



PLAYBOOK FOR JOURNALISTS

A practical ebook for reporters, editors, producers, and journalism schools deciding when a story should stay an article and when it should become a public form.

CORE RULE

EVIDENCE BEFORE FORM.

Read it as a working essay. Use the tables as interruptions, not decoration.

01 / INTRO

METHOD BEFORE PRODUCTION



The first artistic decision is not visual. It is editorial.

This guide begins in the uncomfortable moment before a team knows what it is making. The reporting is alive, the subject matters, and someone has already suggested a stage show, comic, immersive piece, game, installation, audio route, or interface. That suggestion may be right. It may also be the first step toward a beautiful mistake.

Artistic Journalism is useful because form changes the public encounter with facts. A reported story heard in a room is not the same public object as a story read alone. A rule system can expose pressure that a paragraph can only describe. A drawing can protect a person a camera would endanger. A model can make hidden relations inspectable. These are real editorial possibilities, not cosmetic upgrades.

But the same force can corrupt the work. Beauty can hide weak sourcing. Immersion can turn harm into atmosphere. Games can make structural violence feel like player choice. Theatre can compress testimony until public memory becomes drama. Drawings can make uncertain scenes look witnessed. The more powerful the form, the more visible the responsibility.

The Playbook is therefore a refusal method as much as a production method. It helps a journalist say no to the wrong form early, before money, trust, and deadlines make the wrong form hard to abandon. A refusal can protect the story. A delay can protect the source. A smaller form can protect the truth better than a spectacular one.

Read this as a working book, not a catalogue. The essay explains the editorial logic. The tables interrupt the essay with decisions a team can actually use. The notes are there for meetings, commissions, workshops, and the awkward moment when someone has to ask whether the format is doing more than looking alive.

THE FORM SHOULD EARN ITS PLACE FROM THE REPORTING.

FIRST DECISION

DO THIS Define the reporting problem in one paragraph before choosing a format.

DO NOT DO THIS Start from the format a funder, editor, or producer already finds exciting.

TEST Can the story explain why an article alone is not enough?

FIELD NOTES

01 Start before production hardens.

02 Let evidence choose the pressure of the form.

03 A no can be a serious editorial act.

ASK

The first artistic decision is not visual. It is editorial.

CHECK

Define the reporting problem in one paragraph before choosing a format.

REFUSE

Start before production hardens.

02 / DEFINITION

JOURNALISM THROUGH FORM

Not art about media. Not arts coverage. Not decorative storytelling.

Artistic Journalism is factual reporting shaped through deliberate public form. The artistic layer is not a skin placed on top of reporting after the serious work is finished. It is part of the journalistic method: how evidence is held, sequenced, heard, inspected, remembered, challenged, and made public.

The field includes live journalism, documentary theatre, newsgames, comics journalism, illustrative journalism, immersive work, public installations, audio and accessibility-led storytelling, literary nonfiction, exhibitions, and research-led interfaces. The shared question is not what the work looks like. The shared question is what the form does to the evidence.

For journalists, this distinction matters because the word artistic can be dangerous. It can invite style where discipline is needed. It can make a team tolerate invention, compression, or emotional pressure that would be unacceptable in an article. The method only works when the artistic decision increases factual responsibility rather than lowering it.

A page, a room, a wall, a game, and a model each produce a different kind of belief. A page produces citation and sequence. A room produces presence. A wall produces public scale. A game produces agency and failure. A model produces inspectable relation. The journalist's job is to know which belief is being produced and whether the evidence can carry it.

IF THE ARTISTIC LAYER IS REMOVED, DOES THE JOURNALISM LOSE A METHOD OR ONLY A STYLE?

FIELD DISTINCTION

ARTS JOURNALISM	Reports on artists, culture, exhibitions, books, theatre, film, music, or institutions.
ARTISTIC JOURNALISM	Uses public, artistic, spatial, playable, sonic, visual, or literary form to report reality.
CORE TEST	Does form make the reporting more honest, legible, accessible, public, or accountable?

FIELD NOTES

- 01** Do not confuse subject matter with method.
- 02** Beauty is not proof.
- 03** Public form changes belief.

ASK

Not art about media. Not arts coverage. Not decorative storytelling.

CHECK

Reports on artists, culture, exhibitions, books, theatre, film, music, or institutions.

REFUSE

Do not confuse subject matter with method.

03 / EVIDENCE

THE SOURCE MAP COMES FIRST

No form decision before the team knows what it can prove, show, protect, and leave uncertain.

Every form decision should begin with a source map. Not a moodboard, not a pitch image, not a list of collaborators. A source map. The map names what the team has, what it knows, what it does not know, what it can show, and what it must protect.

The source map should be written before the prototype because each form will treat the same evidence differently. A transcript can become a script, but the edit will create rhythm and emphasis. A location can become an immersive scene, but the audience may mistake reconstruction for observation. A dataset can become a playable model, but every model simplifies.

This is where many weak projects reveal themselves. If the source map is thin, the correct next step is more reporting. If the source map is strong but the public problem is unclear, the correct next step may be a sharper article. If the evidence is strong and the encounter matters, the team can move to form fit.

The source map should also name what cannot be public yet. Some evidence can be cited but not shown. Some testimony can be paraphrased but not performed. Some locations can be described but not mapped. Some images can be inspected by editors but not published. These limits are not obstacles after the creative process. They are part of the form.

A SOURCE MAP IS THE FIRST PROTOTYPE.

EVIDENCE CLASSES

- VERIFIED** Documents, data, recordings, direct observation, transcripts, images, expert review, archive material.
- WITNESSED** Testimony, memory, oral history, lived experience, field reporting, and consent-sensitive voices.
- UNCERTAIN** Gaps, disputed chronology, missing records, reconstruction limits, contested claims, assumptions.
- RESTRICTED** Material that cannot be shown, quoted, performed, translated, mapped, stored, or archived yet.

FIELD NOTES

- 01** Separate observed from reconstructed.
- 02** Name confidence levels.
- 03** Treat restrictions as design constraints.

ASK

No form decision before the team knows what it can prove, show, protect, and leave uncertain.

CHECK

Documents, data, recordings, direct observation, transcripts, images, expert review, archive material.

REFUSE

Separate observed from reconstructed.

04 / ARTICLE TEST

WHEN THE ARTICLE IS ENOUGH

The article is not a failure of imagination. Sometimes it is the cleanest public form.

The article is not the default because it is old. It is the first test because it is efficient, searchable, citable, and accountable. A story that needs chronology, public record, clear attribution, or fast publication may be weakened by a more elaborate form.

A team should be able to say why an article alone cannot carry the story. Maybe the story is about pressure inside a system, and the audience needs to feel constraints. Maybe it is about public memory, and the story needs a room. Maybe the evidence is spatial, and the reader must inspect relations. Maybe drawing protects people while keeping reporting visible.

If the answer is only that the team wants impact, emotion, innovation, a fundable package, or a stronger visual identity, the form has not earned its place. The discipline of Artistic Journalism begins with respect for simpler journalism. The article route should be tested sincerely, not placed in the matrix as a formality.

The best refusal sentence is plain: this story does not need an artistic journalistic form yet. It needs more reporting, a better structure, or a sharper edit. That sentence can save a team from spending production money on a beautiful object that makes the journalism less precise.

RESPECT SIMPLER JOURNALISM BEFORE ESCALATING FORM.

ARTICLE ROUTE

CHOOSE ARTICLE

Evidence is linear, public record matters, searchability matters, encounter does not need space or action.

DELAY FORM

Reporting is promising but incomplete, rights are unresolved, or uncertainty would become hidden.

ESCALATE FORM

The public must understand pressure, place, testimony, memory, scale, access, or system behaviour.

FIELD NOTES

- 01** The article is a serious competitor.
- 02** Form must beat clarity on editorial grounds.
- 03** Do not dress up weak reporting.

ASK

The article is not a failure of imagination. Sometimes it is the cleanest public form.

CHECK

Evidence is linear, public record matters, searchability matters, encounter does not need space or action.

REFUSE

The article is a serious competitor.

05 / FORM FIT

CHOOSING THE PUBLIC FORM

A matrix is not a menu. It is a refusal machine.

A form-fit matrix is not a menu. It is a tool for comparing what each form clarifies and what each form distorts. The team should compare at least three routes, including the article route, before committing to production.

Live journalism is useful when presence, voice, timing, and collective attention change the force of a story. Games are useful when the story is a system of pressure: money, time, scarcity, incentives, choices, failure, and consequence. Comics are useful when sequence, memory, anonymity, or visual interpretation can report what camera evidence cannot safely show.

Immersive journalism is useful when place, scale, confinement, distance, or perspective are part of the evidence. Documentary theatre is useful when documents, testimony, hearings, or transcripts need to be heard in relation to one another. Public installations are useful when civic space and repeated encounter are part of the editorial need.

The form is strongest when it answers a precise editorial problem. A story about labour pressure may need rules. A story about confinement may need space. A story about contested evidence may need a public model. A story about testimony may need a room. A story about inaccessible memory may need drawing. The sentence must be that specific.

COMPARE AT LEAST THREE ROUTES, INCLUDING THE ARTICLE.

FORM FIT

STAGE	Voice, presence, timing, testimony, public listening, collective attention.
GAME	Systems, incentives, constraints, scarcity, money, time, failure, and trade-offs.
COMIC	Protection, memory, sequence, inaccessible places, anonymity, visual interpretation.
INTERFACE	Inspectable evidence, maps, models, archives, contested relationships.

FIELD NOTES

- 01** Name what the form makes legible.
- 02** Name what it may distort.
- 03** Make the refusal explicit.

ASK

A matrix is not a menu. It is a refusal machine.

CHECK

Voice, presence, timing, testimony, public listening, collective attention.

REFUSE

Name what the form makes legible.

06 / RISK

THE FORM MAKES ITS OWN FALSE CERTAINTY

Every public form persuades. The method must show how.

Every form has a persuasive trick. Immersion feels real. Drawing looks complete. Theatre creates conviction. A polished model looks precise. A game can make a designed system feel natural. Audio can make a voice feel intimate enough to bypass skepticism.

The point is not to drain Artistic Journalism of feeling. The point is to keep the conditions of knowledge visible inside the feeling. What was observed directly? What was reconstructed? What was inferred? What was symbolic? What was translated? What was omitted for safety? What was simplified so the public could enter the work?

Risk work is not a legal appendix after the artistic concept. It belongs in the first editorial meeting. The more powerful the form, the earlier the risk desk must enter. A team that waits until production to ask consent questions is not late; it is already shaping the work around an ethical gap.

The risk desk should be practical and blunt. Who is quoted, drawn, performed, modelled, translated, recorded, or placed in public space? What can be reused, transformed, captioned, archived, toured, streamed, embedded, or taught? Who cannot access the work? What harm could the form intensify?

KEEP THE CONDITIONS OF KNOWLEDGE VISIBLE INSIDE THE FEELING.

RISK DESK

- CONSENT** Who is quoted, drawn, performed, modelled, translated, recorded, or placed in public space?
- RIGHTS** What can be reused, transformed, captioned, archived, toured, streamed, embedded, or taught?
- TRAUMA** Does the form ask sources or audiences to re-enter harm for effect?
- ACCESS** Who cannot enter, hear, see, read, play, stand, navigate, or understand the work?

FIELD NOTES

- 01** Feeling is not proof.
- 02** Models carry assumptions.
- 03** Compression can become distortion.

ASK

Every public form persuades. The method must show how.

CHECK

Who is quoted, drawn, performed, modelled, translated, recorded, or placed in public space?

REFUSE

Feeling is not proof.

07 / PRODUCTION

FROM BRIEF TO PROTOTYPE

The first prototype should be small enough to throw away.

The first prototype should be small enough to throw away. A script page. A rule loop. A drawn sequence. An audio passage. A model fragment. A wall mockup. A single evidence card. A prototype is not a proof of style; it is a test of whether the evidence survives the form.

The prototype should be reviewed editorially before it is reviewed aesthetically. Does the form make the evidence clearer? Does it make the uncertainty visible? Does it protect sources? Does it create a false sense of agency, presence, or certainty? What did the test audience understand that the team did not intend?

The first audience test should measure comprehension, not applause. If people say it was powerful but cannot explain the evidence, the form is probably winning against the journalism. If people remember the mechanic but not the public issue, the production has become a container for attention rather than a method for knowledge.

Production can begin only when the smallest test has answered the hardest question: why this form, for this evidence, with this audience, now? The answer should be written down before the team scales into rehearsals, code, illustration, exhibition design, or venue commitments.

TEST COMPREHENSION, NOT APPLAUSE.

PROTOTYPE REVIEW

BRIEF	Story, evidence, audience, public need, risk, and article test in one paragraph.
SOURCE MAP	Claims, source types, confidence levels, restrictions, unknowns, and safety notes.
PROTOTYPE	Smallest working form that tests the editorial claim.
REVIEW	Comprehension, uncertainty, consent, access, rights, and afterlife.

FIELD NOTES

- 01** Do not prototype polish first.
- 02** Ask what survives translation.
- 03** Scale only after the form earns trust.

ASK

The first prototype should be small enough to throw away.

CHECK

Story, evidence, audience, public need, risk, and article test in one paragraph.

REFUSE

Do not prototype polish first.

08 / EXAMPLES

STUDY DECISIONS, NOT TEMPLATES

The surface is the least transferable part.

Examples are useful only when they are studied as decisions. The Uber Game is not a template for adding play to labour reporting. It is a study in how reported pressure can become rules: income, fatigue, incentives, time, debt, and failure.

The Guardian's 6x9 is not a template for virtual reality. It is a study in how spatial restriction can carry the reporting about confinement, while still needing context. The Photographer is not a template for drawing conflict. It is a study in how photography, drawing, captions, memory, and field reporting can share one nonfiction surface.

A team should ask what the example proves, what it risks, what it leaves unresolved, and what would fail if copied into another story. The surface is the least transferable part. The transferable part is the diagnostic: what evidence existed, what public problem the form solved, and what new risk the form created.

This is how a reference library becomes useful. It stops being a moodboard of impressive projects and becomes a set of precedent decisions. The team can say: our story resembles this case in evidence, but not in audience; this case helps with form, but not with rights; this case proves the risk we must avoid.

**DO NOT COPY THE FORM.
STUDY THE EDITORIAL
DECISION BEHIND IT.**

EXAMPLE READING

THE UBER GAME Rules carry reported pressure in the gig economy.

6X9 Spatial restriction carries part of the evidence about confinement.

THE PHOTOGRAPHER Mixed visual forms carry different claims and different limits.

AUDITORIAL Accessibility becomes editorial method when designed from the start.

FIELD NOTES

01 References are not recipes.

02 Study risks as closely as successes.

03 Avoid duplicate examples in one argument.

ASK

The surface is the least transferable part.

CHECK

Rules carry reported pressure in the gig economy.

REFUSE

References are not recipes.

09 / TEAM

WHAT A TEAM SHOULD PREPARE

A good Artistic Journalism project begins with limits.

A good Artistic Journalism project begins with limits. It names what the team knows, what it can prove, what it can show, and what it refuses to make beautiful too early. This is not bureaucratic caution. It is how ambitious public work stays journalistic.

Prepare a one-page source map with confidence levels and unanswered questions. Prepare a rights and consent note for every material that may be quoted, drawn, staged, recorded, mapped, or archived. Prepare a risk memo covering safety, trauma, simplification, legal exposure, access, and public afterlife.

Then prepare the production capacity honestly: editorial lead, producer, designer, developer, artist, accessibility lead, fact-checker, legal support, partner roles, budget, time, maintenance, translation, and documentation. The team may not need all roles on every project, but it needs to know which responsibilities exist.

A weak capacity map is not a reason to abandon the story. It is a reason to choose a smaller, more honest form. A three-minute audio piece with transcripts may serve the evidence better than an underfunded installation. A rigorous article with a source map may serve the public better than an unfinished game.

A WEAK CAPACITY MAP IS A REASON TO CHOOSE A SMALLER, MORE HONEST FORM.

CAPACITY CHECK

EDITORIAL	Lead editor, reporter, fact-checking path, source review, corrections process.
PRODUCTION	Producer, designer, developer, artist, venue, technical support, schedule.
CARE	Consent, safety, trauma, accessibility, legal exposure, source protection.
AFTERLIFE	Archive, transcript, recording, teaching version, takedown, maintenance.

FIELD NOTES

- 01** Name responsibilities before naming outputs.
- 02** Budget for access and afterlife.
- 03** Small can be more rigorous than spectacular.

ASK

A good Artistic Journalism project begins with limits.

CHECK

Lead editor, reporter, fact-checking path, source review, corrections process.

REFUSE

Name responsibilities before naming outputs.

ACCESSIBILITY IS EDITORIAL



Access is not a compliance layer added after the public has already been narrowed.

Accessibility cannot be added after the form has already decided who matters. If the story becomes a live event, who cannot enter the room? If it becomes a game, who cannot play it? If it becomes audio, who cannot hear it? If it becomes a wall, who cannot stand there long enough to read it?

An access-first approach often improves the whole work. Transcripts clarify structure. Audio description forces precision. Captions reveal what the team considers evidence. Keyboard navigation exposes the logic of an interface. Language versions ask who the public actually is.

For journalists, access is not compliance language. It is a test of whether the public encounter is honest about its public. A project that excludes the people most affected by the issue may still look polished, but it has failed a basic editorial question.

Access also changes form choice. If the story depends on live presence, the afterlife must support people who cannot attend. If it depends on a game, the rules need to be understandable beyond a narrow group of players. If it depends on a wall, the documentation must carry the experience for people who cannot visit the site.

DESIGN FOR THE AUDIENCE USUALLY EXCLUDED, THEN LET THAT DISCIPLINE IMPROVE THE WHOLE PIECE.

ACCESS QUESTIONS

- ROOM** Can people enter, sit, leave, hear, read, and follow without hidden social rules?
- GAME** Can people play without speed, device, motor, or language barriers becoming the story?
- AUDIO** Are transcript, description, control, and context part of the editorial structure?
- INTERFACE** Can screen readers, keyboard navigation, contrast, and captions carry the evidence?

FIELD NOTES

- 01** Access changes the method.
- 02** Captions and transcripts are editorial material.
- 03** The public is not one body.

<p>ASK</p> <p>Access is not a compliance layer added after the public has already been narrowed.</p>	<p>CHECK</p> <p>Can people enter, sit, leave, hear, read, and follow without hidden social rules?</p>	<p>REFUSE</p> <p>Access changes the method.</p>
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11 / AFTERLIFE

PUBLICATION IS NOT THE END

A public form keeps acting after launch.

A public form has a life after launch. A live story may become a recording, transcript, article, teaching script, or nothing. A game may need maintenance as data or platforms change. An installation may be photographed, toured, vandalised, translated, archived, or removed. A research interface may be cited long after the team has moved on.

Afterlife planning is editorial planning. If people cannot attend the event, what can they access later? If the project travels, does consent travel with it? If a model is updated, how are corrections shown? If a source withdraws consent, what can be taken down? If the work is used in school, what context travels with it?

The afterlife plan protects the public record from becoming a broken experience. It also protects the team from pretending that publication is one moment. Public form often creates objects that circulate without the people who made them. The method has to travel with the object.

For journalists, afterlife is where responsibility becomes visible. An article can carry corrections and links. A room, game, wall, or interface needs its own version of that accountability.

AFTERLIFE PLANNING IS EDITORIAL PLANNING.

AFTERLIFE ROUTES

- ARCHIVE** What remains publicly available, for how long, and with what context?
- TEACHING** What simplified version can be used without distorting the work?
- RIGHTS** Which uses expire: stream, tour, embed, translate, record, excerpt?
- CORRECTIONS** How will errors, updates, removals, or source requests be handled?

FIELD NOTES

- 01** Consent may not travel forever.
- 02** Maintenance is editorial work.
- 03** Plan takedown before publication.

ASK

A public form keeps acting after launch.

CHECK

What remains publicly available, for how long, and with what context?

REFUSE

Consent may not travel forever.

12 / BIO

ABOUT JAKUB GORNICKI

Practice first. Method second. The guide comes from both.

Jakub Gornicki is a Warsaw-based journalist, artist, and media innovator. He is co-founder and Creative Director of Outriders, creator of Reakcja, and author of the Artistic Journalism method developed through live, playable, physical, spatial, and public forms of reporting. His work has been recognised with the Paszport Polityki in Digital Culture, INMA Global Media Awards, the Polish-German Journalism Award, and European Press Prize recognition.

This guide grows out of practice rather than only taxonomy. Reakcja treats the stage as a journalistic publication. BOTTLENECK uses rules and pressure as reported argument. Newspaper Mural treats public space as a reading environment. Across these forms, the central discipline stays the same: the audience should meet evidence differently, not less rigorously.

The aim of this Playbook is to make that discipline transferable. A newsroom should not need to imitate any specific project. It should be able to ask better questions before choosing its own form. The method is intentionally practical because the pressure comes early: a partner wants a format, a funder wants a deliverable, a producer wants a schedule, and the story still needs protection.

The strongest Artistic Journalism work does not announce itself through novelty. It announces itself through accountability under a harder form. The audience feels more, but the evidence is not allowed to become softer. The work enters public life, but the source map travels with it.

THE POINT IS TRANSFER, NOT IMITATION.

AUTHOR NOTE

ROLE Journalist, artist, media innovator, co-founder and Creative Director of Outriders.

PRACTICE Live journalism, playable reporting, public installations, research interfaces, and editorial formats.

AIM Build methods that help factual work leave the feed without losing responsibility.

FIELD NOTES

01 Use Jakub examples as proof of practice, not as templates.

02 Keep the field wider than one portfolio.

03 Make source discipline visible in every public form.

ASK

Practice first. Method second. The guide comes from both.

CHECK

Journalist, artist, media innovator, co-founder and Creative Director of Outriders.

REFUSE

Use Jakub examples as proof of practice, not as templates.

KPO RESEARCH NOTE

This ebook is part of a two-part digital guide promised in the KPO scholarship work.

This guide was prepared as part of Jakub Gornicki's KPO culture scholarship research on Artistic Journalism methodology. Przedsięwzięcie realizowane w ramach Krajowego Planu Odbudowy i Zwiększania Odporności, komponent: Odporność i konkurencyjność gospodarki, inwestycja A2.5.1, STYPENDIA 2025. Dofinansowanie z UE: 36 000,00 PLN brutto. The public version includes the required KPO, RP, and NextGenerationEU visual marks.

The grant application describes a two-part digital guide: one part for creators working with facts, and one part for institutions supporting and implementing the method. This PDF is the journalist-facing part of that public methodology work. Its purpose is not to close the field. Its purpose is to make the first decisions less vague.

The funding context matters because Artistic Journalism is not only a design experiment. It is a competence-building project: a way for journalists, artists, producers, institutions, schools, and public partners to work with evidence under new forms. That requires vocabulary, diagnostic tools, refusal logic, and examples that can be inspected.

For public use, the KPO mark, RP colours, and NextGenerationEU mark are placed in a visible official strip. The editorial page around them stays Raw Reportage, but the marks remain full-colour and protected by a white field as required for dark backgrounds.



THE MARKS ARE PART OF THE PUBLIC METHOD DOCUMENT, NOT DECORATION.

KPO SUMMARY

PROJECT	Development of Artistic Journalism as a new trend in media.
PROGRAMME	Krajowy Plan Odbudowy i Zwiększania Odporności, STYPENDIA 2025.
OUTPUT	Two digital guide parts: creators and institutions.

FIELD NOTES

- 01** Keep this wording editable until final grant reporting.
- 02** Use the official sign strip in visible places.
- 03** Do not treat this note as a substitute for the formal communication layout.

ASK

This ebook is part of a two-part digital guide promised in the KPO scholarship work.

CHECK

Development of Artistic Journalism as a new trend in media.

REFUSE

Keep this wording editable until final grant reporting.

14 / NEXT MOVE

BRING ONE STORY

The useful question is not what can we make. The useful question is what can this evidence honestly become.

Use this guide before production becomes expensive. Bring one story, one source map, and one unresolved form question. If the evidence is thin, report more. If the article is enough, write it. If the evidence is strong and the public encounter matters, compare forms and prototype the smallest honest version.

Then connect the decision to the Research Library and Case Studies. The library gives language and sources. The case studies show decisions under pressure. The Playbook turns both into a working desk where a team can see the cost of each form before it becomes a contract.

Write a final memo before production. It should name why this story matters, what evidence exists, what public misunderstanding the form solves, what the form risks distorting, who needs protection, who needs access, and what survives after publication.

The strongest result may be a stage, game, comic, installation, audio piece, interface, or immersive route. It may also be the confidence to refuse all of them. That refusal is not failure. It is editorial discipline.

THE STRONGEST RESULT MAY BE THE CONFIDENCE TO REFUSE THE WRONG FORM.

FINAL MEMO

WHY THIS STORY Public need, evidence, urgency, and audience.

WHY THIS FORM What the form clarifies and what it risks distorting.

WHY NOW Production capacity, rights, consent, access, and afterlife.

FIELD NOTES

01 Bring one story, not a generic ambition.

02 Compare at least three routes.

03 Name the form you refuse and why.

ASK

The useful question is not what can we make. The useful question is what can this evidence honestly become.

CHECK

Public need, evidence, urgency, and audience.

REFUSE

Bring one story, not a generic ambition.