



# CARE TAKERS

SUSTAINING SOUTH AFRICA'S  
RICH BIODIVERSITY

## FACILITATORS' GUIDE

SERIES I



THE COLLECTORS • THE CORRIDOR • THE GUARDIAN  
THE MANAGER • SHARK APPEAL • 'N MENS KAN DROOM  
NATURE'S PHARMACY • PATH INTO THE FUTURE





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CareTakers is a documentary film project about South Africa's rich natural heritage, and the dedicated people who care for it. This heritage is imperilled by the overwhelming biodiversity loss, habitat degradation, and unprecedented climate change that confronts our planet. There is an urgent need for all of us to acknowledge our dependence on nature to provide life, and to take responsibility for ensuring that we care for it. These films aim to educate and inspire people to explore solutions proactively, and to join the growing ranks of nature's dedicated 'caretakers'.

The project is a collaboration between STEPS and SANBI, two organizations that meet at the interface between social development and nature conservation. The films produced for CareTakers provide information about the components, processes, and geographical variations of biodiversity in South Africa, and their focus is on how ordinary people are rising to the challenge of protecting it, and serving as role models for creating a viable future on Earth.

Exploring these stories provides valuable tools for opening up discussion and debate. Guided facilitation enables viewers to engage with the films, link the issues raised to their own situations and experiences, and explore ways to become agents of change.

This guide will help facilitators make best use of the films by providing an overview of the material, and suggesting questions to stimulate discussion. The films are suitable for a wide range of viewers – we have suggested entry points for engaging viewers from primary school to tertiary level; from volunteer groups in civil society to those doing in-service training in the workforce. However, these are simply guidelines, and will be most effective if they are adapted to suit specific groups.

We would greatly value any feedback about the films, and on the facilitated screenings, to guide us with developing the product further. There are templates at the end of the manual for providing feedback – both on the films and the facilitation process – and we would be most grateful if you could complete and return these to us.



The CareTakers films are tools for discussion and debate, and are designed to be used in facilitated screening sessions. The films are a powerful learning tool for the following reasons:

- Each film tells a story about individuals or events. Stories are accessible to everyone, and evoke powerful emotions and responses.
- The narratives are related by the people involved in the stories, who express something of themselves – their passions, emotions, dreams, frustrations and sorrows. Through this they invite viewers to engage with them, and to think about what motivates them.
- The films pose questions, but do not give answers.
- Films are multimedia, engaging both aural and visual senses. The images and music evoke feelings, memories and associations.

These features enable the films to stimulate viewers to reflect on their own lives, and to think of ways to bring change to their lives that will help to address the concerns raised in the stories, and/or environmental concerns. In this section we offer suggestions to help you maximise the power of the films as learning tools and to use them as agents for change.

In the *Section C*, we provide a facilitation guide for each film. However, there are some general points to consider before planning any facilitated screening. We explore these below.

## 1

## WHO ARE THE FILMS FOR?

The films may be shown to a wide range of audiences, and used for different educational and awareness-raising purposes. While you will need to fine-tune your facilitation to your particular audience and purpose, the table below offers an overview of possible approaches:

**Table 1:** *Approaches for different viewer groups*

VIEWER GROUP	ISSUES THAT MAY INTEREST THEM	USE QUESTIONS TO	EXAMPLES OF QUESTIONS
PRIMARY SCHOOL	Animals and plants, keeping places beautiful, the beauty and joy of nature	Establish comprehension Link the films to their own experience, consider the issues raised	What are the animals/plants? Do you know these? What are the people doing in the film? Why? Do you think it is important that they do this?

*CONTINUED OVERLEAF*

**Table 1 CONTINUED**

<b>VIEWER GROUP</b>	<b>ISSUES THAT MAY INTEREST THEM</b>	<b>USE QUESTIONS TO</b>	<b>EXAMPLES OF QUESTIONS</b>
<b>HIGH SCHOOL</b>	<p><b>Vocational:</b> would I want to do this work?</p> <p><b>Personal:</b> are these issues important to me? What do they mean for the world around me?</p> <p><b>Curricular:</b> how does this help with my schoolwork?</p>	Establish comprehension; Link the films to their own experience; Ask more abstract deeper questions about the issues raised; Deepen understanding of curricular issues; Explore possible vocations	<p>How does this work help to conserve biodiversity?</p> <p>Would you enjoy doing this sort of work?</p> <p>Why is it important to conserve biodiversity?</p> <p>What could you/your school do to address the problems raised here?</p>
<b>TERTIARY &amp; PROFESSIONAL</b>	<p>How can this guide my actions and choices in the future?</p> <p>What sort of people am I likely to meet and work with in this field?</p> <p>What fresh perspectives are there to conservation work?</p>	Provide insight into career choices; Deepen understanding of work involved in different fields; Explore work-related challenges; Gain insight into debates around conservation practices; Explore scientific issues around conservation management	<p>How can we use partnerships to promote good land-use practices?</p> <p>Does conservation practice always follow the text book models?</p> <p>How does nature conservation address basic human needs?</p>
<b>NON-PROFESSIONAL ADULTS</b>	<p>How does this relate to my own needs – spiritual, health, and economic?</p> <p>How can this help me conserve nature and/or build my community?</p>	Establish comprehension; Link to their own experiences; Provide insight into conservation issues; Explore points of community engagement	<p>Does your community face similar issues?</p> <p>What can you/your community do to address these issues?</p> <p>How can healthy natural systems improve your quality of life?</p>

It is worthwhile to prepare well before the screening. We suggest that you watch all the films, if possible, to enable you to select the one best suited for your needs. For each film that you choose to screen, consider the following questions:

### **1. WHO IS THE AUDIENCE?**

Different viewers experience each film differently. An eight-year old school child will see things quite differently than a 40-year-old botanist.

Think about:

- Who are the viewers: what is their education level, primary language, age, interests and concerns?
- How big is the group? Will you need to break into smaller groups to allow better participation? Will people feel comfortable and confident in expressing their views? How can you maximise participation?
- What kind of experience might they have had of the issues raised in the film?
- How might these issues affect their lives, directly or indirectly?

### **2. WHAT DO YOU HOPE TO GAIN?**

Think about:

- Why are you showing this film to this group?
- What understanding/insight do you hope this group will gain from seeing this film?
- What questions should you focus on to guide them to this understanding?

While this preparation is most valuable, the audience's response to the films may surprise you. You need to be flexible enough to recognise and follow interesting developments in the discussion, even if these are unexpected.

### **TEST YOUR EQUIPMENT**

Do a trial run to make sure that all the equipment is working properly, that the projected image is clear, and that the sound is of good quality.

## INTRODUCTION

Introduce yourselves, and the film. Give its title; when, where and by whom it was made; and a brief outline of the story. Adapt this to your audience.

## SCREEN THE FILM

Make sure that the audience is comfortable, and can see the screen and hear the sound clearly. Allow the film to run right to the final credit. This allows the audience time to wind down and reflect before re-engaging with the group, and also gives them insight into how the story was constructed and captured. After the film, give viewers a short break to stretch or to visit the toilet, or to allow fresh air into the venue. This will also give you a chance to move the chairs into a more informal arrangement (such as a circle) for the discussion.

## USE THE ACTION LEARNING CYCLE

This is an effective method to enable people to reflect on and learn from experience. Below are the four steps you can follow to integrate the screening of these films into this cycle:

*Table 2: Using the Action Learning Cycle to guide reflection*

LEARNING CYCLE STAGE	ISSUES THAT MAY INTEREST THEM	EXAMPLES OF QUESTIONS
1. DIRECT EXPERIENCE	Watch the film together.	What are the animals/plants? Do you know these? What are the people doing in the film? Why? Do you think it is important that they do this?
2. REFLECT ON THE EXPERIENCE	Invite spontaneous responses from the audience. Use a plenary discussion, buzz groups, or silent dialogue as described below.	How does this work help to conserve biodiversity? Would you enjoy doing this sort of work? Why is it important to conserve biodiversity? What could you/your school do to address the problems raised here?

LEARNING CYCLE STAGE	ISSUES THAT MAY INTEREST THEM	EXAMPLES OF QUESTIONS
<b>3. CONTEXTUALISE THE EXPERIENCE</b>	<b>1. What is the film about?</b>  Ask questions to establish the viewers' comprehension of the film, especially with a young or second language audience.	Where is the story filmed?  What are the people doing in the film? Why?  What do you think are the main messages of the film?
	<b>2. How does this link to our own lives?</b>  Ask questions to link the film to the viewers' own experiences. This will help them to actively engage in learning, and to link new understanding with knowledge they already have. Phrase these questions according to the likely points of connection between the viewers and the film. This may be done in plenary, small groups or buzz groups.	How is this place similar to, or different from where you live?  Do you know these animals/plants? What experience have you had of the plants/animals in this film?  Do you face similar or different issues in your own work or community?
	<b>3. What can we learn from this film?</b>  Explore the issues raised by the film in more depth. Use the questions we have suggested and/ or your own questions, or explore questions raised in earlier discussions. This stage may include discussion in buzz groups, small groups, plenary, and/ or individual reflections.	What threats to biodiversity are raised in the film?  Does this film reflect an effective way of dealing with an issue?  How does the storyteller's personality and values influence the way she/he approaches the work?
<b>4. THE WAY FORWARD</b>	<b>How can we use this knowledge to develop or grow?</b>  Explore how the issues raised in the films and discussions may be taken into the lives of the participants.	What can you and your community do to make others aware of these or similar issues?  How can you as a conservator take the lessons or issues raised to guide your own actions?  How can you personally enrich your life with the story you've just seen?



These questions may be discussed in different ways. Below are some ways to conduct reflections – choose methods that are suitable for your audience and intentions. You may also use different methods for different questions.

**DISCUSSION IN A PLENARY**

A plenary discussion allows all members of the audience to share and listen to others. However, in a big group, this may mean that only a few people get to speak.

**SILENT DIALOGUE**

This can be used to encourage personal reactions to the film which are not influenced by others. Ask viewers to write a few words expressing their immediate feelings about the film on card/ posters to be put up for everybody to read.

**BUZZ GROUPS OR PAIRS**

Viewers share their reactions with their neighbours in 'buzz groups'. This gives everyone a chance to express his or her reactions and feelings.

**SMALL GROUPS**

If the audience consists of a large group, divide them into smaller groups. This allows more people to participate in the discussion, and encourages those who are intimidated by a big group. Each group should choose someone to report back to the plenary, and rotate this role if there is more than one group discussion.



# C THE FILMS

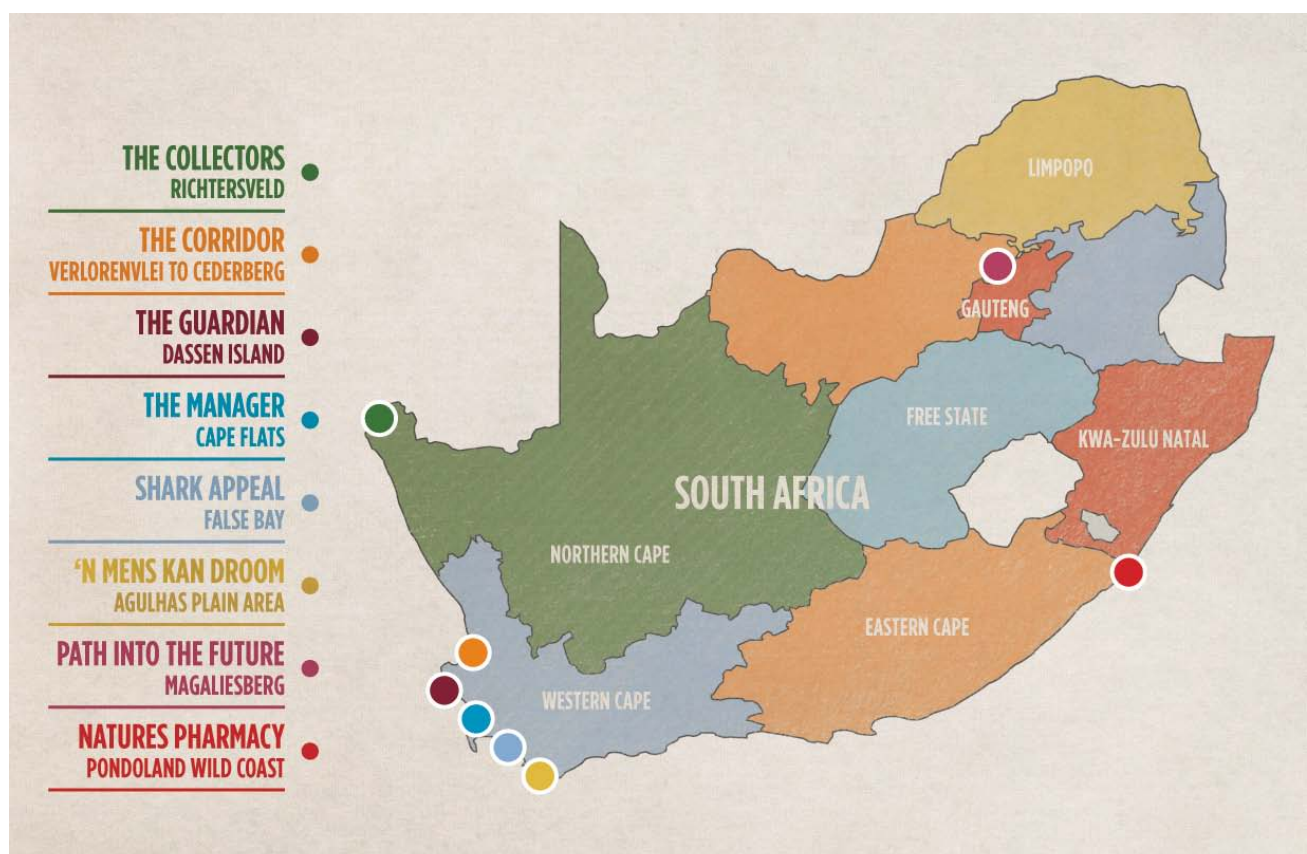
## IN THIS SECTION WE PROVIDE:

- A BRIEF SYNOPSIS OF EACH FILM
- A LIST OF ISSUES AND THEMES COVERED IN THE FILM
- SAMPLE QUESTIONS

The questions provided here are intended to follow the Action Learning Cycle described earlier, i.e. to establish comprehension of the films; link the films to the experiences of the viewer; and explore ways that the lessons of the films can be translated into action. We suggest that you adapt them for your audience, and be flexible during the facilitation process. You may find one or two of these are all you need to stimulate discussions, or you may need to rephrase them entirely for your particular audience.

We also include a list of terms mentioned in the film that may need to be explained to your viewers. These are defined in the glossary (*Section D*).

## WHERE DOES THE ACTION TAKE PLACE?



The tables below offer suggestions for matching each film with audience types (*Table 3*) and summarise the issues and themes covered in each film (*Table 4*). These provide a rough guide only – we recommend that you watch all the films, or at least read the synopses, before choosing the film for you audience.

**Table 3: Matching films with audience types**

	THE FILMS							
TARGET AUDIENCE	THE COLLECTORS	THE CORRIDOR	THE GUARDIAN	THE MANAGER	SHARK APPEAL	'N MENS KAN DROOM	NATURE'S PHARMACY	PATH INTO THE FUTURE
SCHOOL: FOUNDATION PHASE								
SCHOOL: JUNIOR HIGH								
SCHOOL: SENIOR								
TERTIARY EDUCATION								
FET								
VOCATIONAL TRAINING								
ENVIRONMENTAL NGOS								
CBOS								
POLICY, PLANNING AND DECISION MAKING								
RURAL COMMUNITIES								
URBAN COMMUNITIES								
EPWP CONTRACTORS & WORKERS								

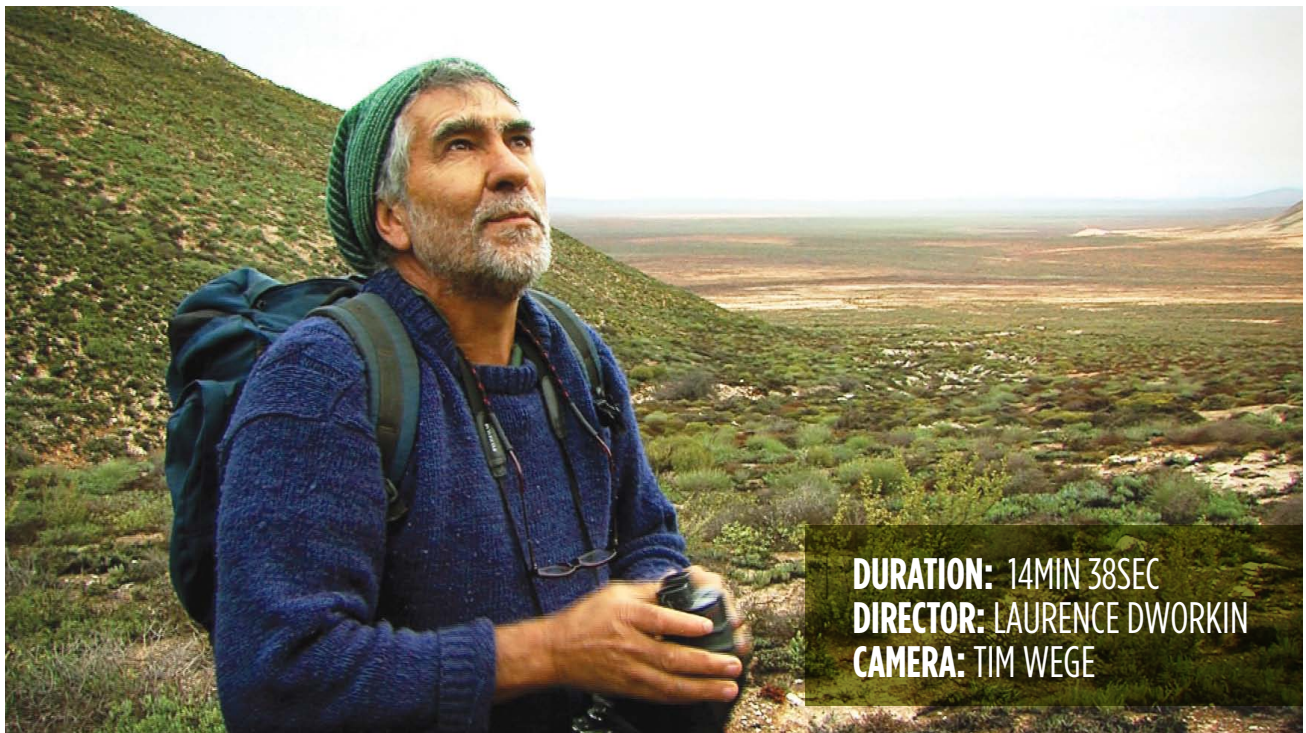
**TABLE 4:** Summary of key themes/issues in each film

THEMES	THE FILMS							
	THE COLLECTORS	THE CORRIDOR	THE GUARDIAN	THE MANAGER	SHARK APPEAL	‘N MENS KAN DROOM	NATURE’S PHARMACY	PATH INTO THE FUTURE
BIODIVERSITY CONSERVATION								
THREATS TO BIODIVERSITY								
VALUE OF BIODIVERSITY TO ECOSYSTEMS								
SUSTAINABLE HARVESTING OF BIODIVERSITY								
SUSTAINABLE LAND MANAGEMENT & BIODIVERSITY CONSERVATION								
PARTNERSHIPS TO MANAGE BIODIVERSITY								
MANAGING CONSERVATION IN AN URBAN CONTEXT								
MONITORING AND DATA COLLECTION								
MENTORSHIP AND INTER-GENERATIONAL TRANSFER OF KNOWLEDGE								
CULTURAL HERITAGE								
ILLEGAL HARVESTING/POACHING								
PHILOSOPHICAL AND SPIRITUAL BENEFITS OF NATURE								
DESERT ECOSYSTEMS								
MARINE AND FRESHWATER ECOSYSTEMS								
PERSONAL CHALLENGES AND CAREER OPPORTUNITIES								
PRESSURES OF HUMAN HABITAT & DEVELOPMENT ON ECOSYSTEMS								



# THE COLLECTORS

## A BOTANICAL EXPEDITION TO THE RICHTERSVELD



**DURATION:** 14MIN 38SEC  
**DIRECTOR:** LAURENCE DWORKIN  
**CAMERA:** TIM WEGE

Ernst van Jaarsveld has worked with the South African National Biodiversity Institute (SANBI) for more than 30 years. In this film, we follow Ernst and his young student assistant, James, on a trip to the remote and beautiful Richtersveld to document and collect plant species from a little-explored mountain ridge. We learn about his passion for succulent plants, and his appreciation of how these have adapted to living on cliff faces, and we discover how far he will go to learn more about these plants and to help protect this massively diverse desert environment.

In a reflective interlude, we also take a trip with Ernst to see the lichen fields of Alexandra Bay; a unique population of *Aloe pillansii* at Cornell's Kop; and the enigmatic "halfmens" in the heart of the Richtersveld National Park. Ernst shares insights into the unique ways in which plants have adapted to this harsh environment, and remarks on some of the important life lessons they hold for us.

*"I just love the plants... they give us messages to mankind... never give up, & don't see hardships as something negative, but [as something] to overcome"*

## TERMS

Endemic; Succulent; Adaptation; Propagation

## THEMES & ISSUES

- Plant Diversity and its value to the ecosystem and to humans
- Adaptation in desert ecosystems
- Protecting threatened ecosystems
- Plant collection and propagation
- Mentorship

## POSSIBLE QUESTIONS

1. Have you been in a place like this? What are the features of this landscape? What feeling does it give you?
2. What do you notice about the plants in this film? How are they similar to or different from the plants growing where you live?
3. Can you understand why Ernst is so passionate about these plants? Do you think his work with the plants is valuable? Why, or why not?
4. Ernst feels that the plants have a message for us. Do you agree that we can learn from plants and nature? What have you learnt from the plants in this film, or from other encounters with nature?
5. What human activity might destroy the ecosystem in this region? Why does Ernst feel it is so important to protect these landscapes? What could you or your community do to help protect these places?



## THE CORRIDOR

### PEOPLE IN PARTNERSHIP IN A LIVING LANDSCAPE



**DURATION:** 13MIN 14SEC  
**DIRECTOR:** BRIAN TILLEY  
**CAMERA:** TIM WEGE

The film takes us on a road trip with CapeNature staff members Jenifer Gouza and Johan Burger. They traverse this vast landscape to visit some of the key role players in the creation of the Greater Cederberg Biodiversity Corridor, a bold conservation initiative. We meet a Sandveld potato farmer, a Working for Wetlands team clearing alien invasive plants, researchers monitoring fish in the pristine upper reaches of the Olifants River, and a local farming community at Wuppertal, as they learn about conservation-friendly ways of dealing with wild predators. The film gives us a unique glimpse both into the variety of components and the enormous scale of the corridor. But it is the people who hold the key. As Jenifer says: "The concept within the Corridor is People in Partnership to make things happen. It's when people start thinking differently and asking different questions, that's what excites me".

*"You want to be able to say long after we have gone that people are doing things differently.... It shouldn't be only a conservation agent's job alone to do conservation. It should be everybody's job, everybody's responsibility".*



## TERMS

Sandveld; Biodiversity corridor; Stewardship; Catchment; Evolutionary processes; Pollinators; Sustainable; Alien species; Pristine

## THEMES & ISSUES

- Biodiversity corridors
- Stewardship
- Threats posed by: climate change; alien invasives; predators
- Conservation friendly farming and land management practices
- Partnerships

## POSSIBLE QUESTIONS

1. What kind of place is shown in the film? How is it different from or similar to the place where you live?
2. What does it mean in this film 'to create corridors'? Why are these important for the environmental health of the region?
3. We meet different groups of people in this film. Who are they? What are their different interests and concerns?
4. Do you think it will help the farmers if the natural environment is kept healthy? In what way? (Think about the soil, the water flows, the pollinators, and the balance of predators.)
5. Jenifer says: Conservation...should be everybody's job, everybody's responsibility. Do you agree with her? Why, or why not?





## THE GUARDIAN

### A SOLITARY LIFE ON DASSEN ISLAND



Tribute “Birdie” Mboweni is a young CapeNature conservationist who lives and works on the West Coast’s Dassen Island, protecting and studying the largest surviving colony of African Penguins. “Should one ship miss this light, they could all be destroyed”, she says looking out into the night from the flashing lighthouse.

Tribute is at peace with her solitary life on the island. She reflects on lessons that she has drawn from her observations on the cycle of birth and death, both as a professional conservationist and as a compassionate human being.

It is estimated that only about 25,000 breeding pairs of the African Penguin remain, from a population that once exceeded 1.5 million. The survival rate of the penguins in breeding colonies is dropping rapidly. Tribute believes that, in the face of this threat, she has an urgent duty to share her passion, and to “plant the seed” of conservation in other young people worldwide.

*“As a society we have lost our connection with...nature. We are so occupied with meeting deadlines, with doing this and that...I get to see the different stages of life. There is a birth, there is the life stage, and there is death...it’s just life being life. There is a time to give birth and a time to die... this has allowed me to accept life as it is”.*

## TERMS

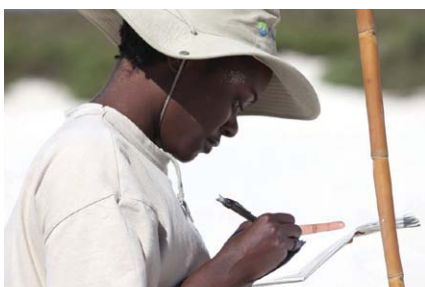
Breeding colony; Breeding seasonality; Monogamous

## THEMES & ISSUES

- Protection of threatened species
- Spiritual and healing powers of nature
- Monitoring and data collection
- Marine ecosystems

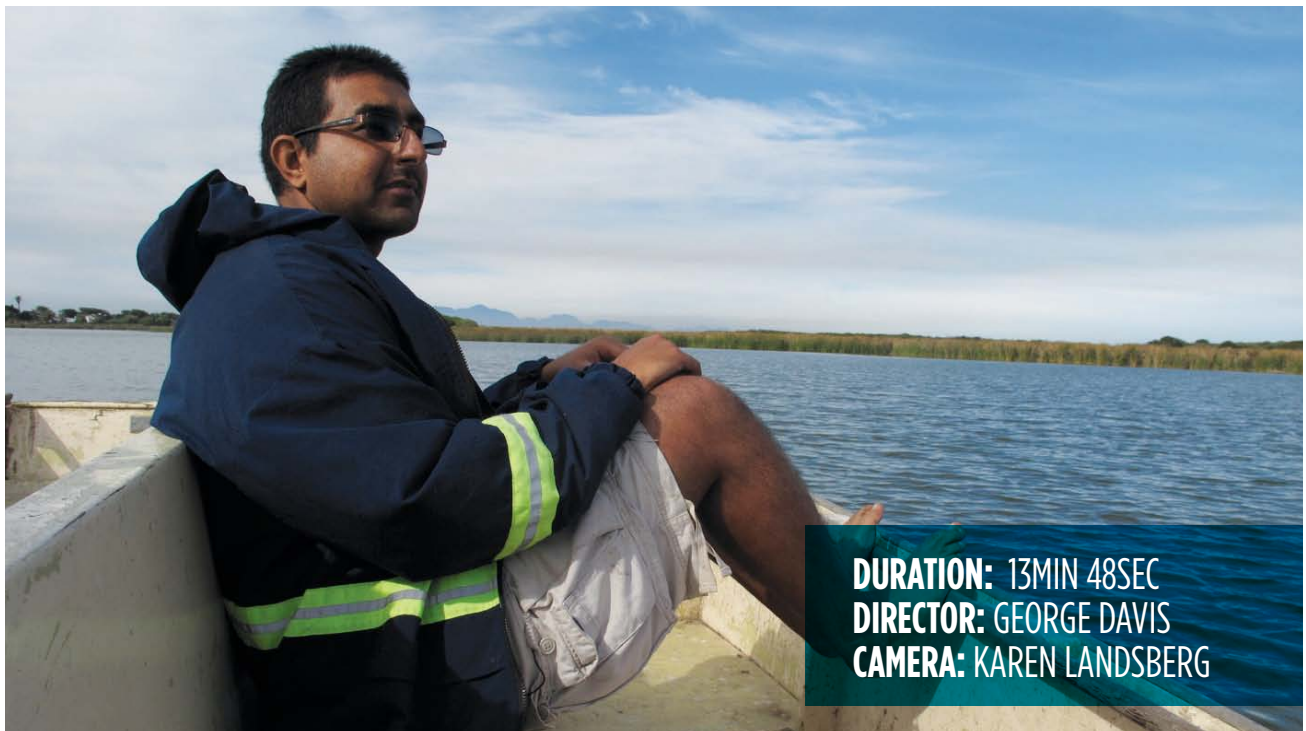
## POSSIBLE QUESTIONS

1. What do you feel about the landscape on Dassen Island? Have you encountered penguins anywhere else? Where? What have you noticed about them?
2. Tribute says that she feels privileged to be able to work with the penguins and live on the island. Do you agree that she is privileged? Why, or why not?
3. What has Tribute learnt from being on the island? What do you think you might learn if you lived in this situation? What do you think you might find difficult about living alone on the island?
4. Tribute says that humans have lost their connection to nature. Do you agree? Why is this a problem for humans and for nature?
5. Tribute came to her passion through environmental education. How do you think she can best spread this passion to other young people?



## THE MANAGER

### CARING FOR PEOPLE & NATURE IN A CITY



Asieff Khan manages the False Bay Ecology Park, which is a tract of both municipal and conserved land in metropolitan Cape Town. A trip with him on his rounds shows the stark contradictions of urban nature: piles of rubbish cleared from the vlei; elegant flamingos wading in the settlement ponds of a major sewerage works; pristine fynbos vegetation in the Rondevlei Nature Reserve, separated from the poverty of an informal settlement by a concrete fence; and majestic vistas of water and birdlife against a backdrop of industry. We meet local people working in the park, and hear how working with nature has changed their lives. We also meet Bernadine from the adjacent informal settlement of Vrygrond, who is anxious to educate local children about nature through her self-created library, and through connecting with the park's natural environment.

While dodging a hippo on a boat ride on Rondevlei, Asieff reflects on the opportunities and challenges of managing an urban park.

*"I've got a very special place in my heart for this place. It's part of where I grew up, it's part of my heritage. I believe that I do take ownership somewhat of this area, but I also try and instil that ownership into other people".*

## TERMS

Sluice gates; Solid waste; Recyclable waste; Landfill; Settlement pond

## THEMES & ISSUES

- Urban Conservation: challenges and opportunities
- Urban Wetlands
- Pollution and littering
- Opportunities for community involvement in conservation
- Management and mentorship
- Nature as a healer for social problems

## POSSIBLE QUESTIONS

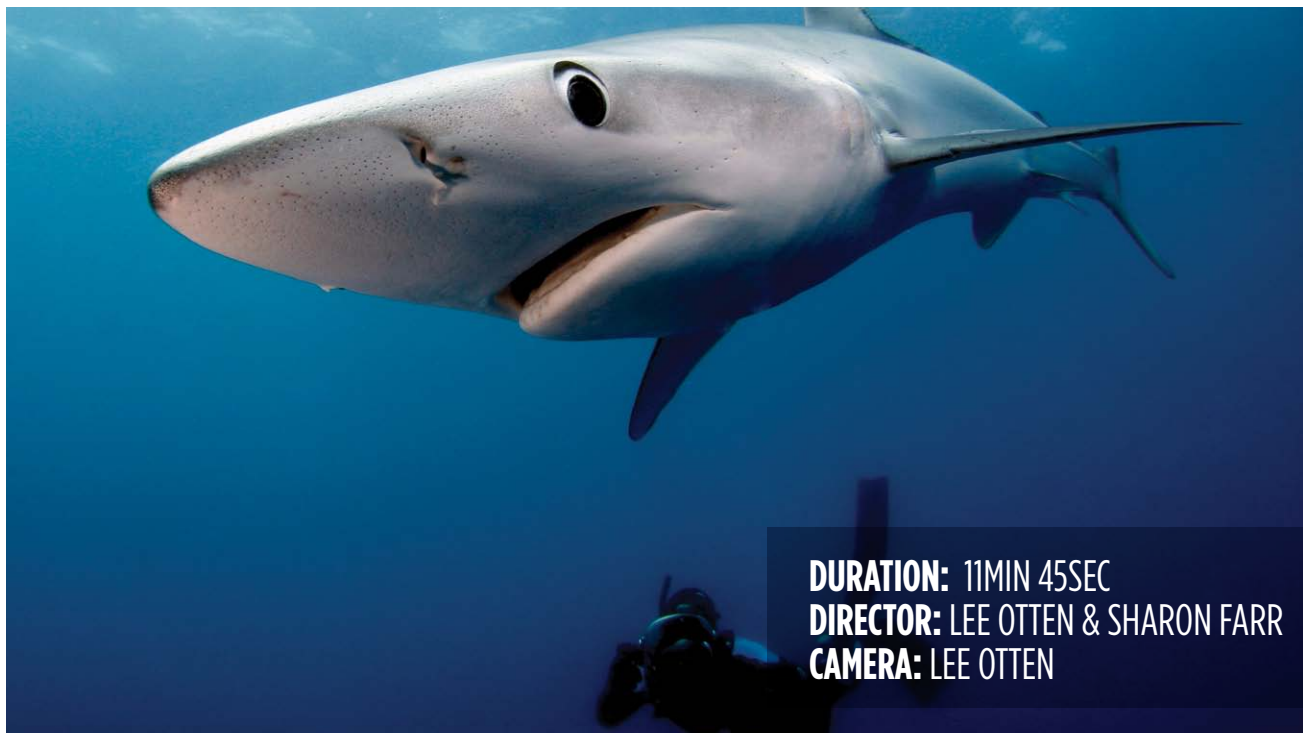
1. Do you have a natural space like this near where you live? If so, do you visit it? What does it mean for you?
2. Asieff feels that he has a special connection to the place because he grew up in the area. Do you agree that this helps him in his work? If so, how?
3. How has working in the park helped Jonathan and Grant deal with their drug problems? Do you think spending time in nature can help other young urban people escape social problems such as drugs and crime?
4. Asieff calls the fence between Vrygrond and Rondevlei the 'Berlin Wall'. Do you think the fence is necessary? How else could the park be protected? How can Asieff and his team find ways to enable the community to enjoy the park and benefit from it?
5. Asieff says that, of the 12 000 bags of rubbish collected in the Vlei, 90% is recyclable. What do you think your school or community could do to encourage recycling and prevent this kind of pollution?





## SHARK APPEAL

### FEAR & CONSERVATION IN FALSE BAY



**DURATION:** 11MIN 45SEC  
**DIRECTOR:** LEE OTTEN & SHARON FARR  
**CAMERA:** LEE OTTEN

Alison Kock lives her passion. “I have such an amazing life”, she says about her work as a marine biologist with a special interest in sharks. In this film we spend time with her on a boat off the coast of Seal Island in False Bay, surrounded by seals and the Great White sharks that prey on them. We observe at close quarters the jaws that strike fear in most ordinary people. But Alison believes that we need to treat these creatures with respect, and to appreciate their importance in maintaining healthy marine ecosystems.

Shark attacks are traumatic, and have sometimes led to protection measures that are very damaging to the ecosystem. But the shark-spotting programme in Cape Town aims to protect humans without threatening sharks. We meet programme manager Monwabisi Sikweyiya, who tells us about an effective system that has been developed to warn bathers and surfers when a shark has been spotted. Not all sharks are as fearsome as the top predator, the Great White. Alison takes us on a dive and introduces us to a few gentler shark species in the magical underwater environment at Pyramid Rock in the Table Mountain National Park.

*“If you have a passion, you have to follow it, no matter how difficult it is,  
because you can live your passion”.*

## TERMS

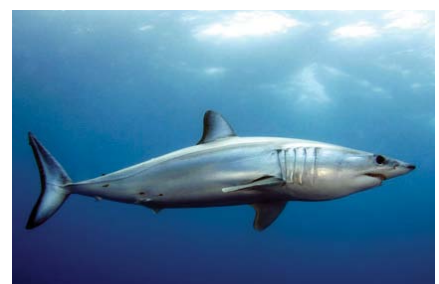
Marine ecosystem; Food chain; Top predator

## THEMES & ISSUES

- Marine biodiversity and ecology
- Data collection and monitoring
- The importance of top predators in the ecosystem
- Eco-friendly ways to safeguard humans from shark attacks

## POSSIBLE QUESTIONS

1. How do you feel about sharks? Has the film changed your view in any way? If so, how?
2. Why are Great White sharks so important to the marine ecosystem?
3. Can you remember any shark attacks? How did people respond to them? What was written in the paper about them?
4. Do you think the shark-spotting programme is a good way to manage both human and shark needs? Why, or why not?
5. What are some of the threats to sharks mentioned in this film? Do you think humans have a responsibility to protect sharks? Why, or why not? What else, other than the spotting program mentioned above, could be done to help protect sharks?



## 'N MENS KAN DROOM (A person can dream) A SUSTAINABLE LIVING FROM THE FYNBOS VELD



**DURATION:** 10MIN 27SEC  
**DIRECTOR:** NADINE CLOETE  
**CAMERA:** KAREN LANDSBERG

Lydia van Riet is an entrepreneur who harvests wildflowers for export in the rolling terrain of the Agulhas area. With support and encouragement from the locally based Flower Valley Trust, she has proved herself a skilled and visionary businessperson. The area is a biodiversity hotspot that demands careful management, but it also sustains a community in need of social and economic development. Lydia's project addresses both of these concerns by observing careful methods to harvest the fynbos without damaging future productivity, while providing work opportunities for local people.

Roger Bailey, conservation manager at Flower Valley, is an important mentor to Lydia. He explains the harvesting model they are developing, which has shown that it is possible to create a sustainable, profitable, and ethical business based on the yields of nature. Lydia has plans and dreams for her own role in this future of careful harvesting.

*'If you don't harvest sustainably, the veld will be dead in a few years, and then you might as well stay at home, or look for other work'.*

## TERMS

Fynbos; Sustainable Harvesting; Endemism; Biodiversity hotspot; Floristic region

## THEMES & ISSUES

- Sustainable use of natural resources
- Employment and income generation from natural resources
- Skills and Empowerment
- Mentorship
- Stewardship

## POSSIBLE QUESTIONS

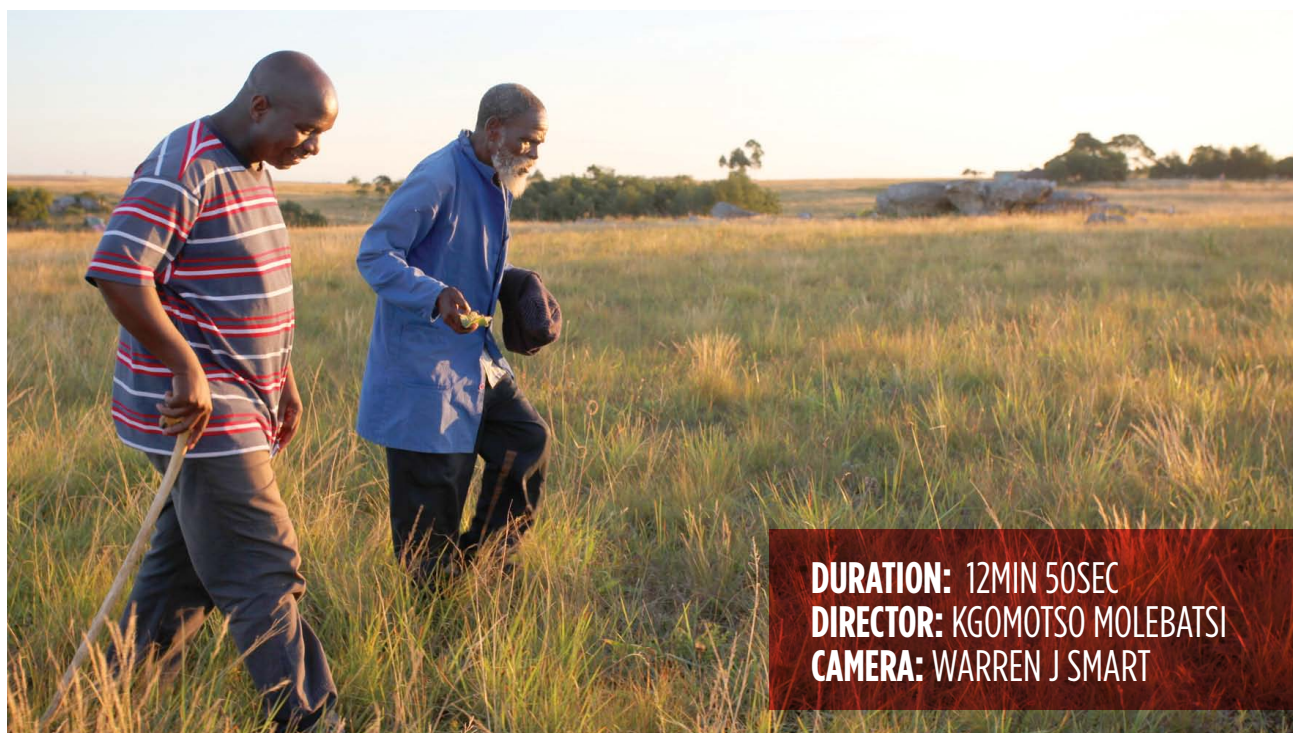
1. How does this film make you feel? Do you think the film gives a message of hope to poor communities living in this area? Why, or why not?
2. Lydia says that she “never wants to work in a building again”. Why do you think she feels this way? Can you understand her feelings?
3. What will happen if the flowers are not harvested sustainably? Why is it necessary to train people properly to do sustainable harvesting?
4. Lydia says, “n mens kan droom...”. How have Roger and Flower Valley helped Lydia with her dreams? Do you think she would have managed to run this business without this help? Why, or why not?
5. What value does the high biodiversity of this area bring to the people who live there? Are there valuable natural resources in your area? If so, do people in the community know about them? What could be done to grow their awareness of these resources?





## NATURE'S PHARMACY

### BIODIVERSITY & HERITAGE ON THE WILD COAST



**DURATION:** 12MIN 50SEC  
**DIRECTOR:** KGOMOTSO MOLEBATSI  
**CAMERA:** WARREN J SMART

The Pondoland Wild Coast, known for its immense beauty and wealth of biodiversity, is under serious threat by highway extension plans and a mining proposal. These have caused local community leaders and organizations to come together to try to protect this vulnerable yet abundant land. Sinegugu Zukulu, a Pondoland resident, teacher, traditionalist, and conservation activist, is one leader spearheading the fight against unsustainable development.

In this film we travel to Sinegugu's birthplace and discover the rich variety of endemic plant species in the area. Talking to members and leaders of the community reveals their deep respect for the land, and shows that the value it offers them far exceeds any benefit they might gain from mining. Sinegugu walks out into the forest with his young nephew to look at some of the plants with traditional medicinal value, and he describes his stewardship programme to highlight the importance of protecting indigenous knowledge. His message is a call to action: a call for people to value their environmental heritage and the "magic" of plants, a call to the elders to start teaching, and a call to

*"We are able to live off the land. We don't have to pay anything . Money is useless to us because it runs out, but our land never runs out" - Mr Samson Gampe, Village Elder.*

*"Mother Earth has given (us) a chance in life of having oxygen, and food, but once people are established, they think that they are powerful enough to destroy Mother Earth.... My message to young people is that they must learn from the elderly people to appreciate the heritage that they have. As a society, we have to begin to value our heritage and value what Mother Earth has to offer us" - Sinegugu Zukulu.*

## TERMS

Endemism; Sustainable development; Stewardship; Indigenous knowledge

## THEMES & ISSUES

- Culture and heritage
- Endemism
- Traditional use of natural resources & traditional medicine
- Inter-generational transmission of knowledge
- Mining vs conservation

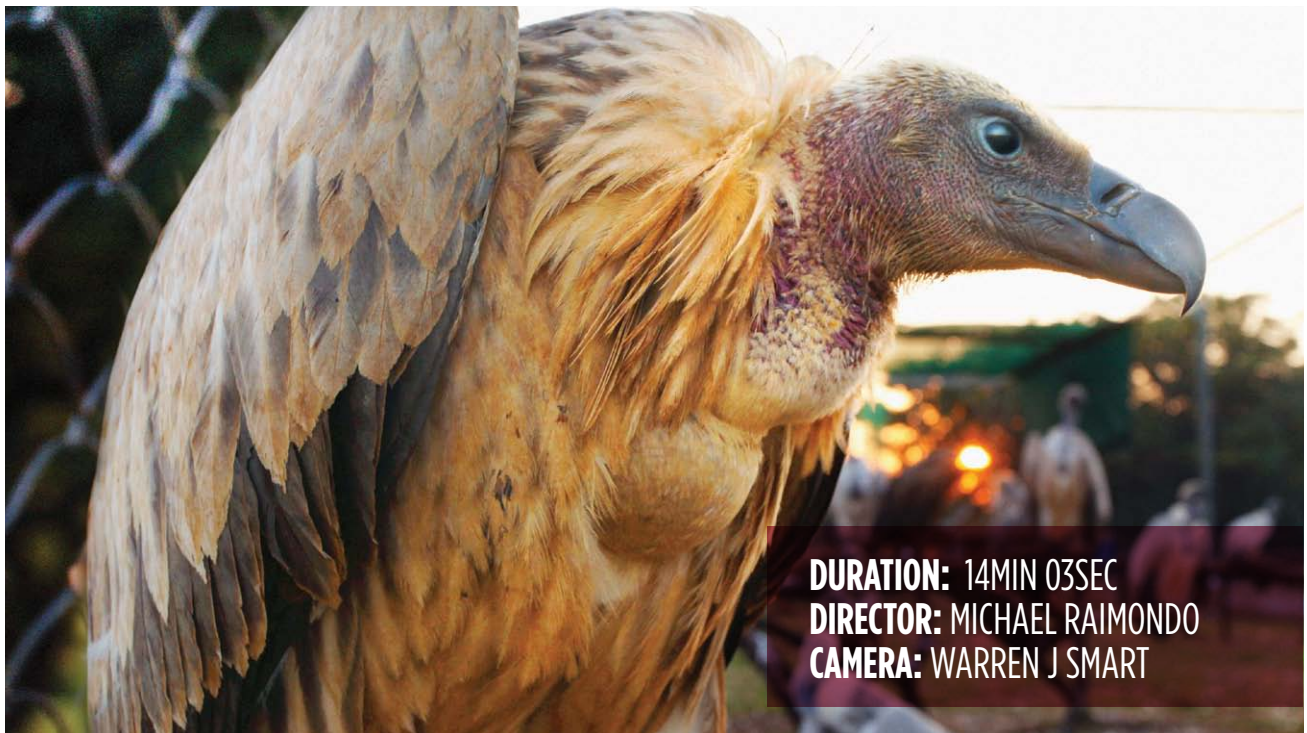
## POSSIBLE QUESTIONS

1. Sinegugu says that this area is “very close to my heart”. Why do you think he feels like this about Pondoland? Do you have a natural area that is close to your heart?
2. Why do you think the local indigenous plants are so important for the community in this area? What cultural, spiritual and health benefits have these plants brought to the area? What role do you think traditional herbalists could play in conserving plant biodiversity?
3. Why is the elder who was interviewed so angry about the mine? Do you think others in the community might share his feelings? Do you think the community should have a say in whether the mine is allowed?
4. Sinegugu says that humans are like strangler figs, believing that they are powerful enough to destroy mother earth. Do you agree with this statement? Why, or why not?
5. Do people in your community have strong traditional knowledge about plants? How do you think you can help to learn or pass on this knowledge?



## PATH INTO THE FUTURE

### FLYING WITH THE VULTURES OF THE MAGALIESBERG



**DURATION:** 14MIN 03SEC  
**DIRECTOR:** MICHAEL RAIMONDO  
**CAMERA:** WARREN J SMART

Kerri Wolter is caretaker to a very special bird. The Cape Vulture is rapidly disappearing, and only 2900 breeding pairs are left in existence. Reasons for their declining numbers include fatal contacts with the many high voltage power lines that criss-cross the country, and exploitation by illegal muthi traders.

Kerri manages a centre for vulture research and rehabilitation on a farm at the foot of the Magaliesberg. She takes in sick and injured birds for recuperation, while conducting research into their habits and behaviour. Kerri wonders what it would be like to soar with these birds and is offered the opportunity to fly with a paraglider along the Magaliesberg escarpment. We join her on this unique trip, accompanied by a sky full of vultures – curious, unthreatened and playful – as they circle and glide against the spectacular backdrop of the multicoloured cliffs. “Being in the sky with them during sunset was a life-changing experience”.

*"Vultures play an incredible role in our environment. There is no other species that can consume an animal that has died of a disease which is highly contagious... They actually reduce the spread of disease, and they make our planet a healthier place to live in".*



## TERMS

Contagious disease; Vulture restaurant

## THEMES & ISSUES

- Role of scavengers in the ecosystem
- Hunting for traditional medicines
- Beliefs that threaten animal species
- Vulture restaurants
- Threats of habitat loss

## POSSIBLE QUESTIONS

1. Kerri's father says to her 'can't you work with a better looking bird'? What is your view of vultures? Has this film changed your view at all? If so, how?
2. Kerri describes flying with the vultures as a 'spiritual experience.' Would you like to have this experience? Do you think having this experience would change the way people see vultures?
3. What special role do vultures play in keeping our ecosystem healthy? Do you agree with Kerri that it is important to save these birds?
4. The belief that vultures can see into the future is one of the things threatening this bird. Do you think it may be possible to change this belief? If so, how? Most traditional healers follow sustainable harvesting practices – how can we best work with them to discourage the illegal muthi traders from killing vultures?
5. What other threats do these birds face? What do you think could be done to overcome these threats?





TERM	FILM(S)	MEANING
<b>ADAPTATION</b>	The Collectors	A feature selected by evolution that makes a plant or animal suited to a particular environment
<b>ALIEN SPECIES</b>	The Corridor	Species of plants or animals that come from another part of the world, and often upset processes in local ecosystems
<b>BIODIVERSITY CORRIDOR</b>	The Corridor	A strip of conserved nature that allows for the movement and spread of plants and animals between natural areas. These may be natural, like rivers, or man-made, such as road verges and power lines
<b>BIODIVERSITY HOTSPOT</b>	‘n Mens Kan Droom	An area that contains an unusually high number of species, many of which are under threat of extinction
<b>BREEDING COLONY</b>	The Guardian	A large congregation of birds of a single species that roost close to one another during the nesting season, probably as a means of protecting the eggs and chicks against predators. This behaviour is more common in sea birds and wetland birds than it is in terrestrial birds
<b>BREEDING SEASON</b>	The Guardian	The time of year when environmental conditions are suitable for a species of animal to produce offspring. This may depend on climate, availability of food, or other factors
<b>CATCHMENT</b>	The Corridor	An area that drains water into a single river system
<b>CONTAGIOUS DISEASE</b>	Path Into the Future	A disease that can be passed on from one animal to another by contact between them
<b>ECOSYSTEM</b>	All	All of the living and non-living elements in any chosen piece of the natural world, as well as the relationships between them, including all of the processes of material and energy flow - both within the defined system, and between it and other systems
<b>ENDEMIC</b>	Collectors; ‘n Mens Kan Droom; Nature’s Pharmacy	A plant or animal species is referred to as being endemic to an area if it is found only in that area
<b>EVOLUTION</b>	The Corridor	The process whereby lines of living organisms are selected by nature over many generations to best fit in with their environments, based on the principle that those not suited to the habitat will die out

TERM	FILM(S)	MEANING
<b>FLORISTIC REGION</b>	‘n Mens Kan Droom	There are six areas of the world that are defined by their distinctive plant life. The cape floristic region (almost synonymous with the fynbos biome) is the smallest of these, and the only one contained within one country
<b>FOOD CHAIN</b>	Shark Appeal	A chain of organisms, each of which uses the next, lower member of the chain as a food source. Green plants are the “primary producers” that feed the first level in the chain, the herbivores – and all the rest. Therefore all food chains on earth are dependent of the energy of the sun
<b>FYNBOS</b>	‘n Mens Kan Droom	The dominant vegetation type in the winter rainfall region of the western cape, otherwise known as the cape floristic region, or the cape plant kingdom
<b>INDIGENOUS KNOWLEDGE</b>	Nature’s Pharmacy	Knowledge and wisdom that is held by communities living according to traditional customs, and shaped by experiences and observations over many generations. Scientific and indigenous knowledge provide different but often equally correct interpretations of the same thing
<b>LANDFILL</b>	The Manager	A rubbish dump for solid waste generated by homes and industry
<b>MARINE ECOSYSTEMS</b>	Shark Appeal	Ecosystems related to the sea (see ecosystem)
<b>MONOGAMOUS</b>	The Guardian	A species is monogamous if breeding occurs between just one male, and one female. If either the male or the female mate with more than one partner, they are referred to as polygamous
<b>POLLINATORS</b>	The Corridor	Agents that carry pollen in the sexual reproduction of plants. They are often insects, but can also be mice or even the wind
<b>PRISTINE</b>	The Corridor	Natural ecosystems or landscapes that have not been disturbed by human activity or by the invasion of alien species
<b>PROPAGATION</b>	The Collectors	The cultivation of plants from seeds or cuttings
<b>RECYCLABLE WASTE</b>	The Manager	Waste that can be recovered and used as raw material for new products, e.g. paper, plastic, glass, metal, etc
<b>SANBI</b>		South African National Biodiversity Institute

TERM	FILM(S)	MEANING
<b>SANDVELD</b>	The Corridor	A vegetation type that is part of the fynbos region, adapted to the loose sandy soils along the coast
<b>SETTLEMENT POND</b>	The Manager	A large pond where sewerage is left to stand so that bacteria and other organisms have a chance to break it down and make the water habitable by other animals and plants, and hence “cleaner”
<b>SLUICE GATES</b>	The Manager	Gates that allow for control of water level in dams by letting out excess water when opened
<b>SOLID WASTE</b>	The Manager	Solid material that is discarded because it has served its purpose or is no longer useful
<b>STEPS</b>		Social Transformation and Empowerment Projects
<b>STEWARDSHIP</b>	The Corridor Nature’s Pharmacy	A conservation approach that empowers private landowners to preserve biodiversity on their land as a natural heritage
<b>SUCCULENT</b>	The Collectors	A plant that stores water in its stem or leaves, and can survive extended periods of drought
<b>SUSTAINABLE</b>	The Corridor 'n Mens Kan Droom	Nature’s productivity, if not over-harvested and managed in a way that doesn’t cause damage to the underlying ecosystem, can usually be maintained for a long time. Active management may sometimes be necessary to sustain yields of extraction, such as restocking the harvested species, or replenishing system nutrients
<b>SUSTAINABLE DEVELOPMENT</b>	Nature’s Pharmacy	The goal of growing economies: fighting poverty and improving people’s well-being while using natural resources in a sustainable way
<b>TOP PREDATOR</b>	Shark Appeal	A predator is an animal that kills and eats other animals. A top predator will kill and eat other predators
<b>VULTURE RESTAURANT</b>	Path into the Future	Stations set up by conservationists as safe feeding areas for vultures. Extensive transformation of natural rangeland by agriculture and other human activities means that there is now less food available than when the veld was pristine. These restaurants also offer researchers an opportunity to monitor vulture numbers and their behavior

This project is part of a living programme to grow the way in which we think and talk about biodiversity as it affects people's lives. We are always looking for ways to expand the practice and to improve the project: to make more films with greater impact, to provide more effective support resources (such as this manual), and to reach more people.

Systematic and thorough monitoring and evaluation of the facilitated screenings provides us with the following critical information:

- How films have been used by organizations
- How many facilitated screenings have been conducted
- How audiences have reacted to the films
- Strong and weak points of the material
- Issues that prompted the most discussion
- Questions that were valuable in stimulating debate

At the same time, monitoring and evaluation will provide you as the facilitator with valuable guidelines on how to make your own screening processes more effective, as well as on highlighting issues requiring further exploration with your target group. It is therefore an essential aspect of the facilitated screenings methodology, and if possible facilitators should document every film screening.

This guide provides two templates for basic data collection: the *Facilitated Screening Report* and the *Audience Response Questionnaire* (also available for download from the CareTakers website, [www.caretakers.co.za](http://www.caretakers.co.za)). These templates may be used to gather information, both for the CareTakers project, and for your own monitoring and evaluation needs.

They cover issues such as the date, venue and location of the screening; the films used; audience composition; the main issues discussed; and significant audience reactions. We ask you please to fill in these forms and return them, with any other comments you have, to either of the following addresses:

### GEORGE DAVIS, SANBI

#### POSTAL ADDRESS

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South Africa  
0001

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#### TEL

021 799 8800

#### CELL

083 457 0314

### LAURENCE DWORKIN, STEPS

#### POSTAL ADDRESS

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Kloof Street  
Cape Town  
South Africa  
8008

#### EMAIL

[laurence@steps.co.za](mailto:laurence@steps.co.za)

#### TEL

021 465 5805

These forms are also available online, for printing out or filling in online, at: [www.caretakers.co.za](http://www.caretakers.co.za)



## FORM 1

## FACILITATED SCREENING REPORT

DATE: DD / MM / YYYY

REPORTBACK BY: ..... OF ..... (ORGANIZATION)

### FACILITATED SCREENING DATA

DATE: DD / MM / YYYY

TIME: .....

VENUE: .....

SCREENING: WAS IT REQUESTED ☐ OR WAS IT ARRANGED? ☐ (PLEASE TICK)

### FILMS SCREENED (PLEASE MARK)

- |   |  |
|---|--|
| <input type="radio"/> THE COLLECTORS    | <input type="radio"/> THE CORRIDOR         |
| <input type="radio"/> THE GUARDIAN      | <input type="radio"/> THE MANAGER          |
| <input type="radio"/> SHARK APPEAL      | <input type="radio"/> 'N MENS KAN DROOM    |
| <input type="radio"/> NATURE'S PHARMACY | <input type="radio"/> PATH INTO THE FUTURE |

FACILITATORS: .....

**1. Audience:** Describe the audience in terms of the group size and identity; its age, gender, and economic class representation; people's familiarity with nature conservation issues; etc

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**2. Main issues** raised by the audience, and how they were discussed (*for each film*)

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3. Did people share **personal experiences** raised by the films? If so, give examples

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4. Did you encounter any **technical difficulties** in screening the films and facilitating the discussion?

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5. Would **subtitled language translation** have been valuable? Indicate film, and language desired

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6. Any other comments?

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## FORM 2

## AUDIENCE RESPONSE QUESTIONNAIRE

DATE: DD / MM / YYYY

TIME: .....

VENUE: .....

### FILMS WATCHED (PLEASE MARK)

- |   |  |
|---|--|
| <input type="radio"/> THE COLLECTORS    | <input type="radio"/> THE CORRIDOR         |
| <input type="radio"/> THE GUARDIAN      | <input type="radio"/> THE MANAGER          |
| <input type="radio"/> SHARK APPEAL      | <input type="radio"/> 'N MENS KAN DROOM    |
| <input type="radio"/> NATURE'S PHARMACY | <input type="radio"/> PATH INTO THE FUTURE |

**Thank you for taking part in the screening. Please take a few minutes to fill in our questionnaire so that we can share your insights.**

1. Which films did you watch, and which did you like the best? Why?

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2. What issues in the films led to good discussion?

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3. What was the main thing you learned from the screening?

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4. What “biodiversity” issues raised in the films were most important?

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5. Did any of the information provided by either the film or the discussion help you make decisions about how to interact with nature and biodiversity?

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EDITOR	Bridget Pitt
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