



Submit by 5 January 2007

DARWIN INITIATIVE APPLICATION FOR GRANT ROUND 15 COMPETITION:STAGE 2

Please read the Guidance Notes before completing this form. Applications will be considered on the basis of information submitted on this form and you should give a full answer to **each** question. Please do not cross-refer to information in separate documents except where invited on this form. The space provided indicates the level of detail required. Please do not reduce the font size below 11pt or alter the paragraph spacing. Keep within word limits.

1. Name and address of organisation (NB: Notification of results will be by post)

Name: University of Leicester	Address: University Road, Leicester, LE1 7RH
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2. Project title (not exceeding 10 words)

Local Action for Global Impact – Community-based Biodiversity Conservation Films
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3. Project dates, duration and total Darwin Initiative Grant requested

Proposed start date: October 1st 2007	Duration of project: 37 months	End date: October 31st 2010			
Darwin funding requested	2007/08	2008/09	2009/10	2010/11	Total
	£ 41,429	£ 85,932	£ 85,741	£ 32,671	£ 245,773

4. Define the purpose of the project (extracted from logframe)

To <u>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 primary/secondary school, college/university & wider community and <u>to share</u> the best practices globally.

5. Principals in project. Please provide a one page CV for each of these named individuals

Details	Project Leaders	Other UK personnel (working more than 50% of their time on project)	Main project partner and co-ordinator in host country/ies
Surname	Dr Harper _____ Dr Phillips	Mr Brock _____ Mr Please	Professor Mavuti
Forename (s)	David _____ Martin	Richard _____ Ben	Kenneth Muema
Post held	both Senior Lecturers	Founder _____ Partner	Director
Institution	University of Leicester	Brock Initiative (BI)	University of Nairobi

6. Has your organisation received funding under the Darwin Initiative before? If so, give details

Reference No	Project Leader	Title
162/12/003	Dr David Harper	Flamingo Conservation and Ramsar Site Management at Bogoria
Post-Proj 2006	Dr David Harper	Replicating biodiversity conservation management...
Scoping 2006	Dr David Harper	Local Action for Global Impact – Biodiversity conservation films
Scoping 2006	Dr David Harper	Sustainable livelihoods in Rift Valley (Kenya) woodlands

7. IF YOU ANSWERED NO TO QUESTION 6 describe briefly the aims, activities and achievements of your organisation. (Large institutions please note that this should describe your unit or department)

Aims (50 words)
Activities (50 words)
Achievements (50 words)

8. Please list the UK/collaborative (where there are partners in addition to the applicant organisation) and host country partners that will be involved, and explain their roles and responsibilities in the project. Describe the extent of their involvement at all stages, including project development. This section should illustrate the capacity of host country partners to be involved in the project. Please provide written evidence of partnerships.

Partners - Management & logistics (Steering Gp) Tusk Trust in UK and East Africa (patron Prince William; Darwin project 11009) www.tusk.org The Earthwatch Institute (manager for 4 earlier Darwin projects) www.earthwatch.org.uk	Details (including roles and responsibilities and capacity to engage with the project): 16 years' experience in community development programmes across Africa, including a series of short films on major environmental issues, accompanied by an education book, 'Africa Our Home' with action sheets. Their experience, wider contacts, supporters and presence in 14 additional countries in East Africa, will be invaluable in Project Steering Groups. Their films will be shared in a common 'conservation library'. EWI funds the research work of DH to 2010. This includes logistical support of staff, vehicles & safari camp equipment in East Africa. EWI maintains a Regional Research Centre in northern Kenya.
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Partners - Kenya Nature Kenya (has been a Partner on other Darwin projects) www.naturekenya.org National Museums of Kenya (has been a partner on other Darwin projects) www.museums.or.ke	Details (including roles and responsibilities and capacity to engage with the project): The primary NGO concerned with Biodiversity Conservation in Kenya, experienced partner of Birdlife International and of several former Darwin Projects. Will provide management for the digital film laboratory in Nairobi in partnership with NMK and us. Their 9 Site Support Groups (at IBAs) will act as foci for regional film distribution. The government organisation concerned with monitoring and research of the CBD and associated conventions such as Ramsar and Bonn through its Centre for Biodiversity. Main partner will be their Audio Visual Department, housing the digital film laboratory in Nairobi, providing joint management of it with us and Nature Kenya. The 16 Regional Museums will contribute to the network of film distribution centres.
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Partners - Tanzania Wildlife Conservation Society of Tanzania (has been a partner on other Darwin projects) www.wcst.or.tz Tanzanian Education and Information Services Trust (TANEDU) www.tanedu.org	Details (including roles and responsibilities and capacity to engage with the project): The national NGO concerned with Biodiversity Conservation in Tanzania, partner of Birdlife International. Will provide management for the digital film laboratory in Dar-es-Salaam in partnership with TANEDU and us. Has countrywide membership and 1 regional group Formed in 2002 to provide ICT to Tanzanians and give effective communication throughout the rural areas. It now has offices and multi-media facilities in Dar. It will provide an office, management support for the digital film laboratory in Tanzania, and establish & manage the Project's web site.
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<p>Partners – Film Series Evaluation</p> <p>African Conservation Centre www.conservationafrica.org</p> <p>Rehabilitation of Arid Environments (RAE) Trust www.raetrust.org</p>	<p>Details (including roles and responsibilities and capacity to engage with the project):</p> <p>ACC, based in Nairobi, has worked for over 30 years to integrate conservation and people among the Maasai of the southern Rift where it has facilitated group ranches to co-operate in biodiversity conservation and ecotourism, whilst maintaining their traditional lifestyles. The experience and international standing of the Director, David Western, will provide evaluation, of our first, trans-national, Film Series, about biodiversity conservation and pastoralism in the Kenya/Tanzania Rift savannah.</p> <p>RAE Trust has worked for almost 25 years with the semi-pastoralist communities of the northern Rift, promoting re-seeding and sustainable management of eroded pasture lands. The experience and understanding of the director, Dr Elizabeth Meyerhoff, a social scientist, will guide an independent evaluation of the second Film Series about biodiversity conservation in semi-arid lowlands, upon people from the perspective of improving livelihoods.</p>
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9a. Have you consulted stakeholders not already mentioned above? Yes No
If yes, please give details:
Wildlife Clubs of Kenya, www.wildlifeclubsofkenya.org and Malihai Clubs of Tanzania are both conservation organisations with regional offices and school groups; both show films. They were consulted in the Scoping Study and will be distribution partners. Kenya Wildlife Services www.kws.org and Tanzania National Parks www.tanzaniaparks.com (Dr Richard Bagine & Dr Emmanuel Gereta respectively), the government organisations responsible for conservation in National Parks & other protected areas as well as implementation of the CBD with outreach programmes and education officers, were also consulted in the scoping study and wish to be involved. The Kenyan and Tanzanian Institutes of Education (www.kie.go.ke; www.tie.go.tz) are responsible for national curricula and educational publishing; each was visited to discuss partnership, each is supportive. Over 25 organisations - international (e.g. IUCN, WWF, WCS, Birdlife), regional (e.g. East African Wildlife Society, AWF, Green Belt Movement) and local (e.g. Elsamere Conservation Centre Naivasha, Friends of Ruaha, Turtle Trust, Colobus Trust, A Rocha, Laikipian Wildlife Forum) have been visited by the proposers to discuss the distribution network in each country and the logistical needs of the network; outline idea of this Project put to them with highly positive responses. RB is involved with RARE (www.rareconservation.org) which develops a suite of social marketing and business development tools that motivate local communities to protect their natural surroundings and has produced a Manual of such tools similar to ours envisaged for conservation film-making.

9b. Do you intend to consult other stakeholders? Yes No
If yes, please give details:
A Start-Up meeting in each country will invite the above and the many other stakeholders not mentioned here but known to us or on databases (e.g. lists of Tusk Trust or others such as at www.africanconservation.org). We will also draw in influential individuals (e.g. film-makers Alan Root, Simon Trevor); politicians (e.g. Wangara Mathaai) and religious leaders (through A Rocha Kenya). The output from these two meetings will be the shortlist of topics, which will guide our film-making (after the first 2 which will be with communities where our evaluation partners work).

9c. Have you had any (other) contact with the government not already stated? Yes No
If yes, please give details:
In Kenya we have also discussed the proposal with staff from National Environmental Management Agency, and Kenyans in UNEP and in UNDP. In Tanzania we have also discussed the proposal with the Tanzanian Wildlife Research Institute (TAWIRI). We showed all (including 9a) a 5-minute "business card" explaining the films' making and purposes.

PROJECT DETAILS

10. Please provide a Concept note (Max 800 words) (repeat from Stage 1, with changes highlighted)

Loss of biodiversity continues apace in tropical countries, despite commitment of Governments to implement CBD as a basis for Millennium Development Goals. The major cause is still ignorance among ordinary people of how biodiversity underpins their lifestyles and how its conservation leads to improved and sustainable livelihoods. Governments lack the human and physical resources to change this situation rapidly. Our Partners are very active in community capacity-building for biodiversity conservation, some of them internationally. Some produce relevant educational books/pamphlets; some show existing wildlife films made for UK/US audiences. All agree that short films, locally-made, featuring members of the communities that their message targets, will be a major advance in effectively sensitising people who subsist on the resources of biodiversity-rich areas, about the role and importance of biodiversity in their livelihoods. BI, using digital technology, now makes this major advance possible.

Richard Brock is a conservation film-maker of 35 years' experience; producer of *Life on Earth* & *The Living Planet* with D. Attenborough at the BBC Natural History Unit, subsequently independent. He recognised the need for such films in 2003 and formed BI. His idea was simple – making the vast natural history footage (particularly his own), available and meaningful to the local communities where it was originally shot, by editing it into short films that included new footage made *with* them. Ben Please gave BI its first full-scale trial with Tanzanian partners, funded mostly by RB, in 2004. His Series '*Maji ni Uhai*' (Water is Life) and '*Miti ni Uhai*' (Forests) raised awareness of biodiversity conservation in the Ruaha basin, in order to change over-use by upstream users unaware of downstream needs for sustainability of Ruaha National Park. Subjectively, these films have been a great success, at the same time as contributing to the environmental component of the Tanzanian school curriculum; '*Maji*' has been broadcast on national television. David Harper has spent 24 years studying ecological processes to support biodiversity conservation in the Rift Valley; worked with RB in 2004 on a Film Series about biodiversity losses at Lake Naivasha, funded by the Vodafone Group Foundation through Earthwatch. These films are now being used throughout the basin & other Rift Valley lakes raising community-awareness.

The Film Series' success is a combination of- 1) sound conservation science underpinning understanding of problems & possible solutions; 2) conservation goals achievable by communities alongside improved economic framework of their lifestyles; 3) biodiversity issues with which audiences connect; 4) local participants the audiences recognise in films; 5) quality professional footage mixed with local footage; 6) power of film as a medium for communication used where it matters – rural areas where biodiversity conservation is critical.

The success has been limited in extent up to now, because funds that enabled production did not also fund promotion and distribution. Showings are only from partners' continuing activities (eg DH's through Earthwatch & UNESCO for Lake Naivasha, Darwin 16/2/003 at Bogoria) and distribution e.g. to WCK, Malihai. BI's Formula is being picked up by other film-makers and conservationists e.g. Head of BBC Natural History Unit supported local educational initiatives in Galapagos following recent filming there; individuals have also taken the BI Formula and made films with locals to support biodiversity conservation in Madagascar, Mozambique, Honduras, Indonesia. The digital revolution is enabling this, with hand-held camcorders of £150-300 capable of TV-quality images and laptops of £1500 capable of film-editing. Overall quality is underpinned by the ready availability of professional footage from BI and other donors.

This Project will take the BI Formula international, so that films can make biodiversity conservation as important in the tropical bush, as in UK. We will work at national scale in 2 countries where BI began, using them as 'pilots for the planet'. We will establish a digital laboratory in each country, where BP will train 4-6 staff from Partners in film making and editing. Labs will build a master library from existing BI/partner films, plus original footage turned into 300+ film by EoP, most by the in-country trainees. Films will be distributed nationally through a network of existing Environmental Education Centres in each country – Regional Museums, National Parks plus Partner NGOs. Centres will be given digital capabilities and Education Officers trained in workshops. The impact of two Series on environmental practice will be independently evaluated by 2 partners of 25+ years' community-based experience under MP's guidance, using participatory-community-assessments conducted pre- and post- film screening, in conjunction with focus groups designed to establish viewer responses. Further feedback on the films' impact will be obtained from all Regional Centres, and structured follow-up meetings with groups at each level. A Manual – hard copy and web – describing methods of problem identification; stakeholder consultation; making, editing, mixing, promotion, distribution & follow-up of films; and evaluation of their impacts, will be produced by EoP.

11a. Is this a new initiative or a development of existing work (funded through any source)?

Please give details:

This is the major up-scaling of a project developed by Richard Brock in 2003, named 'The Brock Initiative' www.brockinitiative.org. It was part funded by himself, part by the Vodafone Group Foundation through the Earthwatch Institute, Kenya is the country that Richard had mostly worked during his professional career, which became his 'pilot for the planet'. Tanzania is the country where Ben Please, who was employed by Richard, worked in partnership with stakeholders on the Ruaha basin, to produce films illustrating its plight in 2004. David Harper worked with Richard Brock

on Lake Naivasha in 1999 (professional film) and 2003-4 (Brock Initiative) to make the Naivasha Series, each film targeting different audiences, from World Bank-GEF down to local schoolchildren; Between 2004-6 David and his wife then experienced the enormous power of film as a rapid and simple way to influence peoples' actions when they showed these and made 3 more films, in villages and schools as part of Darwin Project 162/12/003 at Lake Bogoria. The current sets of films focuses mainly upon water and forest. This new Darwin Project will enable us to make at least 16 Film Series which will: 1) cover biodiversity issues in every major ecosystem, such as coasts, savannahs, mountains, forests, deserts, as well as cross-cutting issues such as climate change, erosion, agriculture, alien species - all focussing upon biodiversity conservation needs linked to the livelihoods of local people. 2) be subdivided into films each targeting a section of the community (e.g. pastoralists, cultivators, women, schools, local chiefs) 3) extend and refine the existing two Series (e.g. inland waters subdivided into wetlands, lakes, rivers, soda lakes) 4) provide the government of each country with a 'State of the Nation' overview of its biodiversity & future prospects in one overview film and 5) make the BI Formula global through the EoP Manual, which will also incorporate lessons learned from this and all BI-inspired projects (some recently developed in Honduras and Madagascar as a result of RB's presence at Wildscreen 2004 & 2006).

It will feed into existing global initiatives that have a broader sustainable development remit – DH is part of UofL's Interdisciplinary Science Unit involved with a 'Science for Sustainability' partnership with the African Virtual University & other partners (www.science4sustainability.org). This may use films in D-L teaching modules for global dissemination directly and/or as a source of data. Water is currently being investigated for the first topic, potentially linking the existing BI films from Naivasha & Ruaha, with a UofL water basin film from Indonesia (2 projects funded by EU; "peatwise" and "airco"; www.peatwise.alterra.nl) and by UNU from Mexico (www.onlinelearning.unu.edu/ayuquila/film.html).

11b. Are you aware of any other individuals/organisations/Darwin Initiative projects carrying out similar work? Yes No

If yes, please give details explaining similarities and differences, and explaining how your work will be additional to this work and what attempts have/will be made to co-operate with and learn lessons from such work for mutual benefits:

We have met with the few other film-makers, other film distributors and other organisations using film in Kenya and Tanzania and all are keen to cooperate (biggest is our partner The Tusk Trust's project on solutions to environmental problems, PACE www.pace.org). Most film-makers are professional, targeting audiences outside EA countries. Most film-exhibitors (such as Lori Bergemann as 'Amara' in the Mt Kenya/Laikipia area of Kenya) use these films (e.g. Alan Root's, Simon Trevor's, BBC's or Survival's). No other projects in these countries make conservation films with local communities for local communities, illustrating how biodiversity conservation is part of their livelihoods. They only have access to films made for and with communities by us, restricted to the handful of places that we have worked over the past 3 years. Few other organisations anywhere in the world are both making and distributing films locally using modern, low-cost, digital equipment. No other organisation, anywhere in the world, is making Film Series, which contain c15 films - same material, remixed and narrated for different sections of society. All our partners can see the enormous potential for more effective biodiversity conservation combining the BI Formula with digital technology and country-wide distribution of the film library. All other Darwin projects could benefit from this one and it could thus lead a global revolution in availability of information about biodiversity conservation.

12. How does this project meet a clearly identifiable biodiversity need or priority defined by the host country? Please indicate how this work will fit in with National Biodiversity Strategies or Environmental Action Plans, if applicable.

The Tanzanian government's website stresses "the government in collaboration with various stakeholders has put emphasis on promoting, strengthening and sensitizing communities' and individuals' participation as a strategy to invigorate environmental conservation and management". Kenya's Biodiversity Action Plan stresses the need to achieve its goals through "sensitization and empowerment of communities". Kenya's 3rd Report (2005) report highlights CBD Articles 6, 10, 12 & 13 as highest priority. Tanzania's 3rd report identifies these same four as "limiting' the country's ability to deliver on the Convention" and, in particular "Inadequate community awareness on its role in conservation and sustainable use of biodiversity" is seen as an impediment to delivery. Thus both countries see raising the ability of communities to understand biodiversity conservation & integrate it into their livelihoods as vital to successful implementation of the CBD. The subject content of the films will reflect the priority CBD Themes, as identified by citizens of the two countries expressed through Partners at the two start-up meetings. Each CBD Theme will be subdivided for maximum effectiveness; e.g. Inland Waters Biodiversity subdivided as freshwater lakes; rivers; wetlands; soda lakes.

13a. How will the project assist the host country in its implementation of the Convention on Biological Diversity? Please rank the relevance of the project to the relevant article(s) of the CBD thematic programmes and/or cross-cutting themes by indicating percentages.

Articles	% Relevance	Themes	% Relevance
5. Co-operation		Access and Benefit Sharing	5
6. General measures for Conservation and Sustainable Use	5	Agricultural Biodiversity	5
7. Identification and Monitoring		Alien Species	5
8. <i>In-situ</i> Conservation	5	Biodiversity and Tourism	5
8h. Alien Species	5	Biosafety	
8j. Traditional Knowledge	10	Climate Change and Biodiversity	10
9. <i>Ex-situ</i> Conservation		Economics, Trade and Incentives	
10. Sustainable use of components of Biological Diversity	20	Ecosystems approach	5
11. Incentive measures		Forest Biodiversity	10
12. Research and Training	10	Global Strategy for Plant Conservation	
13. Public education and awareness	20	Global Taxonomy Initiative	
14. Impact assessment and minimizing adverse impacts		Impact Assessment, Liability and Redress	
15. Access to genetic resources		Indicators	
16. Access to and transfer of technology	10	Inland Waters Biodiversity	5
17. Exchange of information	5	Marine and Coastal Biodiversity	5
18. Technical and scientific co-operation		Mountain Biodiversity	5
19. Handling of biotechnology and distribution of its benefits		Protected Areas	10
20. Financial resources		Public Education and Awareness	20
21. Financial mechanism		Sustainable Use and Biodiversity	5
22. Relationship with other international conventions	10	Traditional Knowledge, Innovations and Practices	5
23. Conference of the Parties			
24. Secretariat			
25. Subsidiary Body on Scientific, Technical and Technological advice			
26. Reports			

13b. Is any liaison proposed with the CBD national focal point in the host country? Yes No
If yes, please give details:

Indirectly, through the Focal Points' National Scientific Advisors. In Kenya this is the Centre for Biodiversity of the National Museums of Kenya and also, through NEMA, Nature Kenya. Tanzania's focal point is the Vice President's Office, Scientific advice is through TANAPA & TAWIRI with assistance from WCST. All these have seen an example of our existing two Film Series – a 5-minute "business card" explaining the films' making and purpose.

14. If relevant, please explain how the work will contribute to sustainable livelihoods in the host country. (Max 200 words)

Conservation of biodiversity can only be a realistic objective in developing countries if it is intertwined with sustainable livelihoods. Films that we have already made have this as an underlying theme - e.g. 1) permanent flow in the Ruaha river sustains the NP ecosystem's biodiversity, the communities upstream of the Park and Tanzanian hydroelectricity; 2) adjusting lifestyles around the Park to coexist with carnivores such as wild dog increase income from ecotourism. This need will drive all Project films. The first 2 Series subjects will be about livelihoods and biodiversity in two areas of the Rift with contrasting pastoralist lifestyles with biodiversity problems; effectiveness will be evaluated by ACC & RAE. Thereafter we will work to a short list of film subjects, drawn up after a Start-Up meeting in each country, whose selection will be based upon the urgency of the needs for biodiversity conservation as perceived by Partners, moderated by our Steering Groups. Each Film Series will then be made in close collaboration with the local community(ies) where the issue is most acute, individual films targeted at different groups, so that the lifestyle changes needing to be featured in the film are integrated into the biodiversity conservation message.

15. What will be the impact of the work, and how will this be achieved? Please include details of how the results of the project will be disseminated and put into effect to achieve this impact. (max 200 words)

Our experiences in single film projects, although limited, convince us that the films have had lasting impact, so we are confident of high impact when the project is up-scaled. RB, BP and others have made films using the BI formula with local communities; they & DH have distributed such films widely around the areas where they have been made – Lake Alaotra, Madagascar; Ruaha basin, Tanzania; Rift Valley lakes; Kenya; Cusuco NP, Honduras. Tens of thousands of schoolchildren & community members have been inculcated to the films' messages; all love to see themselves/their neighbours on film and love singing and dancing. We believe that serious messages about biodiversity conservation and sustainable livelihoods that are mixed with such lighter-hearted material, have long-lasting impacts. Examples are provided in the output material from 162/12/003. Partners will achieve countrywide dissemination through existing Conservation Education Centres, with inexpensive digital components - video/DVD player + data projector + power packs, for c£800 - given, (with training) to those that need them. Two experienced Partners will independently evaluate the 1st two film series. We will leave Master film libraries ~500 short films (including donated) with our lab-partners, with post-project continuation Strategy in place.

16. How will the work leave a lasting legacy in the host country or region? (max 200 words)

Our training programme will leave behind the technology plus individuals capable of using it effectively; 4-6 film-makers and 15+ film-distributors in each country. We will develop a Post-Project Strategy that enables film-making to become self-sufficient, so that each lab can respond to future conservation needs. The distribution networks will be maintained by the partners whose capacity will have been enhanced by the low-cost technologies and the training; many Films will be linked to the national educational curricula made for adoption to the syllabuses, with curriculum support packages developed. Evaluation will be made of every stage of our activities – from identification of stakeholders for start-up meetings; management of meetings & film subject choices; community liaison for film-making & staff training; finally film distribution & training of partner staff. This will be done by BP and, for the first two Film Series' effectiveness independently by RAE & ACC in Kenya & Tanzania. The results will be combined with other, less-quantified but wider, evaluations from other countries (e.g. Tusk in Africa, independents applying BI Formula in Honduras & Mozambique) to produce the Manual, available to all - hard copy in EA and globally by internet.

17. Please give details of a clear exit strategy and state what steps have been taken to identify and address potential problems in achieving impact and legacy. For example, what steps have been taken to ensure the benefits of the project will continue despite any staff changes in these organisations? (max 200 words)

Every Partner is well established with good capacity to maintain performance through staff turnover. Each in the networks has the ability to continue to raise other funding to support the film-showing using our legacy of enhanced technology, films, & training. The Strategy developed with the SG partners over the Project duration, will create film lab self-sufficiency after the EoP, through maintaining trained staff and an equipment replacement cycle. Its cost estimate is £8-10,000 annum⁻¹ or £2-3,000 film series⁻¹; compared with that needed pre-digital of ~10x higher. Our wider partnership group (involved at the Start-ups, Film Distribution) will have seen the benefits and cost-effectiveness of biodiversity conservation films being made by the "Darwin Unit" in their country by EoP and will be the main customers. Proposers will continue involvement in East African biodiversity conservation for at least 5 years (RB DH & MP; more for BP) after EoP, so maintain professional involvement in its outcome, also through UofL's development of e-learning using its sustainability network and its position as a major D-L provider. The EoP Manual will enable any individual/organisation, to start up a national biodiversity conservation film-making unit, in any country, with similar low annual costs.

18. How will the project be advertised as a Darwin project and in what ways will the Darwin name and logo be used? (max 100 words)

Every film, DVD/video box, will contain acknowledgement plus logo. Project equipment, vehicles used and printed material will carry logo prominently. Each workshop and training programme will have the word 'Darwin' in title. Websites of Project and partners will carry the Darwin logo and links. Articles will be written for partner newsletters, press releases issued; as an example, DH has had 4 articles in 2006 carried by 'Times' & 'Independent' about current Earthwatch & Darwin EA projects, plus 2 in those partners' Newsletters. Major EoP impact on public will be at "Darwin Wildlife Film Festivals" in EA & 'Wildscreen 2010", UK.

19. If your project includes training and development, please indicate a) who the trainees will be, b) the criteria for selection, c) what the level and content of training will be, d) how many people will be involved, e) which countries will they be from, f) how will you measure the effectiveness of the training, g) will those trained then be able to train others and h) how will trainee outcomes be monitored after the end of the training? (max 300 words)

There will be five levels of training –

- 1) 6 graduates will be trained in film-making and film-editing, laboratory and field, by BP. Trainees will come half from each country, opportunities advertised through Partners'. Selection will be by BP/DH and film-lab partners in each country and include field evaluation. The first two trainees will be employed by this Project for its duration; others will be staff of partners, who can potentially take over if Project Staff leave. Effectiveness will be measured by their performance as film-makers in second and third years of the project; each will take the lead on at least 2 Film Series. The two Project Staff (appointed in the first 3 months) will be the trainers of the last two in year 3.
- 2) The two Project Staff will be tutored by DH after registering for a Masters in "Environmental Information Management" at the Global Virtual University (set up as part the UN university by the CBD 2002), using a Film Series as dissertation.
- 3) 25-30 Education Officers from each country, from the partners who will form the network of Film Distribution Centres; trained in presentation skills & digital technology by BP/DH.
- 4) 15-20 of the above trainees, who display interest and intellectual capacity, will be further trained, in "mixing & matching" film footage from different sources to create new films, so that their Centres could develop films to meet audience and location needs. The effectiveness of such training will be apparent from the overall evaluation of the films' dissemination by EoP.
- 5) 36-48 people, chosen by partners from their members, from staff, from community members or other conservation bodies, will be given short courses in biodiversity conservation and film-making by RB/DH in 1 week, field-based workshops. These will follow on from research teams led by DH at Rift lake locations (to minimise costs), 1 per year.

LOGICAL FRAMEWORK

20. Please enter the details of your project onto the matrix using the note at Annex C of the Guidance Note. This should not have substantially changed from the Logical Framework submitted with your Stage 1 application. Please highlight any changes.

Project summary	Measurable Indicators	Means of verification	Important Assumptions
<p>Goal: To draw on expertise relevant to biodiversity from within the United Kingdom to work with local partners in countries rich in biodiversity but poor in resources to achieve</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 <u>To make</u> 300+ short (5-25 minute) films that link biodiversity conservation to sustainable livelihoods of local communities on issues which are also embedded in the national curricula, in digital laboratories in two pilot countries; <u>to disseminate</u> these films through a regional network of existing education centres in each country; <u>to evaluate</u> the effectiveness of these films at school, college/university & the wider community and <u>to share</u> the best practices globally.</p>	<p>Two new functioning digital laboratories, in Dar-es-Salaam (TanEdu) and Nairobi (NMK AVS), equipped with cameras & computers.</p> <p>At least 300 short films in at least 16 Series on Biodiversity Conservation produced, duplicated and distributed.</p> <p>Effective evaluation of methods of showing films' and follow-up to specific audience levels, to find the best practice with lasting impacts.</p>	<p>Officials from British High Commissions visit laboratories, press coverage generated in UK and host country; 5 other press releases made during Project.</p> <p>Best film(s) submitted to 'Wildscreen' 2010 for evaluation</p> <p>Two self-supporting laboratories by EoP.</p> <p>Six manuscripts for biodiversity conservation newsletters and journals of partner organisations and in UK, during project</p> <p>Three Publications in peer-reviewed academic journals by EoP</p>	<ol style="list-style-type: none"> 1. Stable political climate is maintained in both countries 2. Project activities remain free from the influence of corruption 3. Statements made and assurances given by Partners during Scoping Study and prior to this application are held to. 4. Health of proposers is maintained through to 2010.

<p>Outputs</p> <ol style="list-style-type: none"> 1) 2 digital film laboratories operational. 2) Film series produced to cover at least 16 biodiversity issues/areas in each country. 3) 6 trained film-making staff active. 4) 15+ Regional Education Centres established with capacity for film showing and outreach. 5) 16 curriculum support packages created. 6) 25-30 conservation education officers trained in use of digital technology. 6) Effectiveness of films for biodiversity conservation quantified 7) 36-48 young conservationists trained in conservation film-making & biodiversity 8) Manual of best practices produced. 	<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 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>	<ol style="list-style-type: none"> 5. Commitment of University of Leicester to support research in Biodiversity conservation & science for sustainability continues to 2010. 6. Digital technical developments continue at similar rate. 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. 8. Six competent graduates in biodiversity conservation (3 from each country; 4 employed by partners) wish to be trained in conservation film-making.
<p>Activities</p> <ol style="list-style-type: none"> 1. Start-Up meetings and Steering Group held in each country. 2. Two film-making laboratories equipped and staff appointed 3. First Film Series made 4. Equip Film Distribution Centres and train staff. 5. Films evaluated 6. Community Focus groups, film-making, led wholly by trainees 7. Workshop, all partners to evaluate progress. 8. Best film identified 9. Analyses of films' effectiveness 10. Publicising of Manual 	<p>Activity milestones (summary of project implementation timetable)</p> <ol style="list-style-type: none"> 1. Priority list of issues of greatest biodiversity threat, to guide film-making, in each country, agreed. Topics for Curriculum Support tools identified Month 3 2. Two film laboratories, fully functioning Month 5 3. Film-making completed on 1st Series, trans-boundary, biodiversity of Rift savannah Month 7 4. 15+ Education Centres equipped each country and workshops training staff held. Month 9 5. Quantitative evaluation completed by ACC and RAE of the impact of 1st 2 Series Month 16 6. Film-making carried out completely by host-country trainees Month 18 7. Workshop review, compared with experiences from elsewhere in the world Month 22 8. Best film submitted to Wildscreen 2010 Month 28 9. First manuscript to peer-review journal, month 18 full draft of Manual (includes evaluation) Month 30 10. 2nd & 3rd journal articles submitted, Manual on web, Wildscreen & film shows held EoP 	<p>Assumptions</p> <ol style="list-style-type: none"> 9. 16 Community Focus Groups can be developed with trust and understanding on both sides to effect true partnerships in the film-making such that both biodiversity conservation and sustainable livelihoods are effectively portrayed bringing measurable benefits to both. 10. Partners' Film Distribution Networks function effectively through the technical support and training, such that wider communities are reached in each film's subject area. 11. 36-48 individuals (of all categories) wish to be trained in conservation film-making (linked to assumptions 6 & 7). 	

21. Provide a project implementation timetable that shows the key milestones in project activities.

Project implementation timetable		
Date	Financial year	Key milestones
<p><u>Start is Academic year.</u></p> <p>1. by end October 2007 (month 1)</p> <p>2. by end November 2007 (month 2)</p> <p>3. by end December 2007 (month 3)</p> <p>4. by end February 2008 (month 5)</p> <p>5. by end March 2007 (month 6)</p>	<p>Apr-Mar 2007/08</p>	<p>1. Detailed work plan prepared by BP. Project Steering Group formed in UK, first meeting held & minuted; three-year outline plan debated and approved.</p> <p>2. All conservation agencies in Kenya and Tanzania contacted by email, telephone or in person. Start-Up meetings set for each country early December, locations KIE and TIE.</p> <p>3. 1st Host-Country Steering Groups of Kenya & Tanzania held & minuted. Start-Up meeting held in each country, short-lists of biodiversity conservation issues for filming drawn up and links with national curricula established. Two film-making posts advertised, short-lists made. Laboratories established and equipped. Distribution partners' equipment needs in each country identified and costed.</p> <p>4. Interviews held, 2 film-making staff in post. First film subject will link the two countries, based upon biodiversity issues of the Rift Valley savannah. This will enable both country staff to be initially trained together by BP, as well as ACC to evaluate this first Film Series'.</p> <p>Appropriate staff from partners, who will make up 4 other trainees, identified.</p> <p>5. Field-work identifying and communicating with stakeholders on First Film completed. Community Focus Groups created for film management, film structure identified, shooting commenced. First workshop (RB/DH) on conservation & film-making held at Lake Manyara Tanzania (after Darwin P-P Soda Lakes research team).</p>
<p>6. by end April 2008 (month 7)</p> <p>7. by end June 2008 (month 9)</p> <p>8. end July 2008 (month 10)</p> <p>9. end September 2008 (month 12)</p> <p>10. by end December 2008 (month 15)</p> <p>11. by end January 2009 (month 16)</p>	<p>Apr-Mar 2008/09</p>	<p>6. First Film shooting completed in field, composition of its Series identified. 2nd Host-Country Steering Group meetings held and good/bad aspects of first film production debated, lessons learned.</p> <p>7. First Film Series completed in lab and DVD/videos distributed to Partners; support material to TIE/KIE for their evaluation. Training workshop for Partners' Education Officers undertaken and equipment provided to them as needed. Partners begin monitoring Films by user questionnaires; ACC commence 6-month detailed quantitative evaluation of first Film Series in Rift valley Savannah with communities. This involves face-to-face interviews of individuals from control groups with no exposure, from groups exposed to conventional teaching only, from groups exposed to Film Series alone and groups exposed to Film Series backed up with support material.</p> <p>8. Second UK Project Steering Group held, review of 1st year conducted; plans for 2nd year debated and finalised, using Partners' returns from first evaluation of films.</p> <p>9. Third Host-Country Steering Groups held and 2nd year Project Plan debated and approved. List of film subjects agreed, for each country. Field-work identifying, communicating with stakeholders and forming Focus Groups started in each country for 2nd and 3rd Film Series, led by Staff members but supervised by BP; 2 staff from Partners' shadowing and learning.</p> <p>10. 6-monthly evaluation of 1st Film Series completed by ACC, First Year Report completed to Darwin and copied to Partners.</p> <p>11. 2nd Film Series (in Kenya) and 3rd Film Series (in Tanzania) completed; both distributed to Partners in each country. 2nd Film Series about arid environment restoration and evaluation carried out</p>

12. by end March 2009 (month 18)	Apr-Mar 2009/10	by RAE Trust. 12. Final two film-making staff identified from partners; join to shadow film-making in each country. 4th & 5th Film Series completed by Project staff, following same methods as outlined above. Second Conservation Film-Makers' training workshop held. First academic manuscript submitted to journal.
13. by end April 2009 (month 19)		13. More detailed training ("mix-&-match") workshop of education officers held in each country.
14. by end July 2009 (month 22)		14. Mid-project Review Workshop in Dar-es-Salaam, all partners from both start-up meetings invited. In-country SGs held together.
15. end November 2009 (month 26)		15. At least 4 more Film Series completed, 2 in each country, made by nationals supervised by BP. Two Film Series thoroughly evaluated by partners; at least one other Series by BP. 3rd UK SG held, business plans for film labs after EoP agreed. Second Year Report completed to Darwin and copied to Partners.
16. by end January 2010 (month 28)		16. Best film to date chosen and submitted to 'Wildscreen 2010', best four (of the 6) film-maker trainees selected to attend. Proposals for self-sufficiency of the two labs published and circulated to all partners and other NGOs with charges.
17. by end March 2010 (month 30)	Apr-Mar 2010/11	17. First draft of Manual completed; circulated to SGs and to other conservation film-makers to include their experiences. Third CFM workshop held.
18. by end June 2010 (month 33)		18. At least 6 more Film Series completed (15-20 short films in each Series). All trainee film-makers working independently of BP.
19. by end September 2010 (month 36)		19. Final Film Series completed, 16 in all (total films 240-320). End of Project SGs followed by Workshop, held in Nairobi, with "Darwin Wildlife Film Festival" for general public, 2 Festivals held in Tanzania. Manual & "State of Nation's Biodiversity" summary film for each government presented to Workshop. 2 peer-review papers submitted
20. Project Finishes end October 2010 (month 37) to allow attendance at 'WildScreen 2010'		20. Attendance of Principals plus 2 film-makers from each country at 'Wildscreen 2010'. Workshop given on experiences. Meetings arranged in London (e.g. Darwin Workshop; evening at RGS) to publicise Manual and the Film Series. Film showings held in other UK locations (e.g. Leicester). Money raised (from UK and EA showings) shared with original communities in Kenya/Tanzania.

22. Set out the project's measurable outputs using the separate list of output measures.

PROJECT OUTPUTS		
Year/Month	Standard output number (see standard output list)	Description (include numbers of people involved, publications produced, days/weeks etc.)
By end of Project	2	The 2 Project Staff (one in each country) appointed to film-making labs will be registered for Masters in <i>Environmental Information Management</i> at the Global Virtual University, (UN) using one of their Film Series as dissertation.
By end Month 9	4a/c	(i) Thirty+ Education Officers from Partners will be trained in presentation skills and use of digital technology equipment
By end Month 19	(exact level of education of trainees is not yet known)	(ii) half of these (15+) will be trained in the technology needed to to "mix and match" films.
By end month 6, month 18 and month 24.	4b/d	(iii) 36-48 conservationists in film-making & biodiversity con.
By end of Project	5	(i) 2 weeks , (ii) 2 weeks , (iii) 3, 1-week workshops Six film-making staff will be trained by BP for an estimated 1-1.5 years over the project duration.
By end of Project	7	Three types of training materials – (i) films, (ii) curriculum support documents for KIE/TIE and (iii) the final Manual.
By end of Project	8	360 weeks , made from an estimated 240 for Ben Please, 90

By end of Project	11	Richard Brock, 24 David Harper and 6 Martin Phillips.
By end of Project	14a	Three
	14b	Three , one in each country organised at EoP
By end of Project	15a/b	Three – Wildscreen in UK, and one Biodiversity conference in each country as & when organised by a Partner (e.g. KWS/TAWIRI)
	15c/d	Six , which will double as articles for Partners’ newsletters and national Press Releases in host countries
By end of Project	17B	Six , press releases written for UofL Press Office
By end of Project	18 (all parts)	Two networks of Regional Conservation Education Centres enhanced by training and technological capacity.
By end of Project	19 (all parts)	Four , based upon DH’s experience of UK TV uptake of press releases on Darwin 162/12/003 and BP’s experience of Tanzanian TV.
By end of Project	20	Two , based upon same experience.
By end of Project	21	£30,000 estimated value at EoP
By end of Project	23	Two , film-laboratories at partner organisations
		£160,000 estimated as:-
		1) Salaries/pension paid to proposers and their partners for their time on the Project which are not recoverable by fEC;
		2) value of films and other capital items used in project

PROJECT BASED MONITORING AND EVALUATION

23. Describe, referring to the Indicators in the Logical Framework, how the progress of the project will be monitored and evaluated, including towards delivery of its outputs and in terms of achieving its overall purpose. This should be during the lifetime of the project and at its conclusion. Please include information on how host country partners will be included in the monitoring and evaluation.

The most important indicator against which the project will be evaluated is the appearance of completed Film Series, against the Timetable output. The second indicator will be the evaluation of films’ effectiveness. The first Film Series will be thoroughly evaluated end month 15, by ACC (covering Kenya & Tanzania), the 2nd Series (Kenya) end month 18, by RAE, guiding future work. By the EoP the other partners will also have evaluated Film Series, alongside internal evaluation by BP. The third indicator will be opinions from Steering Groups, all three of which contain partners with broader biodiversity conservation interests. The fourth and final evaluation will be by the audience size/reaction at EoP Kenya/Tanzanian Film Shows, degree success of film(s) at Wildscreen 2010, the extent of their use globally in e-learning and the uptake (request for hard copies in EA; number of website hits globally) of the Manual.