



SERIES 2

CARE TAKERS

**SUSTAINING SOUTH AFRICA'S
RICH BIODIVERSITY**

FACILITATORS GUIDE

Buzz For Food • Stepping Stones • Die Hoop • Finding Balance
Invasion • The Artist • The Threshold • Dressing The Princess
Isiphuku Kungutshani • Age Of Adaption



CARE TAKERS

SUSTAINING SOUTH AFRICA'S
RICH BIODIVERSITY





10 SHORT DOCUMENTARY FILMS



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FACILITATORS' GUIDE FOR THE SCREENING OF FILMS TO COMMUNICATE BIODIVERSITY

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A

INTRODUCTION

This booklet accompanies a two-DVD set of documentary films that constitute Series 2 (Discs 3 and 4) in the CareTakers biodiversity film project. The 10 short films on these discs, like those in Series 1, are about South Africa's rich natural heritage, and the dedicated people who care for it. This heritage is imperilled by the massive 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 proactively explore solutions, 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 methods to stimulate discussion. However, these are simply guidelines, and will be most effective if they are adapted to meet the needs of specific groups.



B

USING THE FILMS

The CareTakers films are tools for discussion and debate, and are designed to be used in facilitated screening sessions. Film is a very 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.

1 USE THE ACTION LEARNING CYCLE

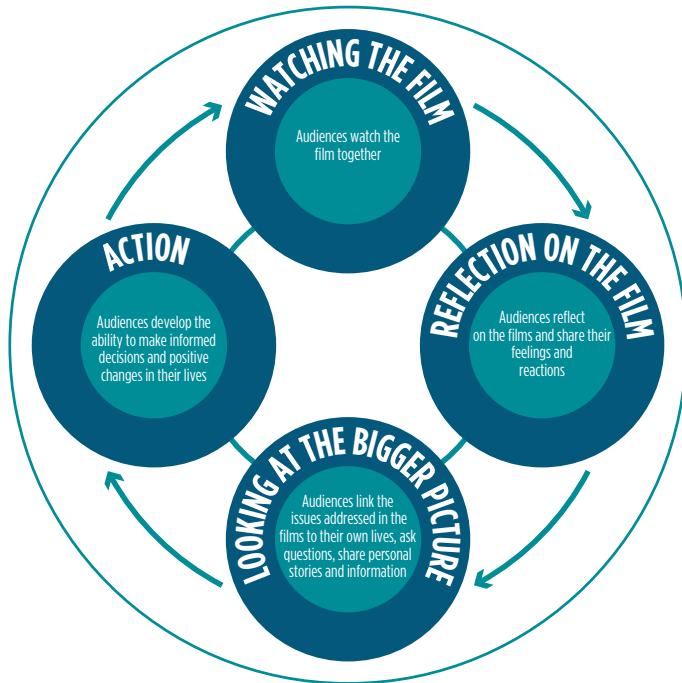
A facilitated film screening is based on the action learning cycle. A film is screened and followed by a discussion. This process allows audiences to watch, reflect on, engage with and learn from the film and the issues it raises. Facilitators guide this process by creating a safe environment for audiences to actively engage with the films.

STEP 1. WATCHING THE FILM. The film screening becomes a collective social experience, while audiences watch the film together.

STEP 2. REFLECTION ON THE FILM. After the film screening, audiences reflect on the films and share their feelings and reactions. Central to this approach is the knowledge that every individual has ideas and holds values that are important to them. Sharing this knowledge and respecting those ideas, feelings and values assists audiences to learn from each other.

STEP 3. LOOKING AT THE BIGGER PICTURE. During the discussions, audiences link the issues addressed in the films to their own lives, ask questions, share personal stories and information.

STEP 4. ACTION. This process allows audiences to explore ways to become agents of change.



2 THE ROLE OF THE FACILITATOR

The facilitator's primary function is to guide the discussion. He/she needs to create an environment where the participants feel confident and able to voice their opinions and/or ask for more information. The facilitator needs to build on the knowledge and experience of the audience and respect and acknowledge audience contributions.

He/she should provide information where required to address misconceptions and encourage audiences to come up with their own conclusions

3 BEFORE THE SCREENING

It is worthwhile to prepare well before the screening. We suggest that you make yourself very familiar with the chosen film(s) before the screening. Consider the following questions:

A) WHO IS THE AUDIENCE?

Different viewers experience each film differently. An eight-year-old school child will see things quite differently from a 40-year-old botanist, and a group of young interns will have a very different set of ideas about changing the world than a cohort of mid-career municipal managers looking for new methods in biodiversity management.

So think about:

- Who are the viewers? What is their education level, their primary language, their 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?

B) WHAT DO YOU HOPE TO ACHIEVE?

Think about:

- Why are you showing this film to this group? Is there perhaps a more suitable one?
- What understanding or 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.

CONTINUED OVERLEAF

C) CHECKLIST FOR SETTING UP A SCREENING

- Familiarize yourself with the venue
- Make sure that the room is large enough to accommodate the expected audience group
- If there are windows without blinds or curtains, you will need to cover them with black plastic or cardboard
- Check the power points
- Test your screening equipment and sound beforehand to make sure that it is working properly (i.e. television / data projector, DVD player / computer, amplifier, speakers and screen)
- Arrive at the venue early to set up the equipment.
If you are using a video projector and screen, position the speakers on stands to provide clear sound across the venue
- Arrange the chairs so that everyone can see the screen and participate in the discussion

4 AT THE SCREENING

INTRODUCTION

Introduce yourself, and where appropriate, request participants to introduce themselves as well. Then introduce 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. This will also give you a chance to move the chairs into a more informal arrangement (such as a circle) for the discussion.

5 METHODS OF REFLECTION

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

DISCUSSION IN 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 can 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.

6 QUESTIONS FOR DISCUSSION

Each of the films tells a personal story, which might evoke emotions and responses. The films pose many questions, but do not give answers. Facilitators can use guiding questions but need to be flexible to recognize and follow audience's own responses and questions to the films.

Guiding questions should be linked to the stages of the learning cycle.

To enable audiences to reflect on and express their own reactions and feelings about each film, the following questions could be used:

"How does this film make you feel?"

"Do you like this film? - Why and why not?"

Other questions can be used to invite audiences to engage with the film characters, their personal stories and the issues they are dealing with and link the films to their own lives.

"What issues is the film raising?"

"What do you think this film is about?"

"Can you relate to the story and people? Why and why not?"

"Does the film reflect what happens in our communities/families? Explain."

The following questions can be used to encourage audiences to decide on personal actions and explore how to become agents of change. Guiding questions could include:

"What have you gained from the film and discussion?"

"How can you make a difference, personally and/or in your community?"

C

THE FILMS

IN THIS SECTION WE PROVIDE:

- A BRIEF SYNOPSIS OF EACH FILM
- A LIST OF ISSUES AND THEMES COVERED IN THE FILM
- A SET OF 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.



BUZZ FOR FOOD

FYNBOS BEES AND THE WORK THEY DO



Tlou Masehela, as a youngster, used to be afraid of bees. Having made his peace, he has now embarked on his PhD, doing important research into the Cape and African Honeybees' forage needs. Working together with honeybee forage expert Martin Johannsmeier, he shows us how they are investigating the food sources used by bees throughout the year. Come spring, Tlou joins up with beekeeper Brendan Ashley Cooper to have a look at how his hives, relocated from natural fynbos vegetation to the blossom-lands of the fruit orchards, provide the essential service of pollination that forms the fruits that we take for granted on the supermarket shelves.

(Produced 2013)

"In most instances we don't realize how the food we eat gets to us. This is a more complex system than we think" – Tlou Masehela, Pollination Researcher

TERMS

Endemic; Succulent; Adaptation; Propagation

THEMES & ISSUES

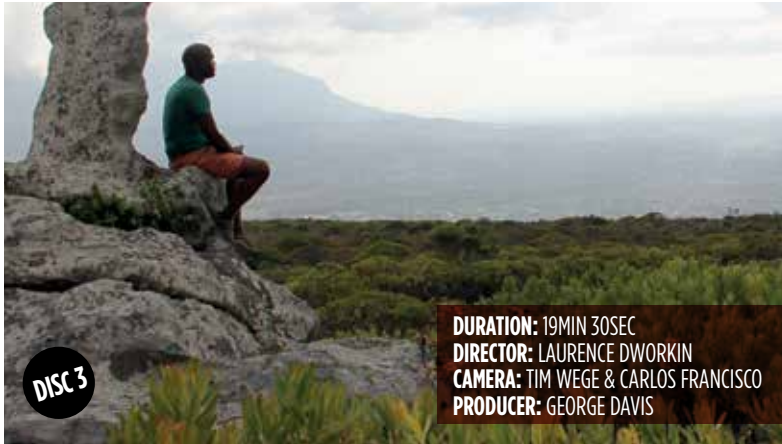
- Plant/animal interactions
- Sustainable use of natural resources
- Applied scientific research
- Food security for people
- Food security for bees
- Mentorship

POSSIBLE QUESTIONS

1. What do you think are the key messages of the film?
2. Has the film made you think about honeybees differently?
3. Did you have any thoughts about the respective roles and relationship between the two main characters, Brendan and Tlou? And between Tlou and Martin Johannsmeier?
4. What have you come to understand about forage for honeybees?
5. Do you think there is anything you can do to help promote and conserve our honeybee populations?



STEPPING STONES THROUGH FRAGMENTED ENVIRONMENTS



A city without Nature is at risk of losing its soul. For Cape Town the stakes are high. Bongani Mnisi is a nature conservation manager with the City, and in this film he tells about a project designed to help birds move around in the urban environment. Working with teachers and learners at several high schools, he is establishing a set of “stepping stone” gardens across the Cape Flats. By planting nectar rich plant species, they hope to provide nutrition for the long-billed sunbirds and sugarbirds* as they move between Table Mountain National Park, and conservation areas of the urban lowlands, pollinating up to 350 fynbos species as they go. Bongani views this project as a win-win convergence for education, science and conservation and is part of his MSc thesis under the mentorship of Professor Anton Pauw at the University of Stellenbosch.

(Produced 2014)

* “iingcungcu” (isiXhosa) refers to the nobility and grace of these long-billed birds

“I am focussed; I know what I want; and I’m doing it” – Bongani Mnisi

TERMS

Fragmentation; connectivity; bird pollination; nectar rich plants; biodiversity corridor; controlled burn; ecological processes; mentor; facilitator

THEMES & ISSUES

- Finding common ground between science, education and conservation
- Biodiversity corridors in the urban environment
- Spatial Planning and Urban Design
- Aspiration and achievement
- A day in the life of a municipal conservation manager

POSSIBLE QUESTIONS

1. What are the strengths of Bongani’s stepping stone plan? And what are the uncertainties?
2. What rewards might the participating schools expect?
3. How does Anton’s scientific experiment in Jonkershoek fit in with garden building at the schools?
4. What set of skills does Bongani need to fulfil his duties as a municipal conservation manager effectively?
5. How can we, as individuals, contribute toward building healthy ecological processes in the urban environment?



DIE HOOP

ARTISANAL FISHING MEETS MARINE CONSERVATION



DURATION: 15MIN 12SEC
DIRECTOR: ALAN WILCOX
CAMERA: SARA DE GOUVEIA

John Felix lives in the village of Kassiesbaai on the southern Cape coast. Like his father, his uncles and his grandfather before him, he is a small-scale fisherman. But these days the fish are scarce. To the east, their former fishing ground at De Hoop is now a no-take zone in the form of a marine coastal reserve. Marine biologist Colin Attwood argues for the long-term value of this protected area, adding that better targeting of desirable species, and improved marketing methods, could help John and his community to restore the local fishing industry. John agrees that there is hope for sustainability.

(Produced 2013)

"In Kassiesbaai there is no other work, just fishing" – John Felix, fisherman

TERMS

Artisanal fisheries; Marine Protected Area; High order predators; Ecological impact; Fish larvae

THEMES & ISSUES

- Marine Conservation
- Renewable resource economics
- Sustainable livelihoods
- Artisanal fisheries
- Changing Technologies

POSSIBLE QUESTIONS

1. Do you feel that John and his Kassiesbaai community are being treated fairly?
2. Can the needs of the fishing community and those of nature conservation both be met in the longer term?
3. How could conservation help the artisanal fishing industry to become sustainable?
4. Ravina is very critical of the authorities for their lack of consultation with the Kassiesbaai community when designing the De Hoop reserve. What would a better process have looked like?
5. What do you think John's fears and hopes are for the future? And Colin's?



FINDING BALANCE

ENVIRONMENTAL MANAGEMENT AT THE INGULA PUMPED STORAGE SCHEME



Can big construction projects and environmental conservation coexist? Alastair Campbell thinks they can. After a number of years as the Environmental Control Officer on the Ingula Pumped Storage Scheme construction site, Alastair believes that to achieve ecologically sustainable development, environmentalists need to become directly and actively engaged “at the coalface”.

(Produced 2013)

“I definitely view development in a very different light... I can see that development can go ahead now and still promote environmental consciousness” – Alastair Campbell

TERMS

Ecologist; project scoping; pristine wetland; conservation offset; Environmental Manager; Environmental Officer; sustainable development; environmental flow, water quality; footprint; maintaining habitat; minimum operating level

ACRONYMS: ECO = Environmental Control Officer; IFR = Instream Flow Requirements; EMP = Environmental Management Plan

THEMES & ISSUES

- Dialogue and compromise
- Developmental imperative and environmental cost
- Endangered species in a threatened environment
- Innovation for conservation
- Role of the ECO
- Monitoring of compliance to plans and authorizations
- Water

POSSIBLE QUESTIONS

1. Does this film make you feel optimistic about long-term protection of pristine nature?
2. Will we need to change our energy consumption habits for the balance to be found?
3. Did it seem to you that Eskom was serious about its commitment to the Environmental Management Plan?
4. Do you think that the building of an artificial nesting site for the Bald Ibis can work?
5. What are the most important natural assets that the scheme is intending to conserve?



INVASION

LESSONS FROM THE PRICKLY PEAR



The Prickly Pear cactus (*Opuntia ficus indica*) became a serious invader of the Great Karoo in the early 1900s, covering grazing veld and causing much economic harm to livestock farmers. The invasion reached its peak in the late 1930s. Retired farmer Brian Hobson vividly recalls his experiences of the invasion, while entomologist Helmut Zimmermann demonstrates how two parasitic insects introduced in the 1940s solved the problem. Remaining plants, he believes, should be used as a source of food, fodder and medicine. Meanwhile, Kanyisa Jama of SANBI's Early Detection Programme, looks to the future, identifying other cactus invaders escaping from nurseries and domestic gardens.

(Produced 2013)

"We have other invaders coming in now ... we want to prevent another prickly pear disaster"
Helmut Zimmermann, Invasive Species Expert

TERMS

Biocontrol (Biological control); invasive species; emerging invader; sterility; early detection; rapid response; Great Karoo; thicket

THEMES & ISSUES

- Plant invasions
- Biological controls
- Productive landscapes
- Job creation
- Value of early detection

POSSIBLE QUESTIONS

1. Do you think that alien plant invasions impact our everyday lives – even if we live in a city?
2. How do humans influence the way in which invasive plant species establish themselves?
3. What were the weapons available to fight the Prickly Pear invasion? Will these necessarily work on newly identified invader plants?
4. Should all alien plant and animal species be eradicated?
5. How can the control of invasive species provide opportunities for long-term job creation?



THE ARTIST

BOTANICAL ART AND INSPIRATION



Ebraime Hull loves indigenous plants. He started his working life as a groundsman at the Harold Porter National Botanical Garden in Betty's Bay, but his passion and ambition soon earned him the status of senior propagation specialist. A parallel love of art led him to the field of botanical painting, where he found a valuable mentor in established artist and neighbour, Vicki Thomas. In this film we see him preparing his entry for the 2013 Kirstenbosch Biennale. His plans were thrown into disarray at the last moment by the death of his father, and family responsibilities took precedence. However, he was still able to be on the Biennale's opening programme, with the unveiling of a new horticultural cultivar of *Strelitzia juncea*, which Ebraime had been commissioned to paint. This then is the story of a young man who shares both the joy of creativity and the hard edges of daily life.

(Produced 2013)

"Plants challenge me every day. When I see it I think 'Can I draw you? Can I show you to someone?'"
Ebraime Hull

TERMS

Botanical art; botanical names; horticulturist; propagation; scientific illustration; balance in nature; conservation; plant diagnostics; world heritage site; medicinal plants; Kirstenbosch Biennale

THEMES & ISSUES

- Appreciation of nature
- Scientific documentation and art
- Knowledge and creative expression
- Opportunities presented and taken
- Mentorship

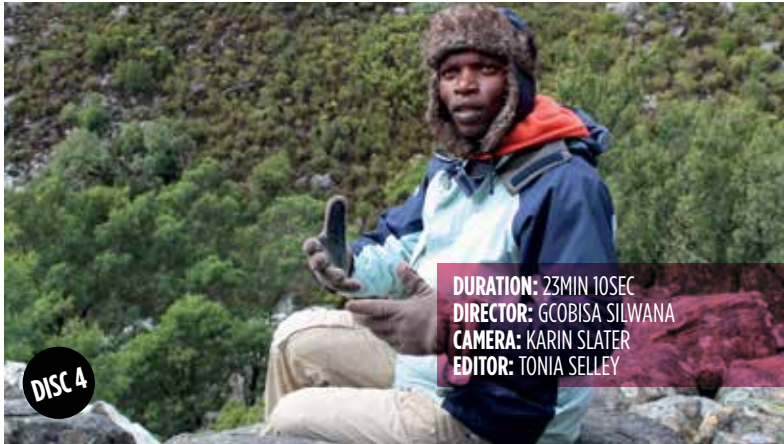
POSSIBLE QUESTIONS

1. How do you think that Ebraime manages to balance his two worlds of gardening and painting? Do you think that they work together, or present him with conflicts?
2. How do you think that his gardening skills might have opened the door to fine art?
3. How is it that botanical paintings might be better scientific tools than photographs?
4. "Plants are better than people". What do you think Ebraime meant by that unlikely statement?
5. Imagine the kind of long-term career that might emerge for Ebraime given the combination of his skills and talents.



THE THRESHOLD

NATURE, RITUAL AND SELF-DISCOVERY



This is a short film about men, mountains, loss and ritual, set against the backdrop of life in a South African township. Lerato Kossie, who has experienced the healing power of the wilderness, leads a group of young men from his neighbourhood, for a weekend in the Bainskloof mountains. In this unfamiliar environment he takes them through the process of confronting their inner fears and their search for personal strengths, using exercises of both wilderness solitude and group sharing. Botha, a member of the group who has come to know crime and violence at close quarters, also tells some of his story and of his hopes to reform in preparation for his imminent fatherhood. This story is about nature as a lifeline for escape from the abyss of crime and violence.

(Produced 2014)

“The most dangerous animal now, is you – to yourself” – Lerato Kossie

“The only person standing in my way is me” – Botha Maras

TERMS

Elders; values; self-confidence; wisdom; Pollsmoor; judgement; wilderness

THEMES & ISSUES

- Erosion of traditional culture
- Alienation and redemption
- Connecting with nature
- Breaking the criminality cycle
- Boyhood and play
- Absent fathers
- Youth leadership and the role of Elders
- Self-discovery

POSSIBLE QUESTIONS

1. What do you think were some of the contributing circumstances that brought Lerato into conflict with the law?
2. How do you view Lerato’s mother’s reaction to his imprisonment?
3. What activities did the group engage in to get a better perspective of their own struggles? Do you think they worked?
4. In what ways did Lerato’s leadership show itself? How did these help members of the group?
5. What experiences have you had spending time alone with yourself in nature? If not, try and imagine it.



DRESSING THE PRINCESS

URBAN CONSERVATION VS COMMERCIAL DEVELOPMENT



Legend has it that a Khoisan Princess living on the Cape Flats in the early days of European exploration, was violated by sailors. She fled to the mountain fortress of Elephant's Eye cave and wept so much that her tears formed Princess Vlei. Today, local communities are fighting against inappropriate commercial development that threatens the natural beauty, recreational value and spiritual heritage of this traditional commonage. The story is told from the different perspectives of: Emile, a rap artist and community activist; Kelvin, a local businessman and green revolutionary; and Nikita, a youth leader and budding conservationist.

(Produced 2013)

"We cannot remove ourselves from these ecologies – we have to live side by side with them"
Kelvin Cochrane, local businessman and conservation activist

TERMS

Urban ecology; hydrological connectivity; wetland systems; heritage; ancestral land

THEMES & ISSUES

- Urban ecology
- Public open space
- Community leadership
- Ancestry, heritage and connection to the land
- Development vs Conservation
- Consultation

POSSIBLE QUESTIONS

1. How would you feel if a big shopping mall was built on a natural open space close to you?
2. Several economic and ecological arguments are raised against the building of the shopping mall. How do you think the developer would reply to these?
3. How would the People's Plan improve the lives of local residents if implemented?
4. What role does history and heritage play in protecting nature in urban areas?
5. Do you think that community protest is effective and has a place in nature conservation?



ISIPHUKU KUNGUTSHANI {THE GRASS IS THE BLANKET}



In the 1960s, Chief Sidoi had a vision of prosperity and environmental sustainability for the Mabandla community living in the grassland foothills of the southern Drakensberg. His grandson Zweli, having trained as a forester, is now taking this vision forward to build a local economy that includes commercial stock-farming and plantation forestry. Added to this is the training of local youth as rangers for conservation in the remaining tracts of pristine grassland and indigenous forest. Turning to Dr Bill Bainbridge and Peter Nixon as elders in the conservation and development sector, he is ensuring that the hard won knowledge of previous generations is being built into the Mabandla blueprint for a prosperous future.

(Produced 2013)

"If you are living life without Nature, you are not really living Life"
Zweli Baleni, the Chief's first born son

TERMS

Controlled grazing; Environmental Impact Assessment (EIA); Biodiversity hotspot; Ezemvelo KZN Wildlife; Oral history

THEMES & ISSUES

- Mainstreaming biodiversity into production activities
- Biodiversity stewardship
- Consultants learning to work with communities
- Youth and Aspiration meets Age and Wisdom
- Land use planning: scientific method meets indigenous knowledge.

POSSIBLE QUESTIONS

1. What is the message of this film?
2. How are Zweli and his father, iNkosi Lawrence, trying to win over the community for their departures from more traditional use of the Mabandla lands?
3. Do you think that their development plan will work? Why, or why not?
4. Are there risks in Zweli's strategy of consulting with "elderly white men"? What might the advantages be?
5. How would you describe a "best case outcome" for the plan? And a "worst case" one?



AGE OF ADAPTATION

CLIMATE CHANGE AND THE LIVING BEEHIVE



The backdrop is Durban and the COP17 – the UN Climate Change conference in December, 2011. Action is the building of a unique horticultural art piece at the Durban Botanic Gardens. The message is biodiversity, technology, and the human spirit. This is the “Living Beehive”, a sophisticated steel structure based on the traditional Zulu beehive hut, and clad with a 3-dimensional garden of indigenous plants. It is an enchanting space for calm and creative thoughts. Some deep thinking delegates to COP17 visit the Beehive and share their perspectives on its symbolism, the value of healthy ecosystems, and the nature of human aspiration.

(Produced 2012)

That technological breakthroughs will allow us to bypass ecosystems, is a major fallacy
Yannick Glemarec, UNDP

TERMS

Climate change; ecosystem services; natural capital; ecological infrastructure; ecological resilience; green jobs; Conference of the Parties; vertical gardening; adaptation and mitigation

THEMES & ISSUES

- The role of healthy natural ecosystems in buffering climate change for mitigation and adaptation
- Convergence of technology, culture and biodiversity in the Beehive art installation
- Symbolism and awareness of environmental sustainability
- Horticulture as a sculptural art medium
- A shift in perspective that places biodiversity at the centre of sustainable development

POSSIBLE QUESTIONS

1. How do you feel about climate change and its possible impacts on human society?
2. Can a structure like the Living Beehive help us to be more aware of climate change? How?
3. Do big international events like COP17 play a useful role in protecting our natural environment?
4. Trevor Manuel asserts that the traditional indigenous knowledge on which the beehive is based, belongs to our future. Can you expand on that idea?
5. Carlos Manuel Rodrigues, former Minister of Environment in Costa Rica, states that climate change is driving humanity towards an economic transformation that will be more sustainable. Do you agree with his arguments?





D

MONITORING AND EVALUATION

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). 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 copy these forms and return them, with any other comments you have, to either of the following addresses:

**GEORGE DAVIS
SANBI**

083 457 0314 / g.davis@sanbi.org.za

**LAURENCE DWORKIN
STEPS**

021 465 5805 / laurence@steps.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)

- THE BUZZ FOR FOOD
- DIE HOOP
- INVASION
- THE THRESHOLD
- ISIPHUKU KUNGUTSHANI
- STEPPING STONES
- FINDING BALANCE
- THE ARTIST
- DRESSING THE PRINCESS
- AGE OF ADAPTATION

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)
.....
.....
.....
.....
.....
.....

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 BUZZ FOR FOOD | <input type="radio"/> STEPPING STONES |
| <input type="radio"/> DIE HOOP | <input type="radio"/> FINDING BALANCE |
| <input type="radio"/> INVASION | <input type="radio"/> THE ARTIST |
| <input type="radio"/> THE THRESHOLD | <input type="radio"/> DRESSING THE PRINCESS |
| <input type="radio"/> ISIPHUKU KUNGUTSHANI | <input type="radio"/> AGE OF ADAPTATION |

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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