

Darwin Initiative – Final Report

Darwin project information

Project Reference	16-006
Project Title	Local action for global impact - community-based biodiversity conservation films (known as CBCF)
Host country(ies)	Kenya, Tanzania
UK Contract Holder Institution	University of Leicester
UK Partner Institution(s)	Earthwatch Institute, Tusk Trust
Host Country Partner Institution(s)	University of Nairobi, Nature Kenya, National Museums of Kenya, Wildlife Conservation Society of Tanzania, Tanzania Education & Information Services Trust. (<i>Others, see below</i>)
Darwin Grant Value	£245,773
Start/End dates of Project	October 1 st 2007 - October 31 st 2010
Project Leader Name	Dr David Harper
Project Website	www.communityconservationfilms.org
Report Author(s) and date	Dr David Harper, Ben Please, Dr Martin Phillips, Jackson Komen, Elija Chege, Serah Munguti, Noah Lusaka, Caroline Njoki. February 2011

1 Project Background

The original concept, 'Brock Initiative' (www.brockinitiative.org), (2003) was developed further by David Harper with a grant that included Ben Please in Tanzania from Vodafone Foundation through Earthwatch Institute (2005). Harper with EWI support, completed a DI project for lesser flamingo conservation 2003-6, then joined with Please and Brock to build on the success of the latter and create this project.

CBCF achieved all objectives, with 81 trained film-makers, library of 300 films, 4 conservation film laboratories in Tanzania and Kenya, each country 6 'Mobile Filming Units' (MFU) – camera, microphone, tripod, laptop, editing software & DVD printer.

CBCF registered (n-f-p), Nairobi.

2 Project support to the Convention on Biological Diversity (CBD)

The project supported the CBD implementation in Kenya and Tanzania in the following ways:-

1) National biodiversity conservation initiatives in protected areas were strengthened substantially. At Lake Natron, the existing Ramsar designation was strengthened through the Ministry of Natural Resources and Tourism, Wildlife Division Tanzania, by several films including "Special Flamingo" (<http://www.vimeo.com/12334195>) and "Voices of the Maasai" (<http://www.youtube.com/user/majabufilms#p/a/u/2/M5F1S-tX4s>). At the Tana Delta in Kenya, now nominated for Ramsar status by Kenya Wildlife Services, conservation was strengthened through "How Sweet is Tana's Sugar". See 4.1 for a fuller account including other locations

These two government bodies were the means through which the project interacted with the national focal points for CBD. They were also the way in which the project supported other Conventions, namely the Ramsar Convention.

2) Sustainable use of natural resources was promoted through films like “Soil Erosion” (7,650 views on Youtube), “Beekeeping” (1,636 views), “Sustainable Farming” (6,654 views) being shown and distributed widely. Councillor Peter Yator from Lake Bogoria, a Member of Baringo County Council said (sic) -

“I am very happy that the communities have learnt a lot from Community Conservation films. In Bogoria, we have learnt about environmental conservation initiatives e.g. Soil and Water Conservation, Effective use of Prosopis juliflora, Sustainable papyrus harvesting, Bee keeping, Flamingo Conservation, and appreciating the diversity of wild animals from region”.

3) Biodiversity conservation education was considerably enhanced by disseminating the films to the EOs of NGOs, for example Wildlife Clubs of Kenya is the major film-showing NGO :-

“ Involvement with CBCF, Darwin initiative was the start of an entire transformation of the WCK film programs; it was a huge change from the point of using already made foreign films to the point of making our own WCK conservation films that address local conservation challenges better” Gabriel Ngale. Mobile Education Officer, WCK. (see also quotation from Nature Kenya below).

4) Training of Young Conservation Professionals. Most of the CBCF 81 individual trainees started or continued their careers in biodiversity conservation with enhanced skills, forming very effective educators. Many obtained their first post with a CV uniquely enhanced by the practical skills. For example -

Miss Grace Mwaura has been highly active in biodiversity conservation and climate change education, and lobbying <http://kenyanclimateyouth.blogspot.com/2010/05/earth-day-kenya-report.html> and <http://www.facebook.com/event.php?eid=195397010477042> since completing training; she is a most effective blogger for biodiversity conservation and sustainable livelihoods. She acknowledged the most valuable part of her training as *“how to translate and repack conservation science for different target groups through video”*. She has won a Rhodes Scholarship to Oxford, 2011-12 for a Biodiversity Conservation M.Sc.

Miss Caroline Lumosi has made films on her own since training (see Green Truth Films http://www.youtube.com/watch?v=eo_Zy2SIPz4). She became Project Officer for the Ecological Society of Eastern Africa, Nairobi.

Miss Serah Munguti, promoted to Advocacy Officer of Nature Kenya said *“The training I received has enabled me to critically advise other staff of NK on filming and editing techniques, assisting NK’s two Conservation Officers carry out their jobs more effectively than I could before with this new dimension on communication”*.

5) All training was led by Ben Please. The training itself enhanced the professional and biodiversity conservation skills of the UK trainers; for example Ben Please gained a 2011 BAFTA award for the music he put to the animated film of his brother, Michael Please; Adrian Seymour as freelance film-maker made a film in 2010 on the Harpy Eagle of Venezuela - “The Monkey-Eating Eagle of the Orinoco, broadcast on BBC 2 Natural World. The other trainers – Sandy Watt, Sarah Matthews, Camilla Turner, Erin Moore, Helene Ganichaud – have all been similarly strengthened as independent biodiversity conservation and wildlife film-makers.

3 Project Partnerships

The partnership network expanded from the original network in the Application. The full partners are categorised here with the new ones under the headings *delivery partners*, *beneficiaries* and *clients*, as recommended by the Evaluator of our AR3,

Partners named in the original application and their activities are -

Home country

1) Earthwatch Institute (Europe). Secured a Neville Shulman Award to CBCF Tanzania Director Hilda Aloyce to make her film series on urban pollution in Dar es Salaam.

2) Tusk Trust. Allowed use of its community films from its PACE project (Pan African Conservation Education) to be used in showings by CBCF and its partners. Has also given grant aid 2009-12 to support the Madagascan Gentle Lemur, endemic at Lake Aloatra, which was saved from extinction by being declared as a protected area by the Madagascar Government as the result of the first Brock Initiative film widely shown to lakeside communities and local decision-makers in 2003-4.

Host country

1) University of Nairobi. UoNbi has ensured legality of all activities through research and filming permits. It delivered the successful joint-application to the British Council for the project “Field IT for East Africa”, which will produce a Virtual Field Course, including c. 40 very short films, about the sustainable water management of a) Naivasha and b) Natron basins, by August 2011.

2) Nature Kenya. NK had recruited most of the early trainees, from staff or active volunteers and provided assistance in trainees’ recruitment through Newsletters. The trainees have made a significant improvement to the organisation. One of the first trainees was Serah Munguti, now NK’s Advocacy Officer, who writes-

“Effective communication between us and the Government and between us and rural communities is absolutely vital to the effectiveness of biodiversity conservation. In Nature Kenya’s case this is focussed upon our network of IBAs, built up with the support of several Darwin Initiative projects. Film-making has added a highly effective tool to our portfolio of methods, so much so that NK has bought a video camera after my training and we are in the process of completing three films with NK, to be used for community capacity building in 3 of our IBAs”

3) National Museums of Kenya. Provided several trainees and also several scientists to lead on film-making topics, e.g, techniques for bird biodiversity measurement. NMK’s Regional museum staff participated in the dissemination as well as its scientists in the film-making. One Fellow of the Ornithology Department (Timothy Mwinami) and one of Hebarium (Kimani Ndung’u) completed B.Sc. by combination of project employment and fund-raising by UK participants, a third will complete next year, our fund-raising has secured the fees (Dominic Kimani).

4) Wildlife Conservation Society of Tanzania. Provided several trainees, all of whom were either promoted with WCST or obtained better jobs in conservation elsewhere. Provided trainee recruitment and scientific advice on key filming matters (e.g. Lake Natron, Dar es Salaam pollution).

5) Tanzanian Education and Information Services Trust (TANEDU). This partnership did not develop because the key individual left and other staff did not have his enthusiasm. This partner was replaced by Tanzania Natural Resource Forum (TNRF), which had merged with Maajabu, an independent film-showing NGO, in 2008.

6) African Conservation Centre. Provided access to the South Rift Maasai communities and facilities where the first training was held in 2007. Were unable to provide evaluation of the first films as stated in the project application as their field officer was re-allocated. ACC evaluation replaced by the evaluation of a later series in Dar es Salaam, 2009 by Hilda Aloyce of an arguably, more effective subject to investigate behavioural change – urban waste pollution.

8) Rehabilitation of Arid Environments Trust. Provided access to communities in the Baringo district who had participated in grass-reseeding over the past 25 years and also valuable advice based upon their community experience over this time. The Director was unable to provide evaluation of films in 2008 as she was committed to major fund-raising to maintain the Trust. This was carried out by Martin Phillips, in March 2009 (see Annex 7) and by a Kimani Ndung’u from NMK, evaluating the impact of *Prosopis* information films in 2010 (reported below).

An MoU was signed with the University of Nairobi and with TNRF (see below), was attempted to be signed with the Tanzanian and Kenyan government Education Departments without success, but not with any other partner.

Other significant partners were -

Delivery

1) Koibatek & Baringo County Councils (Lake Bogoria National Reserve, Lake Baringo Conservation Area, Mogotio Tourist and information Centre. Released Jackson Komen, Education Officer of LBNR to be part-time Project Director and lead trainer of the group of Kenyans & Tanzanians who now will continue to run the company CBCF, from the Equator Centre, Mogotio. One staff member completed Diploma in Community Education (Jackson Komen, Education Officer), two local boys funded, partly through project employment and partly through fund-raising by UK participants, to complete Diplomas in Wildlife Conservation, one local boy being funded solely by our fund-raising through a B.A. William Kimosop Chief Warden, Lake Bogoria National Reserve, wrote (sic) -

"Community Biodiversity Conservation Films has proven to work in Lake Bogoria National Reserve, since when the project started Bogoria community benefitted a lot. The films improved the environmental awareness and improved the capacity of many stake holders within Lake Bogoria on natural resource management issues, e.g. deforestation, unregulated water abstraction, human-wildlife conflict, soil erosion, and swamp management. Lake Bogoria National Reserve has benefitted a lot from the films as an institution. This filming project promoted Lake Bogoria as an area rich in biodiversity and ecotourism activities has since proven success, despite some challenges. Ever since this films made, Bogoria has received a higher number of tourists in the area hence improved the tourism revenue from the reserve".

This partnership with LBNR has grown since David Harper first carried out research on the Lake in 2001; it was extended considerably after 2005, when we used films as a tool for delivering the community education and sustainable livelihoods part of DI project 162/12/003 and the Warden immediately saw the benefits of involvement in this project, releasing Jackson Komen part-time.

2) Tanzanian Natural Resource Forum, Arusha (Maajabu was formerly an independent conservation education NGO). Two Maajabu employees were among early trainees in 2008 and then one of the first trainees, Erica Rugibandana, was appointed as film director. Erica and Loderick Mika have now made and shown films for two and a half years. In 2009, we signed an Agreement (already submitted as Annex 4 to AR2) whereby Maajabu would have a loan of 2 MFU and, in exchange, all films made would be shared between TNRF and CBCF. If the films made reached an agreed number by the end of the Project, Maajabu would keep the MFUs. This has happened and they continue to make high-quality films with their conservation partners (<http://www.tnrf.org/groups/maajabu/films?group=7399>)

3) Arid Lands Information Network (ALIN). A trans-national NGO whom we met in 2008, during the first film-makers training course at Bogoria, just after they had established a Maarifa Information Centre in Marigat. ALIN is devoted to raising livelihoods and conserving biodiversity in the arid lands of East Africa. The partnership developed into joint training – Noah Lusaka conducted a training week in late 2008 about script-writing – and our East African film-makers trained over 30 ALIN staff/centre volunteers in 2009. Noah writes:-

"Our partnership with CBCF has strengthened ALIN staff capacity in making short video clips, a skill they didn't have before. As a result of this skill, the ALIN community 'Maarifa' centres, led by trainee Bett Kipsang, are able to develop their own short videos for sharing through their blogs. A good example is the Ng'arua Maarifa centre blog www.ngaruamaarifa.blogspot.com where over 12 short video clips on biodiversity conservation and other livelihood issue have been documented and shared. Key impacts of these videos is the realization by communities of the need for agro-biodiversity conservation in the wake of climate change and the need to grow more indigenous foods that are adaptable to arid conditions." Noah Lusaka, Projects Manager, ALIN.

4) Birdlife International. The local partners of Birdlife - NK and WCST - were original partners. We developed this partnership further into specific conservation issues that Birdlife International were concerned about. Birdlife paid the field expenses for shooting the film "Is Tana's Sugar Really Sweet" (<http://vimeo.com/3499363> and successive sections [it is broken into 14 sections for Vimeo]) which was used by Nature Kenya (see below) in its Advocacy campaign to protect the delta from damaging developments. Birdlife also supported the production of "Special Flamingo" and the Naivasha film series (see e.g. <http://www.youtube.com/user/ConservationFilms#p/u/44/JV4HHAhx8ek> in 3 parts, examples under 4, and more detail further below) with advice and dissemination publicity.

5) Lake Naivasha Riparian Association. LNRA were responsible for campaigning to have Naivasha nominated as a Ramsar site -1995 - and were gazetted by the Kenyan Government as the responsible authority for the Management Plan implementation in 2004. They facilitated several film training camps, members also providing lake access and interviews; their Education Officer (a trainee) conducted evaluation extensively in schools and the Hon Secretary has provided an office and studio for CBCF without rent. Films "The Beginning of the End", parts 1 & 2 (<http://www.youtube.com/user/ConservationFilms#p/u/12/Q0HsVvm-VOY>) and "Story of a Plastic Bag" (<http://www.youtube.com/user/ConservationFilms#p/u/13/Hp1vIDGHT0>) are examples of those made at Naivasha and disseminated at the lake. The Hon Secretary of LNRA hosted the Environment Secretary, Hilary Benn, after his morning visit to Finlays' Flower Farms in February 2009 at his lunchtime/early afternoon visit to CBCF.

6) Osienala (Friends of Lake Victoria; <http://www.osienala.org/>). This partner supported project delivery after 3 members had been given training by Ben Please at Kisumu in 2008. The Producer of the Radio Station Radio Lake Victoria (Dave Odira) contributed to the training of over 40 people in 2009, through his musical skills teaching the Apple programme 'Garage Band' and also writing scores for films. See the Rap "Tunza Masingira" (<http://www.youtube.com/watch?v=pY8WgRngL-4>) as an example. Osienala now has a licence to broadcast TV and will commence in 2011, providing an output for CBCF films across Western Kenya.

7) Environmental Investigation Agency <http://www.eia-international.org/about/profile/>. The EIA had found success with community film-making in Indonesia and brought this to Tanzania in 2008 to promote advocacy. They loaned an additional MFU to Maajabu, so that they could more effectively make films for Mama Misitu and also use their training skills to teach community film-making to forest communities to facilitate indigenous knowledge documentation. Partnership with CBCF was focussed to give advice and through discussion to enable Maajabu to function effectively; Jackson Komen was funded to travel to Dar es Salaam to speak at an EIA national workshop.

8) International Climate Challenge <http://www.interclimate.org/challenge/>. Initial meetings with ICC were on a supplier-client relationship but by the end of the project, CBCF and ICC had become partners seeking additional funding sources in particular to promote sustainable activities within the schools system of Kenya, linked to biodiversity conservation. The main activity currently is development of practical means of manufacturing briquettes and biogas, the former from waste organic material in Naivasha, where we are working with Oserian Development Corporation (a Flower Farm) to use its flower waste and the latter from human waste originating both from workers camps and schools. These will be filmed as demonstration projects and distributed to the 100 other farms and to schools in the catchment.

Beneficiaries

The following conservation organisation partners benefitted from sending staff members to be trained, or from trainees working for them as interns after training:-

Wildlife Clubs of Kenya, Kenya Forest Department, Tanzania Association of Environmental Engineers, The Tanzania Environmental Management Trust, Kenya Institute of Education (KIE), Tanzania Ministry of Education & Vocational Training (MOEVT), Tanzania Wildlife Research Institute (TAWIRI), Tanzania National Parks (TANAPA) and Serengeti NP, ERMIS Africa (Nakuru), CORDIO (Mombasa), Friends of Arabuko-Sokoke Forest Kenya, Giraffe Centre (Nairobi), Friends of Kinangop, KENVO (Kijabe Environmental Volunteers), Kenya Wildlife Services (KWS), AEFW/Giraffe Centre, Lake Victoria Sunset Birders, Laikipia Wildlife Forum, NMK (Kisumu), Udzungwa Ecological Monitoring Centre, Ngorongoro Conservation Area, Malihai Clubs of Tanzania, Lake Victoria Catchment-Environmental Education for Sustainable Development-MUSOMA Tanzania, National Environmental Management Council, Tanzania, Elsamere Conservation Centre, William Holden Foundation, A Rocha Kenya, WWF.

An example of workshop evaluations (sic):- *"It was really very valuable for me to have met you at the CBCF workshop in L. Bogoria Spa Resort. Surely we learnt alot from the CBCF team as well as from each other through the sharing of experiences and the lessons learnt from our various programmes. Long live CBCF secretariat and the entire team. I appreciate the minds that thought of the original idea of community conservation films as this has brought in very many opportunities for people to share the skills and lessons learnt though film."* Elephantus Mugo, Conservation Officer, Laikipia Wildlife Forum.

Clients

CBCF has made films for the following partners as clients, in the sense that they paid for the expenses of films made to order for them, while allowing us to use the films in the project library:- UNDP, UNEP, International Climate Challenge. CBCF also sold some 60 seconds of footage to Tigress Productions of Bristol who are making a film about flamingo mortalities for National Geographic.

4 Project Achievements

Nearly 300 films have been made by the 81 CBCF trainees, who have collectively trained for 412 weeks. Just under half of these - in 2009 and 2010 - were trained by the top Kenyan and Tanzanians from 2007/8 teams, who had been given additional training as trainers by the UK and by Noah Lusaka.

The films have had major impacts upon biodiversity conservation and advocacy in 4 high-profile campaigns (Tana Delta, Lake Natron, South Rift and Lake Naivasha); on at least 6 more widespread issues - soil erosion [<http://www.youtube.com/watch?v=QT7hkID2l2M>], sustainable farming [<http://www.youtube.com/user/ConservationFilms#p/u/41/ucdsju8FYKw>] bird studies for conservation [<http://www.youtube.com/user/ConservationFilms#p/u/1/eA6JGtDV7OU>], *Mama Misitu* [national forest campaign] in Tanzania [<http://www.mama-misitu.net/>], climate change in Kenya [<http://www.facebook.com/video/video.php?v=1695672555633&oid=166433129253&comments>] water conservation [<http://www.youtube.com/user/ConservationFilms#p/u/25/-QJ83XbyRcs>] and on at least 7 more local conservation issues (pastoralist livelihoods, rehabilitation of eroded land, dealing with invasive *Prosopis*, conservation of marine turtles, forest conservation, indigenous knowledge [e.g. <http://www.youtube.com/watch?v=14uRPJRD IA>]).

They have enhanced the activity & scope of at least a dozen biodiversity conservation groups in addition to original partners (WCK, Osenalala, Udzungwa Conservation Centre, Friends of Arabuko-Sokoke, Friends of Kinangop, TAWIRI, TANAPA, KWS, Elsamere Conservation Centre, William Holden Foundation, Laikipia Wildlife Foundation, CORDIS, A Rocha), several of whom have subsequently bought their own equipment. The collective experience is being distributed worldwide through social networking sites (e.g. Youtube [7,650 visits to 'Soil Erosion' film], Facebook, Vimeo) and The *Conservation Film-making Manual* on our own website. The not-for-profit company CBCF, registered in Nairobi, will continue these achievements and it has just (Feb 2011) received a contract for education to promote the sustainable future and restoration of ecosystem services of Lake Naivasha, from the Swiss supermarket Coop's Sustainability Fund.

4.1 Impact: achievement of positive impact on biodiversity, sustainable use or equitable sharing of biodiversity benefits

The achievements of this project are through the strengthening of biodiversity conservation campaigns and capacity-building. The biggest impacts in the two countries during this project were 1) The Tana Delta (opposing agricultural development), 2) Maasai communities in the South Rift (Kenya) and northern Tanzania (supporting improved livelihoods in a sustainable fashion in this rich biodiversity hotspot), 3) Lake Naivasha (reversing the degradation of this globally-famous lake) and 4) Lake Natron (opposing industrial development). Other impacts have been more general, such as 5) Mama Misitu (a campaign opposing illegal logging in Tanzania, led by TNRF), 6) the capacity improvement of Wildlife Clubs of Kenya, 7) the promotion of sustainable livelihoods and agricultural techniques among rural communities and 8) The promotion of education and understanding about climate change as the most important future risk to biodiversity.

Evidence for impact of CBCF on biodiversity change is as follows -

1) The Tana Delta

CBCF offered to go to the Tana Delta to lead on making a conservation film at a project meeting with Nature Kenya in mid 2008, after Serah Munguti and several other NK staff had been trained in film-making and NK had, as a consequence, purchased a high quality video camera. The idea was that the NK trainees would make it with Adrian Seymour (a UK CBCF trainer) thus increasing their practical skills. This project paid Adrian Seymour for his time and provided a vehicle with driver, Birdlife provided the field costs and Nature Kenya/KWS the logistics, plus two film trainees. The film (<http://vimeo.com/12258470> - short version) contributed in a major way to the campaign, as explained by Serah Munguti –

"Nature Kenya became involved in trying to protect the Tana Delta, an internationally Important Bird Area on the Indian Ocean, in 2007. It is threatened by massive, inappropriate and damaging development proposals for sugar cane, biofuels and food for Middle Eastern countries. Twenty five thousand people could be displaced, traditional ways of life broken and a rich biodiversity including endemic monkeys, could be destroyed. The CBCF film 'How Sweet is Tana's Sugar' was a milestone in our conservation campaign. The film galvanised the disparate communities - farmers, fisherfolk, pastoralists – and unified them. It is now they who are leading a petition in the Constitutional Court to establish their traditional land rights, it is they who have asked government agencies to draw up a Conservation & Development Master Plan and it is they who have encouraged Kenya Wildlife Services to have the area declared a Ramsar wetland of international importance. All this has happened in under three years. The CBCF film was truly the catalyst for protecting the rich cultural and natural biodiversity of the Tana Delta - it has been broadcast on TV numerous times and it has helped raise media consciousness about the issue too".

Serah Munguti, Advocacy Officer, Nature Kenya.

CBCF footage has also been used by the RSPB to make their own campaign film in addition to disseminating the CBCF as part of their campaign (<http://vimeo.com/7532544>). The RSPB comment:-

"The Tana film has been extremely helpful in raising awareness of the threats currently facing the Delta to a wide range of audiences. The investigative journalism format has proved to be a powerful way to get messages across. Importantly, although the Delta is still under threat from other investors (Bedford Biofuels, G4 industries, Flow Energy etc.), Mumias Sugar no longer appear interested in growing sugar cane in the Delta. We have shown it at the RSPB, made a link to the RSPB website for our members and shared with decision makers both in the UK and Kenya".

Sarah Saunders, East African Officer, RSPB.

2) The South Rift

CBCF held its first training camp at Olkiramatian by agreement with SORALO (South Rift Landowners Association) facilitated by the ACC. This was because we realised that we would not only provide films of pastoralism made with pastoralists but also would help develop the sustainable infrastructure of this 2,000km² area of group ranches that ACC was keen to promote as an alternative to fencing and settlement as was happening elsewhere in Maasai lands. The impact upon biodiversity conservation was very positive, as explained by ACC –

"The CBCF training which took place at the newly established South Rift Resource Centre in December 2007 created considerable impact in the area. Not only did the communities of both Shompole and Olkiramatian Group Ranches benefit in terms of camping fees, conservation fees and employment, they also benefited from the exposure of having to host scientists in the region and from the resulting training, research and films that were outputs of the camp. This set a standard that the three or four student groups a year who now use the camp follow.

In January of 2009, John Kamanga and I traveled to the USA to present our ongoing community-based conservation work to a targeted audience at the Cincinnati Zoo and Botanical Gardens, and at the Zoos and Aquariums Committing to Conservation (ZACC) conference. The primary tool for their presentation was a 12 minute film compiled by Ben Please using footage taken in the area during a CBCF training in November 2007 (<http://vimeo.com/2408263>).

Interest and money was generated for their biodiversity conservation projects in the South Rift valley and the trip was an enormous success, thanks to the considerable visual impact the film brought to the presentation. The film continues to be shown to student groups, donors and visitors to the region and provides a strong introduction to the projects and issues of the area. In addition to the film mentioned above, the smaller films created on issues such as bird research (<http://www.youtube.com/watch?v=EhLvCiqCWv0>), water issues (<http://www.youtube.com/watch?v=-QJ83XbyRcs>) and cultural exchange (<http://www.youtube.com/watch?v=fB5DOBfw5nQ&feature=related>) have increased the exposure of the South Rift on the internet, thanks to their exposure on You Tube".

Samantha Russell, ACC Project Officer, South Rift.

3) Lake Naivasha

Lake Naivasha has been in a degraded state for many years. The original cause of the degradation was the introduction or accidental appearance of alien species but, since the mid-1980s the blame for degradation has been laid by international media at the door of the horticultural industry, which supplies 70% of the cut flowers in European supermarkets from Kenya, most of these from Naivasha. CBCF held three training camps at Naivasha, courtesy of the LNRA and several films arose from them. These films were used subsequently to show at the Copenhagen Climate Conference by ALIN, the partner for whom CBCF trained over 30 staff (http://www.youtube.com/watch?v=9JZzx6E3zrE&feature=mfu_in_order&list=UL). They have also been shown extensively in schools by LNRA Education Officer and by an NMK Fellow supported by 10000Birds, a volunteer group from RSPB (<http://10000birds.com/dominic-kimani-year-end-report.htm>), on the Kinangop plateau, the middle catchment of Lake Naivasha. (The fellow, Dominic Kimani, is the narrator of the film "Birds of a Feather", made at Olkiramatian shown in 2 above). The Naivasha films have been used in advanced teaching at the University of Nairobi, Kenyatta University, Kenya Wildlife Services Training Institute and have also been used in educational capacity building with stakeholder groups by David Harper – the Lake Naivasha Growers Groups, LNRA, Lake Naivasha Water Resources Users' Association and distributed to Nature Kenya. One was shown to Hilary Benn, Secretary of State for the Environment, when he visited in February 2009. Harper also advised the RSPB/Birdlife, who were requested by Nature Kenya to assist in their conservation campaign and subsequently advised Sir Graham Wynn, who was sent by Prince Charles to advise the Prime Minister, Raila Odinga. In each case the films on Youtube were used to provide basic information about the state of the lake, particularly the "Introduction to Lake Naivasha" <http://www.youtube.com/user/ConservationFilms#p/u/44/JV4HHAhx8ek> (in three parts) and "The Beginning of the End (2 parts)" <http://www.youtube.com/user/ConservationFilms#p/u/12/Q0HsVvm-VOY>.

Kenyan PM Raila Odinga has recently declared 'Imarisha Naivasha', a major campaign to restore the lake (translation = Arise Naivasha) (<http://www.capitalfm.co.ke/news/Kenyanews/Lake-Naivasha-ruin-worries-PM-10606.html>) with assistance from the Prince of Wales. The full film series has been sent to his Climate Change and Green Energy Advisor, who is leading this campaign, after David Harper met him personally in December with Greig Whitehead of ICC, so CBCF will continue to have a major influence.

CBCF will play the major educational role in a new project at Naivasha from February 2011, funded by the Swiss supermarket Coop, making tailored educational films for different stakeholders in the catchment.

4) Lake Natron

CBCF initially filmed at Lake Natron as part of the very first training camp in late 2007 in the South Rift. We subsequently took four trainees (2 from TNRF) as part of the British Council "Field IT" project and they made several campaign films, e.g. "Special Flamingo", "Voices of the Maasai" as well as very short films for the British Council 'Virtual Field Course' which, although designed to provide these two case studies of IWBMs for higher education within East Africa, will be open to all. An introduction to the British Council and example of the work on lesser flamingo conservation is http://www.youtube.com/user/ConservationFilms#p/u/36/j6AQ_LAO-M. The "Special Flamingo" film has been shown several times on two Tanzanian TV channels, has been distributed through WCST and forms an important tool in the campaign to save Lake Natron from industrial development (an update on this campaign dated December 2010 can be seen at http://businessstimes.co.tz/index.php?option=com_content&view=article&id=649:lake-natron-interesting-developments-in-december-2010&catid=37:column&Itemid=15).

5) Mama Misitu.

This campaign was originated by the Tanzania Forest Working Group in 2008 with TNRF as its coordinating partner. Maajabu has produced several films promoting community management of forests and indigenous knowledge which underpins this such as 'Kings of the Springs' (<http://www.tnrf.org/groups/maajabu/films?group=7399>). The campaign is ongoing.

6) Wildlife Clubs of Kenya.

Wildlife Clubs of Kenya is the only NGO which delivers biodiversity conservation through school clubs and it has made film showings a major part of the Wildlife Clubs' activities. The Director comments:-

"The CBCF training programme has helped diversify and strengthen the Wildlife Clubs of Kenya (WCK) programmes. Since its establishment in 1968, WCK has been using conservation films as an important tool in its school and community conservation education programmes. However most of the films used were foreign made that lacked an immediate connectivity to the local community and sometimes failed to address local critical conservation issues. It was difficult for school children and local community to easily digest and interpret the contents, scenes and language used in these foreign made films. In April 2008, one of WCK Education Officers, Gabriel Ngale received training in making conservation films thanks to CBCF, Darwin initiative. Gabriel received all the CBCF training programmes and made vital conservation films. This was the start of an entire transformation of the WCK film programmes; it was a positive move from the point of using already-made foreign films to the point of making our own WCK conservation films that address local conservation challenges appropriately, and that are locally relevant and easily understood and appreciated by our target audience of schools, youth, teachers, communities, conservationists, decision makers and the general public. Apart from making its own films WCK has benefited from accessing a wide range of films available at CBCF archives, which are now used in WCK conservation education programmes countrywide. The well-established WCK grass root networking has enabled many of the films to be used in all the parts of the country to address diverse conservation issues. CBCF, Darwin initiative programme instilled skills, knowledge and creativity that have placed the Wildlife Clubs of Kenya in a better and ideal position to reinforce its conservation education awareness programmes through film making." Margaret Otieno, Director, WCK, Nairobi

7) Rural Livelihoods

Films have been made about sustainable aspects of agriculture and sustainable livelihoods in several; locations where training camps have been held. The comments of ACC above are one example; another is the Bogoria-Baringo drylands, where several films have been made and evaluated (e.g. 5 videos uploaded one example is <http://www.youtube.com/watch?v=bFiGIUDfPhU>). The impact has been described by the Chief Warden, William Kimosop and the local councillor, Councillor Peter Yator of Member of Baringo County Council. Both above. In addition, Simon Chesang, Chairman of Kapkuikui Livestock Improvement Society at Lake Bogoria says (sic) -

"The filming has assisted us through marketing honey and other Bee products, many people have known that Lake Bogoria has plenty of Organic honey. The Community around Lake Bogoria especially the youth have shown new interest to help advocate environmental awareness within their locality. The impact of the films in Bogoria has resulted in the protection of water springs, and Public swamps. More farmers developed interest of developing grass plots as a way of protecting the soil erosion and improving livestock. Through filming at Emsos village, many people at Kapkuikui has started their own fish ponds on own farms, however they didn't visit Emsos to learn from their counterparts but they have learnt this by watching films made by CBCF".

(Note, Emsos is at the south of Lake Bogoria, Kapkuikui at the north, about 30km apart)

8) Climate Change. Films about climate change have been made with two purposes. The obvious one is to alert people to the need for adaptation and resilience to be built into their daily lives; the less-obvious is to make them realise that climate change is not the only cause for changes in flow patterns of rivers and that the biggest, certainly the earlier impact, is due to land use changes. "A Tale of Two Bridges" is an example <http://www.youtube.com/watch?v=xkmK6bVTgmo>. We have supplied films such as this for ICC workshops as well as making films of workshops for wider dissemination. Greig Whitehead of ICC wrote

"Very pleased to report that our 'Young Changemaker's Action Workshop' in Naivasha went extremely well and that we hope to do more of the same (in conjunction with AFEW/Giraffe Centre)".

John Davidson OBE, director of ICC wrote *"Very clear and compelling"*

CBCF is continuing, as an independent company since the end of this DI project, to make and promote biodiversity conservation films through film-making, film-editing, training, and in-house advice. It will have an AGM within the next 6 months at which its progress will be reported on the website as a 1st Annual Report. CBCF will be the major educational actor in a new project funded by the Swiss supermarket Coop in February 2011, to create a sustainable lake and hence (from their perspective) a sustainable supply chain for roses.

4.2 Outcomes: achievement of the project purpose and outcomes

The project fully achieved its stated purpose and all its stated outputs. In the case of film-makers trained, it doubled its target output to 81 young conservationists. Annex 1 details all outputs.

Changes in behaviour as a result of the project can be seen in those locations where the project spent several weeks in training camps – particularly Bogoria and Naivasha where it was three times and also Olkiramatian. The evidence can be seen in the quotations from these places and in the changes in policy that have happened in Naivasha. The impact of the Tana Delta film can also be seen in the comments from Serah Munguti of Nature Kenya and Sarah Saunders of RSPB. Genuine gains in biodiversity conservation however, cannot be seen in such a short time as 3 years. Moreover, films cannot be identified with certainty as the main causes of such change as does occur, but it is instructive to look back at those conservation films that were made under the Brock Initiative before this Darwin Initiative project started. Two examples illustrate this:-

- In 2003, Anna Gray produced "*Tsy Ho Leo Monina, Tsy Hiova Seranana*" for the Brock Initiative in association with Durrell Wildlife, a film highlighting the uniqueness of the endemic species at Lake Aloatra in Madagascar, in particular the endemic gentle lemur, confined to reedbeds which were being destroyed and the lemur hunted for food. The film was widely shown in villages around the lake. The Madagascar government agreed to create a protected area at the lake, the local communities agreed to stop hunting the lemur and cease cutting reed in certain areas of the lake where it was found. Now, the lemur has been saved from extinction and partner Tusk Trust has given grant aid towards further studies of its status.

- In 2005, Ben Please, the Senior Trainer on this DI project, spent a year in the Ruaha basin of Tanzania, making a film for the Brock Initiative in partnership with Friends of Ruaha and WCS, to sensitise communities around the Iringa area of the consequences for biodiversity from the loss of flow in the Ruaha river, caused by inappropriate farming activities in the upstream Usanga wetlands. The film, "Maji na Uhai" was widely shown in schools around Ruaha National Park and on Tanzanian television channels; it is still shown to this day and the song written by a local school still played on radio (last heard World Water Day 2010). By 2008, the damaging agriculture in the Usanga wetlands had been stopped by the Tanzanian government and Ruaha National Park now extended to include this vital catchment area.

The film evaluations, which we have carried out have clearly demonstrated that people are affected in the short time (3-months) by films. It is our shared opinion that films on their own will not change behaviour permanently, but that films and their messages will be remembered for a long time (especially where rural people do not see TV). Thus, if repeatedly reinforced by other education methods (which might also be ineffective on their own), then films have been a highly effective partner in conservation education and delivery. This is what we believe is happening in the Tana Delta, Lake Natron and Naivasha campaigns.

The evidence for the short-term effects comes from our evaluations:-

- In the Bogoria region of Kenya, the alien thorn bush *Prosopis juliflora*, is spreading remorselessly from its original introduction points, affecting livelihoods and native plant biodiversity. Most villagers in the village of Lobo held only negative opinions about it but did not know how to eradicate it. Three months after the films (*Safari ya Prosopis* (Swahili) and *A Curse or Blessing* (English)) were shown the knowledge of the respondents was much higher as to its potential uses and means of eradication. Before the films, between 40-60% of all professions except government administration perceived the plant as harmful with nothing that could be done. Three months after the film, fewer than 5%, confined to farmers and schoolchildren, held this negative view; the remainder were aware of potentially beneficial uses and thus ways in which it could be managed for livelihood benefits, not just cleared. This investigation will continue, annually, through the University of Leicester Interdisciplinary Science BSc Sustainability field course.

○ In Dar es Salaam, a major problem for human health and urban biodiversity conservation is litter. This is perceived to come from industry (35% respondents), domestics (32%) and hospitals (13%). In 6 locations where the films about waste were shown (5 schools, 1 community hall), the main causes were seen as lack of waste disposal facilities (68%) and ignorance (20%). In the schools where this evaluation was carried out, even though all pupils were aware of waste disposal outlets (98%; bins and pits), there were relatively few outlets for waste (24% perceived <5; 47% 5-10, only 15% 11-20. Three months later, pupil environmental groups themselves had increased the waste outlets (24% of respondents perceived 11-20 in their school, a further 70% more than 5). 51% of pupils perceived an improvement in their school area and 84% stated that the films had made a difference to their behaviour. The evaluator recorded a subjective decrease in litter in 4 schools out of 5; 98% pupils claimed to be made more aware of littering than before the films were shown.

Earlier, in the first half of the project, qualitative evaluations had been carried out in schools in the Dar es Salaam, Naivasha, Kinangop (Naivasha rural catchment) and Bogoria areas. These were of *Maji ni Uhai* (full film) because it was the best film to use before we had made appropriate CBCF films for evaluation. School pupils, from primary to senior secondary, were tested on the knowledge of the water cycle before the film, immediately after the film and on a repeat visit after 1 month. These results form part of the material being prepared for peer-reviewed publication, but they show over 50% retention of the knowledge acquired by the films 1 month later and those who were provided with education about the water cycle by film were much more likely to have retained it than those provided with it by 'chalk & talk' or by books.

Evaluation of the specific benefits of films, in the context of restoration of the degrade lake Naivasha, will continue under the new project of sustainability funded by the Swiss Coop supermarket of which CBCF is a central part.

4.3 Outputs (and activities)

The outputs were achieved as laid out in the Log Frame, although not all were reached according to the timetable. The latter changes were pragmatic necessities as the project developed and small events unfolded which could not have been predicted in advance – mainly the need for better knowledge of the outcomes of one activity before starting another. There were no peer-reviewed papers published by end of project, but these are being written now, based on analysis of the evaluations.

4.4 Project standard measures and publications

The immediate outputs are the films, many of which are accessible on Youtube and Vimeo; those films that have been viewed by several thousand people have already been highlighted. So too have those which we believe to be of high enough quality to enter for film festival awards, the best having been submitted to two and is to be submitted to a third.

4.5 Technical and Scientific achievements and co-operation

The technical and scientific achievements and co-operation are - promotion of the use of digital technologies to enable inexpensive yet high-quality conservation films to be made and viewed by many people. The lasting effects of this can be seen in the partners that now are using these skills – Nature Kenya, WCK, Maajabu/TNRF, Osenala, as well as CBCF's continued independent existence. They can also be seen in the films and in the continued conservation careers of the trainees.

The Education Officers of biodiversity conservation NGOs, 27 of whom attended our two workshops in Kenya and Tanzania, also indicate the achievements in their evaluations:-

- On a scale 1-5 the average grading of the workshops' quality was 4.9
- On a scale 1-5 the participants' knowledge of films as a tool in biodiversity conservation education was 2.8 before the workshops and 5 at the end.

Comments included (sic):-

"My organisation has tried to source topical films, e.g. on water, forests, livestock, rangeland rehabilitation, human-wildlife conflict, but has been very unsuccessful. I encourage CBCF to continue with their efforts in helping Education Officers understand the use of films in environmental education. Thanks & God bless you."

"It was an eye opener on the effectiveness of using films for environmental education. It brought new meaning in using films as teaching aids, many thanks to the organisers."

"Great workshop. Great learning. Superb facilitation. Just what I need to know about making and using films. I think we've got a great tool to counter environmental degradation."

"This is a major breakthrough and an eye-opener. The next phase needs to focus on the sustainability of the project. The questionnaire forms the basis for this."

"The workshop has emphasised the importance of films for Environmental Education. It has provided an excellent film database available for use in EE. It is an excellent endeavour to equip local conservation education organisations with skills necessary for effective communication of EE."

4.6 Capacity building

Every partner and beneficiary organisation of training that has replied to questionnaires has acknowledged the great value of film-making skills as a new insight into and tool for biodiversity conservation; every individual trainee who replied has recognised the additional skills which they possess in developing their own career in environmental conservation. This will continue. The participants in both training and the EOs workshops, have come up with many suggestions for ways forward, almost all of them involving continued communication with a network through electronic means, and/or newsletter distribution, which will be developed as part of CBCF Business plan.

The quotations shown above from a) Serah Munguti of Nature Kenya, b) Margaret Otieno, of WCK and c) Noah Lusaka, of ALIN, all demonstrate the long-term capacity building which has been provided and which will follow from this project.

The University of Leicester, through David Harper, who is one of the Directors of CBCF (Nairobi), will continue to support the impetus generated, because he runs an innovative field course, on Sustainable Livelihoods in Africa, which started in 2008, each April. This uses the output of the films for the preparation as well as supporting CBCF through student fees (see <http://www2.le.ac.uk/departments/interdisciplinary-science/news-and-events/CID%20Newsletter%20autumn%202010%20a%20-2.pdf> (page 3). Students work on projects to assist the community in dealing with livelihood and conservation issues and, for the past 3 years, alongside film-trainees who were making films about the issues. One film/sustainability project is now being promoted more widely through the UK sustainable education system; a sustainability game based upon the traditional game of Mancala or Bao designed by 2 Leicester students on the field course with film trainees in 2008 - <http://www.sustainableguernsey.info/blog/2011/01/helping-schoolchildren-learn-the-'sustainability-game/>.

Harper is also an External Examiner of Zoological Conservation Foundation Degree at Cornwall College, considering incorporating a film field course into its new Foundation Degree http://www.cornwall.ac.uk/cc/index.php?page= Our_Campuses&subpage= Cornwall_College_Newquay&coursearea=Wildlife_Education&fromid=1025&id=1686&toggle=0.

The UK individuals involved in this project, both directly and indirectly, have made substantial personal contributions and raised additional funds to support the capacity building and education in conservation of the indigenous partners involved. This has completed the higher education of two individuals who were part-employed on project work, to degree level – Timothy Mwinami (intern, Department of Ornithology NMK, B.Sc.) and Kimani Ndung'u (intern, Herbarium, NMK, B.Sc.); and two to Diploma level (Alex Kipules, Friends of Bogoria, Conservation & Tourism, Moi University) and Ezekiel Chebii (Friends of Bogoria, Wildlife Conservation, KWSTI). The funds raised are paying for and will complete the university education of two others by 2012 – Dominic Kimani (Intern, Ornithology NMK, B.Sc, Sustainable Dryland Management) and Kimutai Rotich (Friends of Bogoria, BA Business Studies). Several other children from the Lake Bogoria community have been funded through secondary education.

4.7 Sustainability and Legacy

During the past two years, the project explored two alternative ways of ensuring continuity after the end of the Darwin Initiative funding. We have developed these two models 1) Ensuring that key conservation organisations in each country can make their own films (NK, WCK, Maajabu, Osienala) and 2) setting up CBCF as an independent n-f-p company, with a Business Plan. We have also produced the Conservation Film Manual, which enables the lessons learned to be disseminated throughout the world.

Project resources are securely located in each country with 1) two sets of MFU left with Maajabu in Tanzania, 2 sets under consideration for Kenyan partner if MoU can be signed with an appropriate organisation and 2) CBCF offices operational in Dar es Salaam and Naivasha. Three Project staff will seek to make CBCF self-sufficient with its own Business Plan (Annex 8) and will work closely with the other conservation organisations and individual trainees. The wider network of alumni trainees and workshop participants will be maintained by the website and also the Facebook group.

David Harper, Ben Please and Richard Brock are directors of CBCF, together with William Kimosop, Jackson Komen, Elija Chege (Kenya) and Hilda Aloyce (Tanzania). They will continue to maintain an active role in helping its development.

CBCF will be the central educational actor in a new project funded by the Swiss supermarket Coop, to make Lake Naivasha a sustainable ecosystem. Assuming the project continues through its pilot phase, it will last for 4 years and deliver 1 million Swiss Francs worth of biodiversity conservation, sustainable education and capacity building.

5 Lessons learned, dissemination and communication

Key lessons that we learned are -

a) There is a serious lack of practical skills taught in East African universities and colleges. Our 2-week training programmes provided more 'hands on' experience than a two year Media Studies or Communications Diploma. The two weeks of filming fieldwork were as much field experience as a B.Sc. student in Environmental Sciences could expect. This surprised us and led to greater than expected input by our UK trainers in the first 2 years, emphasising practical skills development of East African trainers. I (David Harper) still feel that CBCF as an independent company is several years away from being fully independent of the UK participants – Harper, Please, Brock and for this reason we will try to nurture it to independence.

b) The speed of technological change has been rapid during the project. All our equipment, largely purchased in 2007, is out of date, particularly our memory storage is too small. When the project started we did not envisage using Youtube and Vimeo, or Facebook, yet these are now common applications on mobile phones in UK and widely accessed from internet cafes in Kenya (Tanzania is still behind). Nevertheless, the speed of connection in Kenya is still slow and uploading to Youtube up to now has been largely done in UK; website design & upload from within Kenya has also been beset by problems. Access is becoming much wider however, – when the project started a 'dongle' for Safaricom cost well over £120 making mobile broadband inaccessible to most Kenyans, now it costs under £20. At our start-up meeting in 2007, few Conservation Bodies owned data projectors, but by the time we held the EO workshops, every one of them did. Some of our ideas were not successful - we spent time following up an idea of putting films onto memory sticks and distributing them – a great idea in UK but not in East Africa where most Conservation Organisations still use DVD players with their data projectors without USB ports.

c) Despite the above problems, the innovation and imagination of East African film trainees has been outstanding.

d) We (UK principals and East African main trainees) feel that the project has only just started. We shall maintain its network through its website, its social networking and other activities as part of our Business Plan.

e) Partnership with government bodies was more difficult than expected, particularly the two Institutes of Education. Despite the fact that we trained staff from each, neither responded to our official requests for collaboration, despite smiles and promises on visits that we made. The Tanzanians did not even return a draft MoU two years after they requested it after their first successful trainee reported back. This was an evident problem of senior level, there was no problem on the 1:1 relationships with field staff. The contrast between government and non-government is perhaps more an organisational/size contrast between large and unwieldy vs small, field-centred and manageable, as we found a similar contrast in relationships between WCK & NK (excellent partners) and large NGOs, such as WWF, IUCN (promising start-up meetings as potential partners that were never followed through, except by individual employees on the ground).

5.1 Darwin identity

The identity of all vehicles used and offices is clearly visible by the large round stickers. All computers and equipment carry the smaller ones. All DVDs produced and circulated carry the logo, as does the website and all promotional literature.

Darwin is a high-profile conservation funder in Kenya and Tanzania and we were often just referred to as 'The Darwin Film Team' rather than by our project name or our location base (Leicester).

6 Monitoring and evaluation

There were no changes to the overall project design, but some of the partners who were originally listed were not able to perform their role due to changed circumstances and were replaced by others. This did not affect any of the final outputs all of which were achieved.

Overall, the Log Frame- based monitoring & evaluation of the project enabled all contributors to see their role within it both immediately and in line with the project outputs. It was a most-useful indicator at project meetings, both in UK and East Africa, to see how the project was progressing and how individual outputs might be slipping against others, and why.

The most effective final external evaluation of the project is the evaluation of the films. This has so far only been achieved formally by submission to the most prestigious conservation film-making festival in the world, where, hardly surprisingly, no CBCF-submitted films succeeded. For this reason the best films have been, and will continue to be, submitted to less prestigious and more local film festivals.

An informal evaluation of output quality and usefulness is the number of views of films on publically-accessible sites. The film about soil erosion, made as part of the first training camp at Bogoria in April 2008, had achieved 7,650 viewings on Youtube and several of the others are over 5000.

The most effective evaluation of the project success would have been the attendance of professional biodiversity conservation film-makers from outside the group at film-making workshops towards the end of the programme, so that the top dozen or so film-makers could have been independently evaluated. The schedules of such professionals, such as Amanda Barrett and Owen Newman, did not allow them to do this, even though they had agreed to help wherever possible. Early on in the project, the sequential involvement of young British film-makers in the training was itself an evaluation of one on each other. The measure of success of the project in creating a cadres of trainers and the East Africans themselves, can be seen by the comments above, from Noah Lusaka of ALIN (all ALIN staff were trained by East Africans).

6.1 Actions taken in response to annual report reviews

In the previous Annual and Half-Yearly reports, the Reviewer listed information required and delivery times; we adhered to all these.

7 Finance and administration

7.1 Project expenditure

To be sent separately by the University of Leicester Research Finance Department

7.2 Additional funds or in-kind contributions secured

Funds

1) British Council

A grant for £33,000 per year for 3 years September 2007-August 2011, was won by the University of Nairobi with help from Leicester, to run two research/training camps each year at Lake Naivasha and Lake Natron. There are three outputs from these; the first is training young East African academics in field research/training workshops, the second is providing both academics and future students with a 'Virtual Field Course' training environment and the third is to publish scientific papers on the results achieved. Short films, made by CBCF trainees in each workshop, support the VFCs.

2) Swiss Coop

A grant of £40,000 (approximate, the actual is in Swiss Francs) has been received for the Swiss Coop for a number of sustainability projects at Lake Naivasha to try to prevent the lake from further deterioration. Central to this programme is the education of stakeholders at the Lake using short films about the water cycle and water sustainability, to be made by CBCF

3) EU FP7

David Harper is a partner in an EU project "Climate-Water". Part of the output will be educational films about climate change impacts, aimed at European Citizens. Several films and footage from workshops in Olkiramatian (South Rift, 2007) and Mutomo (Eastern Province, 2009), have been funded by this programme in order to use the material to illustrate the global impact of climate change on society. Value about £10,000.

4) Earthwatch Institute

The Earthwatch Institute awarded Hilda Aloyce a grant from the Neville Shulman Foundation for her to make the films about waste pollution in Dar es Salaam, 2009, value £4,000.

5) Birdlife

Birdlife funded the expenses of the 5-person expedition to the Tana Delta and the sugarcane growing area of Western Kenya, to film "Is Tana's Sugar Really Sweet?" The cost was about £2000.

6) ICC

Two films were commissioned by ICC, showing activities at their Elsamere Training Camp in August 2010, to promote the organisation. Cost about £350.

7) UNEP

A film was commissioned by the UNEP-sponsored restoration of the Nairobi River, illustrating the achievements so far made against the scale of the problems still to face. Cost about £2,000

8) Undergraduate Students, University of Leicester & Queen Mary, London

Undergraduate students were present at camps in Bogoria during April (taught modules) and August (individual research dissertations) each year. Their contributions subsidised the film-making workshops, their research provided subject opportunities for films and their knowledge was appreciated by the film trainees. Of particular relevance is the practical course in Sustainable Livelihoods, which runs each April, on which students work on projects that help the local community members to solve problems relating to resource use. The films about soil erosion, beekeeping and fish farming, for example, all benefitted from having their scripts guided by the work of the students. Forty six students, over 3 years, provided approximately £27,600, about a quarter of which subsidised film-making workshops.

9) University of Leicester Teaching Enhancement awards and Spatial Learning Fellowship.

David Harper successfully applied for three different teaching awards in the university of Leicester during this CBCF project. The first was to utilise existing films (made by CBCF and by Richard Brock) as part of his biodiversity education at undergraduate and postgraduate level. The second was to extend the “Virtual Field Course” idea of the British Council project to the Lake Bogoria catchment, where there are field courses run in issues of biodiversity conservation and sustainability. The third was to develop the Sustainability Game, which first originated from Leicester students in 2007/8 on a field course, Total sums were £9,500.

10) Additional Trainee awards

a) A Commonwealth Scholarship was won by Hilda Aloyce, October 2008-September 2009, to take an M.Sc. in Tourism, Environment & Development. She incorporated the dissertation of this into her film-making plans by evaluating the attitudes of Dar es Salaam residents to waste and pollution prior to making the films.

b) A Rhodes Fellowship has been won by Grace Mwaura, October 2011-September 2012, on the back of her training in conservation film-making and the work experiences in climate change and other NGOs which followed it.

c) Two 1-month South African Film Foundation fellowships were won in 2009 by Elsie Kariuki and Caroline Njoki, as a consequence of their experience in film training. Caroline also won a conservation training place at the Field Studies Council, Preston Montford, Shropshire in 2009.

d) A Wildscreen Festival place was given to Jackson Komen, October 2010 by the festival organisers (about £600).

11) Personal Donations

Fund-raising by UK personnel involved in this project and students of David Harper who work in Kenya has been referred to in Capacity Building above, with names of the host country students who have benefitted. The total sum raised is in excess of £15,000.

Jackson Komen was accommodated in the homes of Ben Please, Richard Brock, Sarah Matthews and David Harper during his time in the UK to attend Wildscreen. His airfare was paid for through the University of Leicester, by funds earned by David Harper in consultancies and overheads.

In Kind

Trainers Ben Please, Sandy Watt, Sarah Matthews, Erin Moore and Adrian Seymour have given their films and footage to add to the library’s resources, in addition to those promised by Richard Brock in the initial application and given by him. Total film value is £75,000 at UK film-makers’ valuations.

7.3 Value of DI funding

Without this project and the DI funding, conservation film-making might still be stuck in its old, white-dominated mould of an expensive tool, only available to rich, multi-national NGOs with publicity budgets or as a lucky by-product of films made for western audiences. Now, 81 indigenous people can make films, to different degrees of quality of course, and film-making is snowballing as they are training others within educational organisations such as ALIN, Maajabu, Nature Kenya and Wildlife Clubs of Kenya, who can now make their own films, when they want to, about the subjects they want to and with the stakeholders they want to involve. Their audiences – predominantly poor East Africans – can now see films with people in them whom they can empathise with, even recognise, narrated by people whose voices they are comfortable with.

Annex 1 Report of progress and achievements against final project logframe for the life of the project

Project summary	Measurable Indicators	Progress and Achievements
<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 constrained in resources to achieve</p> <ul style="list-style-type: none"> • The conservation of biological diversity, • The sustainable use of its components, and • The fair and equitable sharing of the benefits arising out of the utilisation of genetic resources 		<p>Nearly 300 films have been made, by the 81 CBCF trainees, who have collectively trained for 412 weeks. Just under half of these trainees - in 2009 and 2010 - were trained by the top Kenyan and Tanzanians from 2007/8 teams who had been given additional training as trainers. The films have had major impacts upon biodiversity conservation and advocacy in high-profile campaigns (Tana Delta, Lake Natron, South Rift and Lake Naivasha); on at least 6 more widespread issues soil erosion [http://www.youtube.com/watch?v=QT7hkID2l2M], sustainable farming [http://www.youtube.com/user/ConservationFilms#p/u/41/ucdsju8FYKw] bird studies for conservation [http://www.youtube.com/user/ConservationFilms#p/u/1/eA6JGtDV7OU], <i>Mama Misitu</i> [national forest campaign] in Tanzania [http://www.mama-misitu.net/], climate change in Kenya [http://www.facebook.com/video/video.php?v=1695672555633&oid=166433129253&comments] and water conservation [http://www.youtube.com/user/ConservationFilms#p/u/25/-QJ83XbyRcs]; and on at least 7 more local conservation issues (pastoralist livelihoods, rehabilitation of eroded land, dealing with invasive <i>Prosopis</i>, conservation of marine turtles, forest conservation, indigenous knowledge [e.g. http://www.youtube.com/watch?v=14uRPJRD_IA]). They have enhanced the activity & scope of at least a dozen biodiversity conservation groups in addition to original partners (WCK, Osiendela, Udzungwa Conservation Centre, Friends of Arabuko-Sokoke, Friends of Kinangop, TAWIRI, TANAPA, KWS, Elsamere Conservation Centre, William Holden Foundation, Laikipia Wildlife Foundation, CORDIS, A Rocha), several of whom have subsequently bought their own equipment. The collective experience is being distributed worldwide through social networking sites (e.g. Youtube [7,650 visits to 'Soil Erosion' film], Facebook, Vimeo) and <i>The Conservation Film-making Manual</i> on our own website. The not-for-profit company CBCF, registered in Nairobi, will continue these achievements and it has just (Feb 2011) received a contract for education to promote the sustainable future and restoration of ecosystem services of Lake Naivasha, from the Swiss supermarket Coop's Sustainability Fund</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 & 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>Four functioning laboratories established, 2 in each country (details below).</p> <p>81 young conservationists from Kenya, Tanzania and Ethiopia have been trained in filming, film-editing and post-production skills.</p> <p>Nearly 300 films have been made, 288 are presently on a searchable database at www.communityconservationfilms.org/ with more to be added (Annex 9).</p> <p>27 Education Officers trained in film 'mix & match' film-showing techniques and how to interrogate CBCF database in order to create and purchase DVDs.</p> <p>Four sets of evaluations completed; two examined impacts of films in schools and two investigated changed behaviour by an urban and a rural community.</p> <p>Conservation Film-making Film Manual completed (Annex 10) for global dissemination of achievements via our website.</p>
<p>Outputs, 1</p> <p>2 digital film laboratories operational.</p>	<p>Officials from British High Commissions visit laboratories,</p> <p>Press coverage generated in UK and host country</p>	<p>2 Tanzania laboratories: Dar-es-Salaam (CBCF own office) & Arusha (Maajabu of TNRF improved from film-showing into a film-making unit with CBCF equipment).</p> <p>2 Kenya laboratories: Naivasha (CBCF own office) & Marigat (Equator Centre of Mid-Rift Forum run by 10 County Councils).</p> <p>UK Environment Minister, Hilary Benn, visited Naivasha February 2009 with British High Commission Staff, see http://www.wired-gov.net/wg/wg-news-1.nsf/0/BDBC1C937F7CADBD80257562003DF42B?OpenDocument and http://www.alphagalileo.org/ViewItem.aspx?ItemId=55547&CultureCode=en</p>

<p>Activity 1.1. Two film-making laboratories equipped and staff appointed</p> <p>Activity 1.2. Start-Up meetings and Steering Group held in each country.</p> <p>Activity 1.3. Five press releases made during Project.</p>	<p>Other press releases at:</p> <p>http://www2.le.ac.uk/ebulletin/news/press-releases/2000-2009/2007/06/nparticle.2007-06-18.7884741466</p> <p>http://www2.le.ac.uk/news/blog/2010-archive/november/local-films-for-local-people-conservation-project-trains-up-film-makers-in-africa</p> <p>http://www2.le.ac.uk/ebulletin/news/2010-2019/2010/11/nparticle.2010-11-15.1474886090</p> <p>http://www.sustainableguernsey.info/blog/2011/01/helping-schoolchildren-learn-the-sustainability-game/</p>
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<p>Outputs, 2</p> <p>36-48 young conservationists trained in conservation film-making & biodiversity</p> <p>6 trained film-making staff active</p> <p>Film series produced to cover at least 16 biodiversity issues/areas in each country.</p> <p>16 curriculum support packages created.</p>	<p>.</p> <p>Activities of trainees and their film titles during project and continuation after EoP, visible by showings & 'Wildscreen 2010'.</p>	<p>http://www.sciencedaily.com/releases/2011/01/110117082311.htm</p> <p>81 young conservationists trained; over a dozen of them are active in film-making in the 2 countries. In addition to those in CBCF, the project has spun-off film-making at Maajabu (http://www.tnrf.org/groups/maajabu/info) in Tanzania, at Wildlife Clubs of Kenya (http://www.wildlifeclubsofkenya.org/) and in the Arid Land Information Network (ALIN; http://www.alin.or.ke/) in both countries, moving them all from mere film-showing organisations into conservation film-making & showing organisations. It has greatly increased their impact upon biodiversity conservation and livelihoods as a consequence.</p> <p>Articles about trainees' film-making activities are-</p> <p>http://cmsdata.iucn.org/downloads/ecosystem_vol_2_august_2009.pdf</p> <p>http://revolverworld.com/wp-content/uploads/2010/04/PDFs/developments_issue47.pdf</p> <p>http://www.universityworldnews.com/article.php?story=20091029173945606</p>
<p>Activity 2.1. 16 Film Series made, 300 films.</p> <p>Activity 2.2. Best film(s) submitted to 'Wildscreen' 2010 for evaluation</p> <p>Activity 2.3 Community Focus groups, film-making, led wholly by trainees.</p>		<p>Three films were submitted to "Wild Screen 2010" – 1) "How Sweet is Tana's Sugar"; 2) "A Very Special Flamingo in a Very Special Place" and 3) "Freshly-Squeezed Giraffe". None won any award.</p> <p>The first and second films can be viewed at http://www.vimeo.com/12258470 and http://vimeo.com/12334195 respectively.</p> <p>"A Very Special Flamingo" has also been submitted to WildTalk Africa, Cape Town, March 2011 and will be submitted shortly to a Japanese festival in July 2011.</p> <p>Opinion of "Special Flamingo":</p> <p><i>"Great job done on the film. It captured all the information concerning Lake Natron. It is well detailed and special compared to many movies Birdlife has watched like this one. We are very impressed with the work. It deserves a global attention definitely."</i></p> <p>Maina Macharia, IBA Officer, Birdlife Africa</p> <p>Over 30 staff of ALIN had been trained entirely by the core Kenyan & Tanzanian project staff in 2009, creating a snowball effect within ALIN:</p> <p><i>"Our partnership with CBCF has strengthened ALIN staff capacity in making short video clips, a skill they didn't have before. As a result of this skill, the ALIN community 'Maarifa' centres, led by trainee Bett Kipsang, are able to develop their own short videos for sharing through their blogs. A good example is the Ng'arua Maarifa centre blog www.ngaruamaarifa.blogspot.com where over 12 short video clips on biodiversity conservation and other livelihood issue have been documented and shared. Key impacts</i></p>

		<p><i>of these videos is the realization by communities of the need for agro biodiversity conservation in the wake of climate change and the need to grow more indigenous foods that are adaptable to arid conditions.” Noah Lusaka, Projects Manager, ALIN.</i></p> <p>Community-based Biodiversity Films (CBCF) was registered as not-for-profit company in Nairobi, August 2010 and will operate from its offices in Naivasha and Dar-es-Salaam. Maajabu, WCK and Equator Centre will continue independently.</p>
<p>Outputs, 3.</p> <p>15+ Regional Education Centres established with capacity for film showing and outreach.</p> <p>25-30 conservation education officers trained in use of digital technology.</p>	<p>Technical and human capacity of country-wide Educational Centres enhanced.</p> <p>Activities of Educational Centres during project and continuation after EoP visible in Newsletters, websites and Annual Reports of Partner organisations.</p>	<p>Examples of activities carried out by the 27 Conservation Education Officers (in addition to the EOs who were part of the 81 film- trainees), from 21 NGOs who attended one of two training workshops in Kenya or Tanzania and thus were enhanced are:</p> <p>Maajabu: http://www.tnrf.org/groups/maajabu/films?group=7399</p> <p>Osienala: http://www.osienala.org/Lake%20Victoria%20Bulletin-August%202010R.pdf</p> <p>Friends of Kinangop Plateau: http://10000birds.com/teaching-conservation-in-the-kinangop-plateau.htm</p> <p>Friends of Arabuko-Sokoke Forest: http://davidngala.wildlifedirect.org/2008/11/18/foasf-benefits-from-darwin-community-based-conservation-film-training/ http://www.youtube.com/user/GreenTruthFilms#p/a/u/1/eo_Zy2SIPz4</p> <p>Wildlife Clubs of Kenya: http://wildlifeclubskenya.wildlifedirect.org/2008/08/05/making-schoolscommunity-conservation-films/</p> <p>ILEIA Foundation; http://familyfarming.typepad.com/leisas_farm/2008/12/index.html</p> <p>ALIN (took films to the Copenhagen Climate Summit in December 2009), http://www.alin.or.ke/ALIN%20Videos</p> <p>Examples of the post-workshop comments are contained in the full report.</p>
<p>Activity 3.1</p> <p>Equip Film Distribution Centres and train staff.</p>		
<p>Outputs, 4.</p> <p>Effectiveness of films for biodiversity conservation quantified.</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>Curriculum support packages made</p>	<p>Examples of</p> <p>1) Tana Delta, 2) Lake Natron, 3) The South Rift 4) Lake Naivasha and 5) Bogoria-Baringo drylands are provided in the main Report as case studies of film effectiveness in biodiversity conservation.</p> <p>The films can be viewed at (in the above order)-</p> <p>1) http://www.vimeo.com/12258470</p>

	available for country-wide education.	<p>2) http://www.vimeo.com/12334195</p> <p>3) http://vimeo.com/2408263 and</p> <p>4) http://www.youtube.com/watch?v=xdLT-YRtIG4</p> <p>5) (one example of several, 7,650 viewings of this) http://www.youtube.com/watch?v=QT7hkID2l2M</p>
<p>Activity 4.1</p> <p>Analyses of films' effectiveness</p> <p>Activity 4.2</p> <p>Curriculum support packages made available for country-wide education.</p>		<p>Effectiveness as an educational tool has been evaluated in school showings in 3 locations; urban (Dar), semi-urban (Naivasha) and rural (Bogoria and Kinangop).</p> <p>Curriculum support packages were found useful for university education but unexpectedly, were of limited interest to Conservation Officers of NGOs. However, one innovative CS tool developed at Bogoria by Leicester university students is growing in educational interest - http://www.sustainableguernsey.info/blog/2011/01/helping-schoolchildren-learn-the-sustainability-game/ . COs of NGOs simply appreciated the films' availability, but expressed a strong desire for continued follow-up of this project (see full report).</p>

<p>Outputs, 5.</p> <p>Manual of best practices produced</p>	Manual mounted on websites, downloadable	The Manual has been produced and is summarised in Appendix 10. The full Manual is available from www.communityconservationfilms.org
<p>Activity 5.1</p> <p>Publicising of Manual</p>		The Manual was publicised at the two Education Officers' meetings and by email distribution to 500 contacts. Its availability will be the final press Release of the project in late February.

Annex 2 Project's final logframe, including criteria and indicators

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> <ul style="list-style-type: none"> • 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>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>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>	<p>1. Stable political climate is maintained in both countries</p> <p>2. Project activities remain free from the influence of corruption</p> <p>3. Statements made and assurances given by Partners during Scoping Study and prior to this application are held to.</p> <p>4. Health of proposers is maintained through to 2010.</p>

<p>Outputs</p> <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>7) Effectiveness of films for biodiversity conservation quantified</p> <p>8) 36-48 young conservationists trained in conservation film-making & biodiversity</p> <p>8) Manual of best practices produced.</p>	<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 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 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>
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Activities	Activity milestones (summary of project implementation timetable)	Assumptions
<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 	<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 	<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).

Annex 3 Project contribution to Articles under the CBD

Project Contribution to Articles under the Convention on Biological Diversity

Article No./Title	Project %	Article Description
6. General Measures for Conservation & Sustainable Use		Develop national strategies that integrate conservation and sustainable use.
7. Identification and Monitoring		Identify and monitor components of biological diversity, particularly those requiring urgent conservation; identify processes and activities that have adverse effects; maintain and organise relevant data.
8. In-situ Conservation	33	Establish systems of protected areas with guidelines for selection and management; regulate biological resources, promote protection of habitats; manage areas adjacent to protected areas; restore degraded ecosystems and recovery of threatened species; control risks associated with organisms modified by biotechnology; control spread of alien species; ensure compatibility between sustainable use of resources and their conservation; protect traditional lifestyles and knowledge on biological resources.
9. Ex-situ Conservation		Adopt ex-situ measures to conserve and research components of biological diversity, preferably in country of origin; facilitate recovery of threatened species; regulate and manage collection of biological resources.
10. Sustainable Use of Components of Biological Diversity	14	Integrate conservation and sustainable use in national decisions; protect sustainable customary uses; support local populations to implement remedial actions; encourage co-operation between governments and the private sector.
11. Incentive Measures		Establish economically and socially sound incentives to conserve and promote sustainable use of biological diversity.
12. Research and Training	33	Establish programmes for scientific and technical education in identification, conservation and sustainable use of biodiversity components; promote research contributing to the conservation and sustainable use of biological diversity, particularly in developing countries (in accordance with SBSTTA recommendations).
13. Public Education and Awareness	20	Promote understanding of the importance of measures to conserve biological diversity and propagate these measures through the media; cooperate with other states and organisations in developing awareness programmes.
14. Impact Assessment and Minimizing Adverse Impacts		Introduce EIAs of appropriate projects and allow public participation; take into account environmental consequences of policies; exchange information on impacts beyond State boundaries and work to reduce hazards; promote emergency responses to hazards; examine mechanisms for re-dress of international damage.
15. Access to Genetic Resources		Whilst governments control access to their genetic resources they should also facilitate access of environmentally sound uses on mutually agreed terms; scientific research based on a country's genetic resources should ensure sharing in a fair

Article No./Title	Project %	Article Description
		and equitable way of results and benefits.
16. Access to and Transfer of Technology		Countries shall ensure access to technologies relevant to conservation and sustainable use of biodiversity under fair and most favourable terms to the source countries (subject to patents and intellectual property rights) and ensure the private sector facilitates such assess and joint development of technologies.
17. Exchange of Information		Countries shall facilitate information exchange and repatriation including technical scientific and socio-economic research, information on training and surveying programmes and local knowledge
19. Bio-safety Protocol		Countries shall take legislative, administrative or policy measures to provide for the effective participation in biotechnological research activities and to ensure all practicable measures to promote and advance priority access on a fair and equitable basis, especially where they provide the genetic resources for such research.
Other Contribution		Smaller contributions (eg of 5%) or less should be summed and included here.
Total %	100%	Check % = total 100

Annex 4 Standard Measures

Please quantify and briefly describe all project standard measures using the coding and format of the Darwin Initiative Standard Measures. Download the updated list explaining standard measures from <http://darwin.defra.gov.uk/resources/reporting/>. If any sections are not relevant, please omit or delete them.

Code	Description	Totals (plus additional detail as required)
Training Measures		
2	Number of Masters qualifications obtained	1 M.A. + 1 PG Diploma
3	Number of other qualifications obtained	3 B.Sc. 2 Diploma Wildlife Conservation 81 (Cert. of Training; Annex 11)
4a	Number of undergraduate students receiving training	8 Three will finish B.A./B.Sc as a result of fund-raising by UK people associated with project, by 2011-12
4b	Number of training weeks provided to undergraduate students	29
4c	Number of postgraduate students receiving training (not 1-3 above)	76
4d	Number of training weeks for postgraduate students	383
7	Number of types of training materials produced for use by host country(s)	316+
Research Measures		
8	Number of weeks spent by UK project staff on project work in host country(s)	121
11a	Number of papers published or accepted for publication in peer reviewed journals	3 in preparation
11b	Number of papers published or accepted for publication elsewhere	4 published – see list
12a	Number of computer-based databases established (containing species/generic information) and handed over to host country	1 - Film database on biodiversity conservation themes managed by Kenyan and Tanzanian CBCF officers at www.communityconservationfilms.org
Dissemination Measures		
14a	Number of conferences/seminars/workshops organised to present/disseminate findings from Darwin project work	3
14b	Number of conferences/seminars/ workshops attended at which findings from Darwin project work will be presented/ disseminated.	4

Code	Description	Totals (plus additional detail as required)
15a	Number of national press releases or publicity articles in host country(s)	4
15b	Number of local press releases or publicity articles in host country(s)	0
15c	Number of national press releases or publicity articles in UK	5
16a	Number of issues of newsletters produced in the host country(s)	2
16b	Estimated circulation of each newsletter in the host country(s)	Electronic c. 500
16c	Estimated circulation of each newsletter in the UK	Electronic c. 500
17a	Number of dissemination networks established	Two – own website and Facebook
18a	Number of national TV programmes/features in host country(s)	Over 8
19b	Number of national radio interviews/features in the UK	1
19c	Number of local radio interviews/features in host country (s)	1 – Radio Lake Victoria
Physical Measures		
20	Estimated value (£s) of physical assets handed over to host country(s)	£50,000
21	Number of permanent educational/training/research facilities or organisation established	4
23	Value of additional resources raised for project	£150,000
Other Measures used by the project and not currently including in DI standard measures		

Annex 5 Publications

Type *	Detail (title, author, year)	Publishers (name, city)	Available from (eg contact address, website)	Cost £
Films *	288 films all listed with summaries on website	CBCF	Communityconservationfilms.org Available from Ben Please,	£10 for 90 min on DVD
Article *	Harper D., 2009 Promoting the Ecosystem Approach among Communities in East Africa, Ecosystems, August 2009, 2	IUCN	http://cmsdata.iucn.org/downloads/ecosystem_vol_2_august_2009.pdf	Web access
Article *	Louise Tickle, 2009 Local Screening	DIFID, London, Developments, vol 47, 33-35 2009	http://revolverworld.com/wp-content/uploads/2010/04/PDFs/developments_issue47.pdf	Web access
Article *	Louise Tickle, 2009 Africa: Scholars, locals collaborate on environment	University World News, 0009, 2009	http://www.universityworldnews.com/article.php?story=20091029173945606	Web access
Article*	Sustainable Livelihoods in Africa	Centre for Interdisciplinary Science Newsletter, Autumn 2010	http://www2.le.ac.uk/departments/interdisciplinary-science/news-and-events/CID%20Newsletter%20autumn%202010%20a%20-2.pdf	Web access. Hard copy available from iScience, Dept Physics, University of Leicester.

Annex 6 Darwin Contacts

To assist us with future evaluation work and feedback on your report, please provide details for the main project contacts below. Please add new sections to the table if you are able to provide contact information for more people than there are sections below.

Ref No	16-006
Project Title	Local action for global impact - community-based biodiversity conservation films (known as CBCF)
UK Leader Details	
Name	Dr David M. Harper
Role within Darwin Project	Project Leader
Address	Department of Biology, University of Leicester
Phone	
Fax	
Email	
Other UK Contact (if relevant)	
Name	Ben Please
Role within Darwin Project	Senior Film Trainer & Film Producer
Address	18, Edward Street, Lower Weston, Bath, Avon BA1 3BP
Phone	
Fax	
Email	
Partner 1	
Name	Jackson Komen, Education Officer
Organisation	Lake Bogoria National Reserve
Role within Darwin Project	Director of CBCF
Address	P.O. Box 64 Marigat, by Nakuru, Kenya
Fax	-
Email	
Partner 2 (if relevant)	
Name	Noah Lusaka
Organisation	Arid Lands Information Network
Role within Darwin Project	Major collaborator on education dissemination
Address	AAYMCA Building, State House Crescent off State House Avenue PO Box 10098 - 00100 Nairobi – KENYA
Fax	
Email	