



Darwin Initiative Annual Report



Darwin Project Information

Project Ref Number	16006
Project Title	Local action for global impact - community-based biodiversity conservation films (CBCF)
Countries	Kenya, Tanzania
UK Contract Holder Institution	University of Leicester
Host country Partner Institution(s)	KENYA: University of Nairobi; Nature Kenya (including Friends of Kinangop (FoK), Friends of Arabuko-Sokoke (FoAS)); Rehabilitation of Arid Environments (RAE) Trust; African Conservation Centre (ACC); Lake Naivasha Riparian Association (LNRA); Koibatek (KCC) and Baringo (BCC) County Councils for Lake Bogoria National Reserve (LBNR); Osienala; Wildlife Clubs of Kenya (WCK); Arid Lands Information Network (ALIN). TANZANIA: Wildlife Conservation Society of Tanzania (WCST), The Maajabu section of the Tanzania Natural Resources Forum (TNRF); Tanzania Association of Environmental Engineers (TAEE) and the Tanzania Environmental Management Trust (TEMT). http://darwin.defra.gov.uk/international/2879/
Other Partner Institution(s)	Kenya Institute of Education (KIE); Kenya Wildlife Services (KWS); National Museums of Kenya (NMK); ERMIS Africa (Nakuru). Tanzania Ministry of Education & Vocational Training (MOEVT); Tanzania Wildlife Research Institute (TAWIRI) and Tanzania National Parks (TANAPA). Earthwatch Institute Europe, through a Neville Shuman Foundation award for Hilda Aloyce; British Council, through its DelPHE programme "Field IT for East Africa"
Darwin Grant Value	£245,773
Start/End dates of Project	October 2007-October 2010
Reporting period	1 st April 2008 – 31 st March 2009, Annual Report 2
Project Leader Names	Dr David M. Harper & Mr Ben Please
Project website	www.biodiversityconservationfilms.org
Author, date	Dr David Harper 31 st May, 2009

1. Project Background

The application was made to the Darwin Initiative in 2006 following the initial success of the Brock Initiative (2003-) 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 from 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 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 *via* Earthwatch Europe to David Harper. 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 DI, initially for a Scoping Award in 2006 to sound out new in-country partners. Richard was subsequently awarded the prestigious “Film-makers for Conservation” prize at the 2006 Wildscreen Festival in Bristol.

The 1st Year AR (covering only the 1st 6 months of the project) highlighted the 2 countries’ start-up meetings, the first 3 training camps and 3 Film Series and the important partnerships that were made/developed to establish the project.

2. Project Partnerships

During the 12 months of this Second Year, the following partnerships were continued or developed with-

- University of Nairobi, over the project’s Ministry of Education, Science & Technology (MOEST) Permit, MoU and partnership agreement. This included joint management of British Council DelPHE project “Field IT for East Africa”, to achieve two sets of films of ecological survey methods at lakes Naivasha and Natron that will be placed on “Virtual Field Course” educational websites.
- TAWIRI and the Council for Science and Technology (COSTECH) over the Tanzania research permit.
- Koibatek and Baringo County Councils and the Lake Naivasha Riparian Association over the location of film-making training camps (2 x 3 weeks in each location) in Kenya and the development of resource centres in each place;
- KCC/BCC for LBNR and Dr Martin Phillips (Geography Department, University of Leicester) to approve interviews and questionnaires for evaluating the effects of conservation films among community members.
- Hilda Aloyce & Benedict Lisoso (CBCF staff) and MOEVT, to allow film showing and evaluation in named Dar es Salaam schools.
- Maajabu (of TNRF), TAEE and TEMT over the development of resource centres, in Arusha and Dar es Salaam, in Tanzania;
- Kenyatta University Faculty of Environmental Science, Nature Kenya (FoK Site Support Group), KWS (Lake Nakuru National Park), Osienala, WCST, TANAPA (Udzungwe National Park), TAWIRI, over film-making topics, locations and footage for films made by trainees;
- KIE and the Tanzania Ministry of Education & Vocational Training over the most suitable films to develop for curriculum support in environmental education for schools in each country.
- University of Nairobi, Kenyatta University, Nature Kenya, Osienala, ALIN, Tome, KCC & BCC, WCK and FoAS, who nominated staff/volunteers to join film-conservation training camps;
- Ms Erin Moore, professional film-maker and project manager, who volunteered her time as Project Manager & trainer, for 3 months in Kenya & Tanzania, 2008-9;
- Mr Ben Please, freelance film-maker & musician, for 3 months work on the project in UK and Tanzania as Project Training Director.
- Ms Sarah Matthews, Mr Sandy Watt, Ms Camilla Turner, Dr Adrian Seymour and Ms Helen Ganichaud; all freelance UK conservation film-makers, who conducted four, 2-week film training camps, training 30 new conservation film-makers during the reporting period and also 3, 1-week camps extending the editing training of all 44 trainees from 2007-8 and selecting the best for intensive training as trainers;
- Ms Mary Mwendwa (a CBCF trainee and a producer for Transworld Radio, Nairobi) and Mr Noah Lusaka (Communication Officer ALIN, Nairobi), who together with Adrian Seymour conducted a 1-week course in ‘story-telling’ for all 2008 film trainees;

- Mr William Kimosop, Darwin Fellow and Chief Warden of KCC/BCC, over the secondment of his Education Officer, Mr Jackson Komen to direct the project in Kenya;
- Ms Hilda Aloyce, Mr Benedict Lisoso, Mr Timothy Mwinami, Ms Elsie Kariuki, Ms Mary Mbenge as project staff in Tanzania & Kenya;
- Mr Jackson Komen, Ms Elsie Kariuki, Mr Elija Chege Njoroge, Ms Mary Mwendwa and Ms Grace Mwaura, for training new conservation film-makers in each country.
- Maajabu and MOEVT, over completion & signing of MoUs and partnership agreements (which we expect to roll out to all partners to sustain CBCF after the End of Project).

The following partnerships were initiated, that will be developed or completed over the next 12 months -

- Five Tanzanian TV stations have been visited in Dar es Salaam and sample films left with them. All expressed an interest in developing a TV series;
- One Kenyan TV station has held discussions with Nature Kenya over serialising the film about the Tana Delta,
- The UK channel 'Teachers TV' has entered discussions with us, in partnership with Skylark Films (Bristol), over re-editing a series of films aimed at KS3 and KS4 citizenship students.
- KWS, NMK, Maajabu, MOEVT, ALIN and Ermis Africa over future training of their staff.
- TAWIRI, KWS, NMK over future film topics and future Film Series.

The effectiveness of these partnerships has been to ensure that the project spreads its influence beyond that envisaged in the original application and builds towards establishing 'critical masses' of operation in each country by the End of Project. The partnerships are testing two models for the future of CBCF. The first is the 'in-house model', exemplified by Maajabu (the film-showing arm of TNRF, which will become film-making) in Arusha, where they will take responsibility for 2 sets of equipment and use it to produce an agreed number of films; we will undertake further training of their staff and partners'. The second, 'resource model' is exemplified by our offices in Dar and Bogoria, where individual sets of equipment are loaned to named, trained, individuals who will produce a Film-Series through a partnership of their own making (e.g. Hilda Aloyce has a Fellowship from the Neville Schuman Foundation *via* Earthwatch Europe to make a film on coastal waste pollution in Dar es Salaam; Mary Mwendwa has a partnership with Nature Kenya to produce films about their 100th Anniversary events).

All these partners are managed through the Project Director and UK staff when in the field (e.g. Ben Please, Erin Moore in Tanzania) communicating with East African staff, using Skype (voice and chat), sms and emails. The Project Director meets partners in East Africa at least once, through his visits three times each year, at least two funded by non-Darwin sources.

All these activities have led to the production of the conservation film series at the rate projected, and has developed the capacity of East African people & organisations to produce them, at high quality but low cost, which will enhance the ability of each country to achieve the goals of the CBD (as well as other goals such as MDG).

3. Project progress

By the end of April 2008 (Year 1 AR), we had held three training teams, bringing over 20 young conservationists to become film-makers. In the process we/they had produced three film series from each location, now entitled:

- *Maasai Pride* (the remarkable conservation progress made in Kenya's South Rift Valley);
- *Camels & Communities* (livelihood & wildlife issues for Tanzania's Mt Meru communities);
- *Bogoria Livelihoods* (issues of sustainability for communities around Lake Bogoria).

In the process, our film-training logistics and efficiency had developed such that, by the completion of the third training camp in April, all trainees were able to finish and take away their completed film.

By the end of July 2008, we had completed advanced 1-week courses in Final Cut Pro Editing to each of these three groups, so that trainees from the first two teams were brought up to be able to complete their film and those from the third team improved them. We then completed a fourth training camp, at Naivasha, with a further 14 new trainees. The outputs from this camp were complete enough to be shown in schools at the completion of the camp and were enthusiastically received by over 100 pupils at Milimani Primary School. The Naivasha trainees were themselves given an advanced FCP editing week in November 2008. All trainees had been asked at the end of July to make 'pitches' for the biodiversity conservation films that they felt should be made, including costings and likely sources of funding. 18 pitches were received by the end of August, but it was clear that there had been inadequate attention to the storyline. A training week was therefore arranged, using one of the trainees who was a Radio Producer together with the Communications Officer of new partner ALIN and Mr Adrian Seymour, to teach story-telling (or script-writing!), in December for all 2008 trainees.

The Naivasha training camp had produced the fourth Series, *Naivasha's Challenges* (tackling the problems of Lake Naivasha as a result of the global agricultural industry dependent upon its water and the people attracted to jobs there). Our policy at the beginning of this project had been to seek trainees from staff of partners, but these were few so this quickly evolved into taking trainees from volunteers of partners (e.g. Nature Kenya, WCST, TAWIRI), who often were undergraduate students or recent graduates. By the end of 2008, many of these trainees were successfully using their newly-found skills to seek funding for their pitches, or to obtain jobs or places as interns. This was considerably assisted by the digital technologies which we were using to run the project – by the end of 2008 we possessed 10 sets of Apple MacBook Pro laptops with Final Cut Pro, each with an additional hard drive, a camcorder and appropriate wiring to connect them, which all trainees had used. This is different from originally planned (we envisaged a major technical centre in each country with desk-top equipment) but the new logistics have given considerable spatial flexibility in film-making and future planning.

By the end of this second year, some trainees had taken places as interns in relevant organizations, for example Grace Mwaura and Elijah Chege became interns with ERMIS Africa in Nakuru, and continue to work on forestry films with them (ERMIS is an NGO that uses participatory GIS to engage forest communities, especially indigenous ones, and assist them to document their traditional practices and land uses, towards achieving their full rights). Some trainees had obtained partnerships with other NGOs, for example Mary Mwendwa has made two promotional films with Nature Kenya, highlighting their 100th Anniversary. Others, employees of partners, have used CBCF to help them further their work. For example, Serah Munguti, Advocacy Officer for Nature Kenya, made a film about Kenya's Tana Delta, the most important for biodiversity along the East African coast yet threatened with sugar cane development (see <http://www.vimeo.com/3499363>) with trainer Adrian Seymour. Some have obtained employment with relevant organizations; for example Erica Rugabandanda in November 2008 became an Intern with Maajabu in Arusha, now she is a full-time project coordinator with them, where biodiversity conservation films are an important component of her job; Veronica Mwaura who made a film about urban waste in Naivasha as her training film is now a research assistant for UNEP on their waste project in Nairobi.

During this second year we sought to establish film centres in each country and have established two in each. The main ones are in Naivasha in Kenya (partner LNRA) and Arusha in Tanzania (partner Maajabu), but in each country there is a 'satellite' centre at Bogoria in Kenya and Dar es Salaam in Tanzania. Having two centres has been made possible by the substitution of single, desk-top computers (in our application) with many (10), laptops and accompanying cameras. This has also made it possible to support the most promising individuals & partners (neither of our two original country Centre partnerships proved possible, for reasons of staff and priority changes) to develop new films and new partnerships.

We completed our first phase of evaluation of the effectiveness of films and developed two, more quantitative approaches. We obtained permission in 3 sets of schools (Dar es Salaam, Bogoria, Naivasha), to divide classes into three groups, teaching the water cycles by a) the film, b) talk with pages from Nature Kenya's book *Learning for Sustainable Living in Kenya* and c) talk and chalk. In the second, we identified three communities where we could measure opinions prior to a film and will show the film and re-measure opinions in the project's third year. The three communities and

subjects are:- a) Tana delta; indigenous residents & the proposed sugar cane plantation; b) Dar es Salaam; urban residents & coastal wastes; c) Bogoria-Baringo area; village communities & the real or perceived effects (both negative and positive) of the alien plant *Prosopis juliflora*.

We had completed a further three Film Series by the end of this year. Some films have been shown individually to great effect; for example a film for The South Rift Landowners' Association – *SORALO* – about their work in Kenya's South Rift spearheaded a fund-raising lecture tour for ACC in the USA, January 2009, raising several tens of thousands of dollars. Others have helped raise awareness and spread ideas, for example there are now almost 20 grass plots in the Bogoria villages after the film *Nyasa ni Pesa* (about the work of the RAE Trust), but were none before; this despite the fact that the RAE Trust is little more than 25 miles away at Baringo. The majority of the films will be completed in the first few months of the third year, to ensure all credits are correct, prior to wide distribution among the education centres network.

3.1 Progress in carrying out project activities against Implementation Timetable Milestones (as numbered).

The activities identified in the Implementation Timetable relate to a) Steering Group meetings, in UK and host countries; b) Film Series production and distribution; c) Evaluation of films; d) Project staff and training. Most, but not all of these were completed, as follows:-

Steering Groups. The UK Steering Group was held at the end of a full year's activities, September 2008. Additional partners – RSPB and WWF – were invited to this but tendered apologies and requested the AR. The partners originally named in the application – Earthwatch Europe & Tusk Trust – did not attend. The SG consisted of all the Europe-based trainers – Ben Please, Erin Moore, Sarah Matthews, Sandy Watt, Adrian Seymour, plus Richard Brock and David Harper. It was both logistically difficult and potentially expensive to hold full SGs in the host countries, so meetings were held individually with all partners by DH and RB in Kenya in November-December 2008 and by BP and EM in Tanzania between February and March 2009.

Film Series. Six Film Series have been completed as part of our training camps and now being prepared for distribution :-

Maasai Pride (conservation progress made in Kenya's South Rift Valley);
Camels & Communities (livelihood & wildlife issues for Mt Meru communities);
Bogoria Livelihoods (issues of sustainability for communities around Lake Bogoria);
Naivasha's Challenges (tackling the problems of Lake Naivasha as a result of the global agricultural industry dependent upon its water and the people attracted to jobs there);
Soda Lake Safari (understanding the links along the Rift for flamingo lives);

Film evaluation. Film evaluation did not happen as planned in the original application due to changed priorities in the partners ACC and RAE, but was carried out by project staff i) in schools in 3 locations, to test teaching effectiveness of films; ii) has been organised and will take place over the third year with new films in 3 community locations, to test effectiveness of films in changing attitudes.

Training. The first AR explained that the training of young Kenyan and Tanzanian film-makers was different from that envisaged in the original application, because it was not possible to select at the beginning staff from partners who could be seconded, trained, then deployed in film-making. Staff who were employed by partners (e.g. Nature Kenya) were too busy after the training to engage in film-making. We continued therefore to train more people than planned originally, most of them volunteers of partners or similar other biodiversity conservation organizations, with 45 trained by the end of the year, 39 of them for 3 training periods, total 4 weeks.

Project Staff. We identified one Tanzanian at the beginning of the year, Hilda Masao Aloyce, as of high quality and began to employ her, mentoring her through repeat training camps as an assistant to the European trainers. By July 2008 we had also identified a Kenyan, Jackson Komen, treating him similarly. These two were further mentored to become trainers themselves. Jackson ran his first training in December 2008. Two other Kenyans, Mary Mwendwa (a trainee) and Noah Lusaka,

of ALIN, were employed to run a 1-week course in script-writing, also in December.

Hilda Aloyce gained a competitive M.Sc. under the Commonwealth Shared Scholarship scheme, at Kings College London, September 2008-2009. Her dissertation, March-August 2009), evaluating peoples attitudes to beach waste and stream pollution in Dar es Salaam, will form the first stage of evaluating the effectiveness of film in changing these attitudes, as the film is being currently made under her guidance,

3.2 Progress towards Project Outputs

The project overall is highly likely to meet all its outputs, some later and some earlier than projected, as shown in the table below:-

Code No.	Description	Total to date	Total planned from application
2	Hilda Aloyce (Tz) has gained a scholarship to Kings College, London, and will submitting an evaluation of community attitudes towards waste and pollution in Dar es Salaam as her dissertation, prior to making a film and evaluating its effects on changing attitudes, in the final year of the project, with an award she won from the Neville Shuman Foundation, via Earthwatch Europe.	1	2
3	Jackson Komen, (K) who has a Diploma in Community Education, has been accepted at Moi University to upgrade this into a B.A., completion June 2010.	1	0
4b	Undergraduates trained in film-making & editing	15	24
4d	Postgraduates trained in film-making & editing	30	24
4a, 4c	Education Officer training	-	30
7	Films produced by the trainees	1	2
7	Curriculum support material: a) A sustainability game based upon the traditional game Macala, produced by Leicester University students in Bogoria; b) "Field IT", funded by British Council, setting up 'virtual field courses' on 1 river basin in each country	3 – 1 game, 2 web sites in construction	Not numbered
8	Richard Brock, David Harper, Ben Please, Erin Moore, Sandy Watt, Sarah Matthews, Helene Ganichaud, Arian Seymour	58 person-weeks	360
11	Research papers: two further in preparation	None yet submitted	3
14a	None this year	-	3
14b	None this year	-	3
15A/B	Host-country press releases: one at project start (omitted from AR1 report), one on production of Tana Delta film, one on visit of Hilary Benn	3	6
15C/D	UK Press releases: one at project start (omitted from AR1 report); one on Hillary Benn visit	2	6
17B	networks in each country; education network	2	2

Code No.	Description	Total to date	Total planned from application
	organizations in each country identified, some contacted but not all yet.		
18	TV companies in each country identified and contacted. Extensive main news coverage when Hilary Benn visited Naivasha base of project, communication ongoing.	3+ positive responses	4
19	Radio interviews: broadcasts in Kenya by Mary Mwenda; in Tanzania 'Maji ni Uhai' played on World Environment Day Computer blogs. Two issued by trainees	2+	2
20	Ten laptop computers, 10 movie cameras, 12 Hard Drives, used for training and film-making	c. £25,000	£30,000
21	Film laboratories in each country the base for film sets	4	2
22	a) Leicester student contributions to training camp costs. b) Salaries/Pensions of senior staff c) Commonwealth Scholarship to Hilda Aloyce d) Neville Shuman award to Hilda Aloyce	£14,500 £50,000 (est) £15,000 £4,000	£160,000
New Project -specific measures			
	A promotional leaflet has been produced by end of 2 nd year to promote trainees as film crew for other NGOs A social network group within Facebook has been established for all trainees and other interested parties.	1 1	1

3.3 Standard Measures

Table 1 Project Standard Output Measures

Code No.	Description	Year 1 Total	Year 2 Total	Year 3 Total	Year 4 Total	Total to date	Number planned for this reporting period	Total planned from application
Established codes								
2	Project Staff to Masters			1		-	In progress	2
3	Project staff to B.A./B.Sc.			3		-	In progress	0
4a/c	Training in film-	16	23	37		39	23	36-48

Code No.	Description	Year 1 Total	Year 2 Total	Year 3 Total	Year 4 Total	Total to date	Number planned for this reporting period	Total planned from application
	making			plan				
4b	Training in film showing			30+ plan		-	-	30+
4d	Weeks of training	4	8	9 plan		12	8	11
5	People receiving 1 yr training	-	6 start	6 plan		6 start	6 start	6
7	Film Series (each c. 10 films)	2	4	9		6	6	15
7	Training support materials	-	2	1 plan		2	2	3
8	UK expertise person-weeks	40	58			98	58	360
11	Publication			2	1	0	0	3
12	Computer – film library	-	2			2	2	2
14a	Workshops organised	2	0		2	0	2	3
14b	Workshops attended		1	1	1		1	3
15a/b	Host country press releases	1	1	2 plan	2 plan		2	6
15c/d	UK press releases	1	1	2 plan	2 plan		2	6
17B	Cons Film education ntwk		2 start	2 compl			2 start	2
18	TV broadcasts	-	1	In prog			1	4
19	Radio broadcasts							
20	Assets – film cameras & editing laptops				£30,000			£30,000
21	Film laboratories		4	-	-	4	4	2
23	Funds contributed – sal/pens	£50k	£65k	£65k est	£25k est	£115k	£115k	£160k
23	Other funds raised		£11000	£7000		£11000	£11000	0
New - Project specific measures								
	Blogs by trainees on		2	2			2	0

Code No.	Description	Year 1 Total	Year 2 Total	Year 3 Total	Year 4 Total	Total to date	Number planned for this reporting period	Total planned from application
	the internet							
	'Facebook' CBCF group		1			1	1	1

Table 2 Publications

Type (eg journals, manual, CDs)	Detail (title, author, year)	Publishers (name, city)	Available from (eg contact address, website)	Cost £
6 Film Series	See text	CBCF	D.M. Harper	About £5 each

3.4 Progress towards the project purpose and outcomes

We have made good progress in this our second year, which is effectively half way through the project. This is reported above and here highlighted in relation to our stated outputs in the logframe:-

- We have established two laboratories in each country, and a satellite in each. The laboratories are not as envisaged in our initial application, equipped with desktop computers, but are the storage location for mobile sets of film equipment – camera, laptop, hard drive & accessories. The project currently has 10 and all are on loan to trainees who are making films. Currently 6 sets are in Kenya and 4 Tanzania.
- We have completed six film series, the films from which all need final credits checking and changing before they are released widely. (We were not careful enough in the first four training camps to ensure that ownership of both film footage or music was properly credited and in the case of music, copyright available; one of our April 2009 trainees is a musician and has donated his music for the films).
- We have begun the process of contacting education centres in each country. There are at least 40+ in each country when our application says 15+. Once all have replied, we will organize the planned training for conservation officers. This is being led by Mary Mbenge (Kenya) and Hilda Aloyce (Tanzania), using lists drawn up by Richard Brock, Ben Please and Erin Moore.
- We have begun to consider curriculum support packages and will work with major conservation publishers in each country, such as ALIN, Nature Kenya and WWF, to ensure that we do not 're-invent the wheel' and can use their existing publications. Thus, we have developed one sustainability game for semi-arid environments, are developing two interactive 'virtual field course' web sites under the British Council grant "Field IT for East Africa" and will experiment with puppet theatre in August 2009.
- Our film evaluation has entered a 2nd and 3rd phase. We have completed, but not yet completed analysis of the questionnaires, of school showings in 3 areas where the classes

were divided into 3 sections and, initially, taught a subject in 3 ways only one of which was using the film. We have commenced the initial evaluation of the attitudes of three different communities' (urban, rural settled and rural pastoralists) to controversial biodiversity/livelihood issues (wastes, alien *Prosopis*, sugar cane plantations, respectively) who will be shown a film about this issue and then re-evaluated.

- We have trained 39 film-makers to end of March 2009, 10 of these are active using our film sets, 6 of these have been mentored further to become trainers themselves.
- The project is employing one of the above 6 specifically to begin drawing up the Conservation Films Manual.

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

There are several lines which we believe will develop a clear impact on biodiversity conservation:-

- We have completed one film addressing a major issue of biodiversity conservation in Kenya – the proposal by Mumias Sugar Corporation, with approval by NEMA to plant 20,000 ha of the Tana Delta with sugar cane. Nature Kenya obtained an injunction in early 2008 to prevent this, on the grounds of a highly flawed EIA, and by early 2009 we had completed a film – *Is Tana's Sugar really sweet?* (in Swahili with English sub-titles) for them.
- We are now making a film addressing a major issue in Tanzania – the proposal by Tata Corporation to mine soda ash from Lake Natron – *A Very Special Flamingo in a Very Special Place*.
- We had started this project with a film, which Richard Brock had made for the LNRA – *A Lake on the Edge* and in year 3 we will update it with new footage, making several versions (e.g. flower companies, government, smallholders, lakeside residents) as a cry aimed at the whole community, which is sucking the lake dry.
- Several films are in progress not reported here as they are not complete, which will have specific local impacts – e.g. addressing deforestation at Eburru (near Naivasha) and around Udzungwe National Park (Tanzania).
- Many of the films will have impacts difficult to measure; for example films made in Bogoria about honey production, and anti-erosion grass plot establishment can be seen as effective over time, as the overall production of honey, area of grass plots, increases. It will be difficult to prove that it was just the film that made the difference, however. In the same way, the original *Maji ni Uhai*, made in the Ruaha basin, made a contribution, but one unquantifiable, to the conservation campaign which led to the Tanzanian government gazetted the Usanga Wetlands (the wetland 'sponge' which made the Ruaha River permanent but which was destroyed by rice paddies and cattle trampling) as part of Ruaha National Park, removing the cattle and rice..

4. Monitoring, evaluation and lessons

The effectiveness of the project is measured by evaluations invited after each training camp, which have (April 2009) been supplemented by selected face-to-face interviews conducted by Martin Phillips. Examples of these, taken from the latest training camp to date (May 2009) are shown (Appendix 3). I have chosen these because they show how our training, which for the first time has been given to graduates of media courses (the first cohorts of trainees had a biology/science background with no film experience at all), provides practical experience in two weeks greater than they had received in all three years of their formal courses.

The evaluation of the effectiveness of film as a teaching and capacity-building tool, has already been described.

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

We responded in the half year report.

6. Other comments on progress not covered elsewhere

The training, which is at the core of the project, has improved considerably over the year such that now (5th-6th training camps, April & May 2009):-

- a) it is now undertaken by Kenyan who themselves were early trainees; next year there will also be Tanzanian trainers.
- b) the trainees complete and take away their own film after two weeks
- c) the content of the training has also improved, for example by addition of Web2.0, of story-telling, of use of blogs, of film on mobile phones & iPods.

The project has spent ahead of its budget, but the overspend is being carried by the university into the following year. The risk of this is that the project will run out of money before its completion date (although the rate of expenditure has now been lowered), but against this the project will certainly achieve all its outputs.

7. Sustainability

We are investigating two means of achieving sustainability, so that there is a seamless transition from the Darwin-funded CBCF, to self-sufficient conservation film-making after October 2010 . The first is in Arusha, Tanzania, where we have drawn up an agreement with Maajabu, the film-showing part of TNRF, and which employs two trainees, Erica Rugabandanda and Loderick Mika, to turn it into a film-producing unit. CBCF will offer additional training and mentoring (May-June 2009, Erin Moore) and will loan two sets of film equipment. In return Maajabu will maintain the equipment and make 30 films for the two organizations, contributing to at least 3 Series, by the end of project. If the film-making happens as agreed, then they will own the two equipment sets by EoP.

The second model, being developed in Kenya by Elsie Kariuki, who is employed to train and to begin to write the Manual, is for trainees to form their own NGO, called CBCF. The trainees who belong to this, in a co-operative, will work together to make biodiversity conservation & livelihood films for NGO or government clients. A promotional leaflet (Appendix 4) has been produced to make potential clients aware of this facility.

8. Dissemination

Dissemination has so far taken place in the three areas where evaluation has been undertaken in schools:- Dar es Salaam, Naivasha and Baringo/Bogoria. This is in addition to the dissemination being undertaken by partners who are just beginning to be given our completed and released films, such as Wildlife Clubs of Kenya and Maajabu. The latter already show in 6 regions of Tanzania and last year reached 50,000 people. A film show costs only 50,000 Tz shillings, about £25 (<http://www.tnrf.org/groups/maajabu/info>) and the organizer is Loderick Mika, a CBCF trainee. The Wildlife Clubs of Kenya provides a similar service to Maajabu, but with a mobile education unit (<http://wildlifeclubskenya.wildlifedirect.org/2007/11/07/mobile-education-unit/>), to schools which join WCK. The head of the unit, Gabriel Ngala, is a CBCF trainee.

9. Project Expenditure

Please expand and complete Table 3.

Table 3 Project expenditure during the reporting period (Defra Financial Year 1 April 2008 to 31 March 2009)

Item	Budget (please indicate which document you refer to if other than your project application or annual grant offer letter)	Expenditure	Variance
Rent, rates, heating, overheads etc			
Office costs (eg postage, telephone, stationery)			
Travel and subsistence			
Printing			
Conferences, seminars, etc			
Capital items/equipment (specify)			
Others (specify)			
Salaries (specify by individual)			
TOTAL			

Highlight any agreed changes to the budget and explain any variation in expenditure where this is +/- 10% of the budget. Have these changes been discussed with and approved by LTS?

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

The project has forged many new partnerships in the past 12 months, most particularly with groups that are themselves working directly with different communities (e.g. ALIN – Arid Land information Network - networking among semi-arid communities in three East African countries helping them to share good practices). It has completed three ‘flagship’ films, the first about SORALO (South Rift landowners Association) in partnership with the African Conservation Centre (it can be viewed at <http://www.vimeo.com/2408263>); the second exposing the reality of the Tana Delta sugar cane plantation proposal, in partnership with Nature Kenya (this can be viewed in 14 parts at <http://www.vimeo.com/3499363>). The third, also from the South Rift (1st) training camp, is an introduction to Ecohydrology *Promoting Ecohydrology in East Africa*, in partnership with UNESCO International Hydrological Programme (this can be viewed at <http://www.youtube.com/watch?v=MvhYsFEmAfU>). These have had specific distributions; at the same time we have successfully produced six File Series, mostly from our training teams, for more general conservation education and capacity building, whose distribution will shortly commence.

CBCF in Kenya was particularly proud in February to host the Minister of the Environment, the Rt Hon. Hilary Benn, on his first visit to a Darwin Project when he came to Kenya for a UNEP meeting in Nairobi. The Kenyan staff and partners delivered a series of short presentations about the project, showed some of their films and gave Mr Benn and each of his party a jar of Bogoria honey – the subject of several films and in jars & labels produced after Leicester’s previous Darwin Project, conservation of Lesser Flamingos and Lake Bogoria.

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>Goal: <i>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>We have given three more communities – the Tugen at Lake Bogoria and the riparian communities around Naivasha, new tools conserving their environment and for thus improving their livelihoods.</i></p>	
<p>Purpose</p> <p>To make 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 & 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 & 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>We have established two main laboratories, one in each country (Kenya Naivasha, partner LNRA; Tanzania Arusha, partner Maajabu) and two satellite ones, also one in each country (Kenya Bogoria, Tanzania Dar). We have 10 sets of laptop+camera+accessories, all being used by trainees for film-making.</p> <p>We have now made about 100 short films, grouped into 6 Film Series, in Kenya & in Tanzania, in the course of training 39 young conservationists in film-making and film-editing.</p> <p>We have completed our preliminary study of film evaluation in three groups of schools in rural and urban locations and made a more advanced evaluation in the same locations. We have started three community evaluations, prior to film showing, about issues where we will test attitude change,</p>	<p>By the time of the 3rd Annual Report we will have produced a further 10 Film Series, made up both from training camp output and from trainees using the equipment on their own or with partner organisations.</p> <p>By the time of the 3rd AR we will have trained about 30 more young conservationists, in association with new partners such as ERMIS Africa as well as staff of existing partners, e.g. TNRF, TANAPA, in bilateral training camps run by Tanzanians and Kenyans..</p> <p>By the end of the 2nd year of the project the analyses of the schools evaluation will have been completed. By the time of the 3rd AR (12 months from now) the community evaluation will have been completed and analysis started.</p>
<p>Output 1.</p> <p>Start-Up meetings and Steering Group held in each country. 2 digital film laboratories operational.</p>	<p>In-country conservation film-making capacity enhanced.</p>	<p>Achieved, see above for detail</p>	
<p>Activity 1.1</p> <p>Steering Group meetings held in each country.</p>		<p>Steering Group meetings held (see report text)</p> <p>Kenyan staff: Jackson Komen (p.t); Elsie Kariuki, Mary Mbenge, Timothy Mwinami.</p>	

Project summary	Measurable Indicators	Progress and Achievements April 2008 - March 2009	Actions required/planned for next period
Activity 1.2. Two film-making laboratories equipped and staff appointed		Tanzanian staff Hilda Aloyce & Benedict Lisoso Drivers (pt) James Njoroge & Reuben Ndolo	
Output 2. Film series produced to cover at least 16 biodiversity issues/areas in each country.	Activities of trainees and their film titles during project and continuation after EoP, visible by showings & 'Wildscreen 2010'.	Six Film Series completed, distribution will take place within next 6 months to education networks established in each country over next 3 months	
Output 3 6 trained film-making staff active.	Momentum of film-making developed	10 trained film-makers active, each with one set of equipment. Four Kenyans have become film trainers; four Tanzanians will become so in the first 6 months of the next period..	
Activity 3.1 (not in Log frame)	Staff trained and capable of operating without assistance	Ten of our trainees independent, although they need some assistance with editing, provided by a workshop in April 2009 for the 6 Kenyans in Bogoria	

Project's full current logframe

Project summary	Measurable Indicators	Means of verification	Important Assumptions
<p>Goal:</p> <p>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</p> <p>the conservation of biological diversity,</p> <p>the sustainable use of its components, and</p> <p>the fair and equitable sharing of benefits arising out of the utilisation of genetic resources</p>			
<p>Purpose</p> <p><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 & 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 & 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</p> <p>Three Publications in peer-reviewed academic journals by EoP</p>	<ol style="list-style-type: none"> 1. Stable political climate is maintained in both countries 2. Project activities remain free from the influence of corruption 3. Statements made and assurances given by Partners during Scoping Study and prior to this application are held to. 4. Health of proposers is maintained through to 2010.
<p>Outputs</p>	<p>In-country conservation film-making</p>		

Project summary	Measurable Indicators	Means of verification	Important Assumptions
<p>1) 2 digital film laboratories operational.</p> <p>2) Film series produced to cover at least 16 biodiversity issues/areas in each country.</p> <p>3) 6 trained film-making staff active.</p> <p>4) 15+ Regional Education Centres established with capacity for film showing and outreach.</p> <p>5) 16 curriculum support packages created.</p> <p>6) 25-30 conservation education officers trained in use of digital technology.</p> <p>6) Effectiveness of films for biodiversity conservation quantified</p> <p>7) 36-48 young conservationists trained in conservation film-making & biodiversity</p> <p>8) Manual of best practices produced.</p>	<p>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 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>Activities of trainees and their film titles during project and continuation after EoP, visible by showings & 'Wildscreen 2010'.</p> <p>Activities of Educational Centres during project and continuation after EoP visible in Newsletters, websites and Annual Reports of Partner 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>5. Commitment of University of Leicester to support research in Biodiversity conservation & science for sustainability continues to 2010.</p> <p>6. Digital technical developments continue at similar rate.</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>

Project summary	Measurable Indicators	Means of verification	Important Assumptions
<p>Activities</p> <ol style="list-style-type: none"> 1. Start-Up meetings and Steering Group held in each country. 2. Two film-making laboratories equipped and staff appointed 3. First Film Series made 4. Equip Film Distribution Centres and train staff. 5. Films evaluated 6. Community Focus groups, film-making, led wholly by trainees 7. Workshop, all partners to evaluate progress. 8. Best film identified 9. Analyses of films' effectiveness 10. Publicising of Manual 	<p>Activity milestones (summary of project implementation timetable)</p> <ol style="list-style-type: none"> 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 2. Two film laboratories, fully functioning Month 5 3. Film-making completed on 1st Series, trans-boundary, biodiversity of Rift savannah Month 7 4. 15+ Education Centres equipped each country and workshops training staff held. Month 9 5. Quantitative evaluation completed by ACC and RAE of the impact of 1st 2 Series Month 16 6. Film-making carried out completely by host-country trainees Month 18 7. Workshop review, compared with experiences from elsewhere in the world Month 22 8. Best film submitted to Wildscreen 2010 Month 28 9. First manuscript to peer-review journal, month 18 full draft of Manual (includes evaluation) Month 30 10. 2nd & 3rd journal articles submitted, Manual on web, Wildscreen & film shows held EoP 	<p>Assumptions</p> <ol style="list-style-type: none"> 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. 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. 11. 36-48 individuals (of all categories) wish to be trained in conservation film-making (linked to assumptions 6 & 7). 	

