

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.**



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lighting & writing stories around the world

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 BEGINNING: 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

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'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."**

Egyptian women took a leading role in the Jan. 25 uprising. Photo by Ramy Raouf, licensed through Creative Commons.

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 and**

'Virginity tests' and the abuse of Egypt's women

By **Isobel Coleman**, Special to CNN

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



Egyptian women protesting in Tahrir square in February, 2011

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

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 women 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 Hosseiny

Desnuda, contra la pared, en una celda oscura que no puede ocultar su cuerpo y que lo deja expuesto a aquel que quiera verlo y tocarlo. Así está Salwa en medio del mundo. Sola. Hace unas horas estaba en la plaza de Tahrir (es casi primavera y la revolución trae aroma de libertad y sangre), y ahora está en algún lugar del Museo de Antigüedades con la espalda marcada a latigazos, con la cara insensible por las descargas, las piernas doloridas y la mente muy, muy lejos de donde los soldados le han recordado quién manda. ¡Putá! El golpe que más le dolió. Dieciocho vírgenes, ¡quién lo diría!

Ahora: sube al camión, baja del camión, entra en el cuartel, quítate la ropa. Aquí tengo un palo, aquí tengo un dulce... Por las buenas o por las malas te van a hacer *la prueba*. ¿Dónde está Mustafá? Ahora sólo bajo la piel. Pero no tan dentro. Lejos queda Sharkeya y más aún Asuán; el Abu Simbel turístico; un padre no muy familiar; una familia sin recursos; un hermano discapacitado; una carga demasiado pesada para tus veinte años. ¿Dónde estabas tú? ¿En la peluquería enseñando a la mujer del dueño para que luego te ponga en la calle? ¿En casa de alguna amiga pasando una noche y esperando que las cosas mejoren? Buscando trabajo en una agencia, sin papeles, sin identificación, sin una libra en el bolsillo? ¿Dónde estabas tú, egipcia? En una celda, con diecisiete vírgenes. A quién importa si lo eran. En una celda, desnuda. Sola. Hay lágrimas de sangre y de pureza bañando tu cuerpo que desafía a los que dudan y les grita que metan el dedo en la llaga. Llegarán a santos. Incredulos.

Pero *la prueba* aguarda, el pasillo está frío y las camillas expuestas. Una a una, las ninfas son humilladas por un ejército que no sabe, ni quiere, ni entiende de humanos ni de derechos. Tú respiras hondo, cierras los ojos. Esos ojos inmensos, poderosos. No sabes qué piensas: en Sharkeya, en Mustafá, en por qué has luchado en esta revolución; en Tahrir; en libertad. Libertad para ir y venir y entrar y salir. Para ser virgen y para no serlo. Para no tener que demostrarlo. Te quitarás el *hiyah*... El médico se asusta. Gritas. No quiere, pero es una orden. Abre las piernas, aprieta los dientes, ¡chilla! No te pueden quitar lo que eres.

Salwa El Hosseiny

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 numb from the electric shocks, her legs sore and her mind far, far away from where the soldiers have reminded her who's in charge. Whore! The most painful blow. Eighteen virgins, who would have said so!

Next: get onto the lorry, get off the lorry, go into the police station, take your clothes off. Here's a stick and here's a sweet... One way or the other you're going to take *the exam*. Where's Moustafa? Now just under the skin. But not so far in. Sharkeya's a long way away, and Aswan's even farther, the Abu Simbel of the tourists; a not very familiar father, a penniless family, a handicapped brother, too much of a burden for your 20 years. Where were you? In the hairdresser's teaching your boss'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 virgins. Who cares if they were or not. In a cell, naked. Alone. Tears of blood and purity bathe your body that defies those who doubt and cries out to them to put their finger in the wound. They'll become saints. Unbelievers.

But *the exam* is waiting, the passage is cold and the stretchers exposed. One by one the nymphs are humiliated by an army that doesn't know and doesn't want to know or understand anything about humans or rights. You take a deep breath, you close your eyes. Those immense, powerful eyes. You don't know what you're thinking: about Sharkeya, about Moustafa, about why you've fought for this revolution, about Tahrir, about freedom. Freedom to come and go as you like. To be a virgin and not to be one. To not have to prove it. You'll take off your *hiyah*... The doctor's startled. You scream. He doesn't want to, but it's an order. Open your legs, clench your teeth, scream! They can't take what you are from you.

Fine Art Photography



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

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lighting & writing stories around the world

Warning



Caption with
data collection.
Allows for data
representation



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TURNING INVESTIGATIVE NARRATIVES
INTO SOMETHING PHYSICAL THAT
PEOPLE CAN
TOUCH
LISTEN TO
WATCH
READ
INTERACT WITH
LEARN OFF

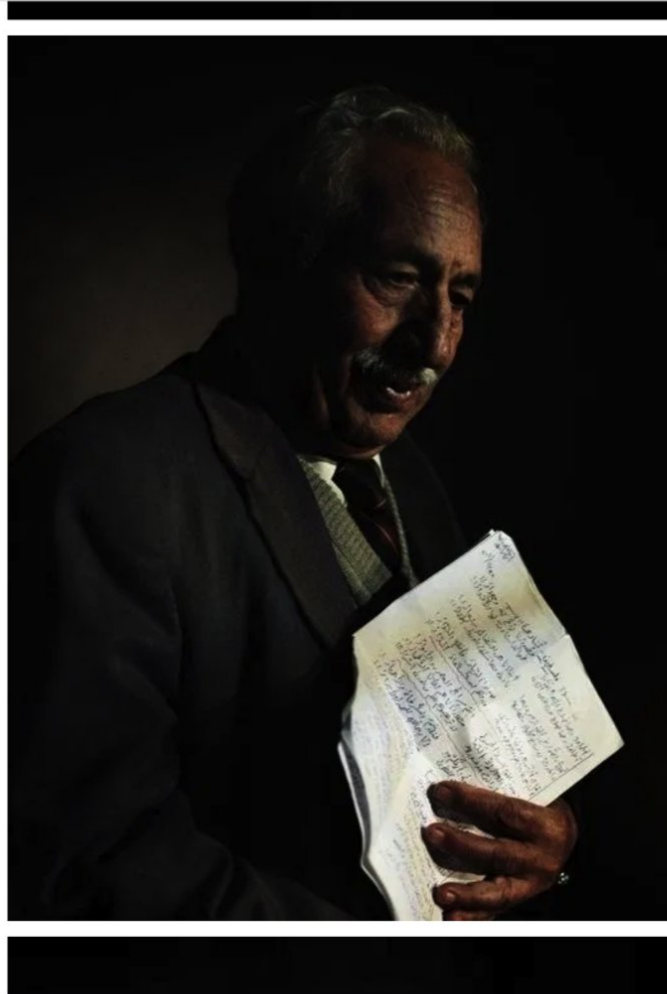
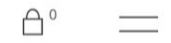
THOUGHTFUL +INFORMATIVE +
SENSITIVE (APPEALS TO EMOTIONS)
MOVES AND / OR INSPIRES OR
REPEALS
DOESN'T LEAVE ANYONE IMPASSIVE

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Poems read on camera + data of bombings + Fine art

THE EMBROIDERED QUARTER
FINE ART PHOTOGRAPHY

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Omar Khalil Omar

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.
- - ...

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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.



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Ahmed Hararah, poses with his left emptied socket, wearing a glass eye on which is written in Arabic, 'Horreya' (in Engl... [VIEW MORE](#)
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These Are the Faces of Egypt's Revolutionaries

Journalism



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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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