

# MONDAY

## DEVELOPMENTS

The Latest Issues and Trends in International Development and Humanitarian Assistance



Using Art, Media, & Technology to  
Promote International Development



August 28, 2006  
Vol. 24, No. 14  
InterAction

# IN THIS ISSUE



Front cover and above image: courtesy of Hilary Wallis

- 19 Resources
- 20 Inside Our Community
- 21 Position Announcements
- 25 InterAction Opportunities

## FEATURES

- 03** Thoughts on Strategic Communication
- 05** Young Filmmakers Promote International Aid
- 06** Changing Technology
- 07** Information Communication and Technology 101
- 08** Sustainability: The Holy Grail for ICT Projects
- 09** Current TV Empowers a Generation of Citizen Journalists
- 10** Web 2.0: Social Networking Tools & Other Resources
- 12** Straight Talk: The Benefits of Documentary Filmmaking
- 14** Using Art to Promote Development
- 16** Africa Open for Business: A Case Study
- 18** Emergency Response: Internews Enables Local Media to Provide Essential Information

### ATTENTION READERS!

#### InterAction 2006 Readership Survey

We are currently surveying our Monday Development readers online in order to improve the magazine. The online survey only takes 15 minutes and is strictly confidential. Those that fill out the survey will be entered into a drawing to win a registration (valued at \$500) at our annual Forum in April 2007.

The survey is located at:  
[www.interaction.org/monday](http://www.interaction.org/monday)

Deadline: August 31

## NEXT ISSUE'S TOPIC: EDUCATION

## Demystifying and Doing Strategic Communications

By Bill Strathmann

**S**trategic communications is a fancy term wrapped around some basic truths of marketing. We can boil its essence down to three words: flip, flop and frame. If you do those three things, you're doing strategic communications. People will be listening to you, your constituents will be taking action, and your organization will thrive.

### Flip your planning model

Most communications efforts are not strategic, because they are performed from the perspective of the nonprofit's mission rather than from the mindset of its target audiences. Strategic communications, by contrast, starts with understanding an audience and what we want them to do, then plans backwards into what messages and communications vehicles will work best given that reality. In this way, we are reversing, or "flipping," the way we typically work – we're beginning with the audience rather than our mission. We start the planning process by asking, what do we want our target audiences to do? How can we compel them to take action? What does that mean to how we communicate?

My favorite example of this is the "I Am Powerful" messaging from CARE, an InterAction member. CARE is focused on building a community of engaged, passionate donors who care about combating poverty among women. That's an important distinction: CARE's mission is ending poverty, but instead of simply talking about that issue, which would be the "same old" approach, CARE's communications start with the audience and a goal of building a highly involved community of supporters that give time and money to the cause. That planning has led to very creative, groundbreaking outreach that consistently and steadily builds an affinity with CARE. Check it out at [www.care.org](http://www.care.org).

### Flop your emotional perspective

To compel people to take action, we must flop our perspective. We want to think about what our audience values rather than what we value and always communicate

from that orientation. CARE's campaign repeatedly uses the first person in its language and is clearly grounded in female donors' interest in feeling powerful, strong and successful as individuals. That is a great value to tap.

### Frame your communications

Once we've flip-flopped, we're ready to create the framework for communications messages and outreach vehicles. It will be clear what messages will resonate and where they will perform best, whether through mobile messaging or billboards or e-mails. CARE has sent out "Power Quizzes" to help their constituency understand how their personalities define their own unique "power," held advocacy conferences and allowed people to enter their name into a graphic "power circle." That's strategic communications at its best.

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Bill Strathmann is CEO of Network for Good ([www.networkforgood.org](http://www.networkforgood.org)), a nonprofit that supports organizations like InterAction members with online donation processing and e-mail campaign management.

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Monday Developments is published 20 times a year by the Communications Department of InterAction, the largest alliance of U.S.-based international development and humanitarian nongovernmental organizations. With more than 160 members operating in every developing country, we work to overcome poverty, exclusion and suffering by advancing social justice and basic dignity for all.

InterAction welcomes submissions of news articles, opinions and announcements. Articles may be reprinted with prior permission and attribution. Letters to the editor are encouraged.

A limited number of subscriptions are made available to InterAction member agencies as part of their dues. Individual subscriptions cost \$80 a year (add \$15 for airmail delivery outside the U.S.) Samples are \$5, including postage. Additional discounts are available for bulk orders. Please allow 4-6 weeks for delivery. Advertising rates are available on request.

ISSN 1043-8157

## Proposing a New Communications Strategy

By Jonathan Peizer

**Have a clear idea and objective.** When proposing a new communications strategy, or any strategy for that matter, to your board, senior management and staff, be sure you have a clear idea of what you are trying to accomplish and an ability to articulate it. Organizational decision-makers should already buy in to the larger objectives, or you'll have to make a case they are priorities before presenting a specific plan. If the communication strategy replaces an older strategy that is less effective — for example a communication strategy that was designed pre-Internet that makes little use of new online technologies — determine who “owns” the strategy at your organization before trying to ram through your own ideas and creating a lot of unnecessary dissonance.

**Understand management's priorities.** Speak to management, particularly the owners of the old strategy and find out what their priorities are and what they feel a strategy needs to accomplish. Insure the new strategy meets those objectives. If alternative goals are necessary, be sure to bring objective data as well as case studies from other respected organizations to help make your case. In nonprofits, ideas can often be quashed with the general excuse, “we don't have resources for it,” even if the real issues with the proposal lie elsewhere. “We don't have resources” is often better translated as “This is not perceived as a priority, hence we cannot dedicate the limited resources we have to it.” Be prepared to show how any expenditure up front might offset other costs and generate social or financial returns to the organization once the strategy is implemented.

**Find existing support.** Before presenting to the larger body of decision-makers, take an individual straw poll and determine if any are warm to your idea at the outset. Work with them to determine how best to convince the other personalities of your strategy or how it might be modified to best suit the organization. It may be that not everyone will be convinced, but the objective of this process is to insure that the key decision-maker, or the majority of a consensus-driven decision-making entity finally do adopt your plan. Finally, if you are proposing a strategy that is truly new to the organization and will expend its resources, be sure you are passionate about it and willing to see it through. It is not only necessary for you to believe what you are promoting but that you bring enough passion to make it contagious, along with a solid planning and implementation paradigm.

In developing communications plans and getting the word out, my favorite resources are:

- ▷ [www.mediaactioncenter.org](http://www.mediaactioncenter.org)
- ▷ [greenmediatoolshed.org](http://greenmediatoolshed.org)
- ▷ [www.mdlf.org](http://www.mdlf.org)

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## Easy and Innovative Communications Strategies

By Mari Kuraishi

There has never been more information bombarding people than there is today. Here are three tips on cheap and effective communication:

**Before you communicate, get to the essence of your message.** Every time you go to the bathroom in a restaurant, you see the sign “Employees Must Wash Hands,” next to the sink. But I saw an even better sign one day. It was on the toilet stall on the inside at eye level as you sat down (it was hard to miss). It said, “82% of diseases are transmitted through your hands.” Same message as the usual, but the combination of innovative placement, and the focus on the outcome of the action (or inaction) was brilliant.

**Earned media doesn't require cash.**

A friend of mine was working with teachers in New York—he had been bugging a nonprofit reporter of the New York Times to report on his nonprofit, but she was under instructions from her editor to write no stories that were not related to 9/11. He called her back to tell her about teachers working to help the schools affected by 9/11, and earned himself a story in the Times. He found a way to make his message “fit” the frame that the paper had, and he also knew which reporter to call. Know which reporter could cover you, and figure out how your message fits trends or bucks them.

**Be creative with new media.** Participating in discussion boards, and publishing photos, blogs, videos, and podcasts doesn't require a media budget. Plus, new media is so distributed, you can leverage your whole membership/constituency to create content with you. Invite them to join you in message creation, and feature and honor them when they come through. With RSS feeds and free photo, blogging, and video sites like Flickr.com, Blogger.com, or YouTube.com, you don't need to build this new media functionality into your organization's site. Get your constituents to post great photo or video content on Flickr or YouTube, and feed the best into your website. Plus, by posting things on places like Flickr or YouTube their audiences can find your content through their great search and tagging functionality.

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Mari Kuraishi is the President of the Global Giving Foundation.

# Young Filmmakers Promote International Aid

By Suzanne Brooks

The Center for International Disaster Information (CIDI) launched its first-ever public service announcement (PSA) contest, “Lights, Camera, Action: Future Filmmakers for International Aid.” The contest targeted U.S. college students in creating a 30-second TV PSA raising awareness about the importance of cash donations to international victims over material goods.

Suzanne Brooks, Director of CIDI, led the team of judges which also included Tony Stitt and Nazik Salih from the United States Agency for International Development’s (USAID) Office of Foreign Disaster Assistance (OFDA) and Chris Palmer, an award-winning environmental filmmaker and professor at American University.

Following judging and public voting, CIDI released three winners and one honorable mention. The first-place winner received a \$7,500 cash prize and his winning PSA aired on MTV-U. The second- and third-place winners received \$2,500 and \$500 in cash prizes respectively. CIDI developed this contest not only to educate college-aged students about international donations management, but also to have materials to use in our outreach activities throughout the country, including plans to have the winning PSAs aired on national and cable television.

Many of the winners became interested in foreign affairs through travel, documentaries and news events. Winner Evan McNary’s family background led him to his interest in international issues. “Because some of my extended family has been quite involved in missions and relief work, I have always been aware of suffering and need in parts of the world outside the U.S.,” he said. To demonstrate the difficulty in transporting goods as opposed to cash donation, the Florida State University film student told his school paper how he came up with the idea for his spot. “After knocking around a number of ideas, I thought showing a world where cans are used (with a struggle) in place of cash would best impress folks with the difficulty of transporting cans and other goods around the world, as opposed to cash.”

“International issues are as important to me as national, state, or local issues,” said runner-up Corey Collins. “Aside from wanting to keep myself educated and up-to-date on the goings-on of the world, it’s important to me to know what I can do to help. Creating this Public Service Announcement was a great way to express my concern for global issues while also lending a hand to those in need.”

“We were extremely pleased, and pleasantly surprised, with the quality of the entries that were submitted by the students. Each entry focused on a different component of international donations management, yet the winners each conveyed that message in a unique, interesting way. The winning PSAs are being integrated as valuable elements of our educational and outreach activities throughout the country.”

Suzanne Brooks, CIDI

## Contest Winners

### First place

“Cans” by Evan McNary of Florida State University

### Second place

“Monetary Donations” by Jared Radtke, Jake Noveck, Jessica Marshall, Julie Nelson, and Matt Dixon of Oakland University

### Third place

“Relief” by Corey Collins, of State University of New York/Plattsburgh

### Honorable mention

“Anna and the World” by Walter Talens of San Jose State University



“Because some of my extended family has been quite involved in missions and relief work, I have always been aware of suffering and need in parts of the world outside the US. This is why I’m particularly thankful of the opportunity CIDI provided me to be part of an international relief effort, at least in a small way.”

Evan McNary, Grand Prize Winner

# CHANGING TECHNOLOGY ▶▶ By Paul Currion

Like many Monday Developments readers, I remember when a radio handset was the height of communications technology in the field. In the last ten years, the information revolution has changed the way that our organizations use technology, and many of us are still trying to catch up.

This issue is a key focus for the Emergency Capacity Building Project, a collaboration between seven NGOs to improve the speed, quality and effectiveness of the humanitarian community. Over six months I've assessed information and communications technology (ICT) use in the ECB group, including visiting Pakistan and Sudan.

The just-released assessment report contains some interesting lessons not just for the ECB agencies, but for all NGOs who want to take advantage of the benefits that ICT can create in responding to emergencies.

## What did we learn?

The first important finding is that local staff capacity is the most important factor in successfully responding to emergencies. Our priority should be to build capacity of country offices, as even basic training can have a significant impact.

It's difficult to measure the impact of ICT. Although we can measure levels of support, such as how many IT staff an organization employs, and we can judge whether staff are using equipment correctly, most organizations haven't developed indicators to show how technology helps them.

It's hard to know whether a specific piece of ICT makes work more efficient or more effective. Cost savings can be an indication of efficiency but should not be the only measurement. For example, VOIP (telephone calls over the internet) has created obvious savings for organizations such as World Vision – but this will have little effect where staff do not have internet access.

In terms of effectiveness, most people in the assessment agreed that e-mail has made communication much easier within and between organizations. However they also suffered from too much or badly-targeted email, making them less productive, although this can partially be addressed by establishing clear guidelines for e-mail use.

In the absence of clear indicators for measuring the impact of ICT, another assessment finding becomes important. We need to build better links between program staff and IT staff, as this is

the only way that we will develop the technology solutions that meet the needs of our organizations.

To do this, managers need to be more aware of ICT-related issues and ensure that technology is managed well, and the ECB plans to develop resources to achieve exactly that.

## What happens next?

The assessment identified some critical issues that the ECB agencies are now developing projects to address, including:

- ▷ Designing a multi-stakeholder initiative to deliver ICT skills training to the field.
- ▷ Creating an online ICT resource center for NGOs.
- ▷ Developing data collection tools to improve information sharing between agencies.

Another key lesson from the assessment was that external partnerships with the commercial, academic and non-profit sectors are vital in working effectively with technology, so the ECB is deliberately pursuing this in these projects.

The ECB agencies are also members of the NetHope consortium, with whom we are discussing ways to ensure that these projects are sustainable – another important issue in ICT planning.

The focus of ECB is to develop good practice for the wider humanitarian community so, once completed, these projects will be resources open to the entire community.

## What can you do?

One lesson from the assessment was that most problems with technology come about when we don't plan and implement properly. Organizations give a lot of thought to introducing new human resources or logistics procedures – and we should give as much thought to ICT.

- ▷ First, we should think about ICT in the context of how our staff work right now. How can technology support the business processes on which your organization runs, or help you develop better processes?

- ▷ Second, we need to make sure that ICT is supported. It's no use buying new radio equipment for security, if none of the staff knows how to use or maintain that equipment.

Don't just invest in hardware and software, but in training and support. The starting point is to improve the use of technology you already have. Staff should never be afraid to ask basic questions about how their computer works, but we need to create organizational cultures and institutional support to help them make the best use of it. Technology develops quickly, and very few people have an understanding of all the latest developments. Don't be afraid to talk to your colleagues about the problems they've faced, or to ask external actors about things you don't understand. The information revolution isn't really about technology at all – it's about sharing knowledge more easily.

## Where can you find out more?

- ▷ The ECB Information Technology and Requirements Assessment Report ([www.ecbproject.org](http://www.ecbproject.org))
- ▷ Information Management for Development Organisations, by Mike Powell ([www.oxfam.org.uk](http://www.oxfam.org.uk))
- ▷ eRider Starter Kit v.1, by Teresa Crawford et al. ([www.eriders.net](http://www.eriders.net))
- ▷ Wired for Good: Strategic Technology Planning for Nonprofits, by Joni Podolsky
- ▷ ECB: [www.ecbproject.org](http://www.ecbproject.org)
- ▷ Techsoup: [www.techsoup.org](http://www.techsoup.org)
- ▷ NetHope: [www.nethope.org](http://www.nethope.org)
- ▷ Humaninet: [www.humaninet.org](http://www.humaninet.org)

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Paul Currion runs a consultancy specializing in information management for humanitarian operations (<http://www.humanitarian.info>). He is currently Manager of the Information and Technology Requirements initiative of the ECB Project.

# INFORMATION COMMUNICATION & TECHNOLOGY



## EXAMPLES IN THE FIELD

### Wireless Internet Post Office

**PURPOSE:** Provides text-based communication to remote, underserved areas.  
**PRACTICAL SOLUTIONS:** Villagers can use this technology to contact relatives in distant locations. Farmers who want pricing, access to markets, and advice on pest control can use the technology as well. It is also useful to educators who want teaching materials.

### Telemedicine System Development

**PURPOSE:** Provides online medical treatment to villagers from neighboring cities.  
**PRACTICAL SOLUTIONS:** Villagers will have easy access to medical facilities and advice from experts on medical ailments. Many communicable diseases could be prevented.

### Online Mall

**PURPOSE:** Not-for-profit e-commerce portal  
**PRACTICAL SOLUTIONS:** Serving the development community in the Asia-Pacific region, the portal is a way of offering the products of development organizations that otherwise would have limited market outlets to a worldwide audience.

### Village Knowledge Centers

**PURPOSE:** Using hybrid technologies that combine the Internet, high frequency radio, public address systems, and cost-efficient wireless Internet connections to provide information to villagers.  
**PRACTICAL SOLUTIONS:** Fishermen get information about the heights of waves on the coast, and enhanced knowledge of fishing zones and ocean hazards. Interactive video conferencing, backed up by hybrid solar energy systems, enable education for rural children.

## CHALLENGES IN DEVELOPMENT

There are several barriers that prevent the use of ICTs from bridging the digital divide. Some of them are:

- ▷ Difficulties with access — especially for disabled, rural and geographically isolated populations
- ▷ The use of English as the primary language when using newer ICTs makes it difficult for non-English speakers to access information
- ▷ Limited financial resources for smaller NGOs to buy or maintain ICT tools
- ▷ Lack of ICT training for rural beneficiaries

Source: Pan Asia ICT Research & Development Grants program

## ICTS 101

Information and Communication Technology (ICT) is the catch-all phrase used to describe the product of merging three powerful technologies: computers, telecommunication and networking. ICTs provide the ease of processing information, in a cost-effective way, to facilitate seamless sharing of information.

By Ramanatha Subramanian

## MORE RESOURCES

### PAN ASIA ICT R&D Grants Program & Case Studies

[http://www.idrc.ca/panasia/ev-94703-201-1-DO\\_TOPIC.html](http://www.idrc.ca/panasia/ev-94703-201-1-DO_TOPIC.html)

[http://www.idrc.ca/panasia/ev-9609-201-1-DO\\_TOPIC.html](http://www.idrc.ca/panasia/ev-9609-201-1-DO_TOPIC.html)

Links to ICT Resources, Reports and Foundations focused on ICTs

[http://www.global-catalyst.org/resources\\_online.htm#Bs](http://www.global-catalyst.org/resources_online.htm#Bs)

Development Gateway (ICTs & E-Government)

<http://home.developmentgateway.org/>

# Sustainability: The Holy Grail for ICT Projects

By Teresa Crawford

All nonprofit information and communications (ICT) projects, including those implemented in emergency and humanitarian relief efforts, should be designed and implemented with the aim of achieving sustainable benefits for the communities in which they are implemented. We must take an expanded view of sustainability which includes not just the physical infrastructure of the original project, but also the relationships, lessons, skills, knowledge and networks that are products of the intervention.

In 1999, I assisted in the design and implementation of a very successful ICT initiative in postwar Kosovo. Internet Project Kosovo (IPKO) was initially a humanitarian project set up by the International Rescue Committee to provide robust, shared Internet access to humanitarian relief agencies, intergovernmental agencies, the United Nations and a host of local institutions. Kofi Annan praised the initiative in his 2000 Millennium Report, noting, "When the crisis ends, the infrastructure can be left in place and local people trained to maintain it."

Long after most humanitarian organizations have left Kosovo for other hotspots around the world, IPKO continues to thrive. In 2000, after a year of successful operation, IPKO was bought from its nonprofit parent by the employees and incorporated as a business. The nonprofit, IPKO Institute, retained 25% of the shares, making it one of the largest endowed nonprofits in the region. The Institute has given away over 1 million Euro in free connectivity to local civil society organizations and education institutions.

In June 2006, the Slovenian government-owned Telekom Slovenije purchased IPKO. Although Telekom Slovenije is a majority shareholder, the two Kosovar principles will continue to run the day-to-day operations and expand IPKO's services. As part of the sale, IPKO Institute also sold its shares and is revamping its donation program.

There were ten factors which were essential for the sustainability of IPKO. These factors hold true for most ICT interventions:

## 1. Participation and ownership.

From its inception the staff genuinely participated in both the design and implementation of the project. The international partners provided necessary political cover as IPKO navigated the uncertain postwar waters of Kosovo, but IPKO was largely managed by local staff. By 2001 it was entirely run by Kosovars.

## 2. Capacity building and training.

There was a conscious decision to promote from within wherever possible. This meant a heavy investment in training, mentoring and experimentation for programmers, developers and network technicians. In an uncertain environment full of opportunities for well-educated, English-speaking staff, this investment is essential for attracting and keeping staff without creating runaway salary scales.

## 3. Government policies.

Often ICT projects are subject to a variety of government policies,

which may keep a project from getting off the ground. With ICT projects there is often a steep learning curve for nonprofits about how to educate, inform and bring government officials in the telecommunications ministry aboard. But the payoff is worth the investment. Everyone benefits from a government ministry that embraces the opportunities provided by ICT.

## 4. Financial Evaluation.

All ICT projects should be developed using some type of return on investment calculator. Both financial return on investment (ROI) and social return on investment (SROI) must be taken into account. What resources are invested in the ICT and what benefits are generated by that investment? In addition to ROI and SROI, managers must determine the total cost of ownership (TCO) and total value of ownership (TVO) of the technologies to be used.

## 5. Management and organization.

Activities that integrate with or add to local ecosystems may have better prospects for sustainability than those which establish new or parallel structures. It was only after a strong resource base and network were created that IPKO became independent. That early support from the International Rescue Committee provided much needed financial and management rigor that helped IPKO develop a strong foundation.

## 6. Social, gender and cultural balance.

Kosovo was ripe for the type of project IPKO presented. A large percentage of the population had been displaced, and new ideas were being introduced by outsiders that upset the pre-existing social, gender and cultural balance. IPKO struck just the right balance of outsider ideas with local benefits and leadership to help navigate those complicated waters.

## 7. Technology Purchase.

In many cases the long standing rules about procurement and vendor selection are unnecessarily restrictive and make purchasing equipment for ICT projects overly difficult. Equipment must be selected with careful consideration given to the local capacity to maintain equipment and buy spare parts.

## 8. Adaptability.

While IPKO relied heavily on some proprietary hardware and software, it also experimented with Free and Open Source Software. This software, whose code was open, allowed the IPKO developers to rework existing configurations and develop new ones to meet the unique needs of their market. Without the open code the developers would have been left to develop their own systems from scratch. This would have taken valuable time away from their expansion and consolidation.

## 9. Replicability.

IPKO benefited from its ability to replicate and scale with little additional investment. They relied on a network of resellers and technicians throughout Kosovo rather than setting up their own satellite offices.

## 10. Wetware/Hardware/Software ratio – 70/20/10.

A budget guideline based on extensive research into the use of technology by nonprofits in the United States suggests that just 30% of a project budget should be spent on technology (hardware and software), while 70% should be spent on “wetware” or the human side of the ICT project which can include planning, training, and integration of the tools into workflows and evaluation. ActionAid UK has pioneered an approach to adult learning called REFLECT that has proven highly successful in improving information and communication ICT adoption in several African communities (<http://217.206.205.24/Initiatives/ict/home.htm>).

These ten factors which influence sustainability must be considered in all five stages of a project, including planning, development, testing, implementation and evaluation.

Staff should take a hard look at whether the implementation of ICT makes sense to improve their operations, or is a distinct program in and of itself. What differentiates the two is the amount of in-house capacity and commitment. Managers should think of their organizational ICT adoption as a pyramid. At the first level organizations focus on infrastructure, at the second level they focus on integration and at the pinnacle they innovate. Many funders push organizations to innovate before they have a strong base and fully understand what the implementation of ICT means. A strong leader, well trained and highly involved staff, using the criteria above can make well-reasoned arguments for and against new ICT initiatives. Well-thought out and planned projects have a much higher chance at success.

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## Creating a Decision Matrix

Nonprofit managers wishing to use these factors to aid their decision making could engage in the following exercise: Create a Decision Matrix by listing your options in rows and the factors in columns. Next, work out the importance of each factor according to your organizations priorities, goals for the project, context in which it will be implemented and desires of the beneficiaries and weight the factors accordingly by assigning a number value to them. The next step is to score each option for each of the important factors in your decision. Score each option from 0 (poor) to 3 (very good). Note that you do not have to have a different score for each option - if none of them are good for a particular factor in your decision, then all options should score 0.

Now multiply each of your scores by the values for your relative importance. This will give them the correct overall weight in your decision.

Finally add up these weighted scores for your options. The option that scores the highest wins.

For more on Decision Making Matrices see MindTools: [www.mindtools.com/pages/article/newTED\\_03.htm](http://www.mindtools.com/pages/article/newTED_03.htm)

## Current TV Empowers a Generation of Citizen Journalists

**When** we sit at home and navigate our computers or channel surf on television, we rely on other people to tell us what is going on across the world. A story is shot, fed through to the networks, approved by the higher-ups, teased by an anchor, and finally, reaches our living room. By the time we as viewers have a chance to watch, we are watching filtered news, and quite possibly something that has been skewed.

Have you ever watched these programs and thought “I could do better,” or wondered what the people in that country think, how they live, how they are managing? Current TV is a new network that is providing a stage for those independent voices, allowing almost one-third of its on-air content to come from its audience in the form of “viewer created content,” or VC2.

Every day, Current TV airs a number of pieces from across the world being sent to them via Internet or mail, so that every viewer has the opportunity to see these unique stories. A young journalist tells a story from his or her point of view. At Current’s web site [www.current.tv](http://www.current.tv), the online community also gets to share and comment on each other’s experiences and ideas, trading substantive opinions on these stories, and helping producers make them even better.

Current TV highlights projects such as the Bikes Not Bombs program that delivers used bikes to Africa and Latin America for transportation, economic development projects, and youth bicycle programs. The organization began shipping bicycles in 1984 as anti-militarist aid to Nicaragua during the Contra war. The Village Bicycle

Project in Ghana learned of BNB’s work in 2002 and requested bicycles. The Current TV VC2 video, or “pod,” about BNB’s aid to Ghana has brought in new bike donors and volunteers who are motivated by seeing real personal images from overseas. Bikes Not Bombs has now shipped nearly 5,000 donated bicycles to Ghana, thus supporting nearly 30 micro-enterprise shops, providing jobs and affordable, environmental transportation options to a population which cannot afford automobiles, as well as supporting youth bicycle programs in local schools.

More information on Current TV can be found at [www.current.tv](http://www.current.tv)

current\_\_

# WEB 2.0: SOCIAL NETWORKING TOOLS & OTHER RESOURCES

BY NICOLE FOLEY, INTERACTION

Much buzz surrounds the next generation of the Internet, commonly referred to as Web 2.0 or Participatory Web. You may already be a part of it. In short, Web 2.0 facilitates the collaboration and sharing of information online in a new way. Blogs, podcasts, RSS feeds, wikis, tagging and file-sharing all contribute to the engagement of other users in creating a larger online community. The Web has moved from what once were isolated, static websites to a platform for dynamic and collaborative content.

## BLOG

A blog, short for weblog, is an online journal. Users may create an exponentially larger network for the blogger by commenting on blog entries, adding the blog to social bookmarking sites like del.icio.us, and linking to the blog. While most blogs are text-based, one may also create photoblogs, vlogs (video) or podcasts (audio).

### HOW YOUR ORGANIZATION CAN USE IT.

Creating a social network enables your constituents and supporters to advocate on your behalf. Field staff can offer their thoughts and daily experiences through blogs. Staff members can provide insight on what a proposed piece of legislation may mean for the organization. An executive director can list the organization's achievements on an ongoing basis.

While it is tempting to seize upon this trend, be sure your organization has a well-designed plan for using this platform. If implemented strategically, an organization's outreach and public engagement can increase dramatically. If your organization does not have the budget to embed one into your current site, you can create one for free on user-friendly websites like Blogger.com and LiveJournal.com.

### "OK, WE HAVE A BLOG. NOW WHAT?"

- ⇒ Define your organization's goals, target audience, and type of content you plan to provide.
- ⇒ Register with technorati.com (the top blog search engine)
- ⇒ Search technorati for bloggers already writing about your issues & try to partner with them.
- ⇒ Keep the content fresh!
- ⇒ If your organization can receive online donations, be sure to offer that information on your blog, and have a noticeable "DONATE" button on your homepage
- ⇒ Learn how trackbacks can increase your outreach

### BLOG RESOURCES

- ⇒ [www.technorati.com](http://www.technorati.com)
- ⇒ [www.sphere.com](http://www.sphere.com)
- ⇒ [www.donorpowerblog.com](http://www.donorpowerblog.com)
- ⇒ [www.blogger.com](http://www.blogger.com)
- ⇒ [www.sixapart.com/movabletype/](http://www.sixapart.com/movabletype/)
- ⇒ [www.typepad.com](http://www.typepad.com)
- ⇒ [www.blogger.com](http://www.blogger.com)
- ⇒ [www.photoblogs.org](http://www.photoblogs.org)
- ⇒ [www.rocketboom.com](http://www.rocketboom.com)
- ⇒ [googlevideo.blogspot.com](http://googlevideo.blogspot.com)

## PODCAST

A podcast is an audio blog, as well as a method of delivering audio and video files over the Internet – using RSS or Atom syndication—to mobile devices and computers.

### HOW YOUR ORGANIZATION CAN USE IT.

Podcasting is a cost-effective way to engage people within and beyond your constituency on issues, and the technology can have a viral impact. Presentations at your organization can be recorded and podcasted, as well as messages from executive directors to thank supporters, and interviews with field experts.

### HOW DO WE MAKE A PODCAST?

To record a podcast, you can purchase a digital recorder (for as little as \$50) or download free, open-source software, like Audacity. After recording the podcast, download the audio file onto your computer. Software that accompanies digital recorders offer step-by-step instructions on how to do this, and Audacity offers a forum where one can ask for assistance. Once the podcast is uploaded to the organization's website, it can be syndicated through an RSS feed, and users can subscribe to it.

### PODCAST RESOURCES

- ⇒ Audacity: <http://audacity.sourceforge.net/>
- ⇒ iTunes for MAC users: [www.apple.com/itunes/](http://www.apple.com/itunes/)
- ⇒ BlogMatrix for Wondows users: [www.blogmatrix.com](http://www.blogmatrix.com)

## RSS FEED

RSS stands for Rich Site Summary or Really Simple Syndication. It is a simple way to deliver summaries of frequently changing Web content. Users can subscribe to RSS feeds through news aggregator programs, like MyYahoo! and Google Reader.

### HOW YOUR ORGANIZATION CAN USE IT.

RSS feeds provide an easy mechanism for organizations to collect and distribute information. If an organization does not produce a great deal of content, it can embed an RSS feed onto its site to "pull" relevant information, providing visitors with dynamic content. Alternatively, if the organization produces daily content — press releases, blogs, podcasts — it can syndicate and "push" that material through feeds to subscribers. Ultimately, RSS feeds can increase the visibility of an organization's mission and work.

### HOW DO I USE RSS?

To receive RSS feeds, download a feed reader or aggregator (i.e. Google Reader). Search and sign up for feeds that interest you on Feedster or PubSub. Feed readers provide instructions on how an organization can embed feeds onto a webpage, or individuals can very easily customize a MyYahoo! page of news feeds.

To create RSS feeds, visit FeedForAll or CreateRSS for step-by-step instructions. Note: RSS and Atoms are terms often used interchangeably. Their formats and functions are similar, but Atoms can carry more complex information. Visit Atom Enabled for more information.

## RSS FEED RESOURCES

- ⇒ [www.rojo.com](http://www.rojo.com)
- ⇒ [www.rssreader.com](http://www.rssreader.com)
- ⇒ [www.feedster.com](http://www.feedster.com)
- ⇒ [www.pubsub.com](http://www.pubsub.com)
- ⇒ [www.feedforall.com](http://www.feedforall.com)
- ⇒ [www.create-rss.com](http://www.create-rss.com)
- ⇒ [www.eldis.org](http://www.eldis.org)
- ⇒ [www.squeet.com](http://www.squeet.com)
- ⇒ [www.google.com/reader](http://www.google.com/reader)
- ⇒ [www.AtomEnabled.org](http://www.AtomEnabled.org)

## TAG

Tags are keywords meant to facilitate classification for Web pages, photos, blogs, bookmarks, and anything else that exists on the Web.

### HOW YOUR ORGANIZATION CAN USE IT.

Organizations that strategically tag Web pages, blogs, podcasts and photos will attract more traffic, and reach beyond its standard audience. You can embed a buzzcloud — a list of popular search tags — with a robust search function on your site for free using Swiki (<http://swicki.eurekster.com>).

## TAG RESOURCES

- ⇒ Del.icio.us: Social bookmarking of websites
- ⇒ Flickr: Online photo management and sharing application
- ⇒ Technorati: Blog search engine

## AN EFFECTIVE ONLINE COMMUNITY ONEWORLD

Over its years of working with and supporting civil society organizations, OneWorld has come to understand that NGOs are driven by committed individuals working toward common goals—but too often these good people struggle, often in isolation, to meet ambitious goals with limited resources.

OneWorld's partnership community, which now includes over 100 NGOs in the United States and nearly 1,700 worldwide, helps organizations "discover their power" by bringing together these individuals to network, collaborate, and learn from each other. OneWorld also helps partner NGOs increase their visibility by featuring their stories in the OneWorld Daily Headlines, OneWorld on Yahoo News, and Perspectives online magazine. These daily and in-depth unfiltered news services help those both inside and outside the NGO world to understand today's issues in a deeper and more meaningful way than they otherwise could.

[www.oneworld.net](http://www.oneworld.net)

## OTHER SOCIAL NETWORKING TOOLS

### SOCIAL NETWORKING WEBSITES

Connects users and allows them to share content, photos, blogs, and a variety of other tools.

- ⇒ [www.MySpace.com](http://www.MySpace.com)
- ⇒ [www.tagworld.com](http://www.tagworld.com)
- ⇒ [www.mommybuzz.com](http://www.mommybuzz.com)
- ⇒ [www.Facebook.com](http://www.Facebook.com)
- ⇒ [www.Bebo.com](http://www.Bebo.com)
- ⇒ [www.Friendster.com](http://www.Friendster.com)
- ⇒ [www.Livejournal.com](http://www.Livejournal.com)

### GROUP-BASED COLLABORATIVE TOOLS

Users can collaborate on projects, share information and plan events using wikis, workspaces, file-sharing tools, and Web-based applications.

### WIKI

A website with editable content, where users can add, modify and delete information. PBWiki, JotSpot and SocialText are popular wiki websites.

### WORKSPACE

Collaborative project management tool. Basecamp and RallyPoint are widely used workspaces.

### GROUP-BASED COLLABORATIVE, WIKI, & WORKSPACE RESOURCES

- ⇒ [www.wikiindex.com](http://www.wikiindex.com)
- ⇒ [www.wiki.com](http://www.wiki.com)
- ⇒ [www.pbwiki.com](http://www.pbwiki.com)
- ⇒ [www.jot.com](http://www.jot.com)
- ⇒ [www.socialtext.com](http://www.socialtext.com)
- ⇒ [www.basecampHQ.com](http://www.basecampHQ.com)
- ⇒ <http://rallypointhq.com>
- ⇒ [www.civicspacelabs.com](http://www.civicspacelabs.com)
- ⇒ [www.37signals.com](http://www.37signals.com)
- ⇒ [www.zoho.com](http://www.zoho.com)
- ⇒ [www.boxcloud.com](http://www.boxcloud.com)
- ⇒ [www.yousendit.com](http://www.yousendit.com)
- ⇒ [www.pando.com](http://www.pando.com)
- ⇒ [www.droplod.com](http://www.droplod.com)
- ⇒ [www.projectsaces.com](http://www.projectsaces.com)

## MOBILE ADVOCACY

Advocacy and outreach through text-messaging.

### HOW YOUR ORGANIZATION CAN USE IT.

Mobile communication (both outbound and interactive) is an instantaneous, cost-effective outreach technique to deliver information and engage an organization's constituency through their cell phones.

### RESOURCES

- ⇒ [www.txtvoter.org](http://www.txtvoter.org)
- ⇒ [www.txtmob.com](http://www.txtmob.com)
- ⇒ [www.distributivenetworks.com](http://www.distributivenetworks.com)
- ⇒ <http://mobileactive.org>

From AIDS to access to education, documentaries put a human face on some of the most pressing social issues of our time. Their increasing popularity is now expanding into the world of nonprofits, which are constantly working to convey the importance of the causes they serve.

Natalie Halpern, a documentary filmmaker and media relations manager at the Academy for Educational Development recently produced and directed a film on children orphaned by AIDS in Kenya, Tumaini Letu, ([www.aed.org/ourhope](http://www.aed.org/ourhope)). She sat down with three panelists at the recent SILVERDOCS conference to discuss the benefits of documentary filmmaking.

Joy Moore is with the Annie E. Casey Foundation. Shannon Kelley is the Associate Director of the Sundance Documentary Program. David Morse is the Vice President for Communications of the Robert Wood Johnson Foundation. Here's what they had to say...

**What can documentary films provide that others mediums cannot?**

**Joy Moore (JM):** There is a large segment of the population that are visual learners. So for them, documentaries can introduce issues, concepts, and organizations that they might have otherwise overlooked. Additionally, documentaries can provide a contextual and compelling face for the organizations that foundations support and for the hard data in reports that they are known for.

**Shannon Kelley (SK):** A well-made documentary offers the visual specificity, immediacy and emotional weight which for some people makes all the difference between an academically interesting subject, and a profound, unforgettable, human experience.

**David Morse (DM):** I think audio documentaries and documentary photography can also be quite powerful, but the visual medium has great power to move viewers to action.

**Many nonprofits believe making a documentary is expensive. What are the real costs of making a film, and how can nonprofits save money in the process?**

**JM:** There are a few basic points to consider. There is a big difference in costs for making a documentary for broadcast and making one that will be used for informational or evaluative purposes or for fundraising. Most nonprofits will never be concerned with funding broadcast-quality documentaries, which can run in the hundreds of thousands of dollars. The cost for a video module that presents the work and impact of the organization can start as low as \$10,000.

For one thing, costs are computed, in part, from the length of the production. To introduce an idea, or to use a film as a discussion starter, the shorter the film the better. An effective, not-for-broadcast production can be anything from three to ten minutes, which will automatically make this a cost-effective option for the nonprofit. The Annie E. Casey Foundation ([www.aecf.org](http://www.aecf.org)) has just produced a toolkit for its Making Connections communities that directly addresses this question. In the near future, information about obtaining the toolkit, entitled A Guide to Making and Using Videos in Making Connections Sites, will be available on the Foundation's website.

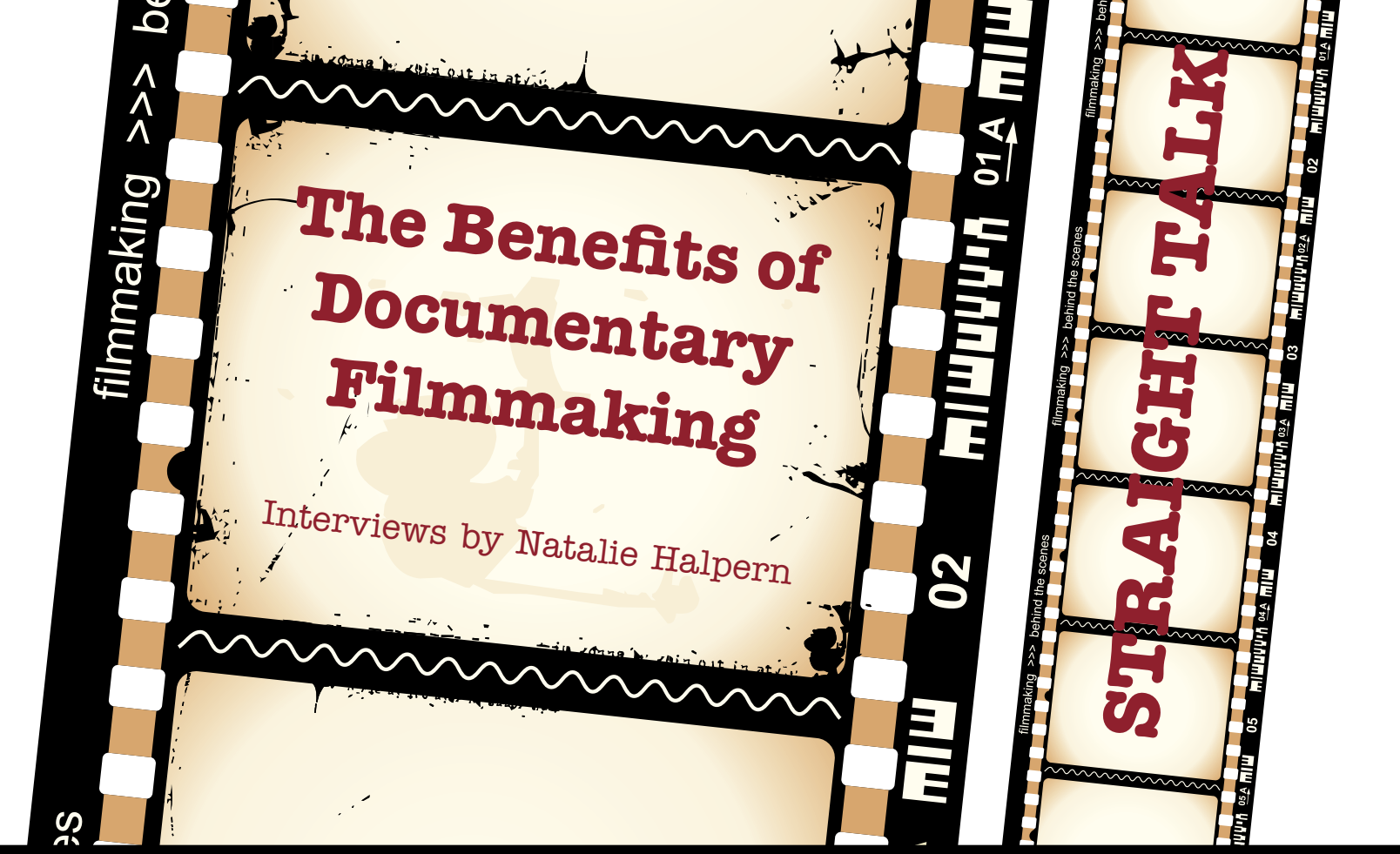
Secondly, because of the community-building work we have done over the years, many of our nonprofits have partnered with independent filmmakers and public and community media outlets on various projects. These affiliations have yielded relationships that have translated into additional partnerships. They then continue to help highlight the work of the nonprofits over time. Relationships matter, so a nonprofit should first invest time and energy in building them.

**SK:** Documentaries are made at very different scales, and good storytelling is not necessarily budget-driven. Nor can enormous budgets ensure good storytelling! We often see and support works with budgets of six digits, very often below \$500,000. It's certainly possible to make a viable film on far less, or at least a profitable film. A skilled producer can reduce costs (and pass these savings to nonprofits) by cultivating sources and vendors who will offer reduced rates or in-kind services in exchange for screen credit. A lot is possible here.

**What's the best way to connect filmmakers and nonprofits? Are any for-profit film companies sponsoring these types of projects?**

**JM:** The best way is for the nonprofit to get on the radar screen of the filmmaker. Once the two get together, a relationship can be formed that will be mutually rewarding — nonprofits have a story to tell and filmmakers like to tell stories. The challenges are that 1) nonprofits don't have a lot of money and 2) most filmmakers are not independently wealthy. Established filmmakers may have more flexibility to donate their time (thus reducing costs) if they have a relationship with the organization. Remember — relationships matter! But in the absence of this kind of relationship, an organization should approach its local television access or public television stations to see what possibilities exist there. Another avenue to explore in finding cost-effective filmmakers may be a visit to the film and television departments of local junior colleges and universities. Again, a mutually beneficial relationship can be built around the college's need for practical experiences for its students and the nonprofits need to tell its story. Villa Julie College ([www.vjc.edu](http://www.vjc.edu)) in Baltimore provides this kind of experience to its upper level media students and the only expense to the nonprofit is the cost of the videotape or film. To my knowledge, however, no for-profit companies sponsor these types of projects.

**SK:** The Sundance Documentary Program supports documentaries through the Sundance Documentary Fund... not as a sponsor, but as a funder. There are so many kinds of nonprofits,



they can connect with filmmakers any of several ways. Those committed to causes may commission films, and more or less assume control over creative and editorial matters (what the film is saying and doing). Those committed to the art of film may simply identify films worthy of support, as we do at Sundance. Any connection is valid, as long as both the filmmaker and the nonprofit understand what the goal is, and what's at stake.

**DM:** The Web is a beautiful thing to connect those of like interest. Filmmakers need to know what nonprofits' (and foundations') interests and objectives are, and persuade them that their creative work fits with those objectives. Networking at events like Silverdocs [a documentary film festival sponsored by the American Film Institute and the Discovery Channel] also helps.

**What is the best way for nonprofits to approach and collaborate with filmmakers and media outlets to get documentaries produced and shown?**

**JM:** The best way for a nonprofit to collaborate with filmmakers and media outlets is for everyone to be at

the same table from the beginning of the project. If everyone has a vested interest in the documentary and has had a hand in shaping it, the chances of a documentary seeing the light of day increase exponentially. An example of this was in our Indianapolis Making Connections site where a community agency, the local university, and the public television station got together to produce a documentary on the changing neighborhood. The station assigned a producer and a crew to work with them and for the next year they worked on the documentary together. The community had a big premiere party right before it was broadcast. The documentary later went on to win a regional Emmy.

Second, no matter how small its share, a nonprofit should be able to put some dollars on the table in order to leverage others. This indicates the nonprofit is fully committed to the project and is willing to invest some of its scarce funds into the production. Third, it also should be able to broker connections to some of its funding partners like community, family, or private foundations. Fourth, the nonprofit should be able to be a talent scout and identify compelling subjects

for the filmmakers to interview. This will save time and effort once the project is funded. Fifth, once the documentary is done, the nonprofit should become the primary outreach partner to make sure that the documentary has a full and deep life beyond broadcast. Finally, once the project is successfully completed, the nonprofit should become a real cheerleader for the filmmaker and the sponsoring station. This is how long-lasting relationships are built.

**SK:** The most important thing may be to approach a filmmaker who has demonstrated some sensitivity to the kind of message that the nonprofit is interested in conveying. So much depends on shared vision. Nonprofits and filmmakers, individually or together, may approach broadcasters and propose 'programs' that will presumably draw viewers; in this case, it is well to make a proposal that substantiates the claim in some way and demonstrates that there is a ready audience for this work in particular. The best model of collaboration with a filmmaker is hard to define. Sometimes the best work results from not interfering

continued on page 16

# Using Art to Promote Development *By Hilary Wallis*

I always thought art had the power to touch people, but I never imagined the extent to which the creative process could change the lives of the artists themselves until I came to Uganda. Since I have been living and working here, my modest opinions about my beloved profession have transformed into desires to set new precedents. Because of what I have learned, I chose to switch from pursuing a steady career in journalism to experiencing the lifestyle of a painter for a purpose beyond personal happiness.

Growing up in Atlanta, I believed there was something more to the world. I left my home to explore the road less traveled. It was during these travels that I first encountered extreme global poverty, and decided to say no to unfairness and inequality, starting by changing my own behavior.

A trip to six countries in Asia drew my attention to the drastic implications poverty causes on the environment, such as the mass deforestation occurring in Malaysia and Indonesia. I was further inspired by the global campaigns surrounding the 2005 G-8 Summit, including the One Campaign and

the Live 8 concerts. I created eight paintings based on the themes of the Millennium Development Goals for CARE Netherlands, but I longed to generate more of an impact and make a real difference. In March 2006, Americans for Informed Democracy invited me to exhibit these paintings and speak at their "Bringing the World Home" conference at Syracuse University in London. It was here that I came to appreciate how art could touch an audience and excite their interest in global issues.

I came to Uganda through a partnership with Plan wherein I could further combine my passion for art with my interest in eradicating global poverty. I was sent there to help establish cultural and therapeutic art programs. Together with Justin Igala, a well known Ugandan artist, we worked with society members from Post Test Clubs (people who have tested either positive or negative with HIV), school students, a youth club, a health center, and an outpatient's home in Tororo. We formed discussions within the groups based on issues they deal with daily. Early pregnancy, avoiding older male advances, jealousy, and domestic



abuse were problems raised during talks with the youths. PTC members complained of theft of property, gender inequality, poor health, and the death of relatives due to AIDS. I asked them to sketch their feelings on paper. Over a short time, my drawing sessions turned into painting lessons as I introduced an activity containing color, brilliance, and endless creative possibilities.

Since coming here, I am overwhelmed by the outpouring of support for the project. I naively thought I'd come out here for three weeks, document Plan's projects visually on paper, and return with them in tow. How wonderfully wrong I was. In return for teaching and working with my students, I am rewarded with seeing their reactions to doing something they have never done before. They were skeptical upon my arrival. "You mean you are going to teach us how to paint a picture when we don't even know how to write our names?" was the general question. But eventually, their open-mindedness and unabashedly willing behavior won me over, and soon they proved that sheer motivation was enough to catapult themselves to higher degrees of self-confidence. Students from Tororo Girls School, as well as patients at Mukuju's Health Center, now look at art as both an educational tool and a healing method.



"Source of Life" 24 x 18 inches, oil on 2 canvases (diptych), 2005, from Millennium Development Goals series. By Hilary Wallis.

Through their paintings the participants offer messages of despair, joy, and hope. A common symbol of a square containing a cross, symbolizing death, used to appear on almost all of the paintings. Now this image has melted away, just as the artists' loss has turned into prayers for the future.

I cannot emphasize the amount of pride the girls at the school and the youths felt upon completion of their respective murals. The girls erupted into song, and the youths performed a play. PTC members used their newly acquired skills to speak out. I watched how each individual held up their painting and shared their personal story with dignity and grace. They pointed to the hut they constructed with their bare hands, their cow and chickens, and the children they will leave behind if they die prematurely. They did not weep or ask for sympathy; instead they prompted further discussions on HIV-preventive measures and possible solutions.

"At least for a moment we don't think about our sickness. Instead, we focus on what we would like to create," one grandmother told me at Nyalakot's PTC meeting. They, with their Kwapa counterpart, use art as a therapeutic means for expression and to lay the foundations for growth within their communities. Everyone is painting—mothers with babies strapped to their backs, elderly men, children, the sick, and the handicapped. Even a blind guitarist proved his doubters wrong and deftly illustrated his favorite food.

They now represent people empowered through art. They have voices, and they've been anxiously awaiting their turn to be heard. Painting is continuing to bless them with opportunities: they are producing work for two exhibitions and a hotel is looking forward to purchasing more pieces. Not only are the participants educating themselves on business practices and using this as an income generating activity, they will soon use public spaces as forums to raise awareness on the challenges that continually confront them.

The Ugandan project may further create an appreciation for art in development, and I hope its successes will be the beginning of a cultural exchange to improve and replicate similar projects. Art is a universal language, and a great number of people are lining up to speak it.

*Hilary Wallis is a fine art painter whose work has included alliances with humanitarian agencies, politicians, book publishers, photographers, gallery owners, designers, and film production. Her trip to Uganda has been profiled on [www.planusa.org](http://www.planusa.org) and [www.aidemocracy.org](http://www.aidemocracy.org). More examples of her work can be found at [www.hilarywallis.net](http://www.hilarywallis.net).*

continued from page 13

in a filmmaker's process, but a lot rides on whether the nonprofit is interested more in conveying a message, or in supporting a film that is noteworthy in its own right. It's important to negotiate matters of authorship and control before production begins.

**DM:** Foundations don't typically think of documentary film as a principal tool in their toolkit when they approach an issue, like end of life care or childhood obesity. But documentary film can be an important element in fostering and sustaining interest in and action on an issue. Again, it is useful to go to filmmakers' web sites to see their past work and success in complementary realms.

**Other than fundraising, how can nonprofits use a documentary to further their mission and reach?**

**JM:** Nonprofits can use a documentary for evaluation purposes for its funders

and as a way to document its process and progress for organizational archival purposes. It is important to note that if the footage is going to be used for these purposes, a personal camcorder could easily be used to document important meetings or events. Managing growing numbers of video tapes over time, however, could easily get out of hand so it would make sense to set up a recording logging system from the beginning. (Additional information can also be found in the Casey guide to making videos).

**SK:** It depends on the mission. Nonprofits can do well to identify key audiences who may be especially interested in the message or general subject matter of a given film, as well as consulting with the filmmaker on this subject. It may also be useful to develop curriculum guides, web links, literature, etc., in connection with a film's airing, screening or webcasting. Films can be used to frame or start conversations larger than they themselves take on.

**DM:** For most foundations, fundraising

isn't a big issue — our role is to provide resources, both financial capital and ideas, to advance our mission, in our case, to improve health and health care for all Americans. At the Robert Wood Johnson Foundation, we view documentaries as a jumping-off point to reach targeted audiences — to move people, for example, to make their end-of-life wishes clear to their families and caregivers, or to promote awareness and effective treatment of people with substance abuse disorders. The film itself isn't enough. Without outreach and clear, simple steps people can take to get involved, it's just good art. Nonprofits, and filmmakers, need to pay as much attention to outreach as to the creation and distribution of the film.

**What are some of the target audiences for documentaries? To which audiences do documentaries mostly appeal?**

**JM:** Depending on the topic, a well-

## Africa Open for Business: A Case Study

By Carol Pineau

**Two years** ago I began work on a documentary, *Africa Open for Business*. *Africa Open for Business*? Two words guaranteed to make a program executive's eyes roll. Conventional wisdom says the public is not interested in international stories, yet this documentary proved otherwise. The film was featured on BBC World, CNN, NPR, and in major papers such as the *Washington Post*. It was screened at the World Economic Forum and Cannes Film Festival, and PBS stations will run it in September. A book version and reality show are in the works, and a DVD has just been released.

How did all this happen?

I am a journalist, but I knew no one in the media would fund the film I wanted to make, so I approached the World Bank. I explained that Africa's unbalanced portrayal in the media was detrimental to its future. Africa offers a multitude of investment opportunities, but if investors never see images of an Africa that merits investment, investment will not come. Without investment, sustainable growth — one of the main goals of the World Bank — cannot be attained.

This was a perfect convergence. The film I wanted to make was a film the World Bank wanted to have made.

Documentary films can be extraordinary tools for NGOs. Humans are visual beings. We absorb information in a myriad of ways, but

the visual image is usually the most memorable. Any NGO brochure features heartwarming stories, perhaps of a woman who, with micro-financing, is now able to support her children. Now close your eyes and imagine the pride in the woman's face as she tells her story, hear her children's laughter, and witness the respect she has gained in her community. That is the power of documentary films.



The media's reluctance to fund projects on international issues offers an opening for constructive partnerships: NGOs and international institutions need to promote their issues and documentary filmmakers need support to create the films they want to make.

For many, the biggest pay-off is broadcast television, but film is an expensive venture, and if the requirements of broadcasters aren't followed from the beginning, it is doomed to be of limited appeal.

The cold, hard fact of the broadcast world is if an organization funds a documentary about itself or its programs, it will lack credibility and will never see air. To have any chance of success, the organization must have absolutely no editorial control. Even the possibility of the public perceiving that the funder could have exercised control — whether or not it actually did — is enough to make the film ineligible for most networks.

One of the best resources on broadcast regulations is the PBS Red Book (<http://www.pbs.org/producers/redbook>). While much of it is

done documentary can have mass appeal — regardless of age, gender, race, or nationality. The success of Michael Moore's Fahrenheit 9/11 and others in recent years have helped solidify the documentary as an institution. However, its most durable audience is probably one that watches PBS as a staple. Research indicates that its primary audience is educated, well connected, and probably are among the opinion makers nationally and in the community. However, our work with the documentary, Legacy, indicates that a documentary can successfully have multiple primary audiences to achieve multiple outcomes.

During the outreach stage for Legacy, which began a year before its national broadcast on HBO, the primary audiences were community-based, with the drug dependency/rehabilitation issues explored in the documentary resonating with many people. In addition, schools of social work were targeted. They used the documentary to discuss appropriate client/social worker

relationships. The next primary audience came after the documentary aired on PBS and we partnered with Generations United, a multi-generational membership nonprofit for organizations ranging from the Children's Defense Fund to AARP. It targeted policy makers in Washington and challenged them to consider the plight of the millions of grandparents who for one reason or another are raising their grandchildren. A copy of the documentary and researched materials were delivered to every lawmaker in Washington and a bi-partisan bill called LEGACY — Living Equitably Grandparents Raising Children and Youth, was introduced. It took two years but it eventually passed in another piece of legislation. Today, there are several Legacy housing developments, designed with strollers, tricycles, and wheelchairs in mind.

A complete report on the Legacy story can be found on the Casey website in the media outreach section or by going

directly to [www.mcmoi.org](http://www.mcmoi.org).

**SK:** Different documentaries appeal differently to different audiences... just as with fiction films! However, it seems that documentary audiences over forty are growing at this time. But target audiences are unique to every film. An audience that likes documentaries especially, regardless of the subject matter, is probably more urban than rural, and possibly more educated. But this doesn't mean that is the only target audience, if there is a different audience who need to hear a particular message.

**DM:** People who have some connection to the issue — [in our case] as I mentioned, those (and eventually that means everyone) who needs to make their wishes for their care at the end of life known to caregivers and families, policymakers and opinion leaders, practitioners and payers who need to know what high quality health care can be. These are people the pollsters like to call the "engaged public."

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## "From the beginning, the World Bank agreed Africa Open for Business would be an independent documentary with absolutely no editorial control."

specific to PBS, the basics are followed throughout the industry. The Red Book states that underwriters cannot exercise editorial control, content must be such that the public could not perceive the underwriter to have had control, and the program cannot promote the underwriter's products and services.

From the beginning, the World Bank agreed Africa Open for Business would be an independent documentary with absolutely no editorial control. The Bank opened their doors for me to talk to any of their experts, but I was free to take or disregard what they said and to also seek experts outside the Bank. It was clearly understood this was not to be a "World Bank film." No World Bank programs were shown, no officials interviewed, and no company profiled in the film ever received money or assistance from the World Bank.

So how did the Bank know it was funding a film in accordance with its mandate? Again, that perfect convergence. A funder may not have editorial control, but one thing should be certain — the organization and filmmaker should be starting out on the same page.

When I told broadcasters the film was funded, they first asked me who owned the copyright. Fortunately, the copyright was in my name. If it wasn't, it would have been the end of the discussion. The PBS Red Book clearly states ownership of the copyright cannot be with the funder as copyright establishes editorial control. Potential funders often believe if they pay for a film, they should own the copyright, but a copyright does not preclude usage or distribution of revenue. Funding contracts can stipulate such items as involvement in community outreach, mentions in all press materials, unlimited use of film and b-roll, sharing revenue, and more.

Throughout the project, the World Bank supported the film's outreach, yet respected my independence. As the producer/director, I was the spokesperson on the film, but World Bank experts often spoke at events on the film as well. The film has its own website, but the World Bank site featured the film and linked to my site.

In the end, my film enjoyed the best of all possible worlds — funding enabled me to make the film, a lack of strings attached allowed for broadcasting, the World Bank name gave the film credibility and access to the highest levels, and successful outreach brought the Bank goodwill and created widespread awareness for an issue at the heart of the organization's mandate.

## Africa Open for Business Just Released on DVD

The groundbreaking film that changes perceptions on Africa and encourages investment is now available on DVD. Purchase includes public performance rights and several new features. To order film or view trailer: [www.africaopenforbusiness.com](http://www.africaopenforbusiness.com).

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*Carol Pineau is a journalist specializing in Africa. Her film, Africa Open for Business, has just been released on DVD. For more information go to: [www.africaopenforbusiness.com](http://www.africaopenforbusiness.com).*

# Emergency Response: Internews Enables Local Media to Provide Essential Information

By Annette Makino, Senior Vice-President for Communications and Corporate Affairs



From a 20-foot cargo container perched on cinderblocks in the middle of a frontier town in Chad, Radio Absoun is making a difference in the lives of tens of thousands of refugees who have fled the genocide in neighboring Darfur, and the lives of Chadians affected by their arrival.

The radio station broadcasts a mixture of news, information and music for six hours everyday. The result is that for the first time, refugees hear reports that directly affect their survival, including information on security, how to get water and firewood, where to get health and immunization services, or what is happening in their home area. Radio Absoun also airs social and educational programs, especially those dealing with violence against women and domestic abuse.

The station also serves as a critical bridge between the refugees and the Chadians who have welcomed the Sudanese, but now face intense competition for limited local resources.

Radio Absoun reaches the camps of Iridimi, Touloum, Am Nabak, Mile and Kounoungo, and the Chadian communities in and around Iriba. The staff includes Chadians and Sudanese refugees, who produce their programs in three languages: Arabic, French and Zaghawa.

Radio Absoun is one of three community radio stations being established in eastern Chad by Internews Network, a non-profit organization that supports access to information worldwide, and its Chadian partner organization, l'Association de Développement des Médias Communautaires (ADMC).

Internews, which has worked in 70 countries in its 24-year history, enables local media to provide essential communications during and after emergencies such as the Indian Ocean tsunami, the Pakistani earthquake, the recent Indonesian earthquakes, and the ongoing Darfur refugee crisis.

Internews' "emergency response" work is based on the reality that when disaster strikes a community, timely and accurate information is essential to survival. In 2005 the Red Cross World

Disasters Report focused on the role of information in disasters, and found, "people need information as much as water, food, medicine or shelter. Information can save lives, livelihoods, and resources."

Mark Frohardt, who directs Internews' humanitarian media programs, explains, "We always try to work with existing stations, as they are known in the community and are already operational. If no station exists, or existing stations are damaged, we can set up a suitcase radio station in a matter of hours."

Immediately after the Indian Ocean tsunami in December 2004, Internews flew into the Indonesian province of Aceh. Within two weeks, the only radio station back on the air, Suara Aceh (Voice of Aceh), was set up with a "suitcase radio" transmitter from Internews that extended its range beyond the regional capital of Banda Aceh. In Sri Lanka, also hard-hit by the tsunami, Internews set up mobile radio production units and trained local journalists, who then produced the only in-depth coverage that was available on national media on the needs of tsunami-affected communities.

In the aftermath of the Pakistan earthquake of October 2005, which killed some 80,000 people and left 3.5 million homeless, Internews began producing a daily hour-long radio program providing humanitarian information for those affected by the quake. Jazba A Tameer (The Desire to Rebuild) was broadcast on seven emergency FM frequencies that cover much of the affected region, and over a dozen stations all over Pakistan. The program team consisted of a dozen Pakistani radio journalists whom Internews had trained over the past three years in field reporting and radio production.

Soon after the quake, there was confusion about seismic reports in the red zone areas. The program helped dispel rumors about possible mass evacuations, and gave people vital information on check distribution and other humanitarian relief plans.

Internews is also responding to the May 2006 earthquake in Yogyakarta, Indonesia, which took nearly 6,000 lives and left up to 1.2 million homeless. Together with the Indonesian Press and Broadcast Society, Internews is establishing an emergency radio station to provide urgent aid and safety information. Internews has also set up an innovative text messaging service connecting journalists covering the earthquake to share, verify, and disseminate news and developments about the recovery.

According to Frohardt, "Emergency response work can dramatically improve the quality of assistance by eliminating barriers to communication. By increasing the flow and accuracy of information we can reduce anxiety and help people make decisions about how best to protect themselves. Ultimately this work creates a local forum for the discussion of humanitarian assistance and the reconstruction process, informing people about the process and facilitating their involvement in their own recovery."



Internews is producing a paper on best practices in emergency response for local media, to be published this fall. For a copy, please email [communications@internews.org](mailto:communications@internews.org) or visit online at [www.internews.org](http://www.internews.org)

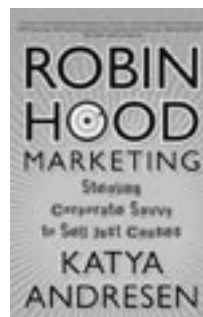
# RESOURCES

BOOKS- REPORTS- WEBSITES- EVENTS- AND MORE



[www.agoodmanonline.com](http://www.agoodmanonline.com)

Why Bad Ads Happen to Good Causes: Why Bad Presentations Happen to Good Causes  
Andy Goodman



Robin Hood Marketing: Stealing corporate savvy to sell just causes  
Katya Andresen



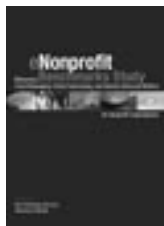
The Wisdom of Crowds: Why the Many are Smarter than the Few and How Collective Wisdom Shapes Business, Economies, Societies and Nations  
James Surowiecki



The Long Tail  
Chris Anderson

## REPORTS

The eNonprofit Benchmarks Study is the first of its kind look at the effectiveness of major American nonprofit organizations using the Internet to raise money and influence public policy. The study is a tool that nonprofits can use to measure and compare their online performance to other organizations' online programs: [www.e-benchmarksstudy.com](http://www.e-benchmarksstudy.com)



## WEBSITES

[www.techsoup.org](http://www.techsoup.org)  
[www.techsoup.org/techfinder](http://www.techsoup.org/techfinder)  
[www.nten.org](http://www.nten.org)  
[www.netsquared.org](http://www.netsquared.org)  
[www.npower.org](http://www.npower.org)  
[www.idealware.org](http://www.idealware.org)  
[www.capaciteria.org](http://www.capaciteria.org)  
[www.oneworld.net](http://www.oneworld.net)  
[www.movingideas.org](http://www.movingideas.org)  
[www.youtube.com](http://www.youtube.com)  
[www.pledgebank.com](http://www.pledgebank.com)  
[www.blogger.com](http://www.blogger.com)  
[www.livejournal.com](http://www.livejournal.com)

## AND MORE

International Federation of Red Cross and Red Crescent Societies, World Disasters Report 2005: [www.ifrc.org](http://www.ifrc.org)

Internews' Emergency Response Projects:  
[www.internews.org/activities/er/default.htm](http://www.internews.org/activities/er/default.htm)

Internews' Pakistan Emergency Information Project: <http://reliefmedia.org.pk/>

## EVENTS

InterAction Members are invited to Holt International's 50th Anniversary Conference, "Looking Forward: A Global Response for Homeless Children" on October 18-21, 2006 in Eugene, Oregon. The purpose of is to examine the issues and challenges facing homeless and vulnerable children. Registration is \$400, plus hotel, and \$50 for a ticket to the gala dinner. <http://www.holtintl.org/conference/>

## Counterpart Responds to Tajikistan Earthquake

Counterpart International was able to respond rapidly to the July 29 earthquakes in Tajikistan due to the pre-positioning of emergency supplies in the region, said the head of the organization. The two earthquakes hit Kumsangir, Tajikistan, killing three children, seriously injuring 19 people and leaving more than 10,000 homeless.

Lauding the foresight of the U.S. State Department, the president of Counterpart International Lelei LeLaulu said “thanks to their vision we were able to help the survivors immediately by moving supplies we had stored for just such an emergency.”

The earthquakes measured between 5 and 5.5 on the Richter scale. With high summer temperatures, thousands are left sleeping outside and are at risk for dehydration and heat stroke. The Tajik government has requested international assistance in response to the quake.

Aid materials included medical supplies, folding beds, blankets, clothing and other household items to assist people who had lost everything.

## World Vision Calls for Leaders to Prioritize Children in Global AIDS Efforts

The world’s 2.3 million HIV-infected children are largely being ignored, leaving many of the 95 percent that live in developing countries unable to access treatment or care, World Vision warned in a report released at the XVI International AIDS Conference.

The report, *A Call to Prioritize Children in the Global HIV/AIDS Response*, estimates that at least 12 percent of all global funding must be committed to children affected by HIV and AIDS in order to adequately address their needs.

More than 15 million children have already lost at least one parent to AIDS-related disease, and the number who have lost both parents to AIDS is predicted to reach a staggering 9.6 million by 2010.

“A child dies from AIDS-related illness every minute of every day,” said Ken Casey, of World Vision’s HIV/AIDS Hope Initiative. “and yet children living with HIV are virtually invisible.”

Some 700,000 children needed anti-retroviral therapy and four million needed life-prolonging antibiotics by the end of 2005. Less than 10 per cent of HIV-positive pregnant women have access to drugs that could prevent transmission of the virus to the unborn child. Currently, nine out of 10 HIV-positive children are infected through mother-to-child transmission.

## President Ellen Johnson Sirleaf to receive Hunger Project’s 2006 Africa Prize for Leadership

H.E. Ellen Johnson Sirleaf, President of Liberia and the first woman ever to be elected as president of an African nation, has been named as the laureate of the 2006 Africa Prize for Leadership for the Sustainable End of Hunger.

The Prize, which includes a \$100,000 cash award to further the laureate’s work for the well being of the people of Africa, will be presented at a ceremony on October 21 at the New York Hilton Hotel.

Joan Holmes, President of the Hunger Project, praised the commitment of President Sirleaf to the empowerment of women, and to rebuilding her nation following 14 years of devastating civil war. “We have always said that we award the Africa Prize to leaders who exhibit courage, vision and the commitment to the well-being of Africa’s people. This statement has never been more true than in the case of Ellen Johnson Sirleaf.”

“My administration shall empower Liberian women in all areas of our national life,” President Sirleaf vowed in her inaugural address. “We will enforce without fear or favor the law against rape recently passed by the National Transitional Legislature. We shall encourage families to educate all children, particularly the girl child.”

## HVO Celebrates 20 Years by Announcing its 5,000th Volunteer Placement

Health Volunteers Overseas announced its 5,000th volunteer placement in conjunction with its 20th anniversary. Louis K. Rafetto, DMD, an oral and maxillofacial surgeon traveled to Peru in February 2006, marking the 5000th time HVO has placed a volunteer at a program site since 1986.

In its 20 years, HVO has sent more than 3,600 health care professionals on over 5,000 assignments to 43 countries. HVO has also donated more than \$18.4 million in educational and medical equipment to its program sites. HVO volunteers have introduced new techniques in pain management, infection control, trauma care, and rehabilitation which have resulted in better patient outcomes and a significant reduction in avoidable and needless deaths.

Dr. Rafetto is currently the Chairman of both the American Association of Oral and Maxillofacial Surgeons’ Committee on Continuing Education and Professional Development as well as the Delaware Institute of Dental Education and Research. Dr. Rafetto has been a member of HVO since 1986 and volunteered 3 times prior to his most recent placement.

## American NGOs Call on President to Appoint Special Envoy for Sudan

Julia V. Taft, Interim President and CEO of InterAction, wrote to President George W. Bush on August 9, 2006 recommending that he appoint a presidential envoy for Sudan.

Ms. Taft noted the key roles played by senior American officials in the negotiation of the Comprehensive Peace Accord between the Sudanese government and southern rebels, as well as in the conclusion of the more recent Darfur Peace Accord, intended to end the conflict between the government and rebels in western Sudan. On behalf of InterAction’s members, Ms. Taft recommended that the President appoint a presidential envoy who would lead U.S. efforts to end the spreading violence and promote a durable peace. She suggested that someone with the distinguished reputation and diplomatic skills equal to those of Senator John Danforth, who served as President Bush’s envoy during the negotiation of the Comprehensive Peace Accord in 2001, would be appropriate for this role.