMATS

• Fine Art Photography
• Video
• Audio
• Literature

VENUES

• International media outlets /News /Feature stories
  • TV
  • Newspaper
  • magazine
• Featured as topic on TV shows
• NGO’s (evidence/testimonies).
• ART PUBLICATIONS /UNRELATED PUBLICATIONS MARE
  • Book.
  • ARTIVISM: Freedom of the Press BOOK
• Exhibition.
• Art Gallery
• Auction.
• Conferences.
These Are the Faces of Egypt’s Revolutionaries
GESICHTER DER REVOLUTION

Fotos für die Pressefreiheit 2017
by KOEPFERHERFURTH Büro für Konzeption und Gestaltung • Follow
Long lasting. Renewed opportunities to share information / New evidences or events

Mare. Captains around the world

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Awards
Auctions  Keeps the conversation going around the topic
NEW NARRATIVES

- Give room for collaboration
- Question traditional stories
- Include more questions
- Provide new perspectives.
- Attract-connect, engage or reach different audiences.
- May be more engaging.
- May pass censorship more easily.
- Empower
Communicating your investigation may help you

• to achieve change: narratives work like a catalyst or a catalytic converter (enable a reaction), make sure you set the rules against manipulation

• Rework /rebuild existing systems: questioning the prevailing mode of thought spur people into action.

• Bringing people together: isolation benefits the powerful.
You are a Storyteller

Every piece of information you gather and communicate is susceptible to being reported and used as a case study during a workshop or proposed as part of an event as a topic for a round table where it will push forward a discussion in a conference room; or as inspiration or an attention call for those who will ultimately have to design policies that will affect us in fields like migration or energy, surveillance; or the ones who will keep them accountable learning how to investigate and tell stories that will empower communities, strengthen their voices and speak against corruption, professionally and well informed.

What you communicate may inspire and make people feel less isolated.
Gracias

Nuria Tesón
Reach me on Wire or social media as @masteson for collaboration, questions and/or tips.
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