Peter Gabriel, Gillian Caldwell, Sara Federlein, Sam Gregory, and Jenni Wolfson

Moving Images

WITNESS and Human Rights Advocacy

Innovations Case Narrative:
WITNESS

PETER GABRIEL: BEGINNINGS

Back in 1988 I was part of Amnesty International's "Human Rights Now!" Tour, which was to celebrate the 40th anniversary of the Universal Declaration of Human Rights. We managed to persuade Bruce Springsteen, Tracy Chapman, Youssou N'Dour, and Sting to join us, and we toured over nineteen countries. During that time I met hundreds of survivors of human rights abuses and listened to their stories of suffering and frustration. These were people who had been brutally tortured, forced to flee their homes and countries, who watched their loved ones murdered, and suffered overwhelming forces of oppression. What all of these personal accounts had in common was that the perpetrators went unpunished for their crimes. These human rights abuses were being successfully denied, ignored, and forgotten, despite many written reports. But, it was clear that in those cases where photographic film or video evidence existed, it was almost impossible for the oppressors to get away with it.

The Reebok Human Rights Foundation was set up after the Human Rights Now! Tour to give awards to extraordinary young people for courage, commitment, and compassion in human rights works. At our Reebok Human Rights Foundation annual meeting, I proposed that we begin an initiative to supply human rights activists with video cameras. It was in 1992, after the videotaping of the Rodney King beating in Los Angeles, that the Foundation realized the poten-

Peter Gabriel is the co-founder of WITNESS, and Chair of its Board; Gillian Caldwell was Executive Director from 1998 to 2007; Sara Federlein is Development Manager; Sam Gregory is Progam Director; Jenni Wolfson is Acting Executive Director.

The case is in three parts. The first is written by Peter Gabriel; the second by Gillian Caldwell with Sara Federlein; and the third by Sam Gregory with Jenni Wolfson.

In recognition of her work with WITNESS, Gillian Caldwell received a Skoll Award in 2005. The Schwab Foundation for Social Entrepreneurship has also recognized Gillian Caldwell as an Outstanding Social Entrepreneur.

tial impact of video cameras in human rights work. The lasting impression of the violence and the ensuing riots demonstrated the enormous power of the visual. Paul Fireman and the Reebok team generously agreed to get behind this initiative, and Michael Posner, of what is now Human Rights First, offered us a home within his offices. Thus was WITNESS born.

Those were the days before technology and the Internet had the potential to connect even the most isolated people to the global community. For many of the activists I met, who believed in a new potential for human rights, the Human Rights Now! Tour offered them their first opportunity to join in solidarity with others from around the world.

Sixteen years later, the original mission of WITNESS remains true. We've come a long way since our early focus on providing video cameras to human rights groups. Our original slogan was "Give Cameras for the World," and in fact the mobile/cell phone manufacturers have largely done that job for us. We now have a rigorous application process for partnership and provide our partners with hands-on training in video advocacy. We broker relationships with political leaders and journalists to ensure tactical distribution of our partners' videos. And we show their videos on our website, on television, and at film festivals worldwide to make sure they get seen by audiences everywhere.

Since our inception, we've collaborated with more than 300 partners across 70 countries, who have together created a living archive of more than 3,000 hours of important footage. That's a lot, but it's nothing compared to the overwhelming demand and potential for our support. To address this need, we've begun to provide short-term trainings to an even broader array of social justice groups, creating a global army of activists equipped with the powerful tools they need to shape their own destinies. And with the launch of a long-held dream of mine—the Hub—we are expanding this universe even further.

The Hub is the world's first participatory website dedicated to human rights, video, and action. It is part of a new generation of tools assisting individuals and groups to create and share content, to connect with each other, and to organize and mobilize. The Hub has been designed to take advantage of all the Internet's opportunities for people all over the world to participate, by allowing advocates to connect with far broader networks that may be interested in supporting their campaigns. It also, very importantly, allows them to connect with groups and individuals who may be able to influence and affect their issue, along with others using media for social change.

I hope that the innovative work of WITNESS and the other groups discussed in this article will inspire not just human rights activists, but other defenders of social justice to embrace the use of technology in their work. In this age of media conglomeration and ever-increasing control over what we see and hear, it is critical that we support independent voices in the search for truth and accountability. Never before has there been such opportunity to allow all witnesses to be seen and heard and to create change.

GILLIAN CALDWELL WITH SARA FEDERLEIN: FROM VISION TO ACTION, FROM ACTION TO TRANSFORMATION[1]

I often think about Cecilia. She is a woman from the war-torn country of Sierra Leone. In front of a courtroom of people, Cecilia recounts how rebel soldiers mutilated and killed her son before beginning to bury her alive. She is one of the subjects of *Witness to Truth*, a video WITNESS produced with Sierra Leone's Truth and Reconciliation Commission on the country's decade-long civil war—and a reminder of the enormous power of video to connect us with people who have experienced human rights abuses in places far away.

I first came face to face with the power of images as a little girl living in New York City. My mother ran an art gallery in SoHo and our loft was adjacent to the gallery. One day, a canvas appeared on our living room wall. It was a massive and very intense painting by Leon Golub, featuring a mercenary government agent urinating on a political prisoner. The prisoner was lying on the floor with his hands bound and tied. Several other agents were standing by while the torture progressed, and one of them was staring at me—staring at him. It was as if he was challenging me to stop him. Golub made everyone who looked at his so-called "mercenary" series of paintings a witness—and left us wondering what we were going to do with the images seared in our mind's eye.

Fast forward two decades to 1995, when I was working as a civil rights attorney in Washington, D.C. I left my job to collaborate on an undercover investigation into the trafficking of women out of Russia for forced prostitution. Soon after our first investigation in Russia, we got introduced to WITNESS, which gave my collaborator and me a second Hi8 video camera to use in producing our film. After about 18 months of filming and other investigations in Russia as well as in Japan, Macau, Germany, Holland, Switzerland, and the United States, we produced a film called *Bought & Sold: An Investigative Documentary about the International Trade in Women*. The film contained an unusual mix of grainy undercover footage of our transactions with the mafia, candid interviews with women around the world who had been forced into prostitution, and testimonies by human rights experts and counselors to help frame the issues. The film and its associated advocacy helped lay the groundwork for a Congressional Resolution on trafficking, and subsequently for the U.S. Congress to pass the Trafficking Victims Protection Act and for the UN to approve a protocol against human trafficking. It was then that I realized how a few people with a camera could make a real difference in the world.

After the success of *Bought & Sold*, I was recruited to become WITNESS' first full-time executive director. At that time WITNESS was still a project of the Lawyers Committee for Human Rights (now Human Rights First). Two years later, we spun off as our own, independent 501(c)(3) organization and set up shop in a loft in the Tribeca neighborhood of Manhattan. We were an extremely lean operation back then, with only four paid staff and a team of dedicated interns handling everything from training our partners in the field to video production, media outreach, fundraising, and administration.

We have all come a long way since then. Now, in 2008, we have a staff of 30 and a budget of $4.9 million, and our offices take up nearly three floors of a building subsidized by the City of New York for arts and media organizations, based in the Fort Greene section of Brooklyn. Our mission has also evolved since our initial focus on providing video cameras to as many human rights groups as possible, since we realized that a video camera is only effective if the user is properly trained. We now provide our partners with hands-on training in what we call "video advocacy" and support them from start to finish in producing powerful videos to support their campaigns. And we broker relationships with political leaders, film festivals, and media-makers to ensure targeted distribution of their productions.

Video: A Complementary Approach to Advocacy

The challenge of the modern human rights movement has always been to create accountability: using independent, transparent, and enforceable mechanisms to ensure that human rights standards are maintained and that citizens have a right to participate in civil society on equal terms.

Many human rights organizations operate under the philosophy that you must shine a spotlight on governments and perpetrators to shame them into action and accountability. To do this, these organizations conduct detailed research and investigation, collect testimonies, and establish patterns of abuse. They advance their advocacy goals by releasing written reports, organizing and mobilizing supporters, and lobbying decision-makers. WITNESS' experience shows that shaming tactics alone do not always inspire mobilization, response, or redress.

While WITNESS does seek to shine a spotlight on abuse, WITNESS's theory of change is rooted in the research and experience showing that catalyzing long-term and sustainable change within societies relies on those societies having a vibrant, independent, and diverse civil society. Therefore, one of WITNESS' major aims is to help local groups become stronger, build capacity, and increasingly, network.

Video has a candid authority that the written word lacks and it serves as a powerful evidentiary tool. WITNESS recognizes that visual media are an essential part of both the documentation and advocacy process, and that the use of visual media complements and augments all these traditional and important elements of human rights campaigning. This has yet to be realized broadly, whether on an international or a more local, grassroots level. Thus another key aim of WITNESS' model is to support groups in testing and adopting the tools of video in their work. As long as the vast majority of human rights groups around the world remain unable to take advantage of these tools, due to either basic technical or resource impediments or challenges in their environments (e.g. government censorship), the human rights community is not fulfilling its potential to protect and promote human rights at all levels.

Seeing is Believing

I can think of no more powerful example of the power of images to spark change than the events at the Abu Ghraib prison in 2004. Major human rights organizations—including Human Rights Watch and Amnesty International—had released written reports on the abuse of Iraqi prisoners months earlier, but it was only when the visual evidence surfaced—in this case shot by the perpetrators themselves—that the public took notice and demanded accountability and reform. More recently, Egyptian bloggers publicized videos shot by police officers of their colleagues' mistreatment and torture of suspects in Egypt. Police brutality had been regularly documented and condemned by local and international human rights groups, but the bloggers' action prompted a local exposé that catapulted the story into the international media and led to the conviction of two policemen accused of mistreating one suspect.

However powerful these examples are to inform and inspire change, visual images alone are not enough. Many entrenched human rights issues never make it to the headline news, and the vast majority are not "caught in the act" in the way of an Abu Ghraib or a Rodney King. What WITNESS offers—our "value added"—is the technical and strategic skills groups need to document the aftermath of an abuse, to bring anonymous human rights facts to life through the personal stories behind the figures, and to know how to get those stories in front of audiences who can take action.

In our field, three types of video can generally raise awareness of human rights issues: advocacy video, witness documentation, and perpetrator video. All three are facilitated by proliferating technology, by increasing digital literacy, and by increased opportunities for sharing, remixing, and re-circulating. Most of WITNESS's focus is on advocacy video and on finding opportunities where bringing the visual story into the virtual or real room can make a difference. Here we are trying to change the vernacular language of human rights advocacy, to make a space for the voices from outside, and to push a new way of communicating around rights abuses.

Frequently our videos are about speaking to a particular audience at a particular time and seeking a distinct change in policy, behavior, or practice. Videos are always part of a continuum of action—and a strategy—rather than stand-alone. Here we are working in between the extremes of undifferentiated mass media attention and direct evidence in the courts. This could include showing video to an international or regional tribunal. For example, we have been involved in a precedent-setting case to present video before the African Commission on Human and Peoples' Rights on land rights in Kenya. It could involve bringing the voices of victims and the visual evidence of abuses in Burma into a Congressional briefing or a meeting of Security Council representatives. Or it can involve engaging communities themselves to take action on a rights issue, for example by showing a video on the voluntary recruitment of child soldiers in villages across eastern Congo. Videos always provide a "space for action" by the audience, encouraging them to

Violence, Abuse, and Neglect of Youth in California's Prisons
The Case of System Failure

Background: The California Youth Authority (CYA) is one of the largest youth correctional agencies in the country. Its purpose is to rehabilitate youth in trouble and protect the public, but instead, it has been a source of rampant human rights abuse. WITNESS joined forces with Books Not Bars, a project of our core partner, the Ella Baker Center for Human Rights, to produce *System Failure*, a video highlighting the grave human rights violations experienced by youth imprisoned in the CYA; the violations include sexual abuse, beatings, forced medication, and systemic medical and educational neglect.

Goals: System Failure advocates for people to close the eight CYA prison-like facilities, bolster local community-based programs, and establish regional centers that emphasize rehabilitation. Drawing on the voices of incarcerated and ex-incarcerated youth and their parents, as well as footage of the official hearings into the CYA, it is directed toward California policymakers, local and state juvenile justice officials, parents of imprisoned children, and community organizations; its compelling financial, moral, and practical case for change even draws on the supportive voices of CYA officials themselves. Copies of the video have been distributed to all California state legislators, and the film was screened at the State Capitol in January 2005—the first time a video was ever screened there.

Results: Five days after the precedent-setting screening, Senate Majority Leader Gloria Romero (D-East Los Angeles) built on political momentum to announce sweeping legislation on the CYA that would initiate a process of comprehensive reform. In addition, in response to a lawsuit filed by the Prison Law Office and the powerful advocacy campaign mounted by Books Not Bars and its allies, the CYA committed to reforming California's juvenile justice system to a rehabilitative model based on a therapeutic environment. The advocacy has also resulted in concrete changes for youth through a series of reform bills introduced in the State legislature. Since the release of *System Failure*, California's youth prisons have seen a nearly 50 percent reduction in population, with several counties drastically reducing their rate of commitment.

Today: The goal of closing down the youth prisons is becoming a reality. In January 2008, the Division of Juvenile Justice (the new name for the CYA) announced that it will close two of the youth prisons by July 31, 2008. Books Not Bars will continue to build on the widespread public support to shut down California's youth prisons—and to ensure that the commitments and momentum result in transformation of the state's juvenile justice system.

participate in solving the problem.

This framing can come from within the video or in the way it is presented within a campaign. Rather than relying on "visual evidence" in and of itself, users have to place it in a narrative framework that explains it and offers ways to act. Seeing may be believing, as the saying goes, but it can also lead to pessimism and compassion fatigue in the absence of opportunities to act. We are not promoting a journalistic model of neutrality. Our experience is that marginalized voices are excluded enough without the need to balance their voices with those of authorities or perpetrators. So most advocacy videos do have a point of view and an outcome in mind, but goals are best achieved with clear respect for the facts of the situation.

Beyond production, we work closely with our partners to make sure that the videos they create get into the hands of those with the power to make a difference. WITNESS partner videos have been key components of campaigns targeting local, national, and international decision-makers. They have been screened at the United Nations, the Council of Europe, the Brazilian Congress, the United States Congress, the International Labour Organization, and the International Criminal Court, and many other influential bodies. This type of high-level advocacy can only result from developing highly focused advocacy plans, and spending significant amounts of time and energy to achieve the goals outlined in them.

A Shift to Maximize Impact

Because such intense commitment is required to maximize the potential of a particular campaign, in 2003 WITNESS made the decision to change our program model yet again to focus on two complementary approaches. The new model entailed scaling back the number of intensive partnerships with human rights groups (our "Core Partners") to no more than 15 per year, allowing us to invest more time and resources into each one, and launching a new program called Seeding Video Advocacy, which provides a basic introduction to video advocacy for the hundreds of other organizations that approach us for support each year. Taken together, these two programs enable us to enhance both the depth and the breadth of our work, serving the needs of the global human rights community in a much more strategic way. So far our new approach seems to be working. In the past five years, we've seen more advocacy successes in our Core Partner campaigns than during the previous eleven years combined, and many participants in our Seeding workshops have reported campaign successes using video.

What unifies all this work is WITNESS' role in providing strategic and technical support so that frontline activists dramatically enhance the effectiveness of their campaigns. WITNESS is deliberate about responding to needs expressed at the local level rather than driving an agenda from our New York office. We do not solicit potential partners; instead, local human rights groups approach us and must undergo a rigorous, multi-stage application process before we decide to partner and invest our resources. We focus on organizations with clear advocacy goals that are already engaged in human rights work through campaigns in which video could play a pivotal role. WITNESS seeks groups that want to build their capacity

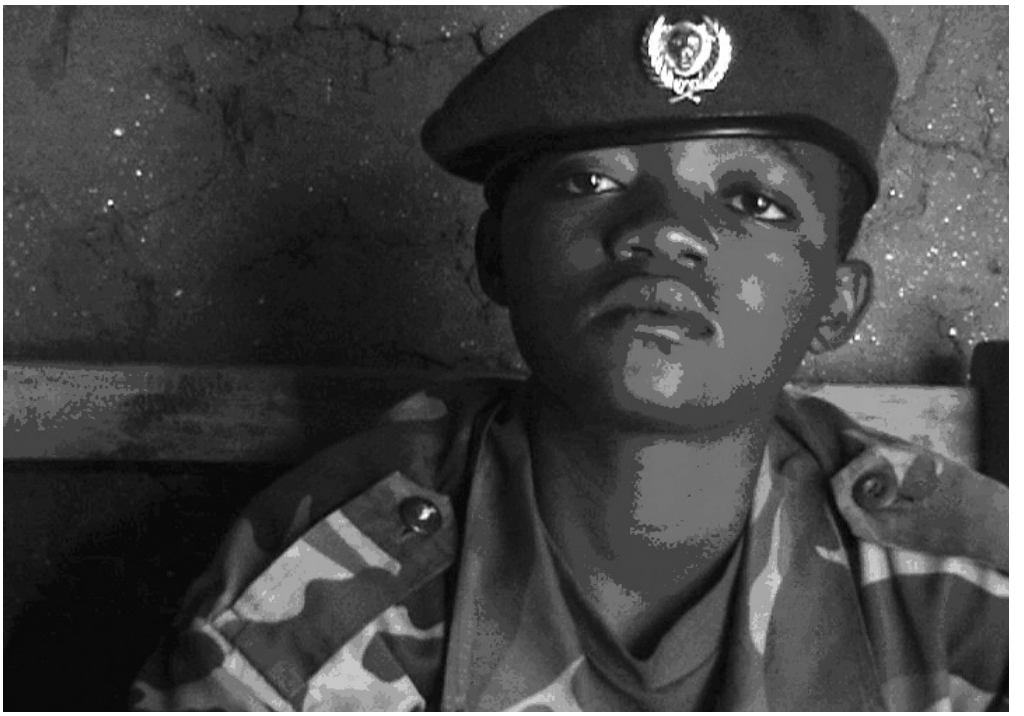
Justice for Child Soldiers in the Democratic Republic of Congo
The Case of *A Duty to Protect*

Background: The widespread recruitment and use of child soldiers in the Democratic Republic of Congo (DRC) is unparalleled throughout Africa. Tens of thousands of child soldiers have been recruited as combatants by all parties to the conflict, which has claimed some four million lives. An estimated 30,000 children have been recruited and used as child soldiers—an action deemed a "war crime" by the International Criminal Court (ICC), which has been investigating the DRC as one of its first cases. Together with Core Partner AJEDI-Ka/PES in the DRC, WITNESS produced the video *A Duty to Protect* as the centerpiece of a major advocacy campaign on the issue.

Goals: *A Duty to Protect* draws on the voices and experiences of local leaders, advocates and effected children to advocate for an end to impunity in the DRC and for accountability for and prioritization of crimes committed against children. The video calls for increased support for the ICC within the international community and, particularly, within the United States. The campaign also recommends specific measures to strengthen the work of the ICC in the DRC by calling for the court to create a local presence, and to engage in systematic outreach and communication with the local population before, during, and after prosecutions. In November 2005, the video was screened at a public event in The Hague during the Assembly of State Parties (ASP) to the Rome Statute; and during 2005's ASP, the video was screened in private meetings between AJEDI-Ka/PES and key personnel at the ICC, such as the Office of the Prosecutor, the investigations team for the DRC and the Office of the Registrar. In addition to screenings before the ICC, *A Duty to Protect* has been distributed widely among civil society organizations, and shown to UN Security Council ambassadors, members of the U.S. Congress, and the media.

Results: Thanks to a global advocacy campaign which included Ajedi-Ka's advocacy and use of *A Duty to Protect*, in March 2006, Thomas Lubanga Dyilo was arrested by the ICC for his alleged involvement in enlisting and conscripting child soldiers. The trial against Mr. Dyilo will begin in June 2008 in The Hague. Since Mr. Dyilo's arrest, the ICC has arrested two additional warlords for recruiting and using child soldiers, and indicted a third.

Today: Insecurity continues in the eastern region of the DRC, with active fighting causing thousands of people to flee their homes. Amidst this insecurity, AJEDI-Ka/PES continues to work to demobilize child soldiers and reintegrate them into their communities. Using *On the Frontlines*, another video produced during the partnership with WITNESS, AJEDI-Ka/PES is traveling from village to village to end the voluntary recruitment of child soldiers. Over 22,000 people in the eastern DRC have seen the video, resulting in a significant decrease in numbers of voluntary child soldiers.

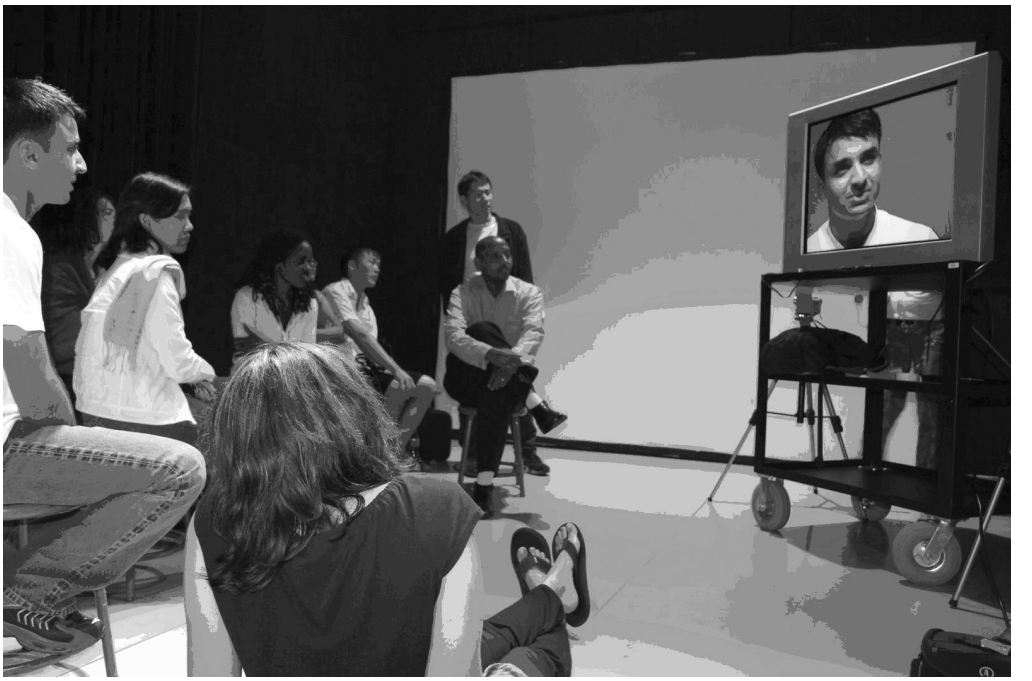


A Child Soldier Speaks Out in the Democratic Republic of the Congo

to use video effectively, and our partner portfolio represents a range of issues around the world. Once accepted, partners receive a digital video camera kit, technical and tactical training, and long-term support in producing, editing, and distributing video as part of their campaigns. Throughout the course of the relationship, it is the partner, not WITNESS, that leads the campaign advocacy agenda and video production efforts.

This collaborative bottom-up or grassroots approach enables us to respond organically to emerging issues in the human rights landscape. The result is that marginalized groups that otherwise would not have a global platform for their campaigns can reach audiences with the power to make a difference. One example of this is our partnership with the organization AJEDI-Ka/PES in the Democratic Republic of Congo, described in the text box opposite. These partnerships also build the groups' capacity to drive their own advocacy long after WITNESS leaves the picture. What we're seeking is a multiplier effect that exponentially increases the leverage of WITNESS' investment and leads to self-sustaining video advocacy initiatives over time.

This same collaborative spirit drives the Seeding Video Advocacy initiative. The Seeding program includes presentations, workshops, and trainings for human rights activists, students, filmmakers, and academics. Workshop participants use case studies to understand the advantages and challenges of using video as an advocacy tool, and learn the components of a video advocacy strategy. The workshops range from half a day to two weeks. The longer trainings focus on practical



Human rights defenders at annual Video Advocacy Institute training

Effective Strategies for Using Video in Human Rights Advocacy

The key to an effective video advocacy strategy is to have a clear sense of your goals and audience, and to choose the most appropriate strategy for your needs. This is a selective list of ways that video can be used to enhance human rights campaigns. WITNESS' book *Video for Change* addresses many of these potential approaches in detail.

- Video evidence before a national court, regional body, or international tribunal.
- Video reports before a UN treaty body, special rapporteur, or working group.
- Focused, action-oriented video before government, corporate, or civil society decision-makers.
- Video as a grassroots education and mobilizing tool for communities, and as an organizing tool for solidarity groups supporting your work.
- Video-blogging to build supporter engagement in a campaign.
- Online video advocacy on sites including the Hub (hub.witness.org), incorporating spreadable/viral video clips, and supporting direct participation and mobilization by supporters.
- Video public service announcements.
- Video documentaries to reach a broader public.
- Video as source for news broadcast and as an archive for b-roll.
- Video filming as a deterrent to further abuse.

exercises, screenings, and discussions, giving participants a chance to learn technical skills and insights into developing a strategic plan for using video. In 2007, through the Seeding program, WITNESS trained nearly 1,000 filmmakers, activists, students, academics, and advocates around the world. As another part of this program, we widely distribute our book, *Video for Change: A Guide for Advocacy and Activism,* and our "Guide to Video" Advocacy, a series of short video training films/animations.

An offshoot of the Seeding program is the annual Video Advocacy Institute, a two-week immersive introduction to video advocacy for a group of 30 selected participants working on critical human rights issues around the world. WITNESS embraces a growth strategy focused on the broad, non-proprietary dissemination of its methodology. WITNESS encourages others to use and adapt its model for building video advocacy. This means sharing innovations through partnering, distributing resources freely, and relying on open-source technology and Creative Commons licensing to ensure access.

At this juncture, WITNESS is also committed to investing more deeply in preserving, and increasing public access to, the WITNESS Media Archive. Representing a major investment in staff time and effort—and a core component of WITNESS' mission—the archive today contains more than 3,000 hours of rare footage from advocates around the world and is rapidly becoming the world's leading repository of human rights video. The archive collects and preserves footage of witness and survivor testimonies, abuses caught on tape, interviews with human rights defenders, evidentiary submissions, and footage of cultural events and daily life. WITNESS catalogs and preserves this video documentation as an act of historical guardianship, to provide original human rights content to the media and other outlets, to support the continuing work of our partners, and, in some cases, for possible future redress and accountability (for example, in cataloguing direct documentation of abuses, and preserving the testimony of victims and survivors). The archive is accessible online at www.witnessmediaarchive.org and will soon begin to acquire new content via the new Hub initiative discussed in the following section.

It All Comes Down to the Stories

The inspiration and philosophy behind WITNESS always come back down to the individual stories. Our mission is built upon the art of storytelling, and a video is only as powerful as the stories it contains. This is what makes the medium arguably the most direct and visceral tool of communication we have to work with today, and what has always drawn me to video as a tool for advocacy. Take, for instance, the wrenching story of Neyra Azucena Cervantes. Neyra was a beautiful 16-year-old girl who disappeared on her way home from school in her home city of Chihuahua City, Mexico, in May 2003. Her body was later found. She had been raped and murdered, joining the fate of hundreds of other women in the region—a phenomenon termed "feminicide." As if this were not enough for one family to confront, Neyra's first cousin, David Meza, was then tortured into falsely confessing to her murder and spent three years in jail awaiting a trial. Thanks to an inter-

Memorial to Neyra Azucena Cervantes © WOLA

national campaign for his acquittal by our partner, Comisión Mexicana de Defensa y Promoción de los Derechos Humanos, which included the video *Dual Injustice* produced with WITNESS, David was released in June 2006. Unfortunately, Neyra's real killer has not been found and to this day the families are advocating for justice.

Another story I can't forget is that of Valdemir—a young Brazilian man who is essentially a modern-day slave toiling in rural Brazil. In *Bound by Promises*, Valdemir describes how he was hired to load 130-pound logs onto trucks on a charcoal estate for sixty days straight only to receive a $45 paycheck—one-tenth of what was promised to him. When he complained, he was told simply, "A bullet from my shotgun is all you have a right to here." Human rights groups estimate that currently around 25,000 men like Valdemir enter indentured servitude each year in rural Brazil. Driven from their homes and families by the lack of other economic opportunities, these men often end up indebted to landowners and must work endlessly in an effort to buy back their freedom. Some die on the job. Others

A Duty to Protect

Sometimes in our videos the line between victim and perpetrator becomes blurred. In *A Duty to Protect*, we meet a girl named January who wears fatigues and recounts how she joined the army when she was ten years old. January is one of thousands of children who have been recruited as soldiers in the Democratic Republic of Congo. They are taught to kill—adults, other children, sometimes even their own families—and given drugs to numb their fear and conscience. As with many girl soldiers, January's plight is made worse by the sexual violence she must also confront on a daily basis. In November 2005, in association with our partner AJEDI-Ka/PES, WITNESS screened and distributed *A Duty to Protect* to key International Criminal Court (ICC) officials to encourage the ICC to investigate and prosecute those responsible for recruiting and using child soldiers. In March 2005, an ICC commitment was secured and the ICC arrested Thomas Lubanga Dyilo from the DRC for enlisting and conscripting child soldiers. His trial will begin in June 2008.

never see their families again.

Bound by Promises is part of a major campaign advocating for an end to slave labor in Brazil. Thanks in part to high-level screenings targeting decision-makers, the crucial federal Mobile Inspection Squads have been reinstated, and discussions on the expropriation of offending landowners' land are back on the agenda. Following screenings during the development of Commissions for the Eradication of Slave Labor in five different Brazilian States, more money has been invested in new programs to generate income and employment. These screenings have also prompted local Department of Labor officers to conduct investigations modeled on the successful federal Mobile Inspection Squads, which are the workers' first and best hope for being released and seeking justice.

As powerful as these and other videos are, they only have an impact if they get seen. WITNESS is continually looking for new opportunities to promote our videos and expand our audiences. In this sense, we are fortunate because WITNESS represents the confluence of three forces—human rights, entertainment, and business—as represented by our three founding entities—Peter Gabriel, the Lawyers Committee for Human Rights, and the Reebok Human Rights Foundation. This merging of disparate sectors affords us the opportunity as a social enterprise to draw upon creative multi-sector initiatives, and on a growing team of high-visibility supporters to promote the issues in our films. WITNESS has also been fortunate in having opportunities to work with world-famous performers who are interested in speaking out on human rights issues. When Angelina Jolie travels with WITNESS staff to Sierra Leone, when Mexican actors Gael García Bernal and Diego Luna hold a press conference about the murders of women in Juárez and Chihuahua, and when Grammy Award-winning musician Lenine of Brazil raises his voice against slave labor in his country, the visibility of these issues rises dramatically.

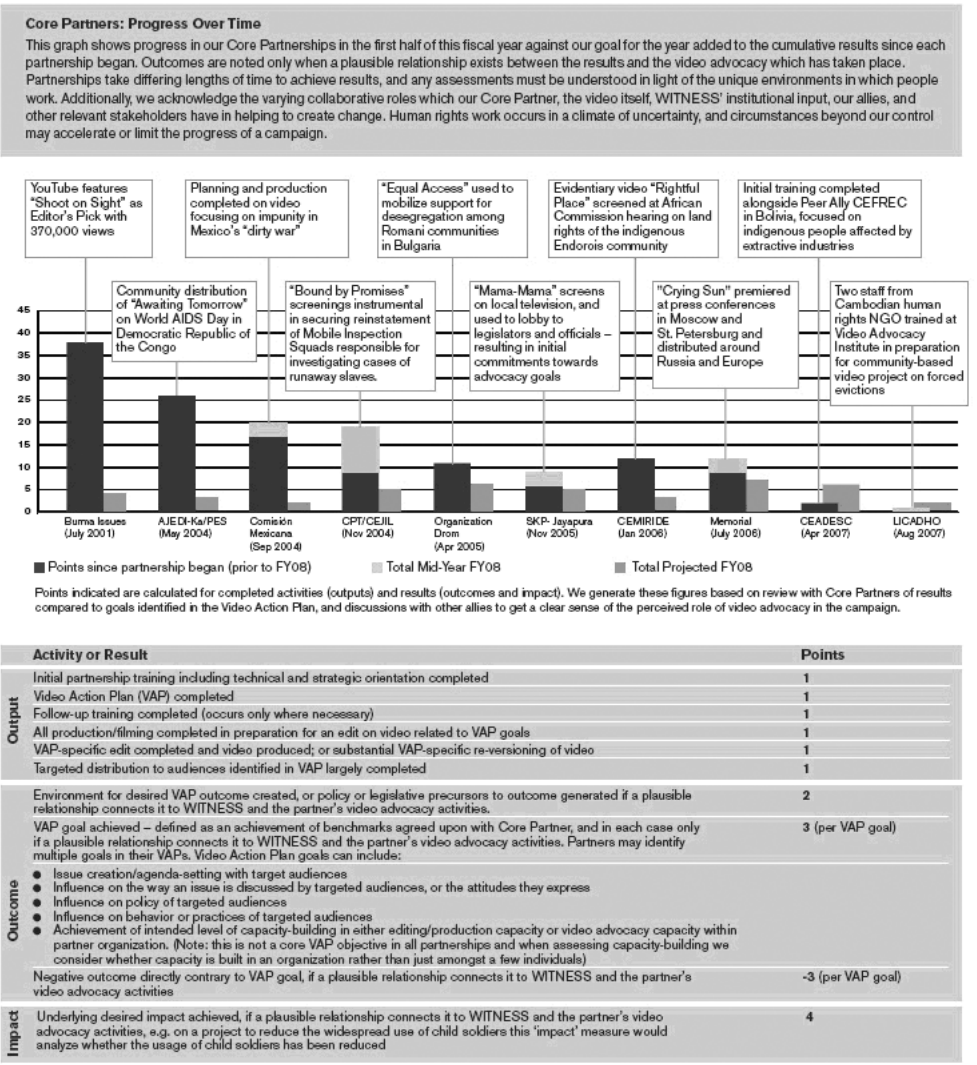
A Decade of Growth and Innovation

Like many start-up organizations, our initial funding came mainly from the foundation world. Our seed grant from the Reebok Human Rights Foundation helped to leverage support from other funders after I came on board; this included a range of donors like the Ford Foundation, Rockefeller Foundation and Glaser Progress Foundation, and, more recently, the Omidyar Network, the Skoll Foundation for Social Entrepreneurship, and the Oak Foundation, among many others. We have also been supported over the years by a core group of committed individual donors and by some corporate sponsors. We have a small but steady earned income stream through the sale and licensing of our video archive and the sale of fine art prints through a project called "Artists Support www.witness.org," which features collaborative works by international artists including Shirin Neshat, Kiki Smith, Sebastião Salgado, and William Wegman.

These days our revenue stream comes from these many sources: 46% from foundations, 15% from individuals, 11% from corporations, 4% from earned income, 13% from our annual benefit gala, and 11% from in-kind goods and services, which includes all our excellent legal and design work. This breakdown represents a healthy balance of support for our operations, though we continually seek to diversify our support base to lessen our reliance on any one source of funding. We also maintain a lean and efficient administrative capacity: for every dollar donated to the organization, 75% directly supports our programs, which is significantly higher than the industry standard of 66%.

In the past four years, we have quadrupled our staff and budget, and within the past year alone we have grown by approximately 20 percent. To manage this rapid rate of expansion and to scale our operations in the most effective way possible, we have had to face many challenges, on both the institutional and the societal fronts. Internally, we have begun to organize all our key goals and activities into five broad Key Results Areas (KRAs): (a) training in video advocacy; (b) generating advocacy impact; (c) building an accessible human rights video archive; (d) expanding awareness and engagement in human rights; and (e) developing institutional capacity. This clear set of priorities helps to reinforce everyone's understanding of how their work contributes to the larger mission of the organization.

Another internal challenge has been deciding how to monitor our model for impact in a way that is measurable, accurate, and results-oriented. Advocacy work is notoriously difficult to quantify, since systemic change takes time and typically involves a number of factors—such as capacity building, awareness-raising, reconciliation, and prevention of future abuse—that are a challenge to measure. It is also not usually appropriate to point to a video as the *only* reason a campaign succeeds. WITNESS has overcome this barrier to measuring impact through a pioneering "Performance Evaluation Dashboard," an approach for quantifying human rights advocacy work. The biannual review—which takes its name from its visual resemblance to the dashboard of a car—is licensed under Creative Commons and frequently cited as a model by others. It provides a series of at-a-glance metrics that



	Activity or Result	Points
Output	Initial partnership training including technical and strategic orientation completed	1
	Video Action Plan (VAP) completed	1
	Follow-up training completed (occurs only where necessary)	1
	All production/filming completed in preparation for an edit on video related to VAP goals	1
	VAP-specific edit completed and video produced; or substantial VAP-specific re-versioning of video	1
	Targeted distribution to audiences identified in VAP largely completed	1
Outcome	Environment for desired VAP outcome created, or policy or legislative precursors to outcome generated if a plausible relationship connects it to WITNESS and the partner's video advocacy activities.	2
	VAP goal achieved – defined as an achievement of benchmarks agreed upon with Core Partner, and in each case only if a plausible relationship connects it to WITNESS and the partner's video advocacy activities. Partners may identify multiple goals in their VAPs. Video Action Plan goals can include: • Issue creation/agenda-setting with target audiences • Influence on the way an issue is discussed by targeted audiences, or the attitudes they express • Influence on policy of targeted audiences • Influence on behavior or practices of targeted audiences • Achievement of intended level of capacity-building in either editing/production capacity or video advocacy capacity within partner organization. (Note: this is not a core VAP objective in all partnerships and when assessing capacity-building we consider whether capacity is built in an organization rather than just amongst a few individuals)	3 (per VAP goal)
	Negative outcome directly contrary to VAP goal, if a plausible relationship connects it to WITNESS and the partner's video advocacy activities	-3 (per VAP goal)
Impact	Underlying desired impact achieved, if a plausible relationship connects it to WITNESS and the partner's video advocacy activities, e.g. on a project to reduce the widespread use of child soldiers this 'impact' measure would analyze whether the usage of child soldiers has been reduced	4

Figure 1. Measuring Outputs and Outcomes with the Performance Evaluation Dashboard.

sets forth goals, quantifies and qualifies results, and notes how to improve our work.

Perhaps the greatest challenge to the efficacy of our work lies in force majeure: our lack of ability to control or influence the everyday situations our partners and allies face in their local environments. Local organizations around the world fight overwhelming odds to advance the cause of civil society. Many WITNESS partners operate in locations without rights and rule-of-law traditions, where governments are too weak or unwilling to enforce basic civil and legal protections, or where transnational corporations control local resources. For some, societal conditions—

poverty, starvation, war, natural disaster, and lack of education—create situations where the powerful can exploit children and adults as soldiers, sex slaves, or cheap labor. Others confront ingrained religious, cultural, racial, or gender biases that create entire classes of people who are not protected by law.

Often these forces derail our most thoughtful and strategic plans. For instance, we have supported a group in the Russian North Caucasus to gather, edit, and distribute video on the impact of counter-terrorism operations, yet the security situation frequently impedes their implementation on the ground. In the past several months, three colleagues from the organization have been detained by the security forces. Furthermore, because of many obstacles put in place by the Russian government, human rights organizations engaged in the struggle for justice in Chechnya have yet to work in concert. This limits the overall potential advocacy impact they could be having—which in turn could alleviate some of the everyday impediments they face.

Another challenge we face is how to capitalize on emerging technology opportunities and make sure that the people who could potentially benefit the most from these tools are not left out due to inequities in access. Enormous divides remain, not only between countries and continents, but within those societies, and in terms of access not just to technology and economic opportunities, but also to governance and to media representation. So along with its incredible potential to decentralize and liberate communications and organizing, technology presents limitations that play out in different ways in different places around the world. In a landscape of media overload and sensory saturation, how can we carve out an online space that is a trusted source for the global human rights community, and that is accessible to those who need it the most?

These are among the challenges WITNESS faces today as we look ahead.

SAM GREGORY WITH JENNI WOLFSON: WITNESS FOR A NEW GENERATION OF PEOPLE AND TOOLS

WITNESS is currently in a moment of transition as we prepare for a new Executive Director to help steer our organization forward, leveraged by the growing promise for video to effect change in the world.

We are on the threshold of a tremendous expansion in the use of video in everyday communication and in human rights advocacy. In the 16 years of its existence, WITNESS has mirrored a progressive expansion of the participatory possibilities of video. In 1992, a handicam cost around $1,500; now many cell phones at entry-level pricing have built-in video, and the Pure Digital Flip cameras we have started to provide to activists can be bought for just over $100. Alongside this increased access to recording tools, almost every computer now has video-editing capacity. And in the past three years we have seen the possibilities grow for increased collaboration in editing and production, and for online distribution. All this is facilitated by a digitally literate younger generation that uses mobile technology with both still-image and video capability and new online tools.

Our Home, Not a Park: Defending the Endorois People's Rightful Place

This expanded capacity to film, share, and collaborate around moving images offers us the promise for radical transparency and accountability. Peter Gabriel, our founder and co-author of this case, has talked about "Little Brothers" and "Little Sisters" now watching "Big Brother." For us, this world of the *participatory panopticon*[2] can be one filled with emancipatory potential. But we must ensure that the footage that circulates helps facilitate voice and change and does not—as we discuss later—enable viewer apathy, violation of personal dignity, and state repression.

Where Video will be Adopted

Multiple areas for expanding the use of video and online technologies are appearing simultaneously. Every day, concerned citizens become more and more able to document violations and use new media venues to share that imagery. Just think of the protests in Burma and Tibet, and a growing number of other recent examples in both the global South and North. Meanwhile our peer human rights organizations are more attentive, at both the global and local levels, to ways they can make video an integral part of their formal campaigns. And people are increasingly aware of the novel modes of advocacy made possible by increasing connectivity. For example, see Amnesty International UK's "Unsubscribe-me" campaign[3] with its intensely powerful and visceral viral videos demonstrating the reality of stress-position torture and waterboarding.

WITNESS looks to innovate and lead in these areas so that we can build a strong, broad global movement using video for change. For example, in traditional advocacy terms, we recently worked with a respected local human rights group in Kenya, CEMIRIDE, as well as a leading international human rights organiza-

tion, Minority Rights Group International, to use video in CEMIRIDE's case before the African Commission on Human and Peoples' Rights. Here we see how video can fit in the monitoring, review, and decision-making spaces of the international human rights system. The video evidence submitted in the case, supporting a powerful legal case marshaled by CEMIRIDE, involves the use of visual evidence that illustrates the challenges facing the indigenous Endorois people, who were displaced from their land to make way for a national park. It also demonstrates the failure of the Kenyan government to observe its treaty obligations. It is the first time, to our knowledge, that video has been accepted as evidence at the Commission.

As we look ahead we envision a role for ourselves as pushing the increasing use of video in the mainstream of human rights monitoring and adjudication: at the UN Human Rights Council with its new Universal Periodic Review process, at the International Criminal Court as it starts to hear its first cases and considers new investigations, in the UN treaty monitoring bodies, and within the regional human rights systems. Video is also increasingly relevant in the day-to-day work of persuading and engaging communities, lawmakers, and policy-makers to understand the visceral realities of human rights violations as they are understood and experienced by those most directly affected. Often nothing can be more powerful than first-hand experience and visual evidence delivered into a space where people are more used to second-hand reporting and written reports. We are also about to hire our first full-time program coordinator for North America, recognizing that building respect for human rights norms at home is a critical contribution to the global movement for justice.

We are exploring new approaches to advocacy that will capitalize on low-cost access to technology combined with the power of local narrative. In one Southeast Asian country we are empowering community members to document the widespread nature of forced evictions across a whole region by providing them with training to use simple Flip video cameras. Soon they will be able to document the whole timeline of evictions—the situation before and during the events and afterwards—and share that compelling, complete story to demonstrate the widespread and systematic nature of the violations. The concept is to create a wall of visual evidence and testimony screened to the global public. Then the delinquent government in the capital city cannot deny the incident by claiming that it did not happen or was a one-time occurrence

The Hub

In the emerging world of citizen-generated media we have taken an aggressive step to address what is missing in the online human rights ecosystem. Launched on Human Rights Day, December 10, 2007, the Hub (hub.witness.org) harnesses the power of online technologies, the explosion in social networking, and the ubiquity of portable media devices to create an international online community for social action. We envision the Hub, built with open-source software, as the human rights channel for the online community where anyone can upload or view human rights

The Hub Homepage: <hub.witness.org>

related media, share it with others, self-organize into affinity groups around a human rights campaign, acquire background information, comment on material there, and most importantly access tools for action and guidance on how to turn their video into compelling advocacy material. The site places a strong emphasis on security both for the uploader and for those filmed, and on providing the context for the imagery wherever possible. As a leader in our field, we can also help support new approaches to participatory media, particularly in oppressive contexts. These norms should help concerned citizens understand the implications of creating and distributing media—for themselves and for the people they film.

The launch of the Hub moves WITNESS closer to the promise of Peter Gabriel's powerful original vision: the possibility of a technology-enabled populist platform where everyone's stories of human rights abuse and solutions are heard. Peter wanted to put video cameras into the hands of as many human rights activists as possible in the hope that they would capture evidence of abuses and put their footage into the public sphere, provoking a global response. The Hub vastly

extends the reach and range of WITNESS' work, connecting the campaign-focused Core Partner program and the training sessions of the Seeding workshops with an expanding online global community for human rights.

A key element of our Hub strategy is enabling uploads from mobile devices. The latest statistics indicate that there is now one cell phone account for every two people on earth. Many people, particularly in the Global South, will more likely get their chance to film and to access the Internet through a phone than through a camera and computer. So we anticipate that much direct "witness documentation" of abuses will be shot on and sent directly from cell phones.

Our collaborators on the Hub include international organizations like Amnesty International, Human Rights Watch, and the Elders, along with regional groups like Fahamu in Africa, and national networks like the U.S. Human Rights Network and Drishti Media in India—and a myriad of individual concerned citizens, documentary film-makers, and local human rights organizations. WITNESS is also working with a range of media organizations, including Al-Jazeera International, Global Voices Online, International PEN, and Magnum Photos. And soon, anyone will be able to place a branded Hub "player" on their own website to directly import relevant content that they select, for example, all Hub content around child rights or Latin America or Iraq.

By employing a collaborative, partnership model, and by translating the Hub into multiple language versions, we can give it far greater reach on the local, regional, and international levels than would otherwise be possible.

Why Not Just YouTube?

We often get a question about the Hub: Why not just use YouTube? In fact, many of the videos on the Hub have also been placed on YouTube by activists. It is possible to use YouTube or any other site to host content, and then embed it on the Hub. In many cases we can see real value in drawing on the mass public reached by YouTube. The power of YouTube is that it is increasingly becoming the most prominent platform for video online, at least in the global North and for English-language media. From an advocacy perspective, we see its advantage if a video achieves prominent placement or takes off virally on YouTube. We also recognize that YouTube is a pushing-out point for footage that finds homes in many other spaces online (websites, blogs, social networks, etc.) that serve particular communities, where it will be embedded and re-contextualized.

Nevertheless we also see some significant limitations to YouTube and like-minded commercial sites as a platform for focused human rights activism. First, finding an appropriate human rights video on YouTube can be like looking for a needle in a haystack. Second, for citizens looking to ensure that their footage galvanizes action, but who are also concerned about security and suspicious of corporate and government surveillance, YouTube and their ilk may not be the best choice. On YouTube, these individuals and their videos are likely to be small fishes in a big pond;[4] their video uploads lack opportunities to be embedded and contextualized within a meaningful community where they can generate action. These

people and groups also face the risk of commercial exploitation of human rights imagery, cannot ensure safety and security for themselves and those they have filmed, and face inflexibility in redistribution, downloading, and sharing of their work.[5] With YouTube and most commercial sites, editorial control is vested outside the user community, so controversial or difficult material like footage of human rights violations may be taken down or marginalized. This is in stark contrast to the Hub, where our specific purpose is to ensure that human rights material is hosted within a supportive community, and our goal is to ensure that a space exists for important footage, however challenging to watch.

The Hub specifically addresses these community, security, and control limitations. In contrast to many commercial platforms, the Hub carries no advertising, does not retain IP addresses, and advises users on how to avoid surveillance. Soon, it will also include functionality allowing downloads so that people can use it in the most appropriate setting to generate action. We currently have an editorial process to ensure that videos fit human rights based guidelines and to flag content that may require further attention or follow-up because of its graphic nature or apparent risk to individuals featured; eventually, we hope, the community will monitor, rate, and control the content that is on the site (they can currently rate footage and flag it for review by the Hub team at WITNESS). Additionally WITNESS does not claim ownership of the footage and allows the user to choose a Creative Commons license that will lay out precisely how they want their work to be used.

For us, the drive to action is critical. From the activist's point of view, nothing is worse than risking your life to film a piece of footage, and then having that experience dismissed. From the victim/survivor's perspective, it is hard to have these abuses exposed and not find justice or at least know that your testimony will prevent the same abuse from happening to others. From the viewer's point of view, nothing is worse than being exposed to scenes of misery and to have no way to take action; that experience contributes directly to the compassion fatigue that we all experience already.

From the point of view of human rights advocacy, on sites like YouTube it is very hard to turn a transitory audience into an engaged public. Human rights activism requires a community oriented towards action; online environments where no one "listens" or responds constructively are the opposite of the empowerment that grounds WITNESS. As Howard Rheingold has observed in relation to youth participation online, "It isn't 'voice' if nobody seems to be listening."[6] Our experience illuminates the need for a dedicated space for human rights and ensuing action.

In the Hub's first four months of quiet beta, we have had approximately five million views of our media, and nearly 800 items of media have been uploaded. We are now starting to see that many human rights media items receive more views on the Hub than they do on YouTube, which suggests that we are creating the right kind of environment.

Networked Advocacy and New Possibilities

New movements in advocacy look to draw on the capacity and capabilities of a networked universe of supporters. Within campaigns, this "network-centric advocacy" relies on dense information connections to allow individuals to draw on and act with networked, shared resources. Marty Kearns has pioneered this approach with his organization Green Media Toolshed. As he describes it, traditional advocacy involves the advocate organization picking and packaging an argument for delivery to an audience, but a network-centric approach asks the network "to find, package and select the arguments.… The network picks the message." For example, think of MoveOn.org's "Bushin30Seconds" video contest. Similarly, whereas a traditional advocacy campaign has a core communications team at its center managing the campaign, a distributed network campaign trains "many spokespeople to speak in their own voice."[7]

Incorporating such a network-centric approach, and combining it with established, tried-and-tested strategies, is another key direction for video advocacy. To see how such an advocacy approach could work with video, let's take the example of Burma. In a country whose military government exacts human rights violations against its own citizens daily, we soon hope that activists on the ground will be able to shoot—on cell phones and video cameras—footage of attacks on civilians in eastern Burma and repression of citizens in the cities. They can then upload that footage securely (and anonymously if necessary) to the Hub, where a community of concerned users could see a map of violations, circulate it, and incorporate it into campaigns. Through the process of tagging with GPS coordinates, this powerful footage from the ground could be combined with satellite imagery of villages destroyed or displaced by junta attacks in eastern Burma, or of troop movements on the streets of Mandalay. Then it would provide both scientific "indisputable" credibility from the skies, and documentation from the ground, providing the direct imperative to act. Deployed by solidarity groups in the U.S., it would then be used in Congressional lobbying, and in screenings and presentations before key decision-makers on issues of sanctions and aid policy.

A significant component of grassroots organizing in the U.S. around Burma has been to encourage local and student groups to encourage their university administrations to pass "selective purchasing" resolutions that require universities to effectively boycott companies that do business in Burma. For example, Chevron retains a 28 percent stake in a natural gas pipeline in southern Burma, which is notorious for the abuses associated with it. So, imagine a network of student groups in thirty locations across the U.S. using this footage from the ground to edit a set of advocacy videos. Each would be targeted to local audiences such as university chancellors and administrations, drawing on additional interviews they shoot with respected figures in their own communities—creating not just one but thirty advocacy videos that collectively create a nationwide impact. Using online collaborative editing tools, they could share the most successful examples, and remix and re-use what works. They would then use these videos as part of their efforts to

lobby university administrations to stop purchasing from any companies on the so-called "dirty lists" of the entities that do business in Burma.

In turn, an engaged network could distribute the raw footage from inside Burma, as well as finished videos, online via venues like the Hub, blogs, social networking sites, and cell phones. Footage could be distributed offline via DVDs with screenings and physical distribution in order to reach target audiences, and to mobilize them for local actions (lobbying and organizing in their own communities). It could also move them to pressure national and international bodies such as the U.S. Congress and the UN Security Council to support stronger action against the regime in Burma.

A networked approach to media creation also has the potential to impact the way the mainstream media covers human rights issues. During the protests in Burma last year, news media were hungry for images and voices from inside the country. The Hub provides a mechanism for responding to spikes in interest in Burma by sharing a range of video clips produced on the ground showing both the current situation as well as archival content. It also allows media to discover undercover and unexpected stories, footage, and sources—for example, the dimension of regime brutality in eastern Burma that received limited attention during the protest coverage, or a videographer who continues to find ways to document the aftermath of the repression by the government or who secures an interview with a monk smuggled out of hiding.

Ethics, Accountability, and Norms

Ethical questions are at the forefront of our approach as we move forward. Our goal is to ensure that the expanding use of video secures accountability: accountability most importantly for the perpetrators of violations, but also a growing culture of accountability and ethical action online that protects the victims and survivors of abuses, even while it targets the oppressors. The commercial sector already wrestles with many of these issues we confront, such as users' right to privacy, how to handle anonymity, security of data, copyright and fair use, and ethics around use of imagery. However, these are only heightened by the nature of human rights video and our commitment to protecting those put at risk.

For years, WITNESS has wrestled with another question: how to ensure that people filmed in human rights contexts understand how the video will be used, and the implications, both positive and negative.[8] We have emphasized a model that relies on helping people who film and are filmed to understand the worst-case scenario consequences for their safety. For example, in Burma, what if the local military commander sees the interview and seeks retribution on identified individuals who spoke out? We encourage this approach to ensure that risks are clearly understood and that "informed consent" is genuinely informed. Simultaneously, the human rights culture emphasizes the integrity and dignity of the individual survivor of abuse; its first principle is that every human being possesses "inherent dignity," a concept that runs through the Universal Declaration of Human Rights.

A particular concern in the victim- and survivor-centered human rights model is to avoid re-victimization either directly or indirectly, as can happen when an image is distributed and exploited inappropriately. The most graphic issues—violent attacks, or at the most extreme, sexual assault—are also the materials that most easily translate into a loss of dignity, privacy, and agency, and to the potential for re-victimization. We also consider bystanders or witnesses featured in videos to be in positions of vulnerability and risk.

But these practices are difficult to promote even in the "professional" documentary world. For example, many documentary makers might make the claim of public interest to justify blurring the lines around consent. These practices are nearly impossible to sustain in an online participatory media culture of user-generated citizen media where filmers are not steeped in the professional cultures of either human rights documentation or ethical documentary film-making. So we need to find ways to support emerging norms in online culture that place a higher priority on the safety, privacy, dignity and security of the people filmed. We have taken a first step in this direction on the Hub by setting guidelines that flag certain kinds of uploaded footage for review: anything that presents a clear risk to the people filmed, includes graphic violence of a sexual nature, or features minors. A WITNESS staff member then contacts the uploader to find out more about the circumstances of filming and the potential risk of exposure. We also provide extensive resources for learning and understanding consent, safety and risk, and provide the opportunity for other users to tag material that, for example, puts a minor at risk or features inappropriate graphic violence. Eventually we hope that the community online at the Hub will take the most active lead in monitoring content.

This past year we have seen one human rights crisis after another unfold via online imagery. Beyond our own efforts, a broader effort within the human rights and online video communities is required to establish new standards and practices. These would educate around, and reduce the downside of, the expanded range of people engaged in participatory production and networked distribution and advocacy. The Internet commentator Dan McQuillan has talked about "propagating an online culture pervaded by a sense of fairness and justice" and suggests "writing the Universal Declaration of Human Rights into all Web 2.0 Terms of Service."[9] The urgency of this normative work is clear if we think about the implications of increasing live event-casting from cell phones facilitated by technologies like Flixwagon and Qik. These tools make it possible to broadcast directly from a cell phone to a web page, visible either to the general public or within a password-protected area. These technologies will have powerful positive implications for sharing footage and engaging constituencies immediately. At the same time, they increase the pressure on concerns about consent and security: once a video of violations is streamed instantaneously, no editorial or reviewing process on earth can stop the material from being aired if safety risks arise.

An Era of Promise and Participation

Now is a time of tremendous positive experimentation in the use of video for human rights. It is a time of increased access to the tools for participation, and a moment to call for increased responsibility. It is also an era when it is increasingly hard to deny the truth of what is happening: as we write, despite all the military regime's efforts, images are emerging from Burma's Irrawaddy Delta showing the devastating and deliberate post-cyclone neglect. And it is an era when that truth must be linked to a responsibility to act. Our task is to ensure that the next generation of human rights video is not just about casual documentors and bystanders, nor about compassion fatigue, but about meaningful action that ends abuses.

We envision with hope a world where human rights and social justice organizations routinely use video to document and campaign, where citizens feel empowered to use consumer technologies to fight the injustices they face, and where human rights abusers have fewer and fewer places to hide. We may enter a world that no longer needs the technology transfer or even the technical training that WITNESS currently provides to its partners. But it will be a world where it will be more important than ever to understand and spread knowledge of how to use moving image media strategically to effect change.

WITNESS can play a key role in this area working with the many other groups that are joining us. Together we can enrich our collective capacity to respond effectively and appropriately, both locally and internationally. To do this we intend to build on, enhance, and innovate around and beyond our experience over the past fifteen years. We will continue to ensure that we provide the tools and tactics that human rights campaigners need to pursue targeted and strategic modes of advocacy using video that hold governments and non-state entities accountable. As new institutions like the Human Rights Council and the International Criminal Court emerge, we need to ensure that they are open to the power of video to share local experience. As groups other than governments become ever more important as perpetrators of human rights violations, we need to ensure they are subject to public scrutiny and pressure. Alongside this, we are committed to creating increased impact using the expanding possibilities of networked video advocacy, and the potential of online and mobile tools that engage communities of activism far beyond what we have been able to imagine before. By creating and supporting the Hub as an empowering space where others will experiment, share experiences, and act, we can enable a growing and dynamic human rights community that includes more and more people worldwide.

Images and words can and do change emotions and attitudes, and shift policy, particularly when they are shared within communities, before key audiences, and with publics who have the power to act. We have seen this in our work helping shift legislation in the United States around juvenile justice, challenging injustice and torture in Mexico, bringing images from inside Burma in front of opinion leaders worldwide to secure action and aid, reinvigorating policies in Brazil, supporting community-based policies for persons with mental disabilities in Europe, and cre-

ating debate in communities and within international institutions around child soldiers in the Congo. We have seen it in the power of cell phone video shot inside Burma, and in Egyptian prisons[10] to shatter government assumptions about their ability to control the world's and their people's knowledge of their behavior. We know video can create change. Moving images do, in fact, "move" people.

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1. This section was co-authored with Sara Federlein, WITNESS' development manager of more than five years. Much of this section is drawn from WITNESS's chapter in *The New Humanitarians: Inspiration, Innovations and Blueprints for Visionaries*, edited by Chris E. Stout.
2. This term was coined by Jamais Cascio, in "The Rise of the Participatory Panopticon," May 4, 2005, accessed at http://www.worldchanging.com/archives/002651.html, on January 5, 2008.
3. http://www.unsubscribe-me.org/index.php.
4. See Center for Social Media report, "Big Dreams, Small Screens: Online Video for Public Knowledge and Action," by Jessica Clark, March 2007, accessed at <http://centerforsocialmedia.org> on May 5, 2008.
5. See the Transmission collective "Why NOT use YouTube?" accessed at <http://transmission.cc/node/112> on April 26, 2008.
6. Howard Rheingold, "Using Participatory Media and Public Voice to Encourage Civic Engagement" in Civic Life Online: Learning How Digital Media Can Engage Youth (pp. 97-118). Ed. W. Lance Bennett. Published in *The John D. and Catherine T. MacArthur Foundation Series on Digital Media and Learning 2007.* MIT Press Journals.
7. See Marty Kearns, 'Network-centric Advocacy,' accessed at http://activist.blogs.com/networkcentricadvocacypaper.pdf on April 28, 2008 and Marty Kearns, "The Advocacy Side of Network-Centric Advocacy: Action of Delivering an Argument," accessed at <http://www.network-centricadvocacy.net/2005/03/the_advocacy_si.html>, on April 28, 2008.
8. Not coincidentally the longest chapter in our recent *Video for Change* book is on safety and security.
9. Dan McQuillan, "Can Social Technology help prevent Genocide?" on Internet Artizans, February 6, 2008, accessed at <http://www.internetartizans.co.uk/can_social_technology_help_prevent_genocide> on May 5, 2008.
10. See, for example, "Egypt: Bloggers open the door to police brutality debate," accessed at <http://hub.witness.org/en/node/33> on January 5, 2008.