

Video Action Plan Workbook



Organization Name:

Date:

Your Name:

Your Position:

This is the **WITNESS Video Action Plan (VAP)** - a questionnaire designed to assist human rights organizations in developing a plan to integrate video into their human rights advocacy. We will be working with this plan during the training. It will be used as a starting point for thinking through the video advocacy you will implement on return to your organization, as well as setting realistic expectations and timelines to successfully meet your goals.

For guidance in filling out this document, please see the WITNESS training materials at www.witness.org/training, and review the *Video for Change* book we have sent you (also at www.witness.org/videoforchange)

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Part 1: Overall Video Advocacy Framework

Outline of Objectives and Audience

The most successful video advocacy is generally implemented to support a specific campaign. In this campaign, video is strategically and tactically used in tandem with other advocacy activities and tools such as written reports, briefings, organizing, constituency mobilization etc., and in support of a specific, defined advocacy objective.

1) Across your organization, what are your key advocacy objectives and the tactics you will use to pursue them over the next two years? Are there specific key advocacy events of relevance to your objectives? These events can be externally-driven (for example, a meeting of a UN treaty committee), or coordinated by yourself or allies (e.g. the release of advocacy report). List them below as part of your analysis of the landscape you are working within.

A. OBJECTIVE	B. ADVOCACY TACTIC	C. KEY EVENTS (NOTE RELEVANCE)	D. NAMES AND DUTIES OF PEOPLE INVOLVED AT YOUR ORGANIZATION	E. OTHER NGOS OR STAKEHOLDERS INVOLVED IN THIS PROJECT
1.				
2.				

3.				
4.				
5.				

2) Expand on what are the specific objectives for change in policy and practice that your video will advocate for? Be specific on how you would know if you had been successful in achieving these objectives? Note that you can have both primary and secondary objectives. Use the additional blank worksheets as needed.

SPECIFIC POLICY OR CHANGE OBJECTIVE	MEASURE OF SUCCESS?
1.	
2.	
3.	
4.	

3. For your video project, who are your audiences? Audiences should have the ability to influence your advocacy objectives, either directly or indirectly. Please list in the table specific organizations and/or individuals you would target for distribution. In answering questions 3 and 4, note that the Effective Strategies for Video Advocacy document that we are sending alongside this VAP, contains some ideas on using video with different audiences.

Use the guide of possible types of audiences below, but feel free to add any audiences you feel are relevant to your issue.

TYPE OF AUDIENCE	LOCAL	NATIONAL	REGIONAL	INTERNATIONAL
Courts, tribunals and other judicial bodies				
Legislative and Executive bodies				
Human rights bodies, Commissions, Special Rapporteurs, Working Groups, etc.				
Other key decision-makers with influence on human rights issues (financial institutions, corporations, aid agencies, etc.)				
NGOs, diaspora and solidarity groups and community based organizations (local and international)				
Affected communities				
General public (be careful with this category – can you be more specific?)				
Press and media (including television, internet, radio, both local and international)				
Other?				

4. Please analyze your audiences, ranked in order of significance, in the table below. Use the examples provided in the table as a guide. Use blank worksheets for more space.

AUDIENCE	ACTION SOUGHT	AWARENESS	PERSPECTIVE	MESSAGE	STORY/ VOICES	DISTRIBUTION
What is the specific audience (individual, group) that you want to reach?	What do you want this audience to do? (please relate to objectives for change in question 2)	Audience's current level of awareness of issue	Audience perspective on issue (negative, neutral, positive etc.)	What you are trying to convey to this audience so that they will take action?	What story and what people in a video will persuade or move your audience to action?	How and when would you reach this audience? Is there a strategic? (e.g. via public / private screenings, legal hearings, conferences, direct contact, the mass media). Be as specific as possible with dates and opportunities.
<i>Senegalese President</i>	<i>Personal support to financial and policy commitment in FY09 Health Budget to support landmine victims</i>	<i>High, we have been doing a lot of advocacy work directed at the Senegalese government on behalf of landmine victims</i>	<i>Neutral but no policy/legislation or action has been made to assist these victims</i>	<i>You have the ability to provide support to landmine victims by adequately funding support services, and there is an appropriate budgetary space for it in the Health budget.</i>	<i>The human impact of landmines, the urgency of the need to assist victims and the illegality of non-assistance. Voices of victims, as well as informed neutral experts recommending action.</i>	<i>Via a private screening on December 12, 2008 organized with other NGOs in our anti-landmines coalition.</i>
<i>Senegalese medical professionals residing in Senegal and abroad</i>	<i>Join campaign to press for increased budget for landmine victims, and organize others to join</i>	<i>Limited awareness currently except among doctors in affected region</i>	<i>Primarily neutral; stronger perspectives in affected region</i>	<i>You have the ability to mobilize pressure on the President to support adequate funding for one of the most serious medical problems facing the medical system</i>	<i>Hearing the voices of other medical professionals whom they respect</i>	<i>Via distribution on DVDs and screenings with key hospitals; for diaspora medical professionals reach them online via relevant social networks and blogs, as well as in community screenings and by sharing video on relevant video sharing sites</i>

5. What length and language do you think will be optimal for your primary audience? If you are choosing to target multiple audiences, will these require a different language or length of video? If so, please give details. Will you need to make one video or will you need to produce a series of video clips to engage your audience? If so, please give details.

7. Are there any security risks associated with filming and then widespread dissemination of the video footage outside or within the country, either for the person who has filmed the footage or the people featured in the video? What are they? How will you mitigate them or reduce them?

6. Who could be your allies on this project? This could include other organizations, networks, and alliances that you have worked with or plan to work with. How do you envision working with them?

8. How has the media portrayed the issue (if at all)? Has that helped or hindered your advocacy strategy? How would this influence your decisions on this video project?

Part 2: Preparing for Online and Mobile/Cell-phone Advocacy Using Video

Review of current usage and potential options for incorporating online and mobile advocacy centered around video

The Internet can be used in a number of ways to support a campaign, particularly when used alongside other forms of advocacy. Online video -- and the internet more generally -- can be useful in 'mainstreaming' an idea, raising awareness, and mobilizing your base of support/constituencies to take action. They can also be used to get key information out to reporters and journalists, and to influence key decision-makers. Cell-phones and mobile devices also provide opportunities to communicate directly with a range of people.

The following questions are not exhaustive, but will be used to help guide you in the development of a strategic online video advocacy component. They will provide information for our review session during the training. *NOTE: We recognize that online and mobile options may be more appropriate in some settings, more challenging in others. We will discuss options for low-access situations.*

1. Please describe how you may have used each of these tools in your work so far. Please be as specific as possible, particularly about *who* you have used tools with to-date. If you have not used these tools, please leave the space blank. Where possible provide links so that your instructors can review your usage in advance.

	WEBSITE (PLEASE PROVIDE ADDRESS IF YOU HAVE AN ORGANIZATIONAL WEBSITE)	EMAIL, FAX AND LIST-SERVES	DISCUSSION GROUPS OR FORUMS	ONLINE VIDEO (YOUTUBE ETC, OR YOUR OWN SITE) *PLEASE PROVIDE LINKS IF YOU HAVE EXISTING ONLINE VIDEO CHANNELS/PRESENCE	BLOGS OR VIDEO BLOGS (VLOGS) *PLEASE NOTE IF YOU HAVE AN ORGANIZATIONAL OR CAMPAIGN BLOG OR VLOG	SOCIAL NETWORKING SITES (FACEBOOK, MYSPACE, FRIENDSTER, ORKUT ETC.) *PLEASE PROVIDE LINK TO PAGES IF ALREADY USED	CELLPHONE (VOICE OR TEXT/SMS) OR INSTANT MESSAGING ONLINE
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What technologies/tools have you used to communicate with your supporters/constituencies?							
If you haven't yet used these technologies/tools to reach your supporters/constituencies , what do they have access to? What do they use?							

<p><i>What technologies/tools have you used to influence your primary target audiences identified in Part 1, question 3.</i></p>							
<p>If you haven't yet used these technologies/tools to reach your primary target audiences, what could you use to reach them? What do they use?</p>							

2. Have there been previous online or mobile-based campaigns in your issue area, country or region that have been successful? How did they incorporate video? Why were they successful? What would you like to and not like to replicate in this campaign?

3. How have you or your organization previously used the Internet for a campaign? Please describe what you wanted to achieve and who you were trying to reach online? Did they involve using video? What worked and what didn't work? What would you do differently?

Part 3: Planning the Video

Strategy: Message, Story and Storyteller

1. Write a 'guiding paragraph' that describes the story that viewers will see in your video.

This should not be a summary of the video's message or an analysis, but a description of how you visualize the story unfolding. This can also incorporate the style and feel of the video - for example, If you are looking for a fast MTV-like feel or a more slow-paced story, or a series of stark images interspersed with title-cards. An example below is a description of a story on internally displaced people in Burma.

Think visually and verbally - every word should describe something you see in the video. If you are producing a series of video, discuss with your facilitator how to consider how elements of your story will be conveyed through the series of videos.

"We start with a fast series of graphic images of the offensive by the military government that took place at the end of 2005 and the facts of the offensive, including how many people were displaced, are presented in a series of title-cards. Villagers of all ages (and including women and men as well as children) show us how they live in a community hidden in the jungle, relate their experiences and personal stories, and talk about their hopes and fears for themselves and their children. These interviews and conversations are shown alongside sequences of daily life that demonstrate the continuing challenges facing villagers in the war zone in 2006, in which they are always living in fear and facing possible threats. They stay in small groups near their fields, living in temporary homes, and avoiding their villages in the plains. They have very little food, no opportunities for education, limited healthcare, and no security. At the end, we are with the internally displaced people as they hide their food supplies, pack what they can carry on their backs, and prepare to set off again to escape a renewed offensive, and travel with them through the jungle as they walk day-and-night to get away from the attacks. The video shows the continuing insecurity faced by people, and ends with an explicit call expressed by people in the video and in an end title-card that additional support is needed for internally displaced people in Burma, as well as pressure on the government to stop attacks on them."

2. Among the messages you identified in your Audience chart in Part 1, Qs 3 and 4, what will be the most important messages of the video?

3. Who can tell your story most compellingly for your audience?

Remember that compelling and memorable individual, personal stories are part of most powerful videos and stories, and that an “expert” interview may give credibility and help elaborate nuanced legal or policy obligations. You may consider how you would tell “both sides of the story” or explain why this is infeasible or ill advised. Consider that ‘who’ tells the story can also include the narrator.

4. If you plan to use a narrator in the film, who would be your first choice of narrator and how will you get access to this person? Narrators can play a very useful role in helping to structure the film, and fill in gaps in information. However, for some audiences, narration may be perceived to be manipulative or indicative of a particular point of view/opinion. Issues to consider in the choice of narration include credibility of the narrator, gender, national origin, celebrity recognition and their availability/accessibility etc. In the event that this person may not be available to provide narration for the video, please also draft a list of other potential narrators.

5. Will a flow of media -- for example a series of short videos circulated on a video blog -- be a useful way to engage some audiences? If so, please give details.

6. How do storytelling ideas on key principles, genre and voice apply to your project?

7. Please list any existing or in-progress videos, video blogs or documentaries related to your advocacy focus. How will the video project that your organization proposes add to this video material? What can you learn from existing videos about what you want to include and what you want to avoid?

Part 4: Pre-Production, Production and Post-Production

There are essentially three phases of film-making: pre-production, production and post-production. In this section, you will explore the fundamental character of each of these phases and begin to think how about your video advocacy plan translates into an actual video. Pre-production includes researching the issue at hand, fleshing out the themes to be explored, preparing outlines for what you want to cover in your video, making logistical arrangements and fundraising. During the production phase, the filming will take place. At the post -production phase the footage (video material shot) will be logged and transcribed and edited into videos appropriate for the target audience(s). [Logs are written details about the footage on each tape and include descriptions on the location, length, visual and audio content of shots. Transcripts are word-by-word notes of interviews or dialogue.]

NOTE: *If you are producing a series of videos or are planning to create a participatory video advocacy project in which you solicit other people to create videos, your instructor will work with you on how to plan the film-making process.*

Pre-Production and Production

1. What questions and background research will you need to address before shooting? Common key questions are noted below, and you should include additional ones that are relevant to your specific organization and video advocacy plan. **NOTE:** *We will develop video project budgets in a separate spreadsheet.*

QUESTIONS	REQUIRED RESEARCH / NOTES
1. What further research do you need to do on the security risks for people appearing in the film if it is shown locally/regionally/ internationally?	
2. What kind of consent process and documentation will you need to go through with people you film?	
3. What permissions will you need to film in different locations where you would like to film?	
4. Are there any rules of submission for video at venues where you plan to show the video for your target audience?	
5. How will you identify online spaces to share your video?	
6. Any other key pre-production questions?	

2. What is your organization's policy on security and on consent as it relates to people interviewed or filmed for your human rights documentation? Do you need to create one?

3. What are the audio and visual components that you hope to include in the video? Please use the list in the Appendix to this Video Action Plan as a guide.

* Note: Archive video and photo material, as well as music, can be difficult and expensive to license.

a) Existing materials

WHAT IS THE MATERIAL?	HOW WILL YOU OBTAIN ACCESS TO IT?	WHAT RIGHTS NEED TO BE OBTAINED IN ORDER TO USE THIS MATERIAL?
Existing video interviews		
Existing footage shot by your organization		
Existing television or video footage		
Existing photos		
Existing music		
Existing sound sources (not music or interviews)		
Printed materials related to the video		

b) **Interviews:** List the interviewees you want to video. If you do not have a specific person in mind, give a general description of the type of interviewee you are looking for. Use the example below as a guide.

NAME AND FUNCTION OF INTERVIEWEE	OBJECTIVE OF INTERVIEW	LOCATION (AND ANY PERMISSION REQUIRED)	LANGUAGE	POSSIBLE SECURITY CONCERNS W/THIS INTERVIEWEE
<i>Example: James Brown, ex-child soldier</i>	<i>Child soldier talking about how he was recruited, his life as a soldier, when and how he was demobilized, how he feels about the war, what his civilian life is like and what his hopes and fears are for the future.</i>	<i>Transitional reintegration center, Monrovia, Liberia. Need to request access from center director</i>	<i>Gbande/English</i>	<i>Cannot show face, or use real name</i>

4. Choose an interviewee from the list above and draft a list of questions you wish to ask. Please note that interview questions must be open-ended to allow for your interviewee to elaborate the fullest response. For more guidance you should review WITNESS training materials. This is an exercise that you should complete as preparation for each interview you conduct.

NAME:

LOCATION:

Questions

1	
2	
3	
4	
5	
6	
7	
8	
10	

5. Develop an outline using an Outline Worksheet which will be provided to you by your instructor.

Plan a Production Timeline

Outline a timeline for the pre-production, production, post-production and distribution of your first video project. Sample activities are listed below. However, the time required for these will depend on the nature, scope and strategy of the particular project, as well as on the time and energy you are able to commit to the project. WITNESS staff will work with you to plan a realistic timetable.

STAGE	ACTIVITY	DATE TO BEGIN	DATE TO FINISH	LOCATION	PERSON RESPONSIBLE
Pre-production	Research on security constraints				
	Research on existing audiovisual materials and other background research				
	Development of video action plan				
	Logistical preparation for filming				
	Fundraising for the production and distribution/advocacy				
Production	Filming – Location A/Story Element A				
	Filming – Location B/Story Element B				
	Filming – Location C/Story Element C				
	Filming – Location D/Story Element D				
	Filming – Location E/Story Element E				
	Filming – Location F/Story Element F				
	Filming – Location G/Story Element G				
Post-production	Logging and transcribing footage				
	Uploading story elements/excerpts/interviews online				
	Preparing a script				
	Reviewing script with WITNESS staff, co-workers and allies				
	Editing video				
	Key advocacy events to launch video				

Part 5: Implementing Outreach and Advocacy using your Video

Strategic distribution

In video advocacy, tactical and strategic distribution of the video is the key element in achieving change. It is often not the number of people who have seen the video that is most important but rather whether the video has reached key audiences with a power to make a difference. Distribution can be effected in a number of ways, including face to face meetings, screenings at key events and public meetings, private screenings, conferences, hearings, briefings, online distribution, distribution to key advocacy/campaign allies and partners for use in their advocacy etc.

1) Will it be useful to develop accompanying materials such as a briefing pack, action kit, fact sheet or screening manual to go with the video? If so, what information would they contain?

3) What are the online spaces - blogs, social networks, online forums, and video sharing sites, as well as your own website/list-serve and email list that you can use to reach your intended audiences? What presence do you need to develop in these spaces? WITNESS staff will provide a worksheet to assist you with this question.

2) Referring to Part 1, who will be your allies in getting the video to your intended audiences both nationally and internationally (including NGOs, networks, allies, media organizations etc.)? Are there groups who already have the connections to reach your intended audiences? How can you involve these groups from an early stage in your video advocacy process in order to secure their commitment?

4) What level of media exposure are you looking for with this campaign? What concerns exist in terms of the current and possible representation of the issue in the mass media?

5) Based on these considerations, expand below on the audience distribution chart created in Part 1 to create an outreach plan with clear timelines and division of responsibilities. The most successful campaigns incorporating video advocacy rely on using different video strategies in sequence, so the impact of one action builds on another. For e.g., you might coordinate the release of your material to television to increase pressure after you have had the opportunity to engage grassroots networks via screenings and online social networks, and show the video in a private meeting with decision-makers in tandem with written reports and other advocacy tools. Incorporate the possibilities for this *sequencing* into the chart.

AUDIENCE	ACTION SOUGHT	CONTACT DETAILS FOR AUDIENCE	DISTRIBUTION	TIMING	YOUR STAFF MEMBER / ALLY RESPONSIBLE FOR OUTREACH	STATUS OF OUTREACH (TO BE UPDATED AS YOU PROGRESS)
<i>Example: Senegalese President</i>	<i>Financial and policy commitment to support landmine victims in Financial Year 09 Health Budget</i>	<i>Via Private Secretary at xxxx phone/email</i>	<i>Via a private screening on December 12, 2008 organized with other NGOs in our anti-landmines coalition.</i>	<i>- Coincides with launch of international advocacy campaign around implementation of landmine convention. - Prior to public launch of video and media release.</i>	<i>Partner advocacy coordinator</i>	<i>Screening venue identified and booked; planning meeting scheduled with allies</i>

*use blank worksheets for additional space

7) Looking at the distribution audiences you have identified, how many physical copies of your video will you need to distribute internationally, regionally, nationally and locally ?
 What format is optimal for this distribution (VHS Pal/NTSC, DVD, VCD etc.)

	VHS – NTSC	VHS – PAL	DVD	VCD	BROADCAST-QUALITY COPIES FOR MEDIA USE
<i>Local</i>					
<i>Regional</i>					
<i>International</i>					

Appendix A: Audio-Visual Components

All video is made up of combinations of visual and audio elements. Think creatively and expansively about different kinds of sound and images. What will make this story visually interesting? Can you tell your story using different combinations of visuals and audio components? What will have most impact on your audience? What do you have access to given security, budget and time constraints? Can you make a virtue out of necessity?

Some kinds of visuals and audio to think about:

1. Visuals

- * Visual and audio documentation of events happening -- People *doing* things, without commentary.
- * Landscapes, locations and inanimate objects that are part of the story
- * Interviews -- One or more people answering questions, posed to them by an interviewer on or off-camera who may be edited out of the final film
- * Conversations observed -- People aware of the presence of a camera, but not being interviewed directly
- * Conversations or people talking to each other, with the camera unobtrusive or hidden
- * Re-enactments -- Factually accurate recreations of scenes that could not be filmed, or are in the past. Remember that there may be credibility problems with this in the human rights context, particularly if the reasons are unclear to the audience why a scene could not be filmed, or needed to be re-enacted.
- * Expressionistic shots -- Often symbolic or artistic, to represent a concept or provide visuals where you do not have access to the location, e.g. in historical interviews.
- * Manipulation of imagery via slow-mo, fast-forward, motion-capture etc.
- * Still photos or documents -- Either static or shot with the camera panning/tracking or zooming in or out.
- * Text including on-screen titles, headlines, and graphics -- Used for creative and informational purposes, including subtitles for foreign languages. These are usually added in the editing.
- * Library, news and archive footage -- This could be from a professional archive, but also personal memorabilia, and possibly material from other films. Remember footage from a commercial source is usually expensive and complicated to get permission for.
- * Blank screen -- Causing the viewer to reflect on what they have just seen or heard, prime them for what is next, indicate a change of sequence or location, or to emphasize sounds

2. Audio or Sound Elements

- * Interviewee -- You can use audio only, or audio from a picture-and-sound interview with audio only used, or both picture and audio used.
- * Conversations - Either recorded with the participants' knowledge or unobtrusively/secretly
- * Narration -- Could be a narrator, the filmmaker or a participant.
- * Synchronous Sound -- Sound shot while filming.
- * Sound effects -- Individual sounds shot while filming, or at a later point.
- * Music -- This is usually added in editing.
- * Silence -- The absence of sound can indicate change of mood or place, or cause the viewer to refocus on the screen.

Appendix B: Budget

During the training you will develop a budget for your video project.