

**ARTISTS AGAINST
AN **#INFODEMIC****

TUESDAY, DECEMBER 1st, 2020

Artists Against an #Infodemic is a global health campaign looking to inform at-risk communities globally. It pairs health messages with visuals that document the daily impact of COVID-19 around the world.

Artists Against an #Infodemic is a collaboration between three leading visual media organizations; **CatchLight**, **The Everyday Projects**, and **Dysturb**, along with digital strategy expert **Pamela Chen** and Infectious Diseases specialist **Dr. Jenell Stewart**, DO, MPH.

The project was initiated through support by the **John S Knight Journalism Fellowship** program at Stanford University and in partnership with **Photowings**.

<http://artistsagainstaninfodemic.org>

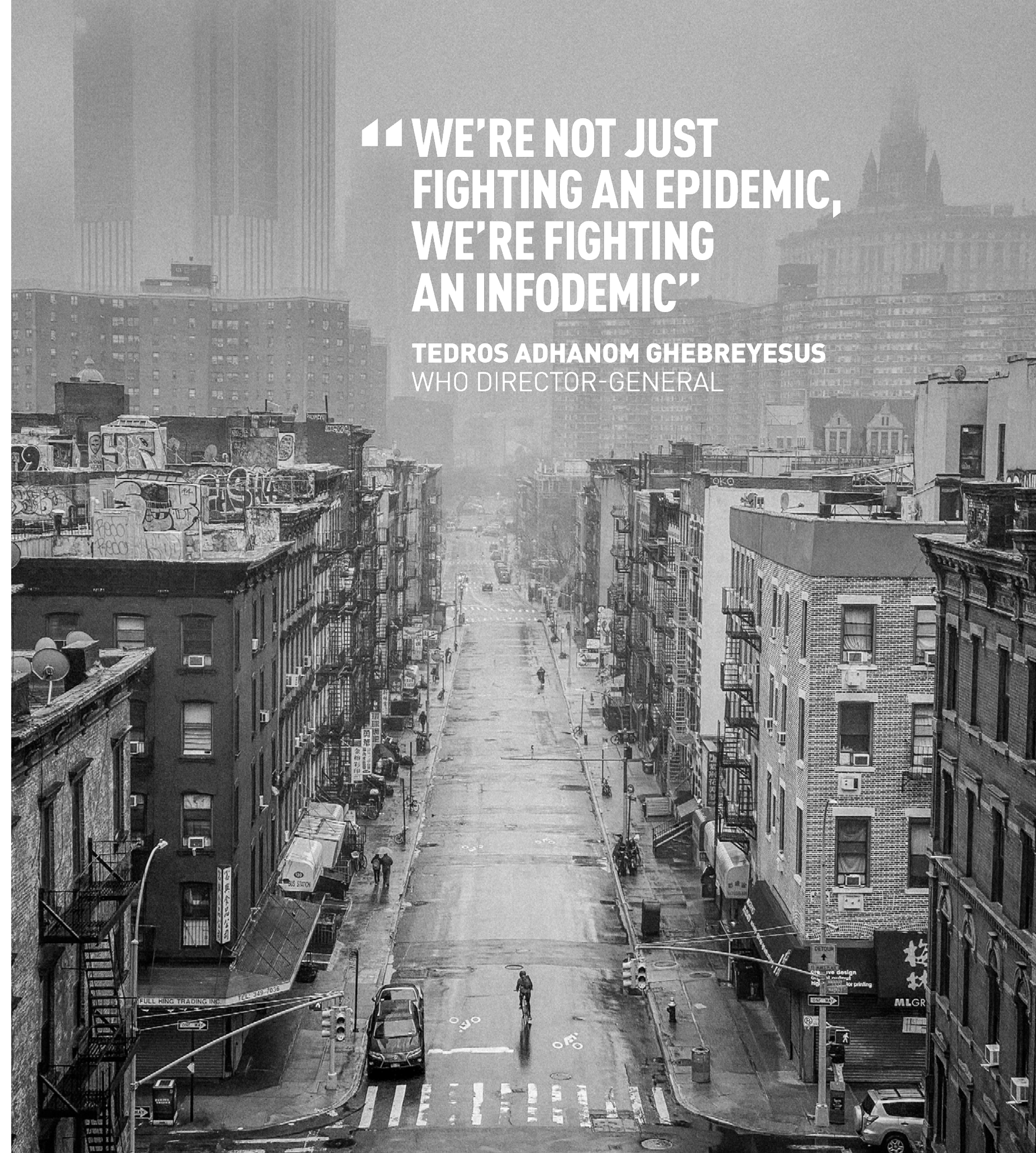
CATCHLIGHT

DYSTURB

 THE EVERYDAY PROJECTS

“WE’RE NOT JUST
FIGHTING AN EPIDEMIC,
WE’RE FIGHTING
AN INFODEMIC”

TEDROS ADHANOM GHEBREYESUS
WHO DIRECTOR-GENERAL



ARTISTS AGAINST AN **#INFODEMIC**

Through the **Artists Against an #Infodemic** project, we aimed to: gain a better understanding and explore solutions to leverage the power of visual journalism to reach and inform underserved communities in their forums, online using viral tactics and offline using public displays.

“The Coronavirus disease (COVID-19) is the first pandemic in history in which technology and social media are being used on a massive scale to keep people safe, informed, productive and connected. At the same time, the technology we rely on to keep connected and informed is enabling and amplifying an infodemic that continues to undermine the global response and jeopardizes measures to control the pandemic.”

This joint statement, released on September 23, 2020 by **WHO, UN, UNICEF, UNDP, UNESCO, UNAIDS, ITU, UN Global Pulse, and IFRC**, outlines not only the unique information challenges of this pandemic, but also the repercussions of the mis- and dis- information that we are encountering:

“Mis- and disinformation can be harmful to people’s physical and mental health; increase stigmatization; threaten precious health gains; and lead to poor observance of public health measures, thus reducing their effectiveness and endangering countries’ ability to stop the pandemic... Furthermore, disinformation is polarizing public debate on topics related to COVID-19; amplifying hate speech; heightening the risk of conflict, violence and human rights violations; and threatening long-terms prospects for advancing democracy, human rights and social cohesion.”

The Artists Against an #Infodemic campaign draws on images by photographers, muralists, street artists, and illustrators from around the world to bring greater attention to public health messages.

The visuals were positioned in both online and offline spaces, aimed at reaching audiences where infection rates were high, where public health guidelines were socially or politically unfavorable, or where mis- or dis- information was substantial.

“PEOPLE AROUND THE WORLD NEED A WAY TO SEE HOW THE LARGER MESSAGES OF HEALTH AND PERSONAL SAFETY TRANSLATE INTO THEIR LIVES AND THE CHOICES THEY FACE.”

- DR. JENELL STEWART,
DO, MPH



DYSTURB
IN NEWS WE TRUST

REGGIO CALABRIA, ITALY
APRIL 10, 2020

My mother prepares cookies for Easter. This project was born from the primary need to pass on to posterity the love story of my parents. In the days of the pandemic, I felt an urge to testify to their feelings and the breach of oppression due to the closure that I and they experienced. What will become of their future? How will they spend their time? My father is 85 years old and my mother 83, they have known each other for at least 70 years and have been married since 1957. Will they survive these changes?

Photo & text: Antonio Pellicano
@antoniopellicanonews

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@ f dysturb.com

#SAVELIVES
#INFODEMIC



YES
YOU STILL HAVE TO
WASH YOURS HANDS

#SAVELIVES

ARTISTS AGAINST AN #INFODEMIC

The awareness campaign 'Artists Against An #Infodemic' is a partnership between non-profit organizations CatchLight, The Everyday Projects and Dysturb, thanks to the support of the JSK Journalism Fellowships at Stanford University.
artistsagainstaninfodemic.org



Illustration by Shaun Myles

CATCHLIGHT DYSTURB THE EVERYDAY PROJECTS

The project communicates in a global context how individuals around the world are facing the pandemic and grappling with how to follow prevailing health messages, touching on shared concerns such as the desire to protect aging parents and elders, the impossible choices essential workers are having to make, and the challenges people face when seeking medical care, among others.

By layering illustration (the visual medium of most public health campaigns) with photojournalism, and a health message or a general call to action, we aimed to personalize how people were grappling with health guidelines in the context of their own lives.

The campaign content was translated into **three languages** and packaged for **social media, temporary public art murals, posters, and dashboard placards.**

Online content reached more than **40 million viewers** and **200,000 social shares.**

Artwork has been wheatpasted in **San Francisco, Berkeley, Seattle, Paris, Nairobi, Livingston (CA), Wapato (WA), and New York.**



DEFINING HEALTH MESSAGES



Promoting safe practices in the field

In April, The Everyday Projects developed a guide to support photojournalists, especially freelancers with limited PPE to follow best safety guidelines with their COVID-19 Guide for Visual Journalists. The guide, written by Dr. Jenell Stewart, is published in English and Arabic and is updated as needed. To date, the guide has been viewed more than **29,350 times**. Dr. Stewart also led a training webinar offered in conjunction with CatchLight, INN and The Everyday Projects which reached 912 people. It was the most highly attended webinar INN has ever hosted.

The screenshot shows the website for 'THE EVERYDAY PROJECTS' with a navigation menu including 'Photographers', 'Our Work', 'About', 'Latest News', and 'COVID-19 GUIDE'. A 'Donate' button and social media icons are visible in the top right. The main heading is 'COVID-19 GUIDE FOR VISUAL JOURNALISTS'. Below this, there is a disclaimer: 'These general tips for visual journalists were created by Jenell Stewart, DO, MPH, Infectious Diseases physician-scientist at University of Washington. Dr. Stewart is married to Peter DiCampo, a visual journalist and cofounder of The Everyday Projects, and she created this guide to help journalists who are struggling with ethical and safety considerations in the current void of job specific information. These tips are based on the most recent data and expert opinions available on COVID-19 (please take note of the version and date at the top of the page). This is meant to be a job specific guide and does not include essential basic information on COVID-19 infections. For more general information please visit covid-101.org a trusted website with content created by medical professionals and experts. This document is not officially endorsed by any governing bodies, and you may find contradictory guidance elsewhere. Please note that new information is becoming available all the time. If you find a discrepancy or an important issue is not addressed here, please feel free to contact Dr. Stewart at twitter: @drjenellstewart.' The version is noted as 'Version 6.0 – November 12, 2020'. A section titled 'Do' follows with five numbered points: 1. Do wear a mask. 2. Do distance yourself. 3. Do wash your hands. 4. Do sanitize everything. 5. Do know that you are a threat. A link to a detailed guide on sanitizing camera gear is provided.

SIGN UP FOR OUR NEWSLETTER HERE!

THE EVERYDAY PROJECTS

Photographers Our Work About Latest News COVID-19 GUIDE

Donate

COVID-19 GUIDE FOR VISUAL JOURNALISTS

These general tips for visual journalists were created by Jenell Stewart, DO, MPH, Infectious Diseases physician-scientist at University of Washington. Dr. Stewart is married to Peter DiCampo, a visual journalist and cofounder of The Everyday Projects, and she created this guide to help journalists who are struggling with ethical and safety considerations in the current void of job specific information. These tips are based on the most recent data and expert opinions available on COVID-19 (please take note of the version and date at the top of the page).

This is meant to be a job specific guide and does not include essential basic information on COVID-19 infections. For more general information please visit covid-101.org a trusted website with content created by medical professionals and experts.

This document is not officially endorsed by any governing bodies, and you may find contradictory guidance elsewhere. Please note that new information is becoming available all the time. If you find a discrepancy or an important issue is not addressed here, please feel free to contact Dr. Stewart at twitter: @drjenellstewart.

Version 6.0 – November 12, 2020

Do

- 1. Do wear a mask.** Here are a few basic scientific facts: Masks are incredibly helpful for preventing the spread of COVID-19, especially preventing the spray of droplets by the person wearing a mask. Cotton masks, scarves, or bandanas, when covering your mouth and nose, can prevent spread of the virus. **It is important to recognize that cloth masks offer unidirectional protection, and they do not offer any protection from people around you who are not properly wearing masks. Physical distancing is still needed for those wearing cloth masks, and masks need to be worn correctly (completely covering mouth and nose, and hands need to be cleaned before and after any touching of the mask).** Surgical masks, which are made of polyurethane material and repel water, are very effective when worn in combination with goggles or a face shield. N-95 masks offer even more protection. Both surgical masks and N-95 masks can only be worn for up to four hours as they are not as effective once they become moist.
- 2. Do distance yourself.** Take your telephoto lens with you, because you should be doing your documenting from 2 meters (6 feet or two arm lengths) away. COVID-19 is spread two ways: droplets in the air and contaminated objects (followed by touching your eyes, nose, or mouth). Distancing yourself by 2 meters means that any droplets that you or the person you are photographing produce are way less likely to reach the other person's airway. Yes, you produce droplets – any time that you sneeze, cough, sing, or talk, you produce small droplets in a cloud around you, and if the other person is far enough away, they won't be at risk of inhaling infected particles.
- 3. Do wash your hands.** You're going to need to prioritize and get creative for how you can wash your hands several times a day while out on assignment. Hand sanitizer (>70% ethanol) is great for when you don't have easy access to a sink, but even more effective than sanitizer is soap and water. To wash your hands well, imagine you have just touched something disgusting (because you probably did), and to get all that COVID-19 off, you need to wash all the surfaces of your hands for more than 20 seconds. When you get home, immediately wash your hands again, and consider taking it to the next level: when I get home from the hospital after working with a serious infectious disease, I don't wear my shoes in the house, and I go straight into the shower.
- 4. Do sanitize everything.** Assume that all objects, including all of your equipment, are contaminated with COVID-19 virus. Live, infectious virus has been detected on different surfaces more than a week after exposure (Riddell, Virology Journal, 2020). Virus survival times depend on temperature; in general, hotter temperatures (up to 40°C) decrease virus survival time, but do not immediately kill virus. Conversely, at 20°C virus can survive days to weeks longer.

See below a detailed guide on sanitizing camera gear.

- 5. Do know that you are a threat.** Prior to this pandemic, visual journalists and their editors needed to consider how to protect journalists when doing dangerous things. This is still true now (there are rare cases of young healthy people getting quite ill, so don't assume you are invincible), but a larger concern should be protection of the people you are reporting on and the general population. You really need to

Defining health messages

Early in the pandemic, so much was unknown about this novel coronavirus strain, and Dr. Jenell Stewart was able to rely on her expertise in Infectious Diseases and Public Health to surface information from primary scientific literature, which is quite technical and not easily translated into practical advice. We recognize the importance of system level interventions on addressing the COVID-19 public health crisis, such as paid-sick leave and government funding for increased testing and contract tracing; however, we selected messages aimed to inform individuals on behaviors they can do to protect their community and themselves. We then selected messages with the biggest public health impact (i.e., stay home when sick, wear a mask, and wash your hands), which were also

among messages being promoted by both WHO and CDC. In addition to messaging that directly addresses the spread of COVID-19 in the community, we designed messages to raise awareness on important issues related to COVID-19, such as normalizing seeking mental health services and highlighting the role of systemic racism in the disproportionate disease burden faced by Black Americans.

The aim of each message is two-fold:

- 1)** to disseminate information with high potential for reducing spread of infection and
- 2)** fight misinformation.

Defining health messages

Common misconceptions and misinformation were identified via several sources, e.g., social media posts, conversations with patients infected with COVID-19, and even information in media sources that was unclear or wrong. There was an absolute urgency to get people the information they needed to stay safe and understand the situation, but the primary scientific literature is generally inaccessible even to many general physicians, and the impact and reach of Dr. Stewart alone was limited to local contacts making this collaboration with a multidisciplinary collective of photojournalists a unique opportunity to disseminate outside of the usual, limited, scientific avenues and reach people on the streets, in their homes, and on their phones.

In order to reach a wider audience, our coalition launched an open call for applications for visual arts including painting, illustrations, animations, and not only documentary photography and photojournalism as our three organizations are used to promote. We wanted to be able to diffuse this work in multiple forms and formats, from paste-ups and video projections in public spaces, to producing a digital campaign fitted for social media consumption, and possibly getting into closed, private messaging groups where disinformation and misinformation run unchecked.



On a Sunday afternoon, Christian Torres cooks hamburgers on a Jetboil camping stove in late October 2018. A new daily routine after the Coronavirus outbreak is cleaning frequently touched surfaces and washing hands as often possible, especially before cooking. Torres designates the front driver seats as a "hot spot" inside the vehicle before disinfecting outside items.

Photograph by Yesica Prado

Produced in partnership with Dysturb, CatchLight, Everyday Projects, and the San Francisco Public Press as part of the Artists Against an #Infodemic Campaign

CATCHLIGHT

DYSTURB

THE EVERYDAY PROJECTS

GENERAL COVID-19 INFO

COVID-19 is primarily spread from **person to person** when an infected person coughs, sneezes, or speaks. A person can also become contagious after touching a contaminated object or surface and then touching their **own mouth, nose, or eyes**. Spread is more likely indoors and when people are in close contact.

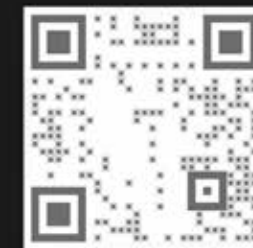
SYMPTOMS:

Symptoms often include cough, shortness of breath, fever, chills, muscle pain, sore throat, and loss of taste or smell.

COVID-19 is **very contagious**. Taking precautions is essential.

RESOURCES

Access here our Coronavirus resource guide for vehicle dwellers in San Francisco and Berkeley



PREVENTION MEASURES

You can protect yourself and the people around you, and stop the spread of COVID-19:



COVER COUGHS AND SNEEZES



MAINTAIN A DISTANCE OF 6 FEET FROM PEOPLE WHO ARE NOT PART OF YOUR HOUSEHOLD OR DAILY LIVING GROUP. WALK DOGS ON A LEASH, MAINTAINING SOCIAL DISTANCE. DO NOT LET OTHERS PET YOUR DOG WHEN OUT FOR A WALK



AVOID TOUCHING YOUR EYES, NOSE, AND MOUTH WITH UNWASHED HANDS



IF WEARING REUSABLE OR DISPOSABLE GLOVES, ALWAYS WASH YOUR HANDS IMMEDIATELY AFTER REMOVING THEM, AND ESPECIALLY AFTER ANY CONTACT WITH A PERSON WHO IS SICK



PRACTICE ROUTINE CLEANING OF FREQUENTLY TOUCHED SURFACES INSIDE YOUR VEHICLE OR TENT. DESIGNATE A "HOT SPOT" FOR OUTSIDE ITEMS TO SIT BEFORE DISINFECTING



WEAR A FACEMASK OR ANY FABRIC TO COVER YOUR MOUTH AND NOSE WHILE IN PUBLIC AND NEAR OTHER PEOPLE



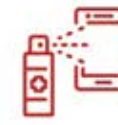
TRY TO AVOID CROWDED PUBLIC SETTINGS AND PUBLIC TRANSPORTATION



WASH HANDS WITH SOAP AND WATER FOR AT LEAST 20 SECONDS AS OFTEN AS POSSIBLE. IF SOAP AND WATER ARE NOT AVAILABLE, USING HAND SANITIZER CONTAINING 60% ALCOHOL IS A GOOD ALTERNATIVE



SET UP TENTS/SLEEPING QUARTERS IN AN AREA THAT IS AT LEAST 12 FEET BY 12 FEET, AND AT LEAST 6 FEET AWAY FROM OTHERS



DISINFECT SURFACES AND COMMONLY USED ITEMS LIKE YOUR HEADLAMP, KEYS, AND PHONE WITH SANITIZING WIPES OR ALCOHOL SOLUTIONS WITH AT LEAST 70% ALCOHOL

For more information and community resources visit sfpr.es/Resources-Vehicle-Living



On a Sunday afternoon, Christian Torres cooks hamburgers on a Jetboil camping stove in late October 2018. A new daily routine after the Coronavirus outbreak is cleaning frequently touched surfaces and washing hands as often possible, especially before cooking. Torres designates the front driver seats as a "hot spot" inside the vehicle before disinfecting outside items. PHOTOGRAPH BY YESICA PRADO

PREVENTION MEASURES

GENERAL COVID-19 INFO

The coronavirus disease known as COVID-19 is a respiratory illness caused by the SARS-CoV-2 virus. To date, the virus has spread worldwide and infected more than 6 million people.

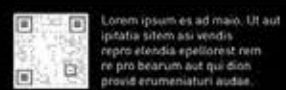
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SYMPTOMS:

Symptoms often include cough, shortness of breath, fever, chills, muscle pain, sore throat, and loss of taste or smell.


The virus has been detected in people who show no symptoms, but they can be contagious for one to 14 days. In some cases, it's contagious for 24 days.

COVID-19 is very contagious. Taking precautions is essential.





Acces here our Coronavirus resources guide for vehicle dwellers in San Francisco and Berkeley


 **COVER COUGHS AND SNEEZES**

 **MAINTAIN A DISTANCE OF 6 FEET FROM PEOPLE WHO ARE NOT PART OF YOUR HOUSEHOLD OR DAILY LIVING GROUP. WALK DOGS ON A LEASH, MAINTAINING SOCIAL DISTANCE. DO NOT LET OTHERS PET YOUR DOG WHEN OUT FOR A WALK**


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Produced in partnership with Dysturb, CatchLight, Everyday Projects, and the San Francisco Public Press as part of the Artists Against an #Infodemic Campaign



Floyd Brown Jr. wears a green facecloth mask and holds a portable hand sanitizer after LifeLong Medical staff tested him for the COVID-19 virus at the RV community on Eight and Harrison streets in West Berkeley on Friday, May 8, 2020. PHOTOGRAPH BY YESICA PRADO

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13% OF THE
US POPULATION
IDENTIFIES AS
BLACK

source: CDC - https://cdc.gov/nchs/nvss/vsrr/covid_weekly/

29% OF THE



DEFINING ROLES AND COLLABORATION

IAN
RECORDS

Defining health messages

We combined the unique strengths of each partner in our coalition for this project. **Dysturb** led visual branding and public art design, **The Everyday Projects** led the digital campaign to leverage their significant digital audience. **CatchLight** led partnerships with community based organizations and overall project management. Infectious disease specialist **Dr. Jenell Stewart** guided health messaging, and **Pamela Chen**, an expert in memes and online viral content, advised the digital strategy.

CATCHLIGHT

CatchLight believes in the power of visual storytelling to foster a more nuanced and empathetic understanding of the world. We serve as a transformational force, urgently bringing resources and organizations together to support leaders in a thriving visual ecosystem. Our goal is to discover, develop and amplify visual storytellers.

DYSTURB

Dysturb is a media dedicated to news and education. It's also a socially engaged creative studio. Its mission is to (re)connect global citizens with the news, and inspire action in favor of a more equitable and sustainable model of society. Rooted in urban culture, **Dysturb** develops communication and engagement strategies to create meaningful and inspiring experiences, and to bring crucial subjects directly in front of people's eyes.

THE EVERYDAY PROJECTS

The Everyday Projects uses photography to challenge stereotypes that distort our understanding of the world. Our ever-growing global community of photographers strives to make images that convey a more accurate view of daily life than what is commonly seen in the media. We are creating new generations of storytellers and audiences that recognize the need for multiple perspectives in portraying the cultures that define us.



Pamela Chen is a creative director who began her career as a photojournalist with a concentration in mathematics, a path which continues to shape her work exploring the intersection of photography, culture and technology. Over the past 15 years, she has been a visual leader at Instagram, National Geographic, and George Soros' Open Society Foundations. Pamela is currently inaugural Human-Centered AI and JSK Journalism Fellow at Stanford University working with viral content creators to ultimately help design better algorithmic recommendation systems.



Jenell Stewart, DO, MPH is an Infectious Diseases physician-scientist at the University of Washington, where her research has focused on STI and HIV prevention in Kisumu, Kenya as well as among women sex workers in Seattle, USA. She provides clinical care for patients at Harborview Medical Center, a University of Washington affiliated hospital in Seattle.



DESIGNING THE CALL FOR ENTRY

Call for entry

In May 2020, our call for art went live and received significant interest, with more than **400 applicants**.

Selections were made in coordination with **Dr. Jenell Stewart** to identify key health and social messages appropriate for the first rollout of content.

We selected work by diverse creative voices and looked for images based on the following criteria:

- **Quality** : A high quality visual
- **Creative** : A fresh or nuanced approach
- **Relevant** : Clear and responsive to health issue
- **Timely** : Addresses current health information gap or topic of confusion
- **Suitable for medium** : Must stand up either as a paste-up and/or on social media - it needs to make sense in consideration of when and where it will be deployed.



ARTISTS AGAINST AN **#INFODEMIC**

CATCHLIGHT

DYSTURB

 **THE EVERYDAY PROJECTS**

OPEN CALL
FOR SUBMISSIONS

**PHOTOGRAPH
VIDEO
ILLUSTRATION
COMIC
PAINTING
MEME ETC**

\$500 PER
SELECTED VISUAL

S A V E L I V E S

INSTAGRAM POST



The 16 winning entries were from artists and art collectives representing six countries including: **Alice Nutley, Antonio Pellicano, Brian Musasia** (Msale), **Josué Rivas** and **Jose G. Gonzalez** (photographer and illustrator collaboration), **Juliette Delorme** (Lady JDay), **Rubén Salgado Escudero, Shaun Myles, Kiana Hayeri, David Radoli, Yesica Prado, Ashley Gilbertson, Tayo Kuku Jr., Nicole Buchanan, Alexia Webster, Michael Soi,** and **LMNOPI**. Each selected artist was compensated for use of their artwork in the campaign with a USD \$500 award.

Additional images were sourced from Amplifier's open source illustrations.





BROADENING THE
PURPOSE OF THE CAMPAIGN:
RACISM AS A HEALTH CRISIS

13% OF THE US POPULATION IDENTIFIES AS BLACK.
source: CDC - https://data.gobacktothefuture.com/

23% OF THE COVID-19 DEATHS IN THE UNITED STATES HAVE BEEN AMONG BLACK PEOPLE.
source: CDC - July 14, 2020 - https://data.cdc.gov/NIDIS/Provisional-Death-Counts-for-Coronavirus-Disease-COVID-19

#BLACKLIVESMATTER

CATCHLIGHT DYSTURB THE EVERYDAY PROJECTS

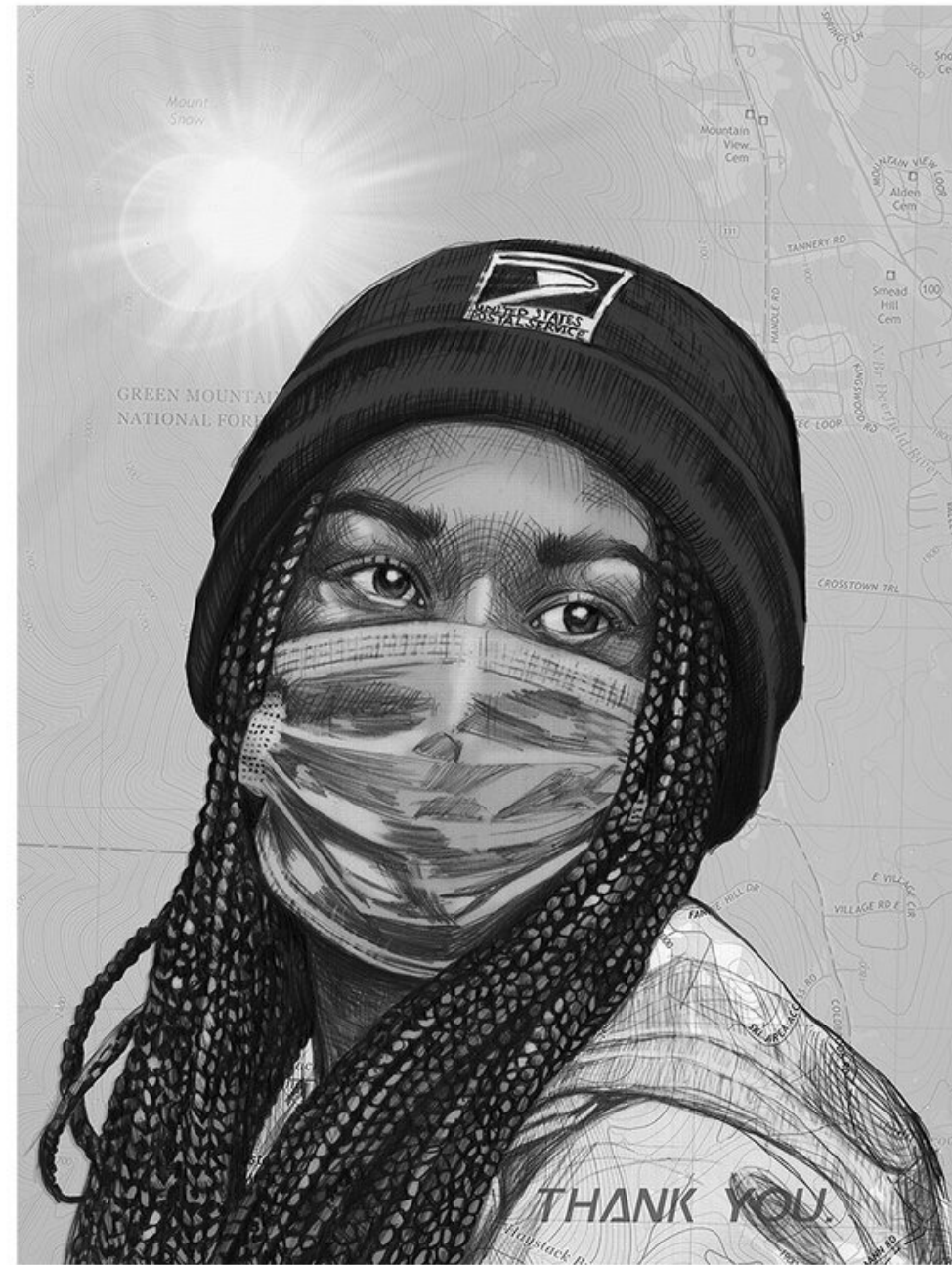


Illustration by LMNOPI / amplifier.org

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artistsagainstaninfodemic.org



WE ALL HAVE OUR REASONS WHY WE MARCH.

WHAT AND WHO IS YOURS?



DYSTURB
 IN NEWS WE TRUST

BLACK LIVES MATTER PLAZA,
 WASHINGTON DC, USA
 JUNE 6, 2020

During one particular march, I encountered a father carrying his young daughter on his shoulders. A short conversation with Jamaal revealed the reason he brought his daughter out that afternoon: If he, her own father, couldn't stand up and make his voice heard and fight for his daughter, how could he expect the nation to do so for other Black women? In the days following the murder of Ahmaud Arbery, Breonna Taylor, and George Floyd, people in cities across the United States took to the streets to make their voices heard. As a Washington DC based photographer, I did the same—both to protest as well as to photograph the various, peaceful gatherings and marches in the nation's capital.

Photo and text: Tayo Kuku Jr.
 @tayojr

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 @ f dysturb.com

#SAVELIVES
 #INFODEMIC



In the midst of the image selection process highlighting health messages such as 'wear a mask,' 'stay home,' and 'wash your hands,' the **Black Lives Matter** protests worldwide raised the profile of systemic racism as a public health crisis and how acute and chronic discrimination contributed to COVID disproportionately impacting Black communities.

We expanded the scope of our health messaging and calls to action to respond to this aspect of the crisis: **“What are You Doing to Help Change the World?”** and **“We All Have Our Reasons Why We March. What/Who is Yours?”**





D E S I G N I N G T H E C A M P A I G N :
T H E G U I D I N G P R I N C I P L E S

Posters

The first round of submissions to our call for applications presented a vast diversity of work submitted: from traditional photojournalism to more artistic approaches to photography and other mediums including paintings, illustrations and public art murals.

Using its many years of experience in designing news-based public installations in city hubs and catching the attention of passersby, Dysturb drafted mockups of public art installations pairing documentary photographs with illustrations or paintings that would together tackle specific health messages. These pairings were designed to create a visual dialogue between the art pieces in order to further disrupt the attention of the public, and not necessarily be grouped in a literal way in terms of content and story: e.g. a photograph of an old woman facing mental distress during the severe lockdown in Italy, who can be seen cooking with her hands apparent in the middle of the frame, was paired with an illustration of a face covered with multiple hands. This pairing was associated with the following health message: “Yes, you still need to wash your hands.”

In addition to the health messages and similarly to Dysturb’s past public designs, captions were added on or next to the documentary photographs to give additional context and accuracy to the depicted stories. A short text introducing the awareness campaign, its different acting entities, and its financial sources was also added.

The size of all these graphic elements was adjusted accordingly to the following visual hierarchy: we aimed for the passersby to first notice the health messages and visual arts because of both their informative value and disrupting capacity; followed by the caption, introduction text, QR code linking to additional content online, and credits for the visual arts.

Dysturb designed six final mockups after a few back and forth within our coalition group, four focusing on health guide messaging related to Covid-19, and two related to the fight against systemic racism and as a response to the Black Lives Matter protests. These mockups showcased 12 of the selected submissions.

DYSTURB
IN NEWS WE TRUST

HERAT, AFGHANISTAN
APRIL 11, 2020

In the female ward of COVID-19 hospital in Herat, each room holds 4 to 6 women. Some have tested positive and others are suspected cases, waiting for their test results. This way, those who are healthy are at high risk of being infected as well. One the male wing however, the positive and suspected cases are strictly kept separated.

Photo: Kiana Hayeri
for The New York Times Magazine
@kianahayeri

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#SAVELIVES
#INFODEMIC

DYSTURB
IN NEWS WE TRUST

MEXICO CITY, MEXICO
APRIL 12, 2020

Monica Rivera Zuñiga, 36, waits in hopes to get a customer to serenade and earn a bit of money. The pandemic has taken a hard hit on the mariachi community who are not considered essential workers and so receive no help from the government. She is a mother of two children and third generation mariachi musician. Her mother, who she lives with, is a nurse and has warned her to stay home. "I stayed home for two weeks, but saw all of my colleagues were still going out and decided the income was worth the risk."

Photo & text: Rubén Salgado Escudero
@rubensalgadoescudero

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#SAVELIVES

WHEN OUT OF YOUR HOME, WEAR A MASK OVER YOUR MOUTH AND NOSE

ARTISTS AGAINST AN #INFODEMIC

The awareness campaign 'Artists Against An #Infodemic' is a partnership between non-profit organizations CatchLight, The Everyday Projects and Dysturb, thanks to the support of the JSK Journalism Fellowships at Stanford University.
artistsagainstaninfodemic.org

GATCHLIGHT DYSTURB THE EVERYDAY PROJECTS

#INFODEMIC

@LADY JDAY

#SAVELIVES

COVID-19 IS NOT A REASON TO AVOID YOUR DOCTOR. DON'T WAIT TO SEEK CARE.

ARTISTS AGAINST AN #INFODEMIC

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artistsagainstaninfodemic.org

GATCHLIGHT DYSTURB THE EVERYDAY PROJECTS

#INFODEMIC

REST OF COORDINATION
LACK OF PPE
FAMILY TIME
HEALTH
DUTY SOCIETY
OWN LIFE
KIDS RELATIONSHIPS
HOME
XENOPHOBIA
SELF CARE
BURNED OUT
DISCRIMINATION
UNDERSTAFFING
AGE
HARASSMENT
EQUIPMENT SHORTAGES
COMMITMENT
DEATH

#INFODEMIC

YES YOU STILL HAVE TO WASH YOURS HANDS

#SAVELIVES

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Illustration by Shaun Myles

GATCHLIGHT DYSTURB THE EVERYDAY PROJECTS

DYSTURB
IN NEWS WE TRUST

JOHANNESBURG, SOUTH AFRICA
MAY 13, 2020

Manuel Albert, 23, poses for a portrait on the streets of Bertrams, Johannesburg. After weeks of a strict nationwide military enforced lockdown to curb the spread of COVID-19, the South African government started to slowly reopen parts of the economy on May 1, 2020. The economic impact of the virus has been felt across the country and despite rapidly rising cases, for millions of people it's not possible to stay home any longer. In an effort to slow the inevitable spread of the virus as people return to work, the government has required that everyone wears a mask in public.

In South Africa there is a philosophy called Ubuntu which translates to, 'I am because you are.' In other words a person is a person through other people. Coronavirus has made it clearer than ever before that we, as human beings, live collectively. We are fundamentally dependent on one another and the health of a society relies on the wellbeing and safety of everyone in it.

Photo and text: Alexia Webster
@alexiawebster

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#SAVELIVES
#INFODEMIC



#SAVELIVES

WHEN OUT OF YOUR HOME, WEAR A MASK OVER YOUR MOUTH AND NOSE

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artistsagainstaninfodemic.org

GATCHLIGHT DYSTURB THE EVERYDAY PROJECTS

#INFODEMIC

Illustration by David Radoli / Green String Network / Ministry of Health, Kenya

✓ DO: Cover nose and mouth	✓ DO: Pull hair back	✓ DO: Tie straps behind head and neck	✓ DO: Remove by grabbing from the back
✗ DON'T: Pull below the nose	✗ DON'T: Wear on forehead	✗ DON'T: Pull below chin	✗ DON'T: Cross straps
✗ DON'T: Leave hair down face	✗ DON'T: Hang from one ear	✗ DON'T: Leave a strap hanging	✗ DON'T: Wear a dirty or wet mask

GATCHLIGHT DYSTURB THE EVERYDAY PROJECTS

#INFODEMIC



Videos

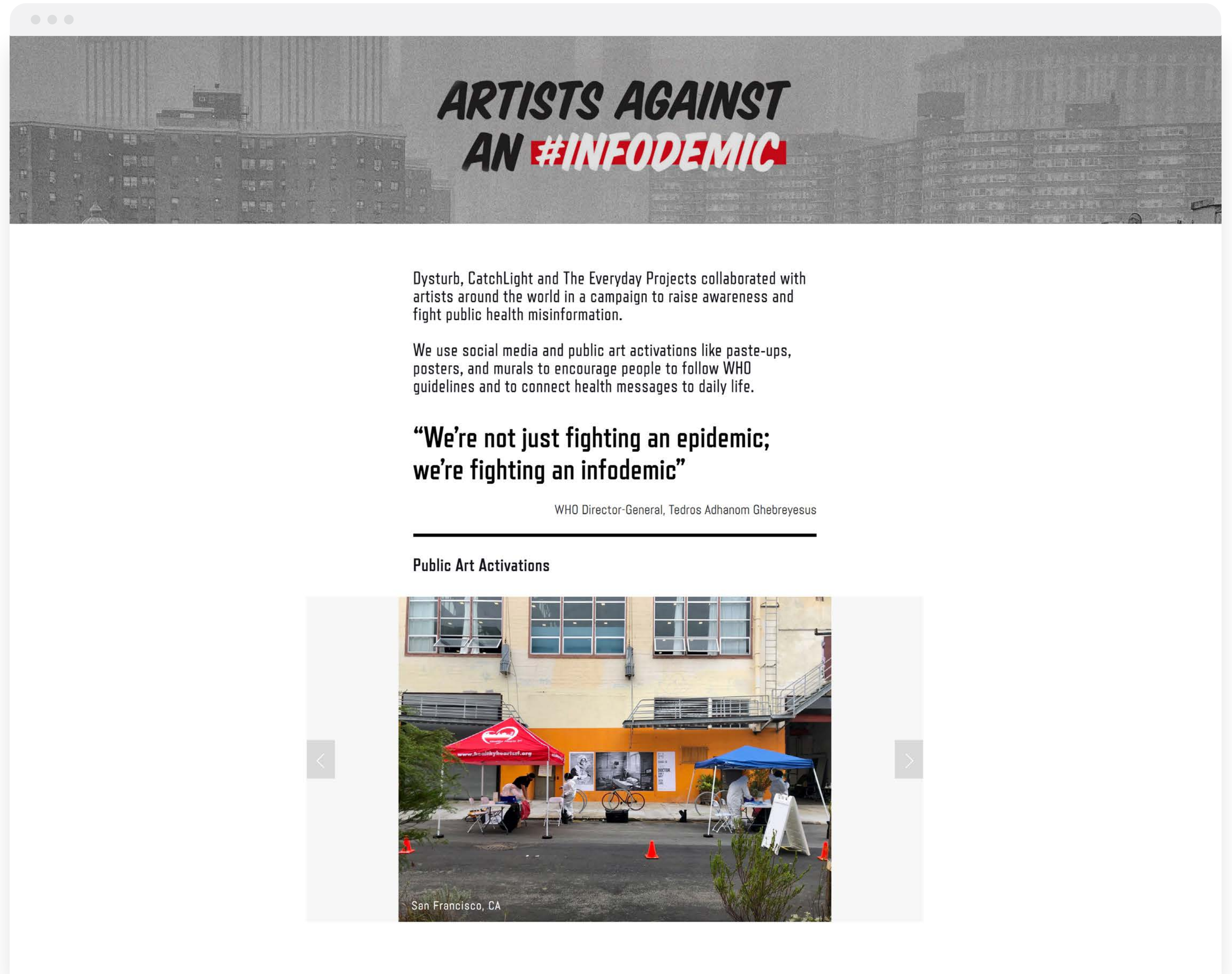
For visual coherency purposes, Dysturb handled the art direction of the digital campaign as well as video editing, producing a series of three short animations to launch our call for applications and announce its recipients, **13 short video interviews of the grantees**, and **2 extra ones** made from testimonies of community leaders and passersby who participated in installing the public installations, or were exposed to them.

These videos were edited in vertical orientation to fit Instagram's specifications.



Website

Dysturb also designed a **dedicated webpage**, which features the selected artworks, the video interviews of the grantees, documentation of the public installations, their location throughout the globe, links to press articles related to our awareness campaign, and brief presentations of each acting entities of our coalition.



DYSTURB
IN NEWS WE TRUST

CALABRE, ITALIE
10 AVRIL 2020

Ma mère prépare des gâteaux pour Pâques.

Ce projet est né d'une envie de raconter l'histoire d'amour de mes parents. Pendant la pandémie, j'ai ressenti le besoin de documenter leurs sentiments face à l'oppression due au confinement.

MAIS OUI LES BEUJE



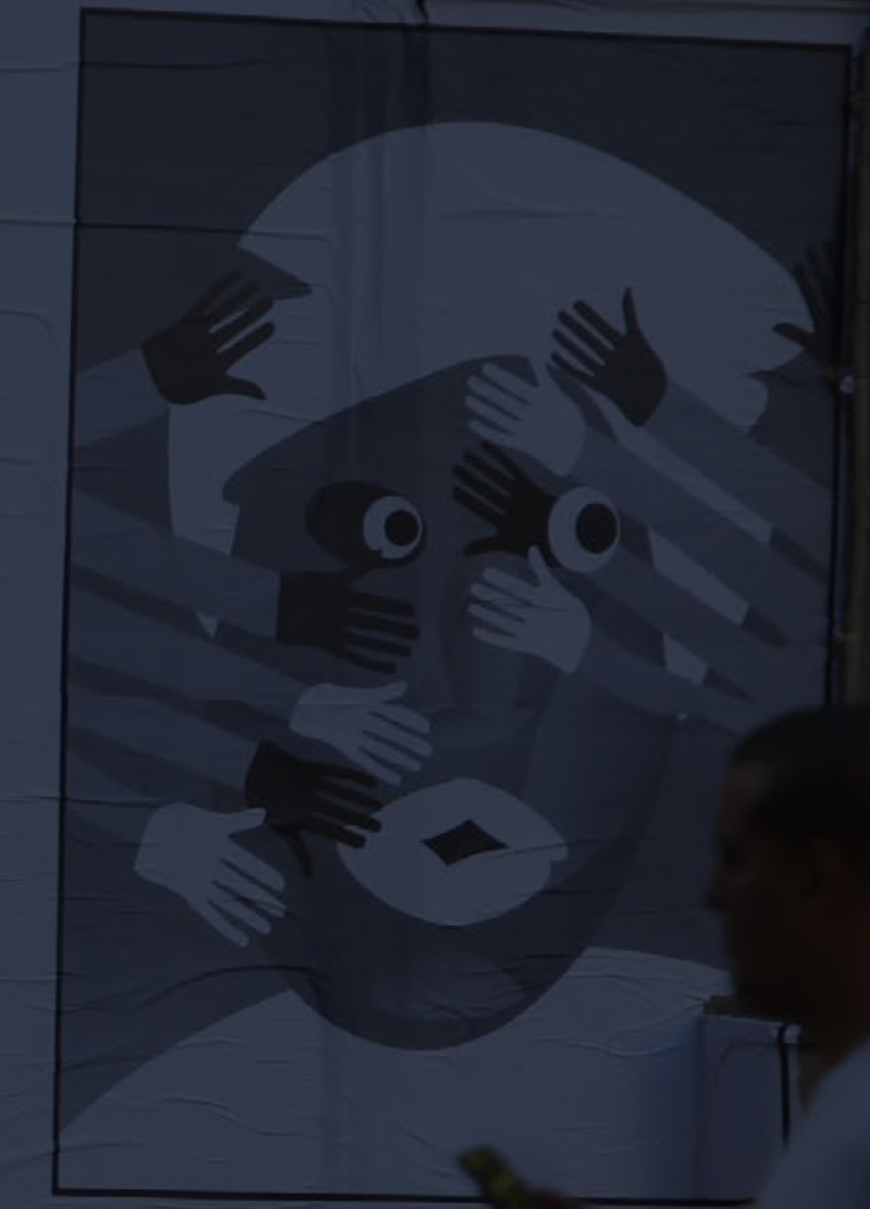
#INFDDMIC

OUI,
IL FAUT
CONTINUER DE
**SE
LAVER
LES
MAINS**

#SAVELIVES

ARTISTS AGAINST AN #INFDDMIC

La campagne "Artistes contre une pandémie" est le résultat d'une collaboration entre les associations GATEWAY, The Open Project, Etic et l'Université de Bourgogne. saganstanfordemic.org



DEPLOYMENT STRATEGY

We started by launching the public art part of the campaign in the geographic areas in which we live and work: **Seattle, Paris, New York, Nairobi, and San Francisco.**

Combining public health mapping tools to identify zip codes with spiking COVID rates and first hand knowledge of the cities in which we live, we launched our public art installations in high traffic areas with audiences that we thought would connect with the work.





In **New York**, the Covid related paste-ups were installed near one of the most heavily pedestrian crossing in Brooklyn: Flushing Ave, Broadway and Graham Ave, next to the Woodhull Hospital and Flushing Ave subway station exit, in order to mostly reach low-income communities which Covid-19 is hitting extraordinarily hard.



In **Seattle**, we pasted the mural of Alexia Webster's photo of a man wearing a mask, and David Radoli's mask instruction illustration, on the side of an Ethiopian restaurant, on a busy street in a diverse part of Seattle's south side.

Peter Di Campo, The Everyday Projects Co-Founder:

Do you think the pictures help people to see how to wear a mask properly?

Tsegay Hailemarriam, owner of Massawa Restaurant:

"Yes, because it tells us how we can wear the mask. It tells the truth. So when you see this, you know how to do it. Some people they put under their neck and their head, but when you show them how...they do it. Yes, it really helps."

NEW YORK



SAN FRANCISCO



The Black Lives Matter paste-ups were installed in **Manhattan** in a high pedestrian area in Soho, surrounded by cafes, restaurants and boutique clothing stores, in order to reach middle to high-income audiences, and local residents.

In **San Francisco**, a Black Lives Matter paste-up was installed at Minnesota Street Project, an art space in the Dogpatch neighborhood. Passerby Nikki Hatfield, noted: “Work like this helps create transformative change.”



COMMUNITY PARTNERS



San Francisco

Emerging in response to the high COVID rate among the Latinx community in San Francisco, and a lack of resources available in the city's Latinx neighborhood, local arts organizers formed the Mission Food Hub, to provide free healthy food, COVID testing, and employment resources for the community. CatchLight worked with the Hub's leader to understand what messages would be most beneficial.

When we learned that 61% of the people accessing free groceries at the Mission Food Hub in San Francisco were monolingual Spanish speakers, but that English was the preferred language of the majority of people accessing COVID testing from that same facility, we could install a Spanish language paste-up along the food line and an English language paste-up along the COVID testing line. Each paste-up also had an added panel with information in both languages about when to access services at that facility to further connect the artwork with the direct services provided by the community partner.

"The paste-up about COVID testing was perfect for us," says Roberto Hernandez, Mission Food Hub co-founder. "In COVID times creating art pieces that we can put up, that can be the message, is very important to us. Because these are the types of messages that are going to save lives.... People will look more at this (art paste-up) than some flyer or some billboard. It's art that attracts the eye, mind, and action."



Livingston

In Livingston, CA a farming town and home to a large chicken processing plant, city officials were eager to find creative ways to encourage residents to wear masks, as political mandates and rhetoric around mask wearing had become highly contentious in the county.

**Jacqueline Benoit,
Recreation Superintendent, Livingston CA:**

“When I was told about this project, one of the things I felt like our community could draw from is that people around the world are going through the same thing. We may not speak the same language, dress the same, or live in the same areas but we still are fighting the same battle it's a real encouraging thing to know that we are not here alone going through this.”

Social media posts about the project on the city’s Parks and Recreation Facebook page received x4 more views than average. Residents left comments such as “The mural reminds me that it is not just the USA struggling with COVID and the effects of it,” and “We are not alone fighting covid. What a great reminder the mural portrays.” Joel, a local artist who volunteered to help put the paste-up noted, “ I think the wall creates awareness of how COVID is reaching all of us .. so it reminds me to keep wearing my mask.”



Berkeley & San Francisco

Early on in the pandemic, we partnered with photographer **Yesica Prado**, CatchLight Local Fellow, to create and deploy 1,000 posters and dashboard placards designed by Dysturb to people living in their cars and RV's in Berkeley and San Francisco.

The materials, hand delivered by Prado, who also resides in the community, outlined how the disease spreads and how to take steps to avoid it. It also included a link to an online Resource Guide listing a map of handwashing stations, nearby grocery distribution sites, testing sites, and other locally available services. The webpage's English version was viewed 854 times and the Spanish version was viewed 153 times.



Healthy Hearts SF
www.healthyheartssf.org

DIGITAL CAMPAIGN

COVID-19
DOCTOR.
DON'T
WAIT
SEEK
CARE.



Design of digital campaign

We created a campaign that would feature all artists and all health care messages and came up with a plan and schedule to space out posting across multiple platforms (Instagram, IG Stories, IGTV, Twitter, FB). The two most prominent accounts that we used were @everydayafrica and @everydayeverywhere on Instagram, which have, respectively, 420,000 and 218,000 followers.

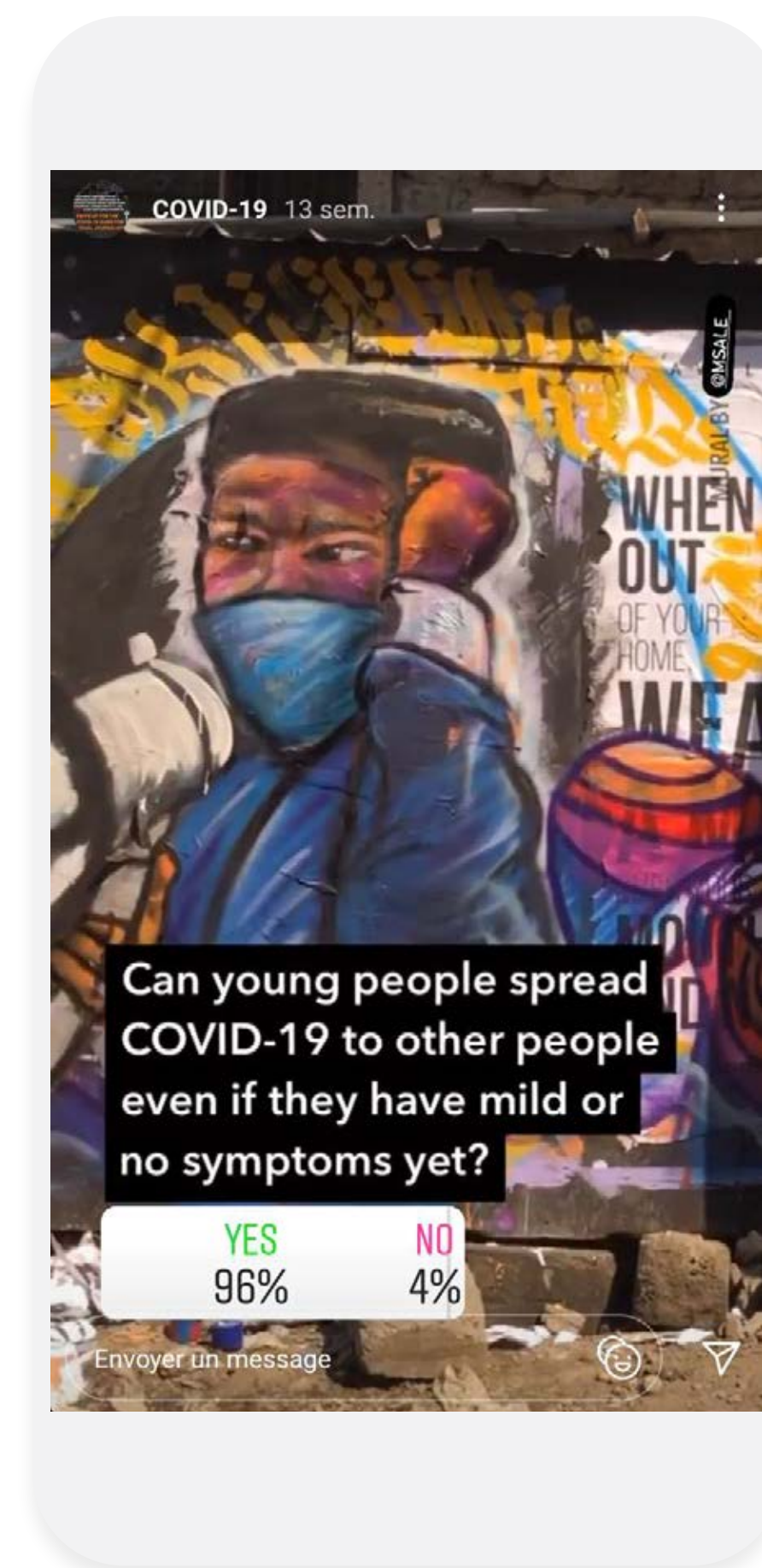
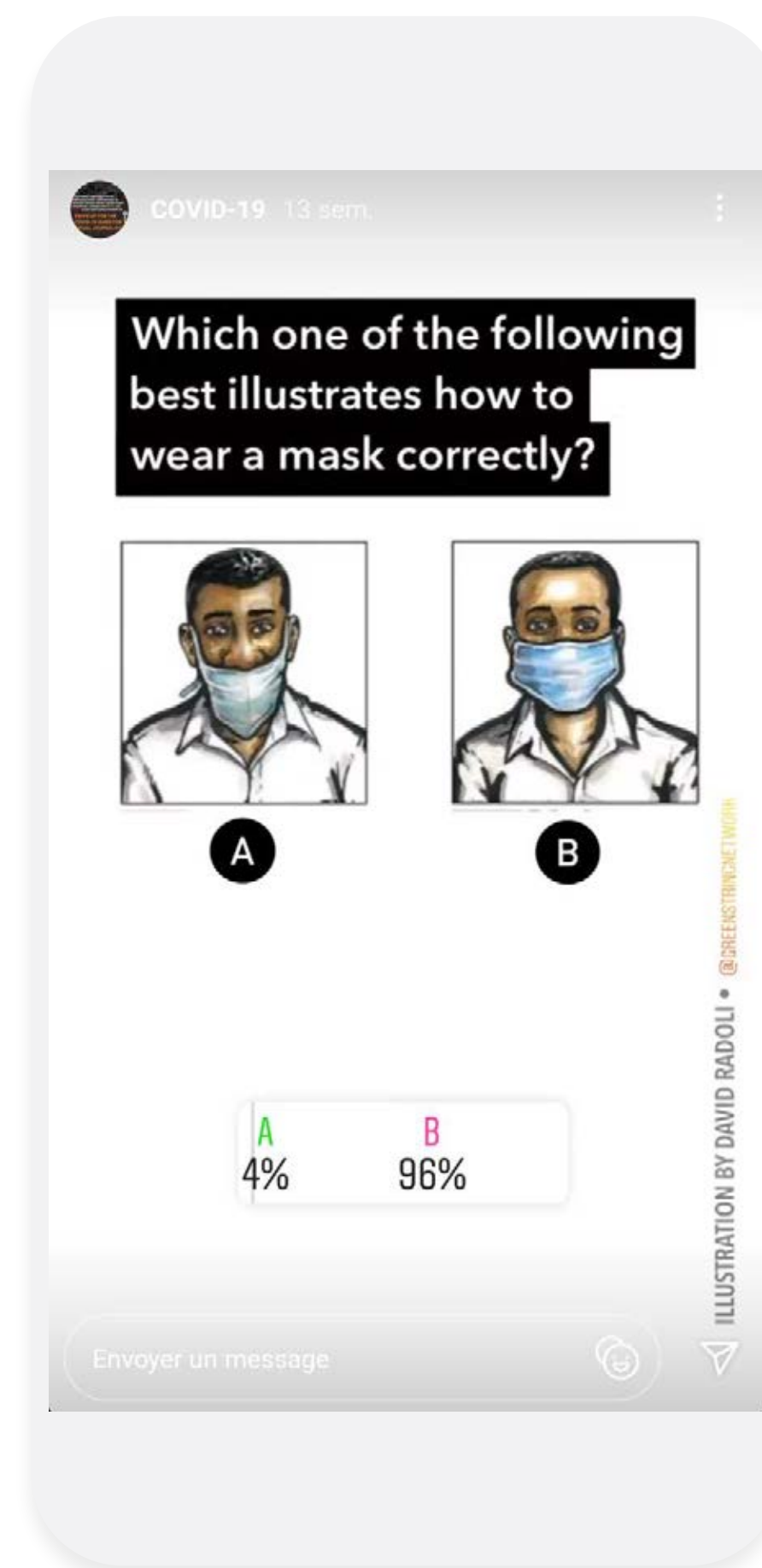
The biggest test – for all of the organizations generally and for The Everyday Projects accounts specifically – was to show health care illustration on our channels, as our audiences are used to seeing documentary photography. To experiment with the pairing of documentary photography and health care illustrations, we used the following combinations of posts:

- Single image posts on Instagram paired with a health care message in the caption.
- Instagram’s carousel function, where we would first show a photograph, and then a related health care illustration.
- IG Stories of slideshows of images on a related healthcare message.
- Videos of the photographers speaking, presenting their projects and tying them to a health care message. These were put on IGTV with teaser posts to lead to them from IG and IG Stories.
- To increase engagement and test the knowledge of our audiences, we also created simple quiz posts on IG Stories, using the visuals from the artists and their work in paste-up form.

We learned that, for the @everydayafrica and @everydayeverywhere accounts, engagement is higher on IG Stories than on the Instagram feed, and that our audience responds more to photography than illustration.

Design of digital campaign

The quiz posts performed particularly well – they were on par with average view for IG Stories on the @everydayafrica and @everydayeverywhere accounts, but with a much higher interaction rate: out of 16,900 viewers, 10,100 of them “took the quiz”. Quiz questions were designed to be obvious and function primarily as reminders – for example, the question “Which one of the following best illustrates how to wear a mask correctly?” was written over two illustrations, including one in which the person is very obviously not wearing the mask over his nose. 98% of people answered that correctly. However, it is of note that for the question “Wearing a cloth mask protects you more than the people around you” with a True/False option (and similarly, reworded questions designed to make the same point), 23% of people answered incorrectly. This signals that many people believe they should wear a mask to protect themselves, not knowing that we should actually all wear masks to protect each other.



Design of digital campaign

Outcomes for each distribution channel
From Everyday: See our report here

<https://docs.google.com/presentation/d/1HE-SoDtiuMBJVwhi2m-4-ZkHPJUi140erCfnAaRvDx4/edit?usp=sharing>

Also see Trivia screenshots here:

<https://drive.google.com/drive/folders/15k1gx0IV9Ye5r5QzTSEXvJ6msph2m6am?usp=sharing>

FROM DYSTURB:

IG posts (2)

- Average IG posts reach: **4,738**
- Total IG posts reach: **8,143**
- Average IG posts likes: **271**
- Total IG posts likes: **542**

IG story (12)

- Average IG story reach: **214**
- Total IG story reach: **2,569**

IGTV (5)

- Average IGTV views: **670**
- Total IGTV views: **3,348**
- Average IGTV likes: **55**
- Total IGTV likes: **277**

Take-aways:

- IGTV **reach more audience** than Story.
- 1st announcement animation post (call for applications) performed very well: reach **6,808 – 468 likes – 205 shares – 142 saved – 385 profile visits – 15 comments**
- Best performing story (announce about Global Citizen article): reach **314**
- Best performing IGTV (Nicole Buchanan): **1,013 views – 72 likes**

Feedback: similarly to previous Dysturb campaigns, we got the feedback that by placing too many logos on the paste-ups, they tend to be identified as advertisements and not awareness/informative content, which takes away from the messaging.

Design of digital campaign

CL data here.

<https://docs.google.com/spreadsheets/d/1MpipCgk7OYNKlynlltbBPyQU5NLCj2GyYwUd86nOTEo/edit#gid=762770046>

- In addition to posting the campaign content, CatchLight leveraged its ongoing Instagram takeover program, Behind the Lens, to feature 12-24 additional images by six of the contributing Infodemic artists to help viewers get to know the artists and their work better. Interviews with the artists give viewers insight into their process and give the context for the project. We also documented short videos by members of the public responding to the image when it appeared as a public art installation. This more in depth approach resulted in higher than usual engagement rates and response.
- From Everyday, regarding social – see page 4 of report:

<https://docs.google.com/presentation/d/1HE-SoDtiuMBJVwhi2m-4-ZkHPJUi140erCfnAaRvDx4/edit?usp=sharing>

Interviews

<https://www.catchlight.io/news/2020/9/16/behind-the-lens-with-rubn-salgado-escudero>

Videos

<https://www.instagram.com/p/CEUz0apJ3TQ/>

Response

https://www.instagram.com/p/CE5jMtulxIN/?utm_source=ig_web_copy_link

Local relevance and global connection

Over and over again, we heard from people who responded to the global framework of the campaign. They often described that through the images, they felt less alone, felt a sense of connectedness to what other people in the world were experiencing.

In smaller towns, people appreciated both the global scope of the images and the installation of a public artwork from a global campaign. Lisa Stubblefield, from Wapato, on the Yakama Reservation in Washington: “I will say one of the things I was very excited about that project happening in Wapato was that when we discussed this, it was like, yes, these are in Paris, and these are in, you know, these different parts of the world. And then one came a hot off the press, you know, from Europe to Seattle to that little town of Wapato which I care so deeply about. And even if it was just a symbolic like, somebody is coming or somebody else does care, or like you were important on a world stage...’

Images: from pages 6-7 of ED report.

https://docs.google.com/presentation/d/1HE-SoDtiuMBJVwhi2m-4-ZkHPJUj140erCfnAaRvDx4/edit#slide=id.g982a415ccf_1_4

Many people mentioned that the global format of the project helped them feel less isolated and that seeing images of people from other parts of the world was comforting. However, there were also occasions where the global context of the images just didn't resonate with its audience.

One of the paste-ups shared in the Kangemi area of Nairobi depicted an elderly white Italian woman making Easter cookies. The caption explained how the photographer was concerned for his aging parents during the crisis. Although 70% of Kenyan's are Christian and presumably celebrate Easter, comments by passersby reflected that they did not see themselves reflected in the image. Race is the most likely reason for this disconnect, as the woman in the image is white and the majority of residents in the area are black. The artwork lasted four days before being torn down. Passersby suggested the image and the story should be local, and depict a more familiar frame of reference.

In Mathare, another area of Nairobi, we commissioned an artist to create an original mural. The artist, Msale, is well known and respected in the area. He integrated some of the international paste-up messaging into his original, painted designs. He also invited area youth to help him in creating the work. Msale's hyper-local content and collaborative approach was far more successful.

Testing how to link offline content to online resources

While it is easy to post images of public art online, it's much harder to direct traffic from in-person spaces to access online resources. We tested two formats:

On six paste-up public artworks distributed globally, we used QR codes to invite people to go online to find out more about the campaign. However, we discovered the QR codes on these paste-ups were scanned a total of 18 times, and only in San Francisco and New York. The project webpage which is also linked in all social media has been accessed 1499 times.

On a series of 1,000 dashboard placards and small posters made specifically for vehicle dwellers in the San Francisco Bay Area, we listed both QR codes and a web address to connect vehicle dwellers with an up to date Resource Guide, including a map of handwashing stations, grocery distribution sites, and other services. The QR code was scanned 4 times, while the webpage's English version was viewed 854 times and the Spanish version was viewed 153 times. Sharing the web address was far more effective than using QR codes.

Resource Guide

<https://www.sfpublicpress.org/coronavirus-resource-guide-for-vehicle-dwellers-in-san-francisco-and-berkeley/>

Printing our logos on the paste-ups was distracting for some

In New York, some viewers reported seeing the logos of the three partner organizations and identified the work as advertisements and not awareness/informative content, which takes away from the messaging.

In Nairobi, some viewers saw the logos of the three partner organizations and identified the work as part of a new NGO's outreach, and it distracted viewers from the health message.

While we do not have substantive data on this point, there does seem to be some correlation between how logos announce authorship on the paste-ups and how they are perceived as trustworthy, or not.



Replicability

Some aspects of this campaign could be easily replicated for a range of social issues. For example, the method of pairing photography with a health message to personalize how people are integrating a health guideline into their daily lives can be easily adapted to a variety of scenarios. At the conclusion of the campaign, several aspects of the project emerge as essential for future replication:

- Community based approach: listen to communities to understand information needs and best way to deliver them: local vs international approach and content
- Artwork that is so creatively compelling it will attract and hold the audience's attention.
- Sizable digital network with whom to share and test content.
- Health message advisor to ensure calls to action are appropriate and clear.
- Graphic designer to brand content so that online and offline content is visually unified.
- Area experts who understand needs in their geographic area and the audiences of paste-up locations.
- Digital media strategist to suss out how to distribute content effectively.

- Enough racial, age, religious, geographic, and gender variety depicted in the visuals that the audience can see themselves reflected in the images in some way.

There is one aspect of this campaign that would be hard to replicate outside of a response to a pandemic. The relatively limited scope of content created for this campaign was effective across a wide range of channels and audiences because COVID is sweeping the entire globe. In this way, the person standing in line in San Francisco, CA waiting to get tested for COVID can see themselves in the story of the Afghani woman awaiting the test results at a clinic in Herat, Afghanistan. The inferred message becomes personal through the context of unity and global connection. In most scenarios, a local photo and story would be more effective at achieving this goal and the volume of that content would need to be significantly greater.

13% OF THE
US POPULATION
IDENTIFIES AS
BLACK.

23% OF
COVID-19
DEATHS IN THE
UNITED STATES
HAVE BEEN AMONG
BLACK PEOPLE.

T H A N K Y O U



#BLACKLIVESMATTER

ARTISTS AGAINST AN #INFODEMIC

The artwork is a commission by Artists Against an #InfoDemic, a 501(c)(3) nonprofit organization that supports artists and creatives who are impacted by the COVID-19 pandemic. For more information, please visit artistsagainstaninfodemic.org.

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#INFODEMIC