

Dear All,

As the end of summer arrives, we celebrate the close of Phase One of the Graphix Project's (GP) research—an ambitious beginning, four years in the making. Since 2021, we've interviewed nearly 800 individuals across more than 25 countries and in over a dozen languages, making this the largest multilingual, multinational study on comics and human rights ever.

Though our research spanned continents and cultures, one message echoed clearly: activists and artists crave connection, to each other, to shared histories, and to collective action. That desire for meaningful linkage through a web portal using graphic biographies and autobiographies emerged as the number one takeaway from our global study. Alongside this, another top-level finding was the overwhelming enthusiasm for the development of a graphic history of human rights, especially one replete with a functional curricula and activist toolkits. This isn't just timely; it's deeply needed. A resounding 83% of participants agreed that this will be a highly anticipated work of both art and history.

With Phase One complete, we now turn the page to Phase Two: reflection, feedback, and refinement. In this next stage, we'll not only continue our research by expanding into countries we weren't able to reach in Phase One, but also begin new investigations focused specifically on both the project's ambitious web platform and graphic history of human rights. In August and September, working with universities, educators, and communities around the world, focus groups and an online survey are being organized around the graphic adaptation of human rights luminary Aryeh Neier's [The International Human Rights Movement: A History](#). Considered a classic in its field, the book offers a comprehensive and



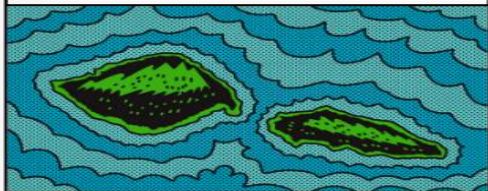



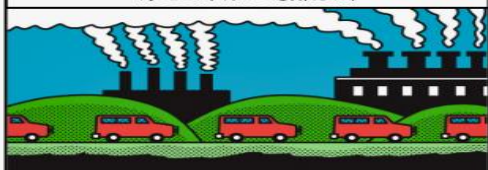
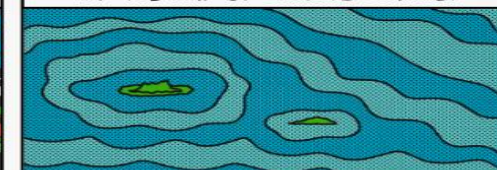
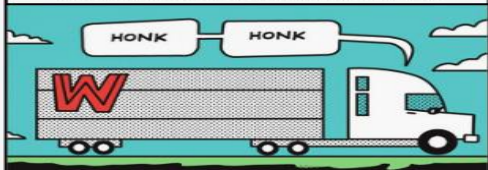
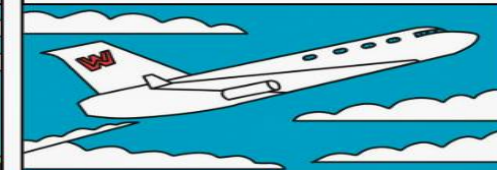


authoritative account of the rise of the human rights movement as a global force, from its beginnings in the seventeenth and eighteenth centuries to its essential place in world affairs today. Neier combines analysis with personal experience, and gives an insider's perspective on the movement's goals, the disputes about its mission, its rise to international importance, and the challenges to come. This will be the world's first "Graphic History of Human Rights" aimed at a global demographic of 13 to 23-year-olds, including human rights activists, high school students and other youth demographics, as well as at enlightened globalists and academic and human rights advocates. From Amnesty International's early support to collaborations with McGill and Yale, this project has been shaped by many hands and voices. As we move forward, thank you for being one of them.

Sincerely,
The Graphix Team

The Graphix Project debuted its first "Op Art" in February 2025. Entitled "The WWE should fight to save Samoa," the piece argues that World Wrestling Entertainment has a long history of making stars out of Samoan grapplers. Now the company should lead the fight for their wrestlers' island home. The piece was done by Brian 'Box' Brown, an award-winning and best-selling cartoonist. It was conceived and edited by Graphix Project founder Christian Clark.

SAMOA'S FIGHT FOR SURVIVAL: FOR WWE IS IT JUST A STORYLINE?

BRIAN "BOX" BROWN

<p>SMALL PACIFIC ISLANDS LIKE TUVALU, TONGA AND SAMOA ARE CANARIES IN THE COAL MINE FOR CLIMATE DISASTER.</p> 	<p>INTENSE STORMS THREATEN TO SWALLOW THESE ISLANDS WHOLE AND WATCHING THEM DISAPPEAR WILL BE A PRELUDE TO FURTHER DESTRUCTION.</p> 
<p>BY FAR THE LARGEST CULTURAL CONNECTION SAMOAN CULTURE HAS IN NORTH AMERICA IS WITH THE PRO WRESTLERS IN WORLD WRESTLING ENTERTAINMENT, WWE.</p> 	<p>FOR MANY DECADES THEY HAVE HIGHLIGHTED CHARACTERS WITH SAMOAN HERITAGE. JUST AN ENDLESS PARADE OF STARS.</p> 
<p>SAMOA IS DISPROPORTIONATELY AFFECTED BY CLIMATE CHANGE AND ITS FATE IS IN THE HANDS OF THE LARGEST EMITTERS IN THE WORLD: CHINA, THE USA, THE EU, RUSSIA AND BRAZIL.</p> 	<p>WITHOUT MASSIVE CHANGES TO LARGE COUNTRIES' GREENHOUSE GAS EMISSIONS, THESE SMALLER NATIONS LIKE SAMOA WILL BE AMONG THE FIRST TO BE WIPED OFF THE MAP BY CLIMATE CHANGE.</p> 
<p>WWE'S GLOBAL ENTERPRISE RELIES HEAVILY ON PRACTICES THAT CONTRIBUTE TO CLIMATE CHANGE. THE COMPANY RELIES ON FREQUENT AIR AND TRACTOR TRAVEL AND THE ENDLESS PRODUCTION OF CONSUMER GOODS.</p> 	<p>ALTHOUGH WWE HAS TAKEN SOME NOMINAL STEPS TOWARDS SUSTAINABILITY, ITS ENVIRONMENTAL IMPACT REMAINS ENORMOUS AND ITS EFFORTS MINUSCULE IN LIGHT OF ITS MASSIVE SCALE.</p> 
<p>WWE'S RESPONSE HOWEVER IS NOT NECESSARILY AN OUTLIER. DESPITE SIGNIFICANT CHANGES IN THE INTENSITY OF THE CLIMATE DISASTER IN NORTH AMERICA, THE CORPORATE COMMUNITY AS A WHOLE HAS NOT RISEN TO MEET THE SEVERITY OF WHAT HUMANS FACE.</p> 	<p>WWE COULD BE AN UNLIKELY LEADER ON THIS ISSUE NOT JUST BY CHANGING THEIR BUSINESS PRACTICES BUT BY USING THEIR STORYLINES TO RAISE AWARENESS OF THE PERIL FACING THIS TINY ISLAND THAT THEY'RE HEAVILY INVESTED IN.</p> <p>TONIGHT I FIGHT FOR CLIMATE CHANGE!</p> 

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SAMOA'S FIGHT FOR SURVIVAL: FOR WWE IS IT JUST A STORYLINE?

BRIAN "BOX" BROWN

This issue's featured piece comes from The Globe and Mail in collaboration with Brian "Box" Brown, the award-winning cartoonist behind *Legalization Nation* and part of our Graphix Project series.



In *The WWE Should Fight to Save Samoa*, Brown takes aim at an unlikely climate hero: World Wrestling Entertainment. For decades, WWE has celebrated Samoan wrestlers, building global stars rooted in the island's distinct culture. But now, Samoa faces an existential threat, not from a rival in the ring, but from climate change.



Brown's piece delivers a sharp, clever look at how one of the world's largest sports entertainment companies could use its massive platform to "hulk-up" awareness and "pin" down global action. The message is clear: if WWE can profit off created characters in the squared circle, it should also help

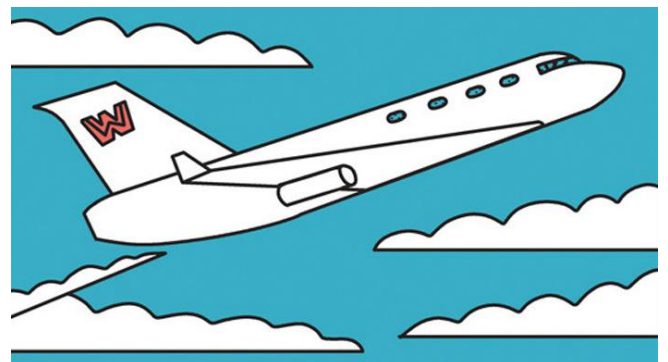
defend the very place that gave them so many remarkable legends.



What does it mean and why does it matter?

Like many small nations on the climate frontlines, Samoa is a "canary in the coal mine." Its fate, determined largely by the world's largest actors and biggest polluters, is a warning for the rest of us unless we wake up and step up. Now is not the time to hang back on the proverbial "ropes." Come on, WWE! It's time to "tag-team" with the Samoan wrestlers you've profited from for decades and "smack down" climate change together. As Killer Mike, loosely, says, "funny thing about a cage, it's never built for just one group," so when Samoa bows out of the ring, the climate crisis is coming to you.

See ya soon! (read full spread [here](#))



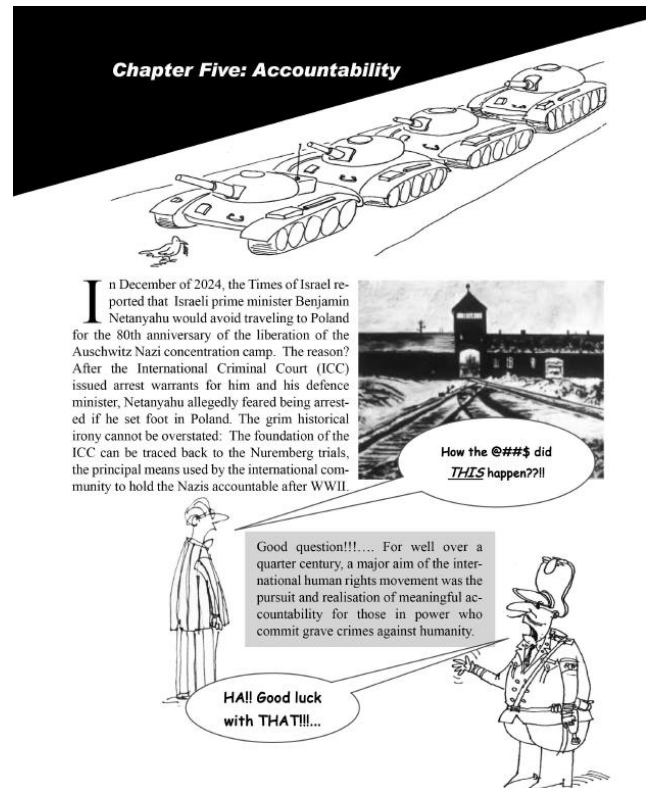
FANTAGRAPHICS: THE GP's PUBLISHING PARTNER



The project is now working on four book proposals (three officially in the pipeline) with [Fantagraphics](#), one of the world's foremost publishers of international cartoonists, including classic comic strips such as Charles Schulz's Peanuts, original graphic novels, manga, and artists from Italy, France, Spain, Germany, Argentina, Brazil, and many other countries. Based in the United States, publications include [alternative comics](#), classic [comic strip](#) anthologies, [manga](#), magazines and [graphic novels](#). The publisher has won numerous awards for achievement in comic books.

Testing our first Fantagraphics book

As the debate rages around the relevance of human rights in the 21st century, the Graphix Project (GP) is collaborating with a range of partners to test (and eventual promote and use) our first Fantagraphics book - "Graphic History of Human Rights". These partners include Princeton University Press (which first published original Neier's book), Amnesty International HQ in London, University College London and the US based Human Rights Education Associates (HREA), established in 1996 to promote and help professionalize the role of education and training in supporting the international human rights movement.



First page of first chapter of the book being tested above

The book is also intended to support the on-going World Programme for Human Rights Education (WPHRE) declared by the United Nations General Assembly (GA Resolution 48/141) which seeks to advance the implementation of human rights education programmes globally. The project team is thus also in touch with the UN Office for the High Commission for Human Rights (OHCHR) which provides global coordination of the WPHRE.

The [survey](#) will be undertaken in multiple languages. Feedback will directly inform the development of the book, as well as the accompanying educational materials designed for youth and young activists worldwide. The survey aims to gather insights which will directly shape the finished version of the book, as well as the accompanying curriculum and learning tools we are developing.

PARTNER SPOTLIGHT: UNIVERSITY COLLEGE LONDON



We are excited to announce we have joined forces with University College London (UCL), home to the world-leading Institute of Education (IOE) and renowned Faculty of Education & Society. UCL is [ranked #1 globally in Education](#) for the 12th consecutive year.

Building on this academic excellence, our partnership will integrate UCL's Social Justice and Education MA, a program designed to deepen learners' understanding of race, class, gender, sexuality, and the philosophical underpinnings of education and equity. Through this collaboration, we are further creating a rich ecosystem where theory, media, advocacy, and digital innovation converge.

This partnership brings:

1. Access to leading UCL faculty and a vibrant, international cohort from the Social Justice & Education MA program.
2. Further expertise in media, advocacy, visual storytelling, and evidence-based approaches to social justice.
3. Opportunities for co-develop projects, workshops, and research initiatives rooted in equity and community engagement.

Working alongside UCL gives our work a stronger academic foundation, expanding both our reach and impact. Grounded in a shared belief in education as a force for change, this collaboration pushes us further in reimagining how knowledge, creativity, and solidarity can transform communities, and the world.



Collaboration Includes:

- Exploring the use of comics in secondary education and co-funding opportunities.
- Working with UCL's Change Makers program, conducting interviews/focus groups with young people in London to gather their perspectives on social issues, including racism and bullying.
- Support focus group of UCL students for testing the comic materials.

PARTNER SPOTLIGHT (TWO):



This partnership is more than institutional; it's a growing ecosystem of students, scholars, artists, and changemakers working together to build the future of human rights advocacy, both online and on the ground.

The GP is actively following up with an exciting 2024 University of Toronto (U of T) partnership with their Centre for Media, Culture, and Education, which is part of the University of Toronto's Ontario Institute for Studies in Education, Canada's top-ranked faculty of education. This year the project launched a January to June capstone project with U of T's Faculty of Information in order to design a wireframe for the project's proposed multilingual, secure global platform.

The project (in partnership with the wonderful Serbian activist NGO [CANVAS](#)) challenged students to design a wireframe for a multilingual and secure global web platform that will fill a critical gap in the human rights ecosystem, enabling activists and artists world-wide to discover and support compelling causes and each other much more easily.

This platform will address a critical gap in the human rights ecosystem, helping artists and activists around the world discover each other, amplify powerful causes, and collaborate in creative resistance.

As part of the design process, the UX team conducted both primary and secondary research, focusing initially on activists in Ecuador, Canada and the Philippines in order to better understand user needs and the obstacles they face.

1. **Showcase Creative Activism:** Highlight diverse forms of creative activism, emphasizing the unique cultural and social contexts in which they occur.
2. **Foster Global Solidarity:** Create a platform for activists to share their stories, strategies,
3. and successes, promoting international solidarity and collaboration.
4. **Educate and Inspire:** Provide educational resources and visual storytelling to inspire new generations of activists and inform the public about the power of creative activism.

Target Audience:

- Activists and community organizers
- Educators and students
- Nonprofit organizations and NGOs

In the process, students working on this initiative gained a deeper working understanding of how online platforms, comics, social media, and graphics can best be used to advance human rights.

The UX project team will conduct primary and secondary research to understand our users' perspective, initially in Canada, Ecuador and the Philippines, and share insights on the challenges they face.

Beyond the Design: An Interview with Velian Pandeliev

When the Graphix Project partnered with students from the University of Toronto's Faculty of Information, the aim was simple: create a digital prototype to help reimagine how activists connect, share, and learn. For Velian Pandeliev, professor of User Experience Design (UXD), it became more than a student assignment; it was a rare design challenge with unusual possibilities.

From Classroom to Collaboration

As part of a capstone course at the iSchool, Velian Pandeliev guides Master of Information students through real-world projects with nonprofits and grassroots groups. When Christian, lead of the Graphix Project, submitted the idea through a call for proposals, it immediately stood out. Unlike the typical "fix our homepage" requests, this project came with unusual constraints: no logins, strong privacy protections, and a global user base that was unpredictable in size and needs.

For Velian, these conditions pushed design beyond surface-level fixes and into deeper questions about how people truly interact with digital tools. The student team produced a prototype, but while the final product didn't fully capture the project's unique potential, it sparked something else...his curiosity. Rather than closing the book, the experience deepened his interest in continuing the collaboration and exploring the bigger possibilities the project held.

Expanding Activism Through Design

Velian sees education as one of the project's most promising directions. Illustrated stories could be used in classrooms to build visual literacy and spark early conversations about activism. Beyond school, he mentions bite-sized "action moments" circulating on TikTok or

YouTube Shorts, drawing wider audiences into deeper engagement.



Storytelling also plays a central role. Grassroots groups could share short accounts, like organizing a phone tree or reclaiming a garden, that are anonymized, illustrated, and shared globally, inspiring communities from Toronto to Tajikistan.

Most importantly, at the heart of these ideas is a broader definition of activism. As Velian notes, change doesn't only happen in protests; it also lives in the small acts of care and commitment, whether with a ten-dollar donation, an afternoon, or a neighborhood project.

Looking ahead, Velian sees opportunities for collaboration with the University of Toronto through capstone courses, practicums, guest lectures, and student-led sessions. For him, the project's strength lies in connection, linking activists, students, and communities in ways that spark new ideas and lasting impact. Ultimately, a building block of coalition building is not just shared values, but the usable, human-centered tools that allow them to circulate, connect and build.

PARTNER SPOTLIGHT (THREE)



From its infancy, the Graphix Project has been fueled by the vision and values of Amnesty International, one of the world’s most recognized human rights organizations.

As both an early supporter and ongoing partner, Amnesty has helped ground this work in both urgency and hope. Their legacy of defending freedom of expression and championing youth-led activism has directly informed our goals: to educate, empower, and ignite the next generation of human rights defenders through visual storytelling.

In a moment where human rights are increasingly under threat, we’re honored to walk alongside a global movement that refuses to be silent.

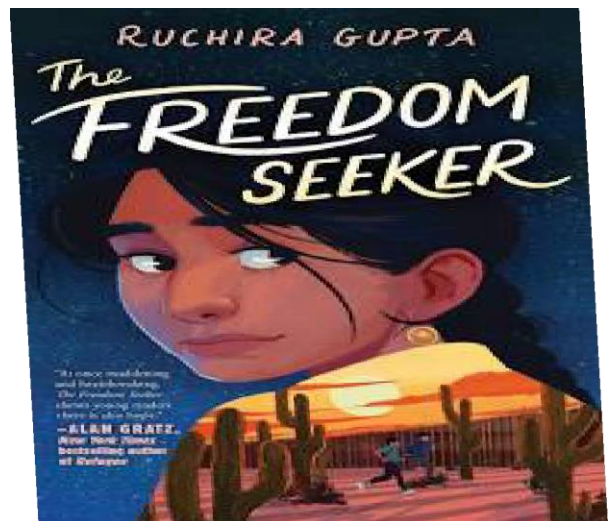
Stay tuned as we explore new collaborations with Amnesty in Phase Two, including co-creative dialogues, educational initiatives, and creative advocacy efforts aimed at bringing these stories and the rights they represent into classrooms, communities, and campaigns around the world.

RUCHIRA GUPTA: BOOK HIGHLIGHTS FROM GRAPHIX BOARD MEMBERS

At the heart of all human rights lies a single, universal desire: freedom, both personal and collective. That’s why [The Freedom Seeker](#), the latest novel by Emmy-winning journalist and Graphix board member Ruchira Gupta, is such a fitting feature.

The story follows 12-year-old Simi Singh, who is forced to flee rising religious violence in India. Her journey across borders is one of survival, love, and unbridled hope. Through Simi’s eyes, Gupta illuminates the often-unseen realities of global migration, family separation, and the resilience of youth who refuse to give up on freedom. This book speaks directly to the soul of the Graphix Project: why we listen, why we draw, and why we lift up the voices of young storytellers around the world. Their stories don’t just reflect the world, they reshape it.

The Freedom Seeker is a powerful exploration of migration, belonging, and resilience, inspired by real Events and deeply informed by activist-author Ruchira Gupta’s extensive human rights experience.



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