



## Darwin Initiative Annual Report



### Darwin Project Information

Project Ref Number	16-006
Project Title	Local action for global impact - community-based biodiversity conservation films
Country(ies)	Kenya, Tanzania
UK Contract Holder Institution	University of Leicester
Host country Partner Institution(s)	(Earthwatch, Tusk Trust – original partners), RSPB/Birdlife International, Environmental Investigation Agency – 2009-10 partners.
Other Partner Institution(s)	Tanzania Natural Resources Forum, Arid Lands Information Trust, Lake Bogoria National Reserve, Lake Naivasha Riparian Association, Osienala (Lake Victoria), University of Nairobi, Nature Kenya/Birdlife Kenya, (see last half-year report for spreadsheet of all partners and detailed nature of partnerships)
Darwin Grant Value	£245,773
Start/End dates of Project	October 2007-October 2010
Reporting period (1 Apr 200x to 31 Mar 200y) and annual report number (1,2,3..)	1/4/2009-31/3/2010 Annual Report 3
Project Leader Name	Dr David Harper
Project website	<a href="http://www.communityconservationfilms.com">www.communityconservationfilms</a> <a href="http://www.conservationfilms.com">www.conservationfilms</a> <a href="http://www.facebook.com/group.php?gid=110712192286411">www.facebook.com/group.php?gid=110712192286411</a> <a href="http://www.youtube.com/user/oCBCFo">http://www.youtube.com/user/oCBCFo</a> and <a href="http://www.youtube.com/user/conservationfilms">http://www.youtube.com/user/conservationfilms</a>
Author(s) and main contributors, date	David Harper, author Ben Please, Martin Phillips (UK) Jackson Komen (Kenya), Hilda Aloyce (Tanzania), Noah Lusaka (ALIN) contributors. Date: May 31 <sup>st</sup> 2010

### 1. Project Background

The application was made to the Darwin Initiative in 2006 following the initial success of the Brock Initiative (2003-4) in making biodiversity conservation films for communities with communities in countries where Richard Brock had earlier worked as a freelance filmmaker (Living Planet Productions), following 30 years with the BBC Natural History Unit (producer of Life on Earth, & The Living Planet). These countries included Indonesia, Honduras and many others but Kenya was where he has worked the most. Richard had filmed conservation issues at Lake Naivasha twice with David Harper's involvement in 1999 and 2002. A key strategy of the Brock Initiative had been to train young conservation film-makers, so-called "bright green sparks" in Richard's philosophy; Ben Please was the lead one of these in 2003-4, making a film *Maji ni Uhai* (Water is Life) about the flow problems of the Ruaha basin in Tanzania with local stakeholder groups and communities. The film received and continues to receive widespread showings, including Tanzanian national TV and the Wildscreen Festival, 2006. It was the base for a 2-DVD set *The Lake Naivasha Series*, produced by Richard and funded by the Vodafone Foundation, in 2004. The interaction of these three people and their joint realisation of the power of films for conservation, combined with the new digital technology which made films available – potentially to the entire world at low cost – led to this application to the DI in late 2006. Richard was also awarded the prestigious "Film-makers for Conservation" prize at the 2006 Wildscreen Festival. **There were in 2006 and still are (other than within CBCF), almost no indigenous film-makers making biodiversity conservation films in Kenya or Tanzania.**

## 2. Project Partnerships

Our major partners over the past year have been a) the Arid Lands Information Trust (ALIN), which works in the semi-arid lands of East Africa providing resource & information centres b) the Tanzania Natural Resource Forum (TNRF), based in Arusha, Tanzania and c) Lake Bogoria National Reserve and its managers, Koibatek & Baringo County Councils (LBNR).

ALIN has a very professional approach to information sharing about biodiversity conservation and sustainable livelihoods with local communities, through about 15 Resource Centres (Maarifa Centres) in towns, which include computers and internet access through the mobile 'phone network. Each Centre is manned by a graduate volunteer on a 1-year contract. Our Kenyan/Tanzanian film-makers, who had been trained by Ben Please in 2008 and trained as trainers in December 2008/early 2009 by Adrian Seymour & Helene Ganichaud, themselves ran two training camps for ALIN staff and new volunteers in May and October 2009, including ALIN staff as trainers in October. Almost 30 new film-makers and trainers were initiated over two weeks, in Naivasha (Rift Valley) and Mutomo (Easter Province, arid). This led to 8 new films, some of which ALIN showed at the December 2008 Copenhagen Climate Conference. The ALIN homepage ([www.alin.net](http://www.alin.net)) carries one of these films.

TNRF is a "collective civil society-based initiative to improve natural resource management and conservation in Tanzania by addressing fundamental issues of governance" ([www.tnrf.org](http://www.tnrf.org)). We had trained the two officers of Maajabu, their film-showing unit in 2008 and in early 2009 they took on an additional staff member (Erica Rugibandana, who was one of our first 6 trainees in 2007), turning Maajabu into their film-making unit. Over the past year we a) completed an MoU with them (draft was submitted in last AR), b) agreed (as part of the MoU) that two film-making sets would be loaned to TNRF, for which they would share the films that were made for their partners with the CBCF Film Library and c) brought the two staff who had stayed with Maajabu (Erica and Lodrick Mika) up to trainer standard and included them on 2 additional editing workshops in this reporting year.

LBNR is the employer of Jackson Komen, as Education office for the National Reserve and region. His immediate superior, Chief Warden William Kimosop (Darwin Fellow, 2003-4) has part-seconded Jackson, so that he can be the East African director of CBCF. Two of our advanced workshops were held at Lake Bogoria (August 2009, March 2010). CBCF now has offices at the County Council-owned Equator Visitor Centre, Mogotio, Kenya.

LNRA is the location for CBCF registration as a not-for-profit charitable company limited by share guarantee, an office/film-lab at Kijabe Farm, donated by the Hon Secretary of that organisation, whose Education Officer is a film-maker trainee and has extensively evaluated film effectiveness in schools around Naivasha.

OSIENALA is an active NGO seeking to achieve sustainable livelihoods and uses of natural resources at Lake Victoria. One of their staff has been part-seconded to a) write music for CBCF and b) make wetlands films. University of Nairobi maintained its logistical support, particularly for short films made at Lake Natron and Lake Naivasha for the British Council 'Field IT' project which we jointly run. Nature Kenya has helped distribute films, particularly of Tana Delta (in the Tana Delta) and Lake Natron (to the Natron Consultative Group and Kenya Wildlife Forum).

RSPB/Birdlife paid the field expenses for the Tana Delta film to be made in late 2008; in 2009 we held 3 meetings with them to discuss the nature of a campaign to prevent Lake Naivasha from undergoing continued degradation.

The Environmental Investigation Agency had commenced a community film-making programme in Tanzania in 2008, focussed upon arresting illegal logging through exposing activities by film. We liaised with them over their assistance to TNRF and its constituent partners.

This project continues to actively seek realistic partnerships with CBD focal points, but it has not resulted in joint activities as, being government departments they - a) are slow and bureaucratic and b) have their own AV units which are possessive of their professional skills. Nevertheless we have trained individuals from within them (KWS, NMK, TANAPA, TAWIRI) and continue to seek formal relationships. As an example of the difficulties however, it is now 18 months since we submitted an MoU to the Tanzanian Ministry of Education & Vocational Training without reply, after we trained one of their senior staff and he requested more active involvement.

### 3. Project progress

#### 3.1 Progress in carrying out project activities

##### Training

A) We have already exceeded our training outputs in academic qualification, with the assistance of leveraged money from several sources:

- a) Our Tanzanian Director, Hilda Aloyce, obtained an M.Sc. from Kings London University in Environmental Management & Tourism, assisted with a Commonwealth Scholarship.
- b) Our Project Director, Jackson Komen, has obtained a Distinction, in a Diploma in Community Management Project Planning & Development, Rift Valley Institute (p-t), assisted with the fees by an anonymous donor through Mrs Maureen Harper (note information in last AR was incorrect).
- c) Film trainee Kimani Ndung'u (originally an intern at Herbarium, NMK), who was already enrolled on a B.Sc. degree at Nairobi University, has been able to complete it by this project, for his help in making films about *Prosopis juliflora*. He was assisted with fees in 2009 by an anonymous donor through Mrs Maureen Harper.
- d) Ornithologist Timothy Mwinami, (an intern at NMK Zoology Dept, Ornithology Section), was taking a degree at Nairobi University, and had been assisted by our DI Flamingo project to commence the degree; this project has now employed him to help make ornithological films and he thus completed his BSc in 2009.
- e) Alex Kipkules and Ezekiel Chebii, young men out of school at Emsos, Lake Bogoria, were paid to assist at film-making workshops and associated activities, 2008-9, at Bogoria, (having earlier been employed on the DI Flamingo project during school vacations). They have both now been assisted by a group of Leicester students whom they met, onto 18-month diploma courses in Wildlife Conservation at Moi University and KWS Training Institute, respectively.
- f) Several trainees have themselves obtained additional, relevant training and funding to support it. Mention was made in the previous AR & HR of Hilda Aloyce, receiving a Neville Shuman award from the Earthwatch Institute; Elsie Kariuki film training in South Africa and Caroline Njoki on community development in UK. Caroline Njoki has recently been awarded two further ecology field training camps, in Samburu (May) and in Maasai Mara (June), from which she will obtain useful new film footage apart from the ecological value.

B) The project itself has exceeded its film training targets over the past 2 1/2 years; as follows:

- a) Over 75 young East Africans in film-making, editing and script writing, presentation skills and biodiversity conservation. This is double our original objective. Almost all of these have been through 2 weeks initial training, followed by 7-10 days intensive editing, followed by 1 week script-writing & biodiversity conservation.
- b) Fifteen of these have been given advanced training in film "mix & match", DVD copying and distribution, a further 5 will have been trained by EoP.
- c) Eight of these trainees have also been given advanced training by Ben Please & ALIN, so they are now capable of independent film-writing, film-making & of training new film-makers within East Africa.
- d) Four trainees work full-time for the project (2 Kenya, 2 Tanzania), several others work part time/intermittently.

C) The training material produced is as follows:

- a) Over 250 films now, and the target of 300 will be achieved by EoP. These are in 10-12 subject 'Series' although they have not yet been formally compiled beyond those named in the 2ndAR. This will be done for all by EoP.
- b) Each of the film 'Series' has curriculum support material with it. These vary considerably in their nature. For example, a) "Naivasha's Challenges" has several written articles, explaining the complex causes of the lake's degradation and the ways forward for restoration; b) the "Soda Lake Safari" Series has the stories of 'Bogor' and 'Kim' the lesser flamingos, which were written for children as part of the past DI Flamingo project; c) the 'Bogoria's Land & Livelihoods' Series has a set of instructions to make shadow puppets & stories, to illustrate difficult topics such as personal health; d) the "Wananchi for Wetlands" series has a sustainability game, based upon the traditional game Bao (Mancala), written by University of Leicester students; e) the "Forests" series has an introduction to Participatory Forest Management (written by KFS); f) the "Coastal" series has a community participatory manual written by partner CORDIS; g) the "Bees" series has a booklet for honey production & marketing, written & commercially

produced in Kenya. The Catchments of lakes Natron, Naivasha and Bogoria, each have education websites designed for them, which will also support the relevant film series, funded by the British Council project 'Field IT for East Africa (first two) and the University of Leicester Geography Department SPLINT Centre of Excellence (Bogoria).

- c) Production of the final "Manual of Biodiversity Conservation Film Making" in under the control of ALIN and three "write-shops" have been held since January 2010, with a completion date of EoP.

### Publicity and Success measures

- A) Three films have been submitted to Wildscreen 2010 for judging - a) *A Very Special Flamingo in a Very Special Place*, (in English) made by Elsie Kariuki & Caroline Njoki, has been entered in the new film-makers category (can be seen at [www.vimeo.com/12334195](http://www.vimeo.com/12334195)); b) *How Sweet is Tana's Sugar?* (in Swahili, English subtitles), by Adrian Seymour and Sereh Munguti of Nature Kenya (can be seen at [www.vimeo.com/12258470](http://www.vimeo.com/12258470)); c) *Freshly Squeezed Giraffe* (in English), by Richard Brock & Elija Chege. All 3 films relate to biodiversity conservation campaigns against inappropriate industrial developments and are support for the community groups opposing them. The Flamingo Film is support for the Lake Natron Consultative Group, opposing industrial soda-extraction on the only flamingo breeding lake in East Africa. The Tana Delta film, for Nature Kenya, is opposing industrial development of sugar cane and Freshly Squeezed Giraffe is in support of Nature Kenya/Birdlife's campaign to arrest the degradation of Lake Naivasha.
- B) Three articles have been written about the project, by outside journalists: i) in "Development", the in-house journal of DFID, November 2009 (<http://web.archive.nationalarchives.gov.uk/+http://www.dfid.gov.uk/Media-Room/News-Stories/2009/Kenya-media/Kenya-media-filmmakers/>) ; ii) in World University News (a web journal, November 2009) <http://www.universityworldnews.com/article.php?story=20091029173945606> and iii) Kenyan Business Daily, pp 12-13, Weds 25<sup>th</sup> November 2009. Three articles have also been written in-house, for Nature Kenya News; for Swara (EAWLS) and for BBC Wildlife, but each is currently waiting until we hear whether the films submitted to Wildscreen have been selected for judging, hence showing, at the Festival (expected early June). A press release was also issued by the University of Leicester about Harper's work that included this project activities, in February 2010 and another is being written about the Sustainability Game, developed as part of the film curriculum support activities.
- C) Five different films have been shown on 2 Tanzanian TV stations, *TBC* and *Mlimani*, each broadcast between 2 and 5 times. One film (Tana) has been shown several times on Kenyan television, K24. We are working on the contacts that have been developed to show more films in each country.
- D) Over 50 films are freely available on the Youtube film website. The social networking website Facebook has a CBCF group. The project has a website [www.conservationfilms.org](http://www.conservationfilms.org) and another (which will take over by EoP as it is being built up by the project's Kenyan staff alone) [www.communityconservationfilms.org](http://www.communityconservationfilms.org).
- E) Our staff (from both Tanzania and Kenya) were invited to present the project achievements, particularly training, at a workshop in Dar es Salaam organised by the Environmental Investigation Agency, April, 2009.

### Evaluation

- A) Initial evaluation of the use of film as an education medium for biodiversity conservation was carried out using the film *Maji ni Uhai* in the first year of this project, 2008, at schools in Dar es Salaam & Naivasha. These analyses, from both Tanzania and Kenya, are in the final stages of analysis for publication in an appropriate journal.
- B) In the past year we have focussed upon evaluating the effectiveness of our training. In April 2009, Martin Phillips conducted interviews with trainees, to evaluate levels of satisfaction with the training provided and the skills which the trainees felt that they had gained through participation in this Darwin Project. The responses were positive, all expressed high levels of satisfaction and interest in receiving further training was widespread. There was evidence that some of the respondents were starting to develop their own initiatives to foster film-making in East Africa, suggesting the project has the potential to develop long-term impacts.
- C) Interviews, and one focus group, were also held with the Bogoria communities, who had been exposed to the work of the project and viewed films made over the past two years. Again the response was highly positive, with respondents expressing enjoyment of the films and engaging with the film content, although this latter varied between respondents. Expressions of enjoyment related in part to the novelty of seeing films, with many respondents having never or rarely seen films of any kind before. There was also clear enjoyment in seeing local people and places, although there was a complex local geography to responses linked to often highly localised behaviour patterns; images of places which were spatially quite close were valued not because the respondent knew them well, but because they had not seen them in that way. There were also clear instances where people valued learning about more distant areas, particularly where the issues explored in the film were similar to those experienced in the local environment.

- D) In the remaining 6 months of the project we will evaluate the effectiveness of our films in changing peoples' behaviour and attitudes. Two films are being used, with communities who have not yet seen films. The first is in Dar es Salaam, with communities' attitudes to litter and rubbish. The second is in the Bogoria-Baringo region, with communities' attitudes to the positive and negatives aspects of the non-indigenous plant *Prosopis juliflora*.

#### **End of Project activities and exit strategy**

- A. Community-based Biodiversity Conservation Films (CBCF) is now a not-for-profit limited company, registered in Nairobi, Kenya, address its Kenyan film laboratory/office, Kijabe Farm, Naivasha. A branch will be registered in Tanzania shortly, at the film laboratory/office in Dar es Salaam.
- B. Distribution of films has started, initially with the three campaign films that were submitted to Wildscreen 2010. All 'Series' will be put together at a workshop in July, at which we will also complete those films currently underway, reaching the EoP target of 300 films.
- C. Three copies of the Film Library, which include all completed films, plus clips, will be completed with fully interrogable database in July and be available from the CBCF office in each country from August.
- D. The workshops for Conservation Education Officers, will now take place in early September. This activity had been postponed from its original target month, until we are confident we can deliver a complete package – enough films; an efficient database of films and film subjects; the concept of 'mix & match'; the technical ability to achieve 'mix & match' and the ability to deliver to the Officers and their employers a set of DVDs chosen and mixed by themselves. They will be followed by public film-showings, in each country, at EoP.
- E. CBCF staff in each country are now making active efforts to establish contacts – especially with the country CBD agencies and major NGOs such as IUCN, WWF, WCS – with themselves as competent biodiversity conservation film-makers. The public film-showings will demonstrate their abilities.
- F. Two sets of film-making equipment will remain in each country at the CBCF office. At present, 2 sets are in Tanzania with TNRF under an MoU. UK staff are in discussions with other partners – Osienala, CORDIS – where we have trained film-making staff, to see whether a similar business plan to that agreed with TNRF will be productive. Yet other partners – Nature Kenya, Wildlife Clubs of Kenya – have purchased their own film-making and film-editing equipment with external grant aid; their staff (whom CBCF trained) are now making films themselves.

### **3.2 Progress towards Project Outputs**

All project outputs will be achieved by the End of Project, as indicated in the above prose and the table below. Particular evidence of the project's success can already be measured by a) submission of 3 films to the Wildscreen Festival; b) the article in 'Development'; c) The climate change films shown by ALIN at Copenhagen, December 2009; d) The TV showings of films in Kenya & Tanzania.

### 3.3 Standard Measures

**Table 1 Project Standard Output Measures**

Code No.	Description	Year 1 Total to 3/2008	Year 2 Total to 3/2009	Year 3 Total to 3/2010	Year 4 Total to 10/2010	Total to date		Total planned from application
Established codes								
2	Training Project staff			2		2		2
4a/c	Training Conservation Education Officers				30			30
4b/d	Training in film-making & editing	4	45	26	0	76		48 max
5	Training CBCF staff		6	6	6	6		6
7	Training materials	Films CSM Manual	100 3	250 10	50 15 1	250 10		300 15 1
8	Weeks from UK staff	40	18	38	25	96		360 amended after last AR review to 140
11	Research outputs	1			2	1		3
14a	Meetings, Kenya	1		1	1	2		3
14b	Meetings, Tanzania	1		1	1	2		3
15a/b	Host country press releases	1	2	2	1	5		6
15c/d	UK Press releases	1	1	2	2	4		6
17b	Networks			2	2			2
18(all)	TV Programmes			6		6		4
19(all)	Radio interviews			2	1	3		2
20	Computers, hard drives, cameras,		£30,000		£5000	£35,000		£30,000
21	Film laboratories			2		2		2
22	Financial contributions	£14,500	£69,000	£65,000		£148,500		£160,000
New - Project specific measures	Newsletters Websites (incl social networking ones)		1 1	4	1 4	1 4		2 1

**Table 2 Publications**

Type (eg journals, manual, CDs)	Detail (title, author, year)	Publishers (name, city)	Available from (eg contact address, website)
Journal article, <u>Development</u>	"Local screening: the film-makers speak" Louise Tickle, November 2009	DFID, London	<a href="http://webarchive.nationalarchives.gov.uk/+http://www.dfid.gov.uk/Media-Room/News-Stories/2009/Kenya-media/Kenya-media-filmmakers/">http://webarchive.nationalarchives.gov.uk/+http://www.dfid.gov.uk/Media-Room/News-Stories/2009/Kenya-media/Kenya-media-filmmakers/</a>
Film, submitted <u>Wildscreen Festival</u>	"Special Flamingo" Elsie Kariuki & Caroline Lumosi	CBCF, Nairobi	<a href="http://www.vimeo.com/12334195">www.vimeo.com/12334195</a>
Film, submitted <u>Wildscreen Festival</u>	"How Sweet is Tana's Sugar?" Adrian Seymour & Serah Munguti	CBCF & Nature Kenya, Nairobi	<a href="http://www.vimeo.com/12258470">www.vimeo.com/12258470</a>



### 3.4 Progress towards the project purpose and outcomes

It can be seen from the tables above that the project is proceeding well towards meeting all of its outputs by the time it finishes in 6 months time. However, it will achieve these in ways that are different in detail from those envisaged when the application was written in 2007. These changes have been referred to in previous reports, but may be re-summarised as:-

- less time input from Ben Please than envisaged, due to changes in his personal circumstances, which was replaced by that from other European film-makers providing training in 2008, then by the expertise of the East Africans in maintaining the training without external assistance in 2009.
- Inability of original partners to deliver on their 2007 expectations, particularly those who were to be part of evaluations (ACC and RAE Trust) but replacement of those by our own project staff undertaking schools evaluations, then planning and about to complete the community evaluations.
- Unrealistic assumptions originally made by the applicant, that the staff of partners who, once trained in film-making, would be able to use their skills within their jobs, and make films for their employer. This did not happen, e.g. Nature Kenya has not made a film on its own. The film-making has come about primarily as a result of workshops bringing people together, and by the individuals whom CBCF employs directly in Kenya & Tanzania and by those new partners who have established their own film-making units (TNRF, ALIN).
- The concept of the 'film-laboratory' has changed. Originally envisaged as an office with desk-top computers, it is now a based where lap-tops and cameras are stored then signed out for use in the field & with communities; the 'film-laboratory' only contains the hard drive film libraries and DVD copying tower.

### 3.5 Progress towards impact on biodiversity, sustainable use or equitable sharing of biodiversity benefits

The project is making major contributions towards biodiversity conservation in the ways in which it is making films to assist other partners in their own biodiversity conservation activities, enhancing their outputs. The three films submitted to the Wildscreen 2010 Festival are cases in point, another is the film "Beginning of the End" viewable on the front page of the ALIN website ([www.alin.net](http://www.alin.net)).

Several other single films, and Series that are being compiled from them, are assisting communities in developing their own biodiversity conservation & livelihoods. For example, the partner Koibatek & Baringo County Councils, together with several other neighbouring councils, are establishing a) an Equator visitor centre at Mogotio, north of Nakuru and b) setting up the 'Trans Rift Trail' – a walking/cycling route between Laikipia in the east and the Cherangani Hills in the west. Films made about this will both sensitise the communities that the trail passes through and serve as publicity for the trail internationally on their website, when set up.

Other films that are part of a Series, will help local communities achieve better use of ecosystem services – for example, films accompanying the "Special Flamingo" are for the Maasai, including 'Voices of the Maasai' which shows how they use their resources of the lake and the springs.

## 4. Monitoring, evaluation and lessons

The three aspects of M & E which we have undertaken have all given positive results. The first, completed by early 2009 and currently being written up for publication, indicated that film-showing in schools increased the understanding of a topic and the retention in children's minds about it (topic was water). The second, carried out early in this reporting year, were interviews with trainees at a workshop, indicating their satisfaction with their training and desire to take it further. The third, also carried out early in this reporting year, was a combination of focus groups and interviews of community members from the villages around the Lake Bogoria National Reserve. This too, indicated peoples' satisfaction with film-making output.

This latter evaluation is being extended to communities who do not have prior experience of our film-showing activities. One of these will be the Lake Bogoria area, where a film has been made about the pros and cons of the non-native invasive species *Prosopis juliflora*. The objective is to see whether the film has altered peoples' perception of the species, which we have found in preliminary investigation to be either all positive or all negative. The second evaluation, ascertaining if it changes behaviour and attitudes, will be the attitude of urban communities in Dar es Salaam, towards rubbish generated by themselves and by others and its impact on the environment and tourists. This film was made by Hilda Aloyce, with the grant from the Neville Schulman Award through the Earthwatch Institute.

We have held internal meetings of the project directors and staff to manage our progress against the stated objectives. These took place in UK in September 2009 and in Kenya January 2010. Meetings of the East African staff and host countries partners with David Harper also occurred in November (Tanzania) and March (Kenya).

These meetings all maintained our activities against the schedule, delaying (as noted above) the meeting of Education Officers from Conservation Agencies until we felt we had a fully interrogable library with an adequate stock of films so that the staff would be able to make up their own "mix & match".

## **5. Actions taken in response to previous reviews (if applicable)**

The previous annual report (AR2) had several comments in the review. These were answered in the Half Yearly report and in an annex to it, October 2009. One particular comment was "I would suggest that the team focus their efforts not on attaining 300 short films but on attaining a strong, quality training course that can be standardised. The evaluation of films and their impact should of course continue, but emphasis would be best placed on ensuring the longterm sustainability of the training course and its resultant trainees". The nature of the training that has been delivered is the main content of the Project Manual, the production of which is being led by ALIN, underway since January 2010.

## **6. Other comments on progress not covered elsewhere**

None

## **7. Sustainability**

We recognise that the project has six months still to run. We feel (as last AR) that we still have two good business models to follow and that both can work in partnership to ensure biodiversity conservation film-making. They are a) film-making units within existing NGOs (TNRF, ALIN, WCK) and b) CBCF as a limited company, maintaining a library of conservation films, the ability of permanent (and temporary) staff to make films and run training courses for other organisations. We are in the process of writing a business plan, in partnership with ALIN, for CBCF as an independent company after 1<sup>st</sup> November 2010.

## **8. Dissemination**

We have made good progress in the past 12 months in making our outputs freely available. Many films are on Youtube, many are also on our own website, although we are continuing to develop the new website, in house (i.e. in Kenya), so that it shows all our films by the end of project.

We have commenced distributing our films, with the 3 campaign films, which were submitted to Wildscreen Festival. Our distribution plans however, are for films to be requested from us in a 'mix & match' fashion according to how a user wishes to show them. This will take place at and immediately after the Education Officers Conference, with attendees making their own 'mix & match' selections at the conference and thus, understanding how to do it in future requests.

We are making good progress on the Project Manual, which will be our major output for other conservation & livelihood film-making initiatives.

Our progress with academic publications on this project is proceeding less rapidly, but we shall still meet the target, albeit some later than the EoP. Project 162/12/003 is still producing academic publications, 2 years after its completion.



## 9. Project Expenditure

**Table 3 Project expenditure during the reporting period (Defra Financial Year 1 April 2009 to 31 March 2010)**

	Actual	Budget	Variance
Staff costs			
Overspend b/f			
Per Ledger			
Advance receipts			
Overspend to c/f	_____		
Rent, Rates, Heating, Lighting, Cleaning			
David Harper			
Martin Phillips			
Rent ,Rates Heating Lighting & Cleaning	_____		
Postage, Telephone, Stationery			
Overspend b/f			
Per Ledger			
Advance receipts			
Less overspend to c/f	_____		
Travel & Subsistence			
Overspend b/f			
Per Ledger			
Advance receipts			
Less overspend to c/f	_____		
Printing			
Overspend b/f			
Per Ledger			
Advance receipts			
Less overspend to c/f	_____		
Conferences, Seminars etc			
Overspend b/f			
Per Ledger			
Advance receipts			
Less overspend to c/f	_____		
Capital Items			
Overspend c/f			
Per Ledger			
Advance receipts			
Less overspend to c/f	_____		
Other Costs			
Overspend c/f			
Per Ledger			
Advance receipts			
Less overspend to c/f	_____		
Total	_____	_____	_____

**10. OPTIONAL: Outstanding achievements of your project during the reporting period (300-400 words maximum). This section may be used for publicity purposes**

I agree for LTS and the Darwin Secretariat to publish the content of this section

"Through East Africa, there are almost no indigenous film-makers who are making and editing biodiversity conservation films.

This Darwin Initiative project has taken an idea from Richard Brock, producer of David Attenborough's 'Life on Earth' and 'The Living Planet', to give back to local communities what they so often freely give out to expatriates, usually with the best of intentions – their environment and their wildlife on film.

Richard teamed up with David Harper, an ecologist with over 25 years' experience of researching the lakes of East Africa and with Ben Please, a young English film-maker who Richard himself had helped train, to not just take film back to the communities where it was shot, but also take the techniques of film-making to young (mostly graduate) Kenyans and Tanzanians. Ben recruited a team of other young conservation film-makers from the UK, US and France, who between over 15 months in 2007-8 trained almost 40 new, indigenous film-makers. The best of those were then brought on, in 2009, to train more of their fellows, particularly with an NGO partner called the Arid Lands Information Network. ALIN is in the forefront of utilising new technologies for biodiversity conservation and development. Over 25 ALIN staff and volunteers were trained over 2009-10, resulting in films that they made being taken to the Copenhagen World Climate Conference in December 2009.

The project, CBCF, has submitted 3 films for the prestigious Wildscreen Film festival to be held in Bristol, October 2010, for judging - a) *A Very Special Flamingo in a Very Special Place*, (in English) made by Elsie Kariuki & Caroline Njoki, has been entered in the new film-makers category (can be seen at [www.vimeo.com/12334195](http://www.vimeo.com/12334195)); b) *Is Tana Sugar really Sweet?* (in Swahili, English subtitle), by Adrian Seymour and Sereh Munguti of Nature Kenya (can be seen at [www.vimeo.com/12258470](http://www.vimeo.com/12258470)); c) *Freshly Squeezed Giraffe* (in English), by Richard Brock & Elija Chege. All 3 films relate to biodiversity conservation campaigns against inappropriate industrial developments and are support for the community groups opposing them. The Flamingo Film is support for the Lake Natron Consultative Group, opposing industrial soda-extraction on the only flamingo breeding lake in East Africa. The Tana Delta film, for Nature Kenya, is opposing industrial development of sugar cane and Freshly Squeezed Giraffe is in support of Nature Kenya/Birdlife's campaign to arrest the degradation of Lake Naivasha.

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## Annex 1 Report of progress and achievements against Logical Framework for Financial Year: 2008/09

Project summary	Measurable Indicators	Progress and Achievements April 2008 - March 2009	Actions required/planned for next period
<p><i>Goal: To draw on expertise relevant to biodiversity from within the United Kingdom to work with local partners in countries rich in biodiversity but constrained in resources to achieve</i></p> <p><i>The conservation of biological diversity,</i></p> <p><i>The sustainable use of its components, and</i></p> <p><i>The fair and equitable sharing of the benefits arising out of the utilisation of genetic resources</i></p>			<p><i>(do not fill not applicable)</i></p>
<p>Purpose Purpose <u>To make</u> 300+ short (5-25 minute) films that link biodiversity conservation to sustainable livelihoods of local communities on issues which are also embedded in the national curricula, in digital laboratories in two pilot countries; <u>to disseminate</u> these films through a regional network of existing education centres in each country; <u>to evaluate</u> the effectiveness of these films at school, college/university &amp; the wider community and <u>to share</u> the best practices globally.</p>	<p>Two new functioning digital laboratories, in Dar-es-Salaam (TanEdu) and Nairobi (NMK AVS), equipped with cameras &amp; computers.</p> <p>At least 300 short films in at least 16 Series on Biodiversity Conservation produced, duplicated and distributed.</p> <p>Effective evaluation of methods of showing films' and follow-up to specific audience levels, to find the best practice with lasting impacts.</p>	<p>In place, in Dar the lab is in an office rented from a different partner NGO (see 2<sup>nd</sup> AR). In Kenya the lab is in Kijabe Farm, Naivasha (visited by Hillary Benn early 2009, see 2<sup>nd</sup> AR).</p> <p>250 films made so far, at least 10-12 Series identified.</p> <p>Schools evaluation being written up, community evaluation beginning</p>	<p>Complete evaluation of communities in the two locations (urban &amp; rural) described in the report</p>
<p>Output 1. 2 digital film laboratories operational.</p>		<p>They have continued to run effectively</p>	
<p>Activity 1.1 Start-Up meetings and Steering Group held in each country.</p>		<p>Steering Group meetings held with both country CBCF staff twice once in each country, plus once in UK when Kenya &amp; Tanzanian staff were there</p>	
<p>Activity 1.2 Two film-making laboratories equipped and staff appointed</p>		<p>Staff appointed early in this reporting year, two in each country (Hilda Aloyce &amp; Benedict Lisoso in Tanzania, Jackson</p>	

		Komen & Chege Njuguna in Kenya)	
Output 2. Film Series produced to cover at least 16 biodiversity issues/areas in each country	In-country conservation film-making capacity enhanced.	250 films and 10-12 Series already made,	Complete 50 further films and identify all Series and collate.
Activity 2.1. First Film Series made			
Output 3. 6 trained film-making staff active	Momentum of film-making and distribution developed and maintained after EoP	CBCF registered as not-for-profit company, 3 NGOs now have own film-making capacity	
Activity 3.1. Appoint & train staff		See above	
Output 4 15+ Regional Education Centres equipped with films for showing	Technical and human capacity of country-wide Educational Centres enhanced.	Five centres (2 own, TNRF, ALIN, WCK) already enhanced.	10 more will be done by EO workshop to take place in next 6 months
Activity 4.1. Film Centres equipped staff trained			
Output 5 16 curriculum support packages created.	Curriculum support packages made available for country-wide education.	Most of existing series have CSM, but Series not yet all collated, awaiting the EO	Add remaining Curriculum Support Material as preparatory work for EO workshop
Activity 5.1. CSP created/found and added		Workshop to do this	EO Workshop still to be held
Output 6 25-30 conservation education officers trained in use of digital technology.	Film-making capacity raised in each country as digital equipment becomes accessible (in the way that mobile phones have) in the countryside.	Achieved as part of Output 8, 75 young conservationists trained in all aspects of film-making, editing and script-writing	Further training workshop still to take place for another c. 15
Activity 6.1. EOs trained			
Output 7 Effectiveness of films for biodiversity conservation quantified		Films on Youtube, viewed by public, best viewing over 4,000	Will upload remaining films
Activity 7.1 Films evaluated		School evaluation completed, community evaluation in progress	Dar and Bogoria films to be evaluated
Activity 7.2 Community Focus groups, film-evaluation, led by trainees		Martin Phillips taught trainees how to run CFGs, will be done as part of above two film community evaluations	
Activity 7.3 Best film identified		3 films submitted to Wildscreen 2010	Wildscreen judging results to come

Output 8 36-48 young conservationists trained in conservation film-making & biodiversity		Achieved as part of Output 6, 75 young conservationists trained in all aspects of film-making, editing and script-writing	Further training workshop still to take place for another c. 15
Activity 8.1 Workshop, partners evaluate progress		4 Workshops held during the reporting year. Evaluation of them done by ALIN, Uni Nairobi,	
Output 9 Manual of best practices produced.		ALIN is leading this process	
Activity 9.1 Publicising of Manual	Manual mounted on websites, downloadable	3 write-shops held since January 2010	Writeshop completion, July

## Annex 2 Project's full current logframe

Project summary	Measurable Indicators	Means of verification	Important Assumptions
<p>Goal: To draw on expertise relevant to biodiversity from within the United Kingdom to work with local partners in countries rich in biodiversity but poor in resources to achieve the conservation of biological diversity, the sustainable use of its components, and the fair and equitable sharing of benefits arising out of the utilisation of genetic resources</p>			
<p>Purpose <u>To make</u> 300+ short (5-25 minute) films that link biodiversity conservation to sustainable livelihoods of local communities on issues which are also embedded in the national curricula, in digital laboratories in two pilot countries; <u>to disseminate</u> these films through a regional network of existing education centres in each country; <u>to evaluate</u> the effectiveness of these films at school, college/university &amp; the wider community and <u>to share</u> the best practices globally.</p>	<p>Two new functioning digital laboratories, in Dar-es-Salaam (TanEdu) and Nairobi (NMK AVS), equipped with cameras &amp; computers.</p> <p>At least 300 short films in at least 16 Series on Biodiversity Conservation produced, duplicated and distributed.</p> <p>Effective evaluation of methods of showing films' and follow-up to specific audience levels, to find the best practice with lasting impacts.</p>	<p>Officials from British High Commissions visit laboratories, press coverage generated in UK and host country; 5 other press releases made during Project.</p> <p>Best film(s) submitted to 'Wildscreen' 2010 for evaluation</p> <p>Two self-supporting laboratories by EoP.</p> <p>Six manuscripts for biodiversity conservation newsletters and journals of partner organisations and in UK, during project Three Publications in peer-reviewed academic journals by EoP</p>	<ol style="list-style-type: none"> <li>1. Stable political climate is maintained in both countries</li> <li>2. Project activities remain free from the influence of corruption</li> <li>3. Statements made and assurances given by Partners during Scoping Study and prior to this application are held to.</li> <li>4. Health of proposers is maintained through to 2010.</li> </ol>
<p>Outputs</p> <ol style="list-style-type: none"> <li>1) 2 digital film laboratories operational.</li> <li>2) Film series produced to cover at least 16 biodiversity issues/areas in each country.</li> <li>3) 6 trained film-making staff active.</li> <li>4) 15+ Regional Education Centres equipped with films for</li> </ol>	<p>In-country conservation film-making capacity enhanced.</p> <p>Momentum of film-making and distribution developed and maintained after EoP.</p> <p>Technical and human capacity of country-wide Educational Centres enhanced.</p> <p>Curriculum support packages made</p>	<p>Activities of trainees and their film titles during project and continuation after EoP, visible by showings &amp; 'Wildscreen 2010'.</p> <p>Activities of Educational Centres during project and continuation after EoP visible in Newsletters, websites and Annual Reports of Partner</p>	<ol style="list-style-type: none"> <li>5. Commitment of University of Leicester to support research in Biodiversity conservation &amp; science for sustainability continues to 2010.</li> <li>6. Digital technical developments continue at similar rate.</li> </ol>

<p>showing. 5) 16 curriculum support packages created. 6) 25-30 conservation education officers trained in use of digital technology. 7) Effectiveness of films for biodiversity conservation quantified 8) 36-48 young conservationists trained in conservation film-making &amp; biodiversity 9) Manual of best practices produced.</p>	<p>available for country-wide education.</p> <p>Film-making capacity raised in each country as digital equipment becomes accessible (in the way that mobile phones have) in the countryside.</p> <p>Manual mounted on websites, downloadable</p>	<p>organisations</p> <p>Updates to educational curricula published by KIE/TIE in each country</p> <p>Reports/academic output of the evaluation study</p> <p>Films used in e-learning by other organisations</p> <p>Manual use in other countries; web hits on Manual site.</p>	<p>7. This revolution creates new opportunities for linking biodiversity conservation to sustainable livelihoods in rural areas through film media, by lower prices and greater availability of equipment.</p> <p>8. Six competent graduates in biodiversity conservation (3 from each country; 4 employed by partners) wish to be trained in conservation film-making.</p>
<p>Activities</p> <ol style="list-style-type: none"> <li>1. Start-Up meetings and Steering Group held in each country.</li> <li>2. Two film-making laboratories equipped and staff appointed</li> <li>3. First Film Series made</li> <li>4. Equip Film Distribution Centres and train staff.</li> <li>5. Films evaluated</li> <li>6. Community Focus groups, film-evaluation led by trainees</li> <li>7. Workshop, all partners to evaluate progress.</li> <li>8. Best film identified</li> <li>9. Analyses of films' effectiveness</li> <li>10. Publicising of Manual</li> </ol>	<p>Activity milestones (summary of project implementation timetable)</p> <ol style="list-style-type: none"> <li>1. Priority list of issues of greatest biodiversity threat, to guide film-making, in each country, agreed. Topics for Curriculum Support tools identified Month 3</li> <li>2. Two film laboratories, fully functioning Month 5</li> <li>3. Film-making completed on 1st Series, trans-boundary, biodiversity of Rift savannah Month 7</li> <li>4. 15+ Education Centres equipped each country and workshops training staff held. Month 9</li> <li>5. Quantitative evaluation completed by ACC and RAE of the impact of 1st 2 Series Month 16</li> <li>6. Film-making carried out completely by host-country trainees Month 18</li> <li>7. Workshop review, compared with experiences from elsewhere in the world Month 22</li> <li>8. Best film submitted to Wildscreen 2010 Month 28</li> <li>9. First manuscript to peer-review journal, month 18 full draft of Manual (includes evaluation) Month 30</li> <li>10. 2<sup>nd</sup> &amp; 3<sup>rd</sup> journal articles submitted, Manual on web, Wildscreen &amp; film shows held EoP</li> </ol>	<p>Assumptions</p> <ol style="list-style-type: none"> <li>9. 16 Community Focus Groups can be developed with trust and understanding on both sides to effect true partnerships in the film-making such that both biodiversity conservation and sustainable livelihoods are effectively portrayed bringing measurable benefits to both.</li> <li>10. Partners' Film Distribution Networks function effectively through the technical support and training, such that wider communities are reached in each film's subject area.</li> <li>11. 36-48 individuals (of all categories) wish to be trained in conservation film-making (linked to assumptions 6 &amp; 7).</li> </ol>	



## **Annex 3 Onwards – supplementary material (optional but encouraged as evidence of project achievement)**

Please see the films in the websites given in the report (Vimeo for two of the three submitted to Wildscreen, ALIN homepage for the climate change film), and the following on Youtube:-

<http://www.youtube.com/user/ConservationFilms> (excluding those films named 'Peace Corps Kenya 2002-4)

and <http://www.youtube.com/user/oCBCFo>

The most viewed of the films in the latter group, *Soil Erosion* involving Jackson Komen (CBCF Director), has had 4.330 views.

## ***Checklist for submission***

	Check
Is the report less than 5MB? If so, please email to <a href="mailto:Darwin-Projects@ltsi.co.uk">Darwin-Projects@ltsi.co.uk</a> putting the project number in the Subject line.	Yes
Is your report more than 5MB? If so, please advise <a href="mailto:Darwin-Projects@ltsi.co.uk">Darwin-Projects@ltsi.co.uk</a> that the report will be send by post on CD, putting the project number in the Subject line.	N/A
Have you included means of verification? You need not submit every project document, but the main outputs and a selection of the others would strengthen the report.	Websites
Do you have hard copies of material you want to submit with the report? If so, please make this clear in the covering email and ensure all material is marked with the project number.	Websites in text
Have you involved your partners in preparation of the report and named the main contributors	yes
Have you completed the Project Expenditure table fully?	yes
Do not include claim forms or other communications with this report.	