

NEVER WASH AWAY: A CASE STUDY OF VIDEO-CENTERED OUTREACH IN THE
REPUBLIC OF CONGO

by

Kelly Ann Matheson

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Dr. Dennis Aig

Approved for the Department of Film and Photography

Dr. Robert Arnold

Approved for the Division of Graduate Education

Dr. Carl A. Fox

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GLOSSARY AND ACRONYMS

AJEDI-Ka/PES: Association des Jeunes Pour le Développement Intégré – Kalundu/ Projet Enfants Soldats

Bushmeat: In Africa, the forest is often referred to as 'the bush', thus wildlife and the meat derived from it is referred to as 'bushmeat'.¹

Chef du Village: Village Chief

Congo-Brazzaville: Republic of Congo; ROC

FilmAid: FilmAid International

Great Ape Project: Great Ape Public Awareness Project

Great Apes: Gorillas, chimpanzees, bonobos and orangutans are all great apes. However, bonobos and orangutans are not present in the geographic focus area of this case study so great apes is used here to refer only to gorillas and chimpanzees.

INCEF: International Conservation and Education Fund

ICC: International Criminal Court

JGI: Jane Goodall Institute

M.: *Monsieur* in French or Mister in English

MGP: Mountain Gorilla Project

NGO: Non-governmental organization

Paillot: A simple wooden, structure generally open on the sides and covered overhead to shelter villagers from sun and rain.

Pirogue: A canoe made from a hollowed tree trunk; dugout canoe

ROC: Republic of Congo; Congo-Brazzaville

DRC: Democratic Republic of Congo; Congo-Kinshasa

Silverback: An adult male gorilla, typically more than 12 years of age and named for the distinctive patch of silver hair on his back, that generally serves as the dominant troop leader.

TRT: Total Running Time

USFWS: United States Fish and Wildlife Service

WCS: Wildlife Conservation Society

ABSTRACT

Since its inception, documentary film has been thought to be an effective way to galvanize social change. With the explosion of video for change organizations and projects both filmmakers and funders have a growing need to make a solid connection between the power of film and its concrete impact.

This thesis will set forth the key principles for successful advocacy filmmaking and explore how the International Conservation and Education Fund's (INCEF's) Great Ape Public Awareness Project incorporated these principles into its approach to advocacy filmmaking. This exploration will be accomplished via a review of the organization's methodology combined with field observations from the first half of the 2008 field season in the northern villages of the Republic of Congo. This thesis will also highlight the successes and challenges INCEF faced during the three stages of advocacy filmmaking: 1) production; 2) strategic dissemination; and 3) impact evaluation, in an effort to inform the creation, implementation and evaluation of future advocacy video projects.

INTRODUCTION

When the red dirt of Africa lodges under your fingernails, it never washes away.

- African Proverb

I met Riel² in the village of Louame, Republic of Congo. She did not know her age. The precise number of years one has is of no importance in the villages of northern Congo. Instead, Riel goes through her life identifying her age by her stage in life – *une petite fille, un jeune fille, a mama or a mamo*.³ When I met her, she was *une jeune fille* – likely thirteen years old or so.

After a few days in the village together, she asked where I came from. I answered, “*Je suis des Etats-Unis.*” (I am from the United States). She asked where the U.S. was. I asked, “*Sais-tu les Etats-Unis?*” (Do you know of the United States?) She shook her head no. Perplexed I asked, “*Sais-tu le Gabon?*” (Do you know Gabon?) – the country that shares the Republic of Congo’s western border less than 100 miles from Riel’s village. She shook her head no and asked if Gabon were a village? Troubled, I shook my head.

Riel, like many villagers of all ages in the northern reaches of Congo-Brazzaville, is illiterate. When so little is known about the world beyond the frontiers of the village and traditional hunting areas, where there are few to no schools and limited to no access to modern means of communications, the human rights and conservation

communities are challenged to find means to successfully reach populations with information that is critical to their everyday survival and to the protection of Congo's locally and globally invaluable forests and wildlife. This situation is complicated by the fact that Congo consistently garners survey numbers that confirm it is doing exceedingly well in the race to become one of the world's most corrupt nations.⁴ The way Congo's engrained corruption plays out for the villages is simple – Congo's leaders pocket the cash from the country's natural resources instead of meeting the basic human rights of the people they govern including leaving villagers without functioning education and health care systems. The question then becomes, how can the barriers of illiteracy, lack of resources and corruption be overcome to reach the people who need information about health and conservation most. I came to Congo to observe how video could be utilized to help bridge this abyss and bring people information necessary to their very survival.

In 2004, the International Conservation and Education Fund (INCEF) initiated the development of a video-centered outreach education model to reach villagers living in the northern reaches of the country with health and conservation information. With major funding provided by the United States Fish and Wildlife Service (USFWS), INCEF first piloted this model through the Great Ape Public Awareness Project (Great Ape Project),^{5, 6} This project has two primary goals:

1. To protect great apes – gorillas and chimpanzees – from hunting; and

2. To protect great apes and villagers alike from Ebola Hemorrhagic Fever, a notoriously deadly virus that causes high fever and massive internal bleeding, killing up to 80% of the people it infects.⁷

This thesis will set forth the key principles for successful advocacy filmmaking and explore how the Great Ape Project incorporates these principles into its filmmaking approach in an effort to achieve its goals. This exploration will be accomplished via a review of the organization's methodology and field observations from the first half of the 2008 field season in the northern villages of the Republic of Congo. This thesis will also highlight the successes and challenges INCEF faced during the three main stages of advocacy filmmaking: 1) production; 2) strategic dissemination; and 3) impact evaluation, in an effort to inform the creation, implementation and evaluation of future advocacy video projects.

This thesis makes a focused effort to address the impact evaluation stage of social change filmmaking since it has been repeatedly shown to be difficult to make a solid connection between the power of a film and social change.^{8,9} There is also an information gap. To date, very little qualitative research on the social benefits of documentary film has been gathered due to limited financial resources, narrow time frames and inadequate criteria and models for measuring impact.¹⁰

Being aware of this gap, INCEF's video-centered outreach model takes impact evaluation seriously implementing intensive initial steps towards making a connection between video and change and filling the qualitative information void. Unfortunately, as

originally designed the evaluation methodology fell short of gathering statistically valid data. Despite this initial difficulty, a review of INCEF's methodology and lessons learned is valuable because it provides a roadmap for the development of future evaluative studies. This, in turn, will allow filmmakers who seek to make a difference one more case study in the continued compilation of examples that will guide the advocacy filmmaker in determining if his or her film has made a difference and achieved its social change goals.

A STRONG FOUNDATION: CONSERVATION EDUCATION AND THE MOUNTAIN GORILLA PROJECT

Just as the concept of producing films to create social change is not new,¹¹ neither is the idea of using film in Central Africa to build a conservation ethic and protect great apes. In the 1970's, Bill Weber¹² and Amy Vedder¹³ developed a successful outreach model that sought to change attitudes about the conservation of the world-renowned Mountain gorillas who find shelter in Rwanda's volcano-studded Virunga Range.

After finishing a two-year stint with the Peace Corps where Bill and Amy began their ground-breaking work on the ecology of gorillas with infamous gorilla researcher Dian Fossey, they took the money they had earmarked for their airfare home and instead purchased a dilapidated Renault 16 – a decision that set the stage for over three decades of distinguished work establishing and managing conservation programs across Africa and the world.¹⁴ In the humble beginnings however, Bill would drive the car along Rwanda's rugged mountain roads stopping in the villages that shared a geographical boundary with the Virunga Mountains where the now-famous Mountain gorillas hold out. While there, he gave presentations and projected films advocating for the survival of these rare forest giants.

Several years later, Bill and Amy officially created the Mountain Gorilla Project (MGP). MGP's education program expanded Bill's initial outreach efforts hoping to

change even more villagers' attitudes towards the gorillas. Bill drove the Rwandan topography in his upgraded Renault 4 with display panels, projectors, films, a screen and a generator strewn throughout the windowless rear compartment.¹⁵ Upon his arrival in a village, he would set up displays with photos of gorillas, the forest and farmlands each with accompanying texts in French and Kinyarwanda, the local language. He held discussions, question-and-answer sessions and showed films.

Initially, Bill and Amy only had access to the National Geographic film that showcased Dian Fossey's work with the gorillas. They recognized that while the film produced by National Geographic was beautifully shot and told a powerful story, it was not appropriate for village audiences for two reasons. First, since the film was created for an American audience, it lacked content about the country of Rwanda and its people. Additionally, the film was only in English. Despite these limitations, Bill and Amy made the best of the only film resource they had by turning down the soundtrack and providing their own conservation-oriented commentary in French.¹⁶

The presentations and film screenings in combination with the complimentary facets of MGP's work were a great success. Through MGP's outreach and education efforts, the villagers learned about the gorillas, the newly created Virunga National Park, and the potential benefits of both to Rwanda. In return, Bill and Amy learned a great deal about the villagers' perspectives on the world around them, their lives and their values. The villagers challenged them to answer many questions including why parklands were more important than farmlands, whether the gorillas were more

important to the international community than the local people and why all researchers were white foreigners. They concluded that if they were going to propose conservation, they needed to know – and be able to answer – the questions asked by villagers most affected by gorilla conservation and change some of their own thinking in the process. MGP's outreach and research combined with Fossey's research and international recognition of the Mountain gorilla's ecologic and economic value, have led to the protected (yet tenuous)¹⁷ status the Mountain Gorillas have today.¹⁸ And MGP's insights into how film can change behaviors and attitudes to enhance great ape conservation, gave INCEF had a solid foundation from which to build its model.

This celebrated foundation created by the Weber-Vedder duo, insights gained from other video for change organizations¹⁹ that formed during the worldwide explosion of social change media and the technological advances that have made filmmaking and film screening equipment small and relatively inexpensive, combined to create a perfect providence from which to launch INCEF.

INCEF'S BACKSTORY

Cynthia Moses, the Founder and Executive Director of INCEF tells a compelling story²⁰ which explains why she left her career as a filmmaker with nearly two decades of experience specializing in films about Africa's great apes to launch INCEF. One dark night in the Lossi Gorilla Research Sanctuary of the Republic of the Congo, gorilla researcher Dr. Magdalena Bermejo and filmmaker German Illera set up a television and showed villagers footage of the gorillas they and their trackers went into the forest to study every day. The village was located in the middle of the territory that a group of twenty-two gorillas – led by a silverback named Apollo – also called home. Yet, despite the shared terrain, many of the women and children had never seen gorillas. Cynthia found that as the footage played and the villagers familiarized themselves with the different members of Apollo's group, they felt a compassion for the gorillas. In turn, this motivated their desire to protect Apollo and his family.

In 2002 and 2003, Ebola epidemics broke out near the Lossi Sanctuary. Researchers believe these epidemics are responsible for a massive die-off of great apes including Apollo and his entire family²¹ along with 172 of the 200 villagers who are believed to have contracted the disease.²² These outbreaks of this lethal virus – known by many because it was one of the main characters in the bestseller, The Hot Zone²³ – made international headlines and brought a number of news reports about the Ebola virus to audiences in the United States and Europe. Ironically, the media failed to file

reports that would reach the only people with the power to halt the spread of this tragic and deadly disease – the local populations in Central Africa. The media missed the most important audience. Cynthia believed it was time to change this and launched INCEF to produce videos for Central African audiences and about the issues that impact their daily lives, the wildlife they shared the forest with and most importantly, the survival of humans and great apes alike.

WHY PRODUCE FILMS ABOUT EBOLA: A SYNOPSIS OF A VIRUS AND VIDEO PROJECT RATIONAL^{24, 25}

The Ebola virus is a zoonosis²⁶ – a word writer David Quammen describes as, “When a pathogen leaps from some nonhuman animals into a person and succeeds there in making trouble, the result is what’s known as a zoonosis It’s a word of the future, destined for heavy use in the 21st century.”²⁷

Ebola’s storyline commonly goes like this: Ebola breaks out in great apes – gorillas or chimpanzees. Village hunters find an ape’s carcass in the forest and, believing this “free meat” is a gift from the spirits, carry it back to the village. There, they either sell it in the lucrative bushmeat trade²⁸ or prepare it to eat. If the carcass has been infected, villagers who came in contact with it will likely bleed to death, quickly. There is no cure and no vaccine yet available and up to 80 percent of humans and great apes infected will die.²⁹

The story gets little play in the international press as Ebola has yet to cause mass deaths in human populations and those who do die from Ebola typically are the forgotten inhabitants of remote African villages. But despite the low death toll, public health experts across the globe are paying attention. They pay heed because the possibility of a pandemic that races through humans and wildlife engenders catastrophic health, ethical, social, environmental and economic concerns. And while Ebola may

never cause a pandemic because the virus is hot, meaning it comes on quick and burns out fast giving it little time to spread, one thing is certain: viruses adapt.

Until the virus adapts, the solution to protect humans from getting and spreading the disease is *theoretically* easy. Humans need to follow one simple rule which is broadcast on the backs of t-shirts, posters hanging on the mud walls of village homes, on road signs, through a hunter-education project and also in films throughout the regions believed to be at risk for Ebola exposure:

*ATTENTION EBOLA
NE TOUCHONS JAMAIS
NE MANIPULONS JAMAIS
LES ANIMAUX TROUVES
MORTS EN FORET*

(ATTENTION EBOLA: Never touch or move animals found dead in the forest)

But in a country where the power of the supernatural is very much alive and everyone from the President to the villager is believed to have magical powers which can decide the fate of innocent victims³⁰ it is hard to overcome superstitions and persuade villagers to follow this one simple rule. Many believe the virus is not truly a virus and instead the work of the sorcerers who have power villagers cannot control. Culture is a barrier too. Some villagers believe that after twins arrive, a family member will be blessed by finding a carcass in the forest as gifts for the twins who are considered extraordinary children. And still others believe Ebola is an invention of *les blancs* (the whites) talked about to convince *les noirs* (the blacks) to stop hunting great apes.³¹

To overcome these barriers in a country where education is not a national priority and illiteracy the status quo,³² and address a potentially catastrophic human and wildlife health issue, a team of experts recognized that “Contact with villages must be established immediately and an assessment of their health and education needs must be performed as soon as possible to begin intervention programs to protect the health of people and wildlife.”³³ In response to this finding, INCEF began its video-centered outreach education program in the villages of northern Congo.

A MODEL FOR CHANGE: CONSIDERING HOW THE GREAT APE PUBLIC AWARENESS
PROJECT EMBRACES THE KEY PRINCIPLES OF ADVOCACY FILMMAKING

Overview

INCEF initiated the development of a video-centered outreach education model targeted for use with villagers living in remote areas of Africa in 2004. Video-centered outreach education is the process of integrating video into an education and advocacy outreach campaign to increase knowledge affecting changes in attitudes and ultimately motivating changes in behavior.

INCEF's model builds upon MGP's successes and lessons learned, adapting and refining the model for its work in the villages on the periphery of northern Congo's national parks and forest reserves. INCEF's model also embraces the key principles of advocacy filmmaking which have been greatly refined since the 1970's when Bill and Amy's were bringing films to the villagers of Rwanda.

There are a myriad of video for change models throughout the world but practitioners, generally, agree that when planning a film to generate action, a filmmaker or advocate should:

1. Identify a clear and concrete goal;
2. Identify the primary and secondary audiences that can help achieve the goal;

3. Collaborate as films for change greatly benefit from being part of a campaign instead of a stand alone film;
4. Complete substantive research which unequivocally supports the argument made in and by the film as well as logistical research to determine how to gain access to and gather the clips needed to tell the story and later disseminate the film;
5. Formulate a message that resonates with the audience;
6. Tell a compelling story and create a space for the audience to act;
7. Determine whether the budget to make the film is available;
8. Protect the safety and security of the crew, the interviewees and the communities involved with the project;
9. Develop a detailed dissemination and outreach plan to maximize impact; and
10. Consider how to evaluate the impact of the social change media project to know, at minimum, when the project has succeeded.

Based on these principles, INCEF developed a standardized methodology that it first implemented via the Great Ape Project.³⁴ Its methodology can best be broken down into three distinct stages. In summary, during Stage I, with the assistance of the Congo's national ministries and international non-governmental organizations (NGOs), INCEF trained a small team of locally-recruited professional and emerging filmmakers³⁵ from Congo-Brazzaville to produce local-language, culturally-appropriate, public-

awareness videos. The team thoroughly researched and planned the production of a series of videos to give villagers information to raise the level of appreciation for great apes and in turn decrease hunting of great apes and to protect communities from the deadly Ebola virus.³⁶ Production quickly ensued and by January 2006 INCEF had produced five short local-language films about great apes and the Ebola virus.

Once completed, Stage 2 consisted of developing a standard methodology for the strategic dissemination³⁷ of the videos, including the hiring and training of outreach and education specialists and support personnel to assist the educators during their travels from village to village screening the films. Then, traveling in pairs the educators traversed the Sangha, Cuvette and Likouala regions of the Republic of Congo with portable projection systems showing the films to, and holding focus groups with, villagers living on the periphery of three of Congo's protected areas: Nouabalé-Ndoki and Odzala National Parks; and Lac Tele Community Reserve.^{38, 39} Dissemination began in October 2006 and has been ongoing since.

During their travels from village to village, the teams gather the data necessary to complete Stage III. Utilizing a standard evaluation methodology,⁴⁰ the educators continuously collect data through audience surveys, or questionnaires, which analysts later tabulate in an effort to draw conclusions about the project's impact. In addition, the educators gather quantitative data and anecdotal information during the focus group discussions and informal conversations in each village they visit.

Based on the data and stories brought back from the field, INCEF then advances the process by re-shooting and re-editing any films that need revision due to lessons learned or changes in circumstance and create additional films on new topics identified by the villagers as necessary to their health and forest conservation. They also revise the dissemination and impact evaluation methodology. This full circle approach provides a constant feedback loop and gives villagers and the outreach education specialists a sense of ownership over their health and the protection of their environment.

Stage 1: Producing for Change

As summarized above, during the pre-production, production and post-production phases of an advocacy video project which hopes to galvanize action, best practices suggests that a filmmaker should: 1) identify a clear and concrete goal; 2) identify the primary and secondary audiences that can help achieve the goal; 3) complete substantive research which unequivocally supports the argument made in and by the film as well as logistical research to determine how to gain access to and gather the clips needed to tell the story and later disseminate the film; 4) formulate a message that resonates with the audience; and 5) tell a compelling story creating a space for the audience to act.^{41, 42}

Goal and Audience

Many video for change models identify the goal the video seeks to achieve first and then asks which audience/s are critical to ensure that goal is achieved. WITNESS, an international human rights organization that specializes in video for change exemplifies this approach. Over the course of the last two decades, WITNESS and its partners have collaborated on numerous video advocacy campaigns, many of which have produced notable victories for a diversity of human rights issues around the world. WITNESS' work with partner, Association des Jeunes Pour le Développement Intégré – Kalundu/ Projet Enfants Soldats (AJEDI-Ka/PES) illustrates the organization's goal-first approach.

The widespread recruitment and use of child soldiers in the Democratic Republic of Congo (DRC) is unparalleled throughout Africa. Tens of thousands of child soldiers have been recruited as combatants by all parties to this conflict which has claimed over five million lives to date⁴³ and has been described as Africa's world war.

In 2003, AJEDI-Ka/PES, an NGO that identifies, demobilizes and reintegrates child soldiers, as well as advocating for justice in their cause in the Eastern DRC, partnered with WITNESS to harness the power of video to help amplify its work. Bukeni Tete Waruzi, then AJEDI-Ka's Executive Director, spearheaded the production of two films on child soldiers in the DRC during his organization's partnership with WITNESS.

The first video, On the Frontlines,⁴⁴ advocates for the cessation of voluntary recruitment of child soldiers in Eastern DRC. The video features powerful footage, shot between 2003 and 2004, of the military training of children in several militia camps in

the South Kivu region as well as compelling testimony from demobilized child soldiers recounting the horrifying memories of life as soldiers. In addition to screenings with key decision-makers, the film was screened – by traveling from village to village with a mobile projection system – to more than 30,000 villagers across Eastern DRC, and since the screenings AJEDI-Ka/PES has noticed a significant decrease of the voluntary recruitment of child soldiers in some parts of the Eastern DRC.⁴⁵

The second video, A Duty To Protect,⁴⁶ advocates for the International Criminal Court's (ICC) involvement in ending the use of child soldiers in the region.⁴⁷ The video spotlights powerful testimonies of two girl soldiers caught up in the conflict. This video was incorporated into an international campaign to ask the ICC to engage with and prioritize this case as the first one it would investigate and prosecute. This campaign resulted in a number of screenings of the film at The Hague before the ICC announced its intention to investigate the issue. Most significantly, on January 26, 2009 the ICC commenced its *first* trial in the case against Congolese warlord and known recruiter of child soldiers, Thomas Lubanga Dyilo.⁴⁸

For both of these advocacy videos, the first step was to identify a very clear goal. For On the Frontlines it was to stop the voluntary recruitment of child soldiers and for A Duty to Protect it was to pressure the ICC to end the impunity for the use of child soldiers in the region. All the following decisions were made at the service of these goals.

FilmAid International (FilmAid) on the other hand, exemplifies an audience-first

approach. FilmAid is a humanitarian organization that uses film to address the needs of displaced people around the world. FilmAid's back story mirrors INCEP's in that the founders of both NGO's were compelled to action by an overlooked audience. And while the advocacy models differ slightly both FilmAid and INCEP emphasize humanitarian aid in the form of knowledge and empowerment to galvanize social change.

FilmAid was the brainchild of New York producer, Caroline Baron.⁴⁹ In the fall of 1998, a New York Times photograph of an Albanian Kosovan slumped in the dirt, executed by Serbs before his family, raised her ire and her conscience. By day she was shooting Flawless,⁵⁰ a movie with Robert De Niro. At night she went home to obsess on footage of mass graves and the refugee exodus out of Kosovo into the camps.

In a conversation with a reporter, she describes a dinner party she attended the following April at which she complained about her disgust over Kosovo. A friend leaned across the table and told her to shut up and do something. The next morning she awoke to a radio interview with the director of the International Rescue Committee's Emergency Response Team, Gerald Martone, in which he said that one of the biggest problems in the refugee camps was boredom. Of the original 800,000 refugees scattered between Macedonia, Albania and Montenegro, nearly 500,000 remain, afraid to move. "They are not dying," Martone says. "The tragedy they face is a very bleak, dreary existence, days with nothing to do but watch yet more buses being deposited into their camp. There's no diversion from their own ruminations, flashbacks of what they had fled from."⁵¹

Baron recalls, "I thought, 'I'm a movie producer, I can do something about that.' I flashed to Sullivan's Travels⁵² – a film that makes that point that there's a lot to be said for making people laugh. That's all some people have."⁵³

With the refugee audience identified,^{54, 55} FilmAid went to work to identify films for screening that both entertain and convey critical messages about social and health issues⁵⁶ to communities suffering the effects of war, poverty, displacement and disaster. FilmAid staff, in collaboration with relief agencies, refugee community leaders and local advisory committees, identify emerging issues and then find videos that communicate appropriate messages that are relevant for the refugee audience. They then screen the videos to help educate and inform refugees about issues critical to their lives and often to their very survival.

The selected films are utilized in two primary ways: first, as a complement to educational, health care and skills trainings provided by aid agencies; and second at outdoor screenings that reach thousands at once. At these screenings, feature films meant primarily to entertain the audience are preceded by cartoons, a public service announcement and an educational short.

The Great Ape Project walks a fine line between the goal-first and audience-first models⁵⁷ but tends to lead with goal. As an 501(c)(3) organization, INCEF must initiate projects that serve its mission to create changes in attitudes and behaviour “regarding the nexus of wildlife conservation [and] . . . public health in underdeveloped and/or

overly exploited areas of the planet.”⁵⁸ This mission guided INCEF to easily identifiable goals for the Great Ape Project:

- Raise the level of appreciation for great apes, specifically western lowland gorillas and chimpanzees to decrease the number of great apes that are hunted, traded on the commercial bushmeat market and consumed; and
- Give villagers information needed to protect themselves, their families and communities from the deadly Ebola virus to halt the spread of the disease in human and great ape populations.⁵⁹

But INCEF was born out of the realization that the most important audience was being missed. INCEF’s choice of audience was motivated by two primary factors: 1) the finding that contact with villages must be established immediately and a thorough assessment made of their health and education needs performed;⁶⁰ and 2) the realization that although rural populations throughout Congo have been sharing their home with gorillas and chimpanzees for thousands of years, most villagers know very little about these animals or the role they play in sustaining the integrity of the forest and in turn, the integrity of their lives. Because of this lack of information, villagers did not have sufficient appreciation or knowledge to play a role in helping to conserve these revered species with whom we share up to 98.6% of our DNA nor did they have the information to protect themselves from deadly disease. With the project goals and

audience identified, the next step was to develop messages and stories that would appeal to the audience allowing the objectives to be achieved.

Messaging, Story and Research

Proper messaging is critical to the success of any strategic communications campaign.

When developing the messaging of a campaign, the message must be clear, concise and resonate with the target audience/s. In addition, to achieve INCEF's end goal and realize long-term change in attitudes and behaviours toward health and conservation, the same consistent message must be delivered to the target audience over a sustained and significant length of time.

Story is the heart of every video project. It is the most powerful tool advocates have to bring a message to an audience. The story questions video advocates ask are the same that non-advocacy filmmakers consider:⁶¹

- Which voices will resonate with the audience?⁶²
- Which audio / visual elements should be incorporated into the film?⁶³
- What stylistic approach would be optimal for the audience?⁶⁴
- What length is most appropriate for your audience?⁶⁵
- Which languages would be most effective?
- How will the film be structured?⁶⁶
- What emotions should the audience feel?⁶⁷

To assure successful messaging and powerful storytelling, INCEF standard practice is to send a pre-production team of media professionals into the field to speak with villagers at all levels in the community. The team's goal is to determine the specific issues and effective arguments that will guide the subsequent production trips and outreach and education efforts. However, the timeline for the Great Ape Project was short. A series of films needed to be produced in less than 12 months. So INCEF combined the pre-production trip to the field to gather messaging and story research with actual production.

This trip took place in 2004 when the American / Congolese team consisting of INCEF's Executive Director, Cynthia Moses, journalist, Bon Annee Matoumona, and cameraman, Anatole Mafoula boarded a plane in Brazzaville and landed in the red dirt town of Ouessou in northern Congo. From there they began a 21-day research and production journey. First, they traveled by pirogue on the wide and wild Sangha River and then, heaped in the back of a four-wheel drive with their gear, they traveled along the rutted roads built primarily by logging companies, to the timber town of Kabo, the conservation village of Bomassa, the indigenous village of Makao which sits inside a timber concession and the Ebola-stricken enclaves of Etoumbi and Mbomo.

Much of their research into the critical issues and information needed were already identified due to the experience of the team. Bon Annee holds the esteemed title of Congo-Brazzaville's first environmental journalist. Interested in reporting since age ten, Bon Annee's path veered only once. He initially became a teacher of French but

immediately bought a microphone and started reporting on the side. Twelve years later in 1986 he found himself at Tele Congo and by 1988 he had initiated and become the director of Congo's first televised environmental programming unit. He has traveled the far-reaches of his country with Congo's first cameraman – and the other member of this team, Anatole Mafoula. Combined Bon Annee and Anatole have 48 years of experience reporting on environmental concerns throughout this small country.⁶⁸

Despite the team's assumptions about the issues facing villagers, they travelled with open minds. They set aside preconceived notions of what the series of films would be about and listened to the communities in an effort to determine the precise issues to be addressed, identify messages that would resonate and find compelling ways to tell the stories that so desperately needed to be heard. Upon talking with the villagers and through discussion groups, they found fascinating juxtapositions. They heard great disdain for bushmeat hunting even as the hunters ply their trade among the villages, disapproval for the illegal poaching activities that are often committed by those charged with enforcement of anti-poaching regulations and respect for the existence of Congo's National Parks but concerns about the narrowness of the corridor in which people must now live and work. These matters along with issues relating to zoonotic disease transmission became the subjects of the films created for the Great Ape Project and subsequent INCEF projects.

After listening, filming, and evaluating the research they collected, the team decided to produce five short films for dissemination throughout the very regions they visited. In summary, the films are:

1/2. Chimpanzees et Gorilles⁶⁹ (Chimpanzees and Gorillas) (Total Running Time (TRT) 6:02 and 8:50 respectively)

- Goal: Two separate films produced to increase audience appreciation and understanding of great ape biology and ecology.
- Message: Great apes are intelligent, social animals that bear a keen resemblance to humans in both appearance and behavior.
- Story: Montage of rarely seen behavioral footage donated to INCEP by scientists working in the region. Edited to local music without any human voices.

3. Les Grand Singes: Ils Nous Comme Nous (Great Apes: They are Like Us)⁷⁰
(TRT 13:27)

- Goal: Increase audience understanding of why human health and well-being is interconnected with the health, well-being and survival of great apes.
- Message: We need to protect great apes because our health and well-being partially depends on their survival.
- Story: Congolese experts explain the social behavior of great apes and why their presence in the forest helps safeguard the health and

integrity of the forest villagers depend upon for survival.

4. *Ebola Testimonies* (Ebola Testimonies)⁷¹ (TRT 14:33)

- Goal: Dispel superstitions about the origins Ebola Hemorrhagic Fever.
- Message: Ebola is not caused by sorcery or black magic and is not a fiction introduced by the whites to stop the Congolese from hunting great apes.
- Story: Features villagers whose lives have been directly touched by Ebola epidemics in the Cuvette Ouest region of the Republic of Congo. The villagers tell their personal stories and discuss prevention, transmission and the social repercussions of the disease.

5. *Comprende Ebola* (Understanding Ebola)⁷² (TRT 13:46)

- Goal: Dissuade villagers from touching carcasses they find dead in the forest and
- to immediately report these carcasses to public health officials so they and others will not become infected.
- Message: A microbe causes Ebola so do not touch carcasses found dead in the forest and if you find a carcass, immediately report it to public health officials.
- Story: Focuses on the science of Ebola. Congolese and European medical experts discuss causes, transmission and prevention.

The reasoning behind the sequencing of the films should be apparent. The sequencing squarely reflects the project's overarching goals – to raise the level of appreciation for great apes to decrease the number of great apes that are hunted and consumed and to give villagers information needed to halt the spread of the Ebola virus in human and great ape populations.⁷³ Chimps and Gorillas builds human appreciation for Great Apes, Great Apes: They are Like Us conveys why our well-being is tied to the conservation of Great Apes. Ebola Testimonies dispels superstitions about the Ebola virus and Understanding Ebola explains how to avoid contracting and spreading the disease.

Stage 2: Strategic Dissemination

For the advocacy filmmaker, the greatest impact comes if the filmmaker and his/her collaborators planned an integrated dissemination and outreach plan during the pre-production stage and then continue to review, revamp and expand these plans throughout the entire process to ensure that the film reaches the audiences who have the power to make the change sought. INCEF's dissemination plan is quite simple on paper but incredibly challenging to implement on the ground.

Development of a Methodology

Development of INCEF's dissemination methodology began in 2006 when Andy Tobiason, an American specializing in the bushmeat trade, Saturnin Régis Ibata, now

INCEP's Projects Manager and Nazaire Massamba, Lead Educator for WCS-Congo, visited the northern towns of Ouessou, Pokola, Makoua and the village of Bomassa. During their travels they met with communities and National Park officials⁷⁴ where they screened the films produced for the Great Ape Project and discussed how to develop best practices for community screenings with village members and leaders. Upon returning to the capital, Brazzaville, the team drafted a report outlining their recommendations for a dissemination methodology that would work in the villages of northern Congo as well as a methodology to evaluate the impact of the work in the villages.

Once the report was drafted and a dissemination and evaluation methodology outlined, two educators, Nazaire Massamba and Eric Kinzonzi, headed into the field to test the plan. These field tests were critical to ground-truth the methodology and revise it based on the many lessons learned from the field-testing. M. Massamba shares,

'One thing we found it was important to do is to do two screenings because in Bomassa we tried to show the films once and people did not get the message. After a second showing, the message came through.' He further explains, 'When you show a film for the first time the audience feels excitement and happiness and they think, wow, it's a gorilla and they are all laughing, seeing people they know. They are not concentrating on the message. Between screenings there's a talk and interactive session and that's where they realize the significance of the issues.'

Upon their return, they drafted the INCEP Dissemination and Evaluation Manual for 'Everyone for Conservation'. I then had the honor to observe, first-hand, the work completed by the outreach and education specialists in the northern villages.

On the Road

I first landed in the village of Louame where I met Riel while traveling with one of the INCEF outreach and education teams. Their charge is straightforward. They transect Congo's rutted dirt roads and single-track trails bringing films which reveal health and conservation issues to rural communities living on the periphery of northern Congo's national parks and forest reserves. They do this with hopes of stopping activities detrimental to the survival of the great apes and reducing the transmission of disease between great apes and humans.

Their work is challenging. The teams travel from village to village along what I call the "bushmeat trail"⁷⁵ because so many duikers,⁷⁶ monkeys, porcupines, birds, elephants, chimpanzees and gorillas transfer hands along these routes. They journey in heavy, rusting trucks with colorful silk flowers lining the dashboard, motorcycles, foot or one-speed bikes without brakes. I quickly came to call them the renaissance team because not only are they outreach specialists, but also diplomats, logisticians, educators, facilitators, naturalists, technicians and social scientists. When they arrive in a village, tired from the travels, they must first meet with the *Chef du Village* (Village Chief) to gain permission to move forward with their work. After permission is granted, they set up camp, generally under the Chef's *paillot* (open air shelter from sun and rain), and their educational work begins. Their days are full, working from sunrise to well after dark showing films about the relationship between humans and wildlife – with an

emphasis on disease prevention – holding discussion groups and sharing the latest science. After three to seven days in one village, they move to the next and begin again.

The villages they work in appear calm and contented – mud huts on the edge of the rainforest, clear red-water rivers with overhanging canopy for washing, quiet, stars. But the beautiful first impression quickly disappears with the recognition of the reality the villagers face every day. Most of the northern villages do not have a school. None have electricity. There is very little means to communicate beyond the village edge – cell phone reception has yet to reach the villages so communications from beyond village limits come from battery-powered transistor radios or notes brought by the drivers of the trucks that pass as infrequently as three times a week. The water sources are often suspicious. And health care is non-existent. Survival in the calm of a stunningly beautiful rainforest sits in a very precarious balance. So the educators face constant challenges.

A seemingly simple problem of a broken generator needed to charge video equipment can halt the field work because parts needed for repairs are several days travel away. Local elections can bring work to a dead stop for weeks at a time. The rains frequently wash out the roads. Fuel shortages are constant despite the Congo's position as sub-Saharan Africa's fifth largest oil producer. When there's no fuel, flights are canceled, buses do not leave their stations and motors for the pirogues that transport people and goods up and down the rivers stay tied to the docks leaving everyone unable to travel. And if fuel can be found, it is generally dirty, clogging carburetors and again leaving the educators stuck until they can fix the mechanical problems.

But the challenges are not just logistical. Superstition runs so high in the villages that some Chefs believe that if a film about the Ebola virus is shown in village, Ebola itself will soon arrive killing residents. Sometimes the timing is wrong. In the village of Mokouangonnda, a village known for being an active center for the bushmeat trade, villagers asked that the films not be screened on Market Day as the films addresses one of the market's main commodities – bushmeat. But more often than not, when a team shows up with films containing information that could literally save lives, in a format that many have never seen and that even those who have no education can understand, the villagers continuously express appreciation. The sentiments expressed mirror those of M. Yoka and M. Esibou. M. Jean Marie OKANDE YOKA in the village of Louahofa shared,

We are so happy. From your films we have learned how the wildlife is like, seeing all of those animals, like gorillas, chimpanzees, pigs, elephants and so on. Our children were amazed to see how the wildlife is like. Now, talking about Ebola you have been advising us. We do appreciate, but after those films we have an idea about the sickness, how it is dangerous. . . . I would like you to keep in coming with those kind of images. It is so important for us so that we keep on having an idea about the danger of the sickness.⁷⁷

M. Valence ESIBOU, from the village of Mohali conveyed,

I enjoyed what we have watched in your films. The first time people came just with papers and we saw how someone had touched a carcass, how he was vomiting [and] how physicians were taking care of him. We have seen it before but just with papers. Now we realize that the sickness is real, as we have seen it ourselves I think it is not sorcery. It is a sickness from animals. This is my point of view. Thank you again for coming. During those three days we have learned so many things from

you. We are very grateful. This is our first time, step-by-step, we are gaining knowledge.⁷⁸

The Methodology

This dissemination methodology must retain flexible to address the variables the educators encounter in each individual village. However, it is also critical that the educators follow standard protocols because INCEF, in addition to strategic dissemination, is also committed to collecting statistically valid impact evaluation data. If protocols do not remain consistent, the data will not be statistically valid.

According to the methodology, dissemination of the videos begins after the Chef du Village gives the teams approval to work. First, the teams form five focus groups:

1. Boys and girls ages 6 –12 years of age;
2. Boys and girls ages 13 – 18 years of age;
3. Women over the age of 18 years of age;
4. Young adults consisting of men ages 18 – 50 years of age; and
5. Elders consisting of men over 50 years of age.

They then invite each group to a screening. According to the protocol the educators screen the first film, ask an attendee to facilitate a group discussion and screen the film again. They repeat this process for each of the five films in the Great Ape Project module. They also repeat this process for each of the five focus group. At the screening they take advantage of the option to introduce supplemental materials and include local experts. When they are done with all the focus groups, they host an

evening screening for the entire village in the open-air along the red dirt roads they travel before they leave for the next village.

Stage 3: Impact Evaluation

Overview

One principal lesson Bill Weber drew from his experience developing and implementing the MGP's education program is that, "[C]onservation needs a greater interdisciplinary research foundation and that we need to improve our research techniques if we want to produce and assess quality programs in conservation education."⁷⁹ This finding still holds true today and is echoed by those who seek to assess the quality and impact of video for change.

One of the key questions advocacy filmmakers and their funders have constantly struggled with is how to determine whether their film has met its objective and most importantly, made a difference. The purpose evaluation serves is *slightly* different depending on whether you are the filmmaker or the funder.⁸⁰ For the filmmaker, evaluation is a feedback mechanism that shows if the goal(s) of the documentary were met, what worked well, what might be done differently next time to increase the impact of your social documentary.⁸¹ It also serves as a record of what has been done which in turn, informs future efforts.⁸² For those who fund social documentary work, evaluation is also an accountability tool which provides an objective basis for ensuring that money was well spent and, on a broader level, for planning policy for the movement as a

whole.⁸³ And then there is the key role evaluation plays in advancing the field. Not only will an individual project be bettered by evaluation but findings will further the work of the video for change field as a whole.

Regardless of perspective one comes from – project lead, funder or part of the greater social documentary community, there is a general consensus that for all the talk of documentary's historic and current role in the world of social justice, there has been surprisingly little research into whether documentaries have the power to change attitudes and behavior.⁸⁴ This information gap exists for a number of reasons:⁸⁵

1. Any film that seeks to change attitudes and behaviors is exceptionally hard to evaluate;
2. Social documentary filmmakers and advocates have limited financial resources to explore the social impact of their work;
3. Filmmakers often finish a project and move on to the next one leaving little time to explore the impact of the project;
4. For NGO project staff working on a advocacy video project, evaluation is often approached as an add-on, requiring additional work on the part of the staff often already stretched to the limit of their capacity by core program activities;
5. Filmmakers and program staff alike have limited skill and capacity to analyze and make sense of the data that is collected because few practitioners in the field come from a research background and while

they may be passionate about advocacy filmmaking, they have limited knowledge of how best to demonstrate their impact;

6. Project funders tend to focus on a film's impact in terms of initial splash not recognizing that the greatest impact may come months if not years into the future;
7. Project funders *tend* not to provide funding for impact evaluation; and
8. Unlike economic indexes, the arts have yet to identify consistent criteria and adequate models to measure impact on social, cultural, and political beliefs.

To address this information gap, experts in the area are studying the social impact of documentaries, theoretical models and best practices for evaluating whether goals have been met in an effort to identify a framework for measuring documentary's social impact. While there is little research in this area to date and no universally agreed upon research approach to determine a video's impact, a review of the literature generally concludes that quantitative data (number of viewers, numbers of web hits, dollars grossed, etc.), qualitative data (audience surveys, industry surveys and controlled experiments) and anecdotal assessment (case studies) should each be used in evaluating documentary impact. Further, researchers feel that these assessment methods are not in competition with each other, and in developing a measurement framework for documentaries, there is no need to prefer one to the other.⁸⁶ They are each valuable, and not one alone answers all the questions that are worth asking.⁸⁷

INCEF's Approach

INCEF's model takes this conclusion seriously and developed an approach that considers quantitative, qualitative and anecdotal assessment to determine⁸⁸ whether:

- Knowledge is retained about wildlife, ecology and health;
- Attitudes change towards conservation efforts and health interventions;
and
- Behaviors which directly or indirectly affect the health and well-being of people and wildlife improve.

INCEF's decision to undertake a comprehensive evaluation process in its video-centered outreach education model is based on rationale that is summed up by the following statement:

Natural resource managers would not think of taking steps to influence and manage plant and animal populations without doing some research to understand the ecosystem first. Such research is needed to test hypotheses that underlie management actions and to allow prediction of the results of those actions. Actions taken to influence people's behavior likewise must be grounded in an understanding of the social and ecological context in which they occur. Developing that understanding requires social assessment.⁸⁹

Summary of Impact Evaluation Methodology

INCEF collects qualitative data via pre- and post- evaluation questionnaires⁹⁰ in an effort to allow it to compare pre-conceived impressions with fresh ones and determine the immediate impact of the videos. Collection of questionnaire data and analysis over time should also allow INCEF to consider the long-term impact of video

dissemination.⁹¹ This is an admirable undertaking as questionnaires are rarely used to evaluate the impact of privately-funded film and video projects since this level of evaluation is generally not required by funders due to the expensive and extensive resource needs that go hand-in-hand with social-science questionnaires as well as the number of challenges that accompany research via questionnaires.

INCEF's pre- and post- evaluation questionnaire methodology works like this:

Once each focus group is assembled for the screening, the outreach team counts the total number of group participants and then randomly selects a pre-determined number of participants⁹² to answer a series of pre- and post- evaluation questionnaires. Then,⁹³

- The interviewees are asked the "*Avant le Film*" (Before the Film) questions;
- The first film is shown;
- A participant is identified to lead a discussion between participants with the guidance of the educator;
- The first film is shown again; and
- The interviewees are asked the "*Après le Film*" (After the Film) questions.

The interviewee's responses are recorded by the team members – not by the interviewees themselves – on carnets which are later entered, analyzed and interpreted. The conclusions then serve as the qualitative component of this impact evaluation process. The process is then repeated for each film in the Great Ape Project module.

In each village and at each screening, the educators systematically record the following quantitative data:

- Village populations;
- Dates of screenings;
- Number of times the films are screened;
- Number of participants at each screening; and
- General biographical information about the participants who watch the films (age and gender).

This gives INCEF a final number of villagers reached each field season. For instance, during the 2007 field season the education teams screened the Great Ape films to 38,678 people in 62 different villages in the Cuvette and Likouala regions.⁹⁴

Anecdotal information is collected in a variety of ways. First, it is formally collected during the facilitated discussions of each focus group. During these discussions, the primary role of the educator is to listen, guide the conversation if necessary and record the stories told, ideas put forth and beliefs conveyed during the discussion.

To illustrate, the women's focus group in the village of Mvoula conveyed their strong emotional reaction to a scene in the film, *Ebola Testimonies*. In the scene, Jean Baral Onizndzi, a young man, likely in his 30s, introduces the audience to children who lost their parents to Ebola. With the children gathered behind him on the screen, he speaks about these children who are now his responsibility. In the film he explains,

[My] parents had ten children. Today, only three are still living. I am the only one to look after all the children who were orphaned by the Ebola outbreak that killed all my brothers and sisters.

During the discussion that took place after the screening, the women of Mvoula expressed that the thought of leaving their child without a mother or completely orphaned deeply saddened each of them. This conversation led INCEF's educators to clearly understand that Mr. Onizndzi's testimony was undeniably the single most powerful sequence in the five film series to influence the attitudes of this particular group of women. Whether this sequence changes behaviors is and may remain unknown but the immediate reaction is unmistakable, the forlorn faces of the ten young children now orphaned and the testimony of the man who is now responsible for their well-being, profoundly touched the emotions and garnered empathy of the women in this focus group.

Beyond this systemic collection process, anecdotal information is documented in several other ways. The educators stay in each village they visit for three to seven days. In addition to allowing them to get their work done, it also gives them the time to build trusting relationships with village leaders and members through constant informal conversations. And finally, the night before the educators leave, after the focus group screenings and discussions are done, the team sets up the projection screen in the shadows cast by the moon and everyone in the village comes to watch the films alongside the red dirt road. The audience falls silent as soon as the films begin to play, intensely watching. The silence is only broken by laughter as the audience watches the

behavior of the chimps and gorillas playing in the forest, by gasps of surprise when they see their fellow villagers dying of Ebola or by the discussions held during the nighttime screening. As most everyone in the village is present at this screening, this evening provides an opportunity for a community-wide discussion giving the education teams an additional opportunity to gain insights into community beliefs and attitudes.

In addition, the team gathers anecdotal information about the village itself. Have other outreach teams visited the village? If so, when did they come, which organization were they with, and what type of information did they bring? Is there a school and if so, for which grades? Is there any access to health care? What are the villagers' general attitudes toward conservation and specifically, towards the protection of great apes? Are there traditional beliefs that protect chimpanzees or gorillas from being hunted? What are the general understandings of the Ebola virus?

This multi-faceted data collection methodology has the potential to serve as a comprehensive model that video for change filmmakers can adapt when determining how to collect qualitative, quantitative and anecdotal information.

CONCLUSION – SUCCESSES, LESSONS LEARNED AND MOVING FORWARD

While the general components of an advocacy video are the same – in-depth research, a concrete goal, identification of a target audience, a message that resonates, powerful storytelling, strategic dissemination and impact evaluation – there are many ways to take these building blocks and construct a model most appropriate for an individual video project. INCEF's Great Ape Project exemplifies a successful approach. INCEF combined a goal- and audience- driven model, and then implemented an intensive dissemination and impact evaluation methodology. However, every advocacy video project comes with successes and lessons learned. INCEF's major successes came during the production and strategic dissemination phases of the Great Ape Project. The primary struggles arose during the evaluation stage.

Stage 1 – Producing for Change

Consideration of the production stage is straightforward. The production of the films that form the Great Ape module succeed because extensive field research and reliance on local expertise allowed INCEF to define two concrete goals, formulate clear messages and then create a series of five films each building on the next and each sharing compelling stories via voices that have the credibility to dispel local superstitions and increase knowledge in an accessible way. Accessible because the films are in local-language for a non-literate audience and they are culturally appropriate. Accessibility is

also achieved because of the dedication of the education teams that spend months on end bringing the films to the villagers. Then, the open feedback loop allows INCEF to recut films or produce new films that address villagers needs.

Stage 2 – Strategic Dissemination

INCEF's greatest dissemination success came at the end of the 2008 field season when the numbers were tallied. As originally envisioned, the teams hoped to screen the films in 100 villages over six months. While the teams fell shy of this original goal due to the logistical obstacles that impeded progress, over the course of the year, INCEF's education teams visited over 80 villages screening the films to more than 70,000 villagers.⁹⁵ Considering the travel conditions in Congo-Brazzaville, this is a feat to be deeply proud of.

But INCEF also faced challenges. Perhaps the greatest dissemination challenge is consistency in methodology implementation. The dissemination protocols are clear, however, the teams do not consistently implement the protocols set forth in the dissemination manual and the training they receive. For instance, the methodology requires that each film be shown twice to address the issue M. Massamba flagged. Despite the clear instructions, this step in the methodology was often missed.⁹⁶ This challenge is easily solved by further training and / or by sending the program manager into the field to witness the work on-the-ground and to guide the teams efforts so they

are all implementing the protocols consistently. This is key if INCEF seeks to acquire statistical valid impact evaluation data.

An additional challenge that INCEF has yet to overcome is rooted in the digital divide that exists in many, if not most, countries in the Global South. While video is a powerful medium, the villagers only have access to the films when the educators are present in the village with the mobile screening equipment. Given the challenges travel presents, the teams are only able to reach the villages once or possibly twice each year and unfortunately, the films are not yet accompanied by supplemental materials that the villagers could refer to year round. The solution, however, could be modeled after the work done by a host of NGOs. MGP provides a perfect example.

Bill and Amy recognized the essential nature of the personal visits to the villages finding that the direct contact assured quality control and permitted valuable two-way discussions after each screening.⁹⁷ However, they also recognized the need for constant and consistent messaging. To respond to this need, MGP's education unit developed a booklet with both text and pictures, a curriculum for both primary and secondary schools, published posters and calendars, created mobile displays, and formatted the information for radio so that villagers would have access to information year-round.⁹⁸ Considering that INCEF specializes in the strategic use of video, and not the creation of written materials, if it does not want to, or does not have the capacity to, undertake this endeavor itself, INCEF could work with a local partner to develop such materials.

Looking forward and considering the committed effort it takes for the education team to reach villagers, INCEF could also explore how to creatively and strategically utilize incoming technologies that did not exist when MGP was working in Rwanda. For instance, many of the villages in northern Congo do not yet have cell reception but within four year, the entire country is expected to be linked in. With the expansion of reception comes a huge opportunity for information and media dissemination. Exploration of how this mobile explosion could enhance INCEF's model is beyond the scope of this thesis and may not yet be timely, but it is important to highlight that as technologies expand so do the opportunity for strategic dissemination.⁹⁹

Stage 3 – Impact Evaluation

In the past, advocacy media makers, unlike their counterparts in arenas such as advertising, *assumed* that the power of video led to change. They were also less interested in measuring the impact of their work. But as media advocacy programs have grown and begun to consider their sustainability, the need to demonstrate a range of impacts has become increasingly evident. As a result, many organizations are now struggling to articulate the impact they wish to have on society and to find ways to assess that impact as well as appropriate resources to support their assessment work. INCEF is not alone in its struggle to find the best way to determine whether the work makes a difference.

The primary challenges INCEF's model faces lays in the impact evaluation stage

of the process. INCEF is headed by a veteran filmmaker with over 20 years experience making films in Central Africa. This experience lends itself to the successful production of advocacy films that have a concrete goal and strong messages that resonates with the target audiences. But INCEF does not have this same level of social-science experience on staff. According to a social scientist with two decades of experience working on natural resource issues in Central Africa, project managers who intend to use social-science survey methods should insist on the inclusion of a least one experienced social scientist on their staff who is qualified to evaluate the situation locally, determine the kinds of research which should be undertaken, and train the appropriate assistants in the collection of data.¹⁰⁰ Following this advice and bringing on or consulting with an expert in survey design would bridge this gap in expertise and likely resolve some of the challenges with the impact evaluation stage of this project.¹⁰¹

Of the many evaluation options, questionnaires are a solid method to gather the qualitative data necessary to understand the effectiveness of INCEF's video-centered outreach education program and guide the development of future projects.¹⁰² However, questionnaire design is both a science and an art and implementation is always challenging. Without social science expertise on staff, INCEF experienced challenges.

In general, for questionnaires to be effective, a considerable amount of time must be expended on developing the questions to be asked, translating them into local languages, testing and refining questions, recruiting and training research assistants, executing the final version and finally analyzing the data collected. In addition to time,

the collection of this type of data as well as the analysis and interpretation can be very costly, especially if a large number of questionnaires are administered.¹⁰³ INCEF, despite its best intentions, faced the following challenges in implementing best practices:

1. A key principle of questionnaire design is to keep it short.¹⁰⁴ The Great Ape Project questionnaires contradicted this principle asking interviewees more than 140 questions.^{105, 106}
2. Repetition of questions has been shown to negatively affect the quality of data collected and respondents' attitude towards research. The project questionnaires asked the same questions multiple times.¹⁰⁷
3. Bias is likely to be introduced if each questionnaire administrator verbally translates the questions. The project questionnaires were, at times, translated up to six times and commonly translated four times.¹⁰⁸
4. Social-science experts tend to agree that questionnaires should be pre-tested on a small sample of people as it is rarely possible to foresee all the potential misunderstandings or biasing effects of different questions or procedures without testing.¹⁰⁹ Project questionnaires were not pre-tested prior to arriving in the villages.^{110, 111}
5. Careful training is arguably the most critical element in the successful execution of questionnaires and crucial to the collection of high quality data as the most well-designed questionnaire will be completely invalidated in the hands of a poorly trained administrator.¹¹² Training was

completed but much of the training was done in the field and not under the watchful eye of someone who could determine if the dissemination and impact evaluation protocols were being consistently followed. In addition, the lack of a social scientist on staff meant the training was led by staff who were not specialists in study design and implementation.

6. Questionnaire protocols were not consistently followed in the field resulting in inconsistent administration.^{113, 114}
7. To determine change over time, questionnaires should remain consistent from year to year. The 2007 questionnaires had their own set of challenges so they were revised for the 2008 field season. The 2008 questionnaires, however, had challenges too so ideally would be revised before the next round of education for the Great Ape Project. The downside to revision is the challenge this presents to show change over time.

Despite INCEF's earnest efforts to implement a considered impact evaluation methodology, the methodology and its implementation contravened the key principles that would have resulted in statistically valid data. All is not lost though as INCEF gained a tremendous compilation of quantitative and anecdotal information. For example, the surveys indicated that approximately one-third of the population is killing gorillas for use in traditional circumcision ceremonies. In response to this finding, INCEF will be

producing an additional film to add to the Great Ape Project film series that will address the hunting of great apes for ritual purposes.¹¹⁵

As the organization moves forward with qualitative assessment, INCEF simply needs to shorten the questionnaires, properly translate and pre-test them and then adequately train the administrators and monitor for consistent implementation.

Final Words

As can be seen from above, INCEF's model embraces principles of advocacy filmmaking that have been defined, refined and articulated since the beginning of documentary production. While these main principles will likely remain the foundation for any advocacy video project major changes are underway. It is now assumed that video will soon be a part of every communication strategy.¹¹⁶ The growth in both the video and advocacy video,¹¹⁷ places greater significance on a filmmaker's ability to tell a good story but no longer will we assume a good story will have impact. As we move forward, advocacy filmmakers will need to consider how best to show this.

I believe a thought shared by Eric Kinzonzi, INCEF's Education Coordinator, best parallels why advocacy filmmakers must consider impact evaluation as this genre of filmmaking grows. When I asked Eric what drove him to spend six months on route, every year, in blazing sun or pouring rain, away from his family. He responded,

Education is the base. It is fundamental for a nation. If there is no education, there is no information. And if there is no information, we are unaware. And when we are unaware, we can do nothing with our lives.

Information is truly power. Evaluation gives us information so we as advocacy filmmakers can move forward in the most effective manner. However, as the field advances and techniques to measure the impact of video are created I refined, I will hold out a personal hope that we do not become so attached to numbers, statistics and data that we lose an instinct that we have felt since not only the beginning of documentary. Just as information is power so are images. Images put a face on an issue and allow us to empathize. So my hope is that we can honor our intuitive belief in the inherent power of video while we develop methods that allow use to know how we made a difference.

But more than hope, I believe we have to hold onto this intuitive understanding because some things cannot be measured. I know this to be true from my time sitting along the red dirt roads of northern Congo watching the villagers watch films for the very first time.

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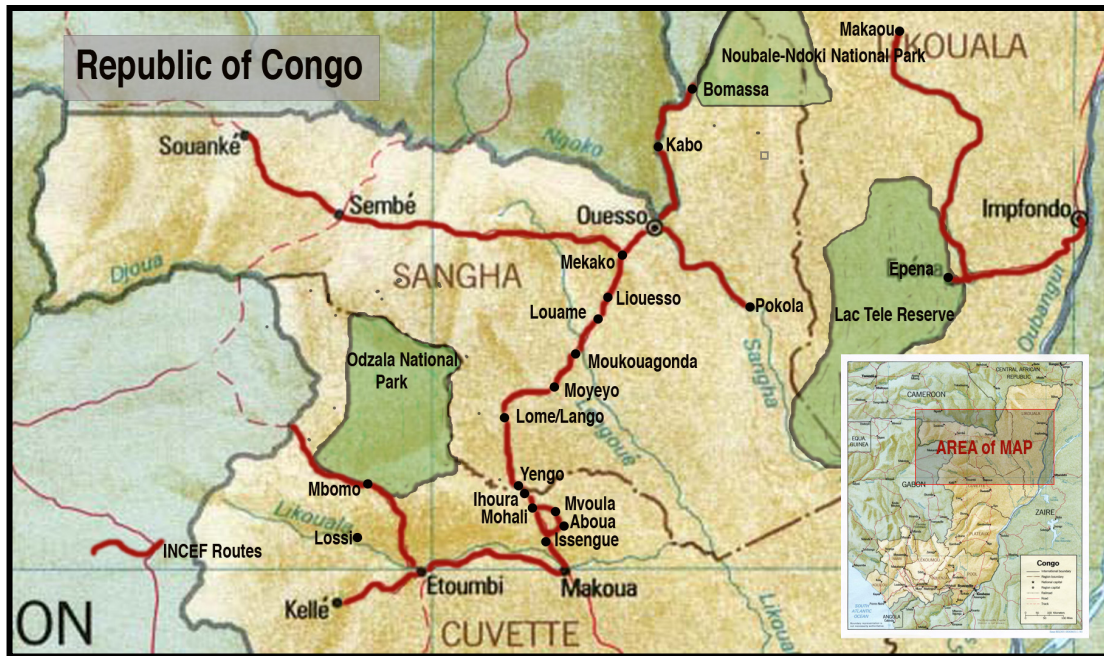
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APPENDICES

APPENDIX A

MAP OF THE GREAT APE PROJECT AREA IN THE REPUBLIC OF CONGO



APPENDIX B

QUESTIONNAIRES FOR INCEF'S GREAT APE PUBLIC AWARENESS PROJECT

INternational **C**onservation and **E**ducation **F**und



www.incef.org

Integrating Conservation and Health through Communication

QUESTIONNAIRE MODULE: GRANDS SINGES & EBOLA

Chimpanzés et Gorilles

Les Grandes Singes: Ils Sont Comme Nous

Ebola Temoignages

Comprendre Ebola

		CHIMPANZÉS & GORILLES
		AVANT LE FILM
1		L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?
		Oui
		Non
E		Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?
I		EDUCATION ANTERIEURE
1	1	Aviez-vous reçu des informations de sensibilisation avant?
		Oui
		Non
M/E	2	Si oui, de qui?
		a- WCS (Nature Club ou Club Ebobo)
		b- ECOFAC
		c- L'équipe d'éducation environnementale de l'INCEP
		d- Un chercheur
		e- D'un enseignant à l'école
		f- Autre veuillez préciser
		Commentaires:
M/E	3	Si oui, sur quel sujet?
		a- Santé - commentaire
		b- VIH/SIDA
		c- Ebola
		d- Conservation de grands singes
		e- Chasse
		f- Alternatives à la chasse
		g- Autre: (expliquer)
		Commentaires:
M/E	4	De quelle manière aviez-vous reçu cette information?
		a- Photos
		b- Vidéo (film)
		c- Lecture
		d- Boite à images (Flip chart)
		e- Poster
		f- Autre: (expliquer)
		Commentaires:
II		EXAMINATION DE CONNAISSANCES, EXPERIENCES & ATTITUDES
1	5	Aviez-vous déjà vu un chimpanzé vivant avant?
		Oui
		Non
M	6	Si oui, où?
		a- En forêt
		b- Au village
		c- Au marché
		d- Autre: (expliquer)
		Réponse spécifique:

1	7	Aviez-vous déjà vu un gorille vivant avant?
		Oui
		Non
M	8	Si oui, où?
		a- En forêt
		b- Au village
		c- Au marché
		d- Autre: (expliquer)
		Réponse spécifique:
M	9	A quoi ressemble un chimpanzé et un gorille?
		a- Humains
		b- Autres animaux
		Réponse spécifique autre qu'un humain:
M	10	Si vous dites que le chimpanzé et le gorille ressemblent aux humains, comment?
		a- Leur apparence (mains, pieds, face, etc ...)
		i- face
		ii- mains
		iii- pieds
		iv- Autre: (expliquer)
		b- Leur comportement
		i- intelligence
		ii- utilisent des outils
		iii- curiosité
		iv- ils aiment jouer
		v- ils aiment éclabousser l'eau
		vi- ils vivent en unité de famille ou dans
		vii- ils prennent soins de leurs jeunes
		viii- ils se reproduisent comme nous faisons
		ix- ils ont les mêmes périodes de gestation comme les humains (neuf mois)
		x- ils dorment dans les lits
		xi- ils se battent entre eux
		xii- ils ont des émotions
		xiii- ils utilisent les produits de la forêt pour traiter les maladies
		xiv- Autre: (expliquer)
1/E	11	Sont-ils intelligent les chimpanzés et les gorilles?
		Oui
		Non
		Commentaires:

M	12	Si oui, pourquoi est-ce que les chimpanzés et les gorilles sont-ils intelligent?
		a- utilisent des outils
		b- curiosité
		c- ils aiment jouer
		d- ils aiment éclabousser l'eau
		e- ils vivent en unité de famille ou clans
		f- ils prennent soins de leurs jeunes
		g- ils se reproduisent comme nous faisons
		h- ils dorment dans les lits
		i- ils se battent entre eux
		j- ils ont des émotions
		k- ils utilisent les produits de la forêt pour traiter les maladies
		l- Autre: (expliquer)
E	13	Si non, pourquoi ?
		Commentaires:
1	14	Quelle est la durée de vie du chimpanzé et du gorille?
		a- moins de 5 ans
		b- entre 5 et 9 ans
		c- entre 10 et 19 ans
		d- entre 20 et 39 ans
		e- 40 ans ou plus
III COMPORTEMENT PASSE - pas appropriée à ces deux films		
APRÈS LE FILM		
1		L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?
		Oui
		Non
E		Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?
IV PARTICIPATION		
1	15	Aviez-vous vu le film en entier?
		Oui
		Non
1	16	Aviez-vous vu ces films avant?
		Spécifier:
		a- Chimpanzés
		b- Gorilles
		c- Les deux
M/E	17	Où?
		a- WCS (Nature Club ou Club Ebobo)
		b- ECOFAC
		c- L'équipe d'éducation environnementale de l'INCEP
		d- Un chercheur
		e- D'un enseignant à l'école
		f- Autre, veuillez préciser
		Commentaires:

M	18	Quand?
		a- Cette année (2008)
		b- L'année passée (2007)
V		RE-EXAMINATION DE CONNAISSANCES, EXPERIENCE & ATTITUDES
M	19	A quels êtres vivants ressemblent le chimpanzé et le gorille?
		a- Humains
		b- Autres animaux
		Réponse spécifique autre qu'un humain:
E	20	Si vous dites que le chimpanzé et le gorille ne ressemblent pas aux humains, dites pourquoi?
		Commentaires:
M	21	Si vous dites que le chimpanzé et le gorille ressemblent aux humains, comment?
		a- Leur apparence (mains, pieds, face, etc ...)
		i- face
		ii- mains
		iii- pieds
		iv- Autre: (expliquer)
		b- Leur comportement
		i- intelligence
		ii- utilisent des outils
		iii- curiosité
		iv- ils aiment jouer
		v- ils aiment éclabousse l'eau
		vi- ils vivent en unité de famille ou dans
		vii- ils prennent soins de leurs jeunes
		viii- ils se reproduisent comme nous faisons
		ix- ils ont les mêmes périodes de gestation comme les humains (neuf mois)
		x- ils dorment dans les lits
		xi- ils se battent entre eux
		xii- ils ont des émotions
		xiii- ils utilisent les produits de la forêt pour traiter les maladies
		xiv- Autre: (expliquer)
1/E	22	Sont-ils intelligent les chimpanzés et les gorilles?
		Oui
		Non
		Commentaires:
M	23	Si oui, pourquoi les chimpanzés et les gorilles sont-ils intelligent?
		a- utilisent des outils
		b- curiosité
		c- ils aiment jouer
		d- ils aiment éclabousse l'eau
		e- ils vivent en unité de famille ou clans
		f- ils prennent soins de leurs jeunes
		g- ils se reproduisent comme nous faisons
		h- ils dorment dans les lits
		i- ils se battent entre eux
		j- ils ont des émotions
		k- ils utilisent les produits de la forêt pour traiter les maladies
		l- Autre: (expliquer)

E	24	Si non, pourquoi?
		Commentaires:
1	25	Quelle est la durée de vie du chimpanzé et du gorille?
		a- moins de 5 ans
		b- entre 5 et 9 ans
		c- entre 10 et 19 ans
		d- entre 20 et 39 ans
		e- 40 ans ou plus
		VI LES INDICATION DE CHANGEMENT DE COMPORTEMENT - pas appropriée a ces deux films
		VII PLUS D'INFORMATIONS
1	26	Voudriez-vous avoir plus d'informations sur les chimpanzés et les gorilles?
		Oui
		Non
E	27	Si oui, expliquez quelles informations?
		Quelles informations:

LES GRANDES SINGES: ILS SONT COMME NOUS	
AVANT LE FILM	
	L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?
	Oui
	Non
	Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?
I	EDUCATION ANTERIEURE
1	1 Avez-vous reçu des informations de sensibilisation avant?
	Oui
	Non
M/E	2 Si oui, de qui?
	a- WCS (Nature Club or Club Ebobo)
	b- ECOFAC
	c- L'équipe d'éducation environnementale de l'INCEP
	d- Un chercheur
	e- D'un enseignant à l'école
	f- Autre, veuillez préciser
	Commentaires:
M/E	3 Si oui, sur quel sujet?
	a- Santé - commentaire
	b- VIH/SIDA
	c- Ebola
	d- Conservation de grands singes
	e- Chasse
	f - Alternatives à la chasse
	g- Autre: (expliquer)
	Commentaires:
M/E	4 De quelle manière avez-vous reçu cette information?
	a- Photos
	b- Vidéo (film)
	c- Lecture
	d- Boîte à image (Flip Chart)
	e- Poster
	f- Autre: (expliquer)
	Commentaires:
	II EXAMINATION DE CONNAISSANCES, EXPERIENCE & ATTITUDES
1	5 Avez-vous déjà vu un chimpanzé vivant avant?
	Oui
	Non
M	6 Si oui, où
	a- En forêt
	b- Au village
	c- Au marché
	d- Autre: (expliquer)
	Réponse spécifique:

1	7	Aviez-vous déjà vu un gorille vivant avant?
		Oui
		Non
M	8	Si oui, où?
		a- En forêt
		b- Au village
		c- Au marché
		d- Autre: (expliquer)
		Réponse spécifique:
M	9	A quoi ressemble un chimpanzé et un gorille?
		a- Humains
		b- Autres animaux
		Réponse spécifique autre qu'un humain:
M	10	Si vous dites que les chimpanzés et les gorilles ressemblent aux humains, donc comment?
		a- Leur apparence (mains, pieds, face, etc ...)
		i- face
		ii- mains
		iii- pieds
		iv- Autre: (expliquer)
		b- Leur comportement
		i- intelligence
		ii- utilisent des outils
		iii- curiosité
		iv- ils aiment jouer
		v- ils aiment éclabousser l'eau
		vi- ils vivent en unité de famille ou dans
		vii- ils prennent soins de leurs jeunes
		viii- ils se reproduisent comme nous faisons
		ix- ils ont les mêmes périodes de gestation comme les humains (neuf mois)
		x- ils dorment dans les lits
		xi- ils se battent entre eux
		xii- ils ont des émotions
		xiii- ils utilisent les produits de la forêt pour traiter les maladies
		xiv- Autre: (expliquer)
1/E	11	Sont-ils intelligents les chimpanzés et les gorilles?
		Oui
		Non
		Commentaires:

M	12	Si oui, pourquoi est-ce que les chimpanzés ou les gorilles sont intelligents?
		a- utilisent des outils
		b- curiosité
		c- ils aiment jouer
		d- ils aiment éclabousser l'eau
		e- ils vivent en unité de famille ou clans
		f- ils prennent soins de leurs jeunes
		g- ils se reproduisent comme nous faisons
		h- ils dorment dans les lits
		i- ils se battent entre eux
		j- ils ont des émotions
		k- ils utilisent les produits de la forêt pour traiter les maladies
		l- Autre: (expliquer)
E	13	Si non, pourquoi non?
		Commentaires:
1	14	Les chimpanzés ou les gorilles sont-ils importants pour la forêt?
		Oui
		Non
M	15	Si oui, donc pourquoi?
		a- Parce qu'ils disséminent les grains
		b- Autre: (expliquer)
M	16	Quelles sont les menaces pour le chimpanzé et le gorille?
		a- Chasse
		b- Braconnage
		c- Autre animaux
		d- Ebola
		e- Perte d'habitat
		f- Autre: (expliquer)
1	17	Est-il illégal de chasser le chimpanzé et le gorille?
		Oui
		Non
M	18	Si oui, pourquoi?
		a- Parce qu'ils sont en danger
		b- Parce qu'ils sont protégés par la loi
		c- Autre: (expliquer)
III COMPORTEMENT PASSE		
1	19	Les villageois chassent-ils quelque fois le chimpanzé ou le gorille ici?
		Oui
		Non
M	20	Si oui, pourquoi?
		a- Vendre pour la viande
		b- Utiliser pendant les rituelles comme la circoncision
		c- Autre: (expliquer)

M	21	Si non, pourquoi?
		a- Parce qu'ils sont protégés
		b- Parce que c'est illégal
		c- Autre: (expliquer)
1	22	Connaissez vous quelqu'un qui a tué un chimpanzé ou un gorille récemment (période datant de moins d'un an)?
		Oui
		Non
1	23	Si oui, quand exactement? (il y a une semaine, il y a un mois, il y a 1 à 6 mois passés, il y a 7 à 12 mois passés?)
		Quand:
APRÈS LE FILM		
		L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?
		Oui
		Non
		Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?
IV PARTICIPATION		
1	24	Aviez vous vu le film en entier?
		Oui
		Non
1	25	Aviez vous vu ces films avant?
		Oui
		Non
M/E	26	Si oui, où?
		a- WCS (Nature Club ou Club Ebobo)
		b- ECOFAC
		c- L'équipe d' Education Environnementale de l'INCEP
		d- Un chercheur
		e- D'un enseignant à l'école
		f- Autre, veuillez préciser
		Commentaires:
M	27	Si oui, quand?
		a- Cette année (2008)
		b- L'année passée (2007)
V RE-EXAMINATION DE CONNAISSANCES, EXPERIENCES & ATTITUDES		
M	28	A quoi ressemble un chimpanzé et un gorille?
		a- Humains
		b- Autres animaux
		Réponse spécifique autre qu'un humain:

M	29	Si vous dites que les chimpanzés et les gorilles ressemblent aux humains, donc comment?
		a- Leur apparence (mains, pieds, face, etc ...)
		i- face
		ii- mains
		iii- pieds
		iv- Autre: (expliquer)
		b- Leur comportement
		i- intelligence
		ii- utilisent des outils
		iii- curiosité
		iv- ils aiment jouer
		v- ils aiment éclabousse l'eau
		vi- ils vivent en unité de famille ou clans
		vii- ils prennent soins de leurs jeunes
		viii- ils se reproduisent comme nous faisons
		ix- ils ont les mêmes périodes de gestation comme les humains (neuf mois)
		x- ils dorment dans les lits
		xi- ils se battent entre eux
		xii- ils ont des émotions
		xiii- ils utilisent les produits de la forêt pour traiter les maladies
		xiv- Autre: (expliquer)
1/E	30	Sont-ils intelligents les chimpanzés et les gorilles?
		Oui
		Non
		Commentaires:
M	31	Si oui, pourquoi est-ce que les chimpanzés et les gorilles sont intelligents?
		a- utilisent des outils
		b- curiosité
		c- ils aiment jouer
		d- ils aiment éclabousse l'eau
		e- ils vivent en unité de famille ou clans
		f- ils prennent soins de leurs jeunes
		g- ils se reproduisent comme nous faisons
		h- ils dorment dans les lits
		i- ils se battent entre eux
		j- ils ont des émotions
		k- ils utilisent les produits de la forêt pour traiter les maladies
		l- Autre: (expliquer)
E	32	Si non, pourquoi non?
		Commentaires:
1	33	Les chimpanzé et les gorilles sont-ils importants pour la forêt?
		Oui
		Non
M	34	Si oui, donc pourquoi?
		a- Parce qu'ils disséminent les grains
		b- Autre: (expliquer)

M	35	Quelles sont les menaces pour le chimpanzé et le gorille?
		a- Chasse
		b- Braconnage
		c- Autre animaux
		d- Ebola
		e- Perte d'habitat
		f- Autre: (expliquer)
1	36	Est-il illégal de chasser le chimpanzé et le gorille?
		Oui
		Non
M	37	Si oui, pourquoi?
		a- Parce qu'ils sont en danger
		b- Parce qu'ils sont protégés par la loi
		c- Autre: (expliquer)
VI LES INDICATION DE CHANGEMENT DE COMPORTEMENT		
1/E	38	Après la participation à cette présentation mangeriez-vous la viande des chimpanzés ou des gorilles?
		Oui
		Non
		Explications/Commentaires:
VII PLUS D'INFORMATIONS		
1	39	Voudriez-vous plus d'informations sur les chimpanzés et les gorilles?
		Oui
		Non
E	40	Si oui, expliquer quelles informations?
		Quelles informations:

EBOLA TEMOIGNAGES		
AVANT LE FILM		
		L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?
		Oui
		Non
		Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?
	I	EDUCATION ANTERIEURE
1	1	Aviez-vous déjà reçu les informations concernant Ebola?
		Oui
		Non
M	2	Si oui, quand aviez-vous reçu les informations?
		a- Il y a 1 an
		b- Il y a 2 ans
		c- Il y a 3 ans et plus
M/E	3	Si oui, de qui?
		a- WCS
		b- ECOFAC
		c- L'équipe d'éducation environnementale de l'INCEP
		d- Un chercheur
		e- D'un enseignant à l'école
		f- OMS
		g- Croix Rouge
		h- Personne de soins de santé
		i - Autre: (expliquer)
		Commentaires:
M/E	4	De quelle manière aviez-vous reçu cette information?
		a- Photos
		b- Vidéo (film)
		c- Lecture
		d- Boite à image (Flip Chart)
		e- Poster
		f- Autre: (expliquer)
		Commentaires:
	II	EXAMINATION DE CONNAISSANCE, EXPERIENCES & ATTITUDES
1	5	Êtes-vous au courant de l'existence de la maladie d'Ebola?
		Oui
		Non
1	6	Connaissez-vous une personne qui a contracté Ebola?
		Oui
		Non
1	7	Cette personne est-elle:
		a- Vivante
		b- Morte

M	8	Quelles sont les causes d'Ebola?
		a- Le germe comme les autres germes qui causent le paludisme et la tuberculose
		b- La sorcellerie ou la magie noire
		c- La malédiction
		d- L'invention des blancs
		e- Autre: (expliquer)
M	9	Selon-vous, quelles sont les causes qui ont fait que cette personne ait attrapé Ebola?
		a- Le microbe
		b- La sorcellerie
		c- En mangeant la viande d'une carcasse infectée qu'il a trouvée en forêt
		d- Par un contact physique avec une carcasse infectée qu'il a trouvée en forêt
		e- Par un contact physique avec une personne qui est déjà malade d'Ebola
		f- En touchant ou en ayant un contact physique avec une personne décédée d'Ebola
		g- Autre: (expliquer)
M	10	Comment, selon-vous, on peut éviter Ebola?
		a- Ne pas manger un animal trouvé mort en forêt
		b- Ne pas manger un animal infecté
		c- Ne pas toucher un animal trouvé mort en forêt
		d- Ne pas toucher un animal infecté
		e- Ne pas avoir un contact physique avec une personne qui souffre d'Ebola
		f- Autre: Expliquer
1	11	Les grands singes deviennent-ils malades à partir d'Ebola?
		Oui
		Non
III COMPORTEMENT PASSE		
1	12	Avez-vous déjà trouvé une carcasse en forêt?
		Oui
		Non
E	13	Si oui donc, quand avez-vous trouvé une carcasse plus récemment? (il y a une semaine? il y a un mois? il y a 1 à 6 mois passés? il y a 7 à 12 mois passés? Quand exactement?)
M	14	Que faites-vous quand vous trouvez une carcasse récente en forêt?
		a- l'amener au village
		b- la couper et la fumer
		c- la manger
		d- la laisser
		e- informer quelqu'un
		f- Autre: (expliquer)
M	15	Si oui et si vous aviez informé quelqu'un sur la découverte de la carcasse trouvée récemment, qui aviez-vous informé?
		a- Les autorités (Chef de district, Police, Hôpital, Croix Rouge)
		b- WCS
		c- ECOFAC
		d- Le Département de l'Economie Forestière
		e- Autre: (expliquer)
1	16	Quand l'aviez-vous informé?
		a- Juste après que vous l'aviez trouvé?
		b- Après combien de jours/semaines/mois?

IIIa		ANECDOTE INFORMATION	
		Questions 17-19 au-dessus, il faut rechercher plus d'informations à l'interviewé(e) sur la découverte de la carcasse trouvée <u>récemment</u> en la forêt. Après avoir reçu les récentes informations, vous demandez, et écrivez, les informations et les anecdotes <u>d'autres</u> carcasses qu'il avait découvert dans la forêt.	
E	17	Combien d'autres carcasses avez-vous trouvé dans la forêt l'année passée?	
		Nombre des carcasses:	
M/E	18	Tant que vous pouvez vous rappelez, quand exactement vous avez trouvé chaque carcasse? (la semaine dernière, le mois passé, il y a 6 mois? Quand avez-vous trouvé, essayez d'être le plus précis possible.	
		a- la première carcasse?	Quelle espèce?
		b- la deuxième carcasse?	Quelle espèce?
		c- la troisième carcasse?	Quelle espèce?
		d- Autres:	
M/E	19	Si oui, donc si vous aviez informé quelqu'un, qui aviez-vous informé et quand aviez-vous informé quelqu'un?	
		a- la première carcasse?	Qui? Quand informé?
		b- la deuxième carcasse?	Qui? Quand informé?
		c- la troisième carcasse?	Qui? Quand informé?
		d- Autres:	
APRÈS LE FILM			
		L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?	
		Oui	
		Non	
		Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?	
IV		PARTICIPATION	
1	20	Avez-vous vu le film en entier?	
		Oui	
		Non	
1	21	Avez-vous vu ces films avant?	
		Oui	
		Non	
M/E	22	Si oui, où?	
		a- WCS (Nature Club or Club Ebobo)	
		b- ECOFAC	
		c- L'équipe d'Education Environnementale de l'INCEP	
		d- Un chercheur	
		e- D'un enseignant à l'école	
		f- Autre, veuillez préciser	
		Commentaires:	
M	23	Si oui, quand?	
		a- Cette année (2008)	
		b- L'année passée (2007)	

V		RE-EXAMINATION DE CONNAISSANCES, EXPERIENCES ET ATTITUDES
1	24	Êtes-vous au courant de l'existence de la maladie d'Ebola?
		Oui
		Non
M	25	Quelles sont les causes d'Ebola?
		a- La germe comme les autres germes qui causent le paludisme et la tuberculose
		b- La sorcellerie ou la magie noire
		c- La malédiction
		d- L'invention des blancs
		e- Autres: (expliquer)
M	26	Selon-vous, quelles sont les causes qui ont fait que cette personne ait attrapé Ebola?
		a- Le microbe
		b- La sorcellerie
		c- En mangeant la viande d'une carcasses infectée qu'il a trouvé en forêt
		d- Par un contact physique avec une carcasse infectée qu'il a trouvé en forêt
		e- Par un contact physique avec une personne qui est déjà malade d'Ebola
		f- En touchant ou en ayant un contact physique avec une personne décédée d'Ebola
		g- Autre: (expliquer)
M	27	Comment, selon-vous, on peut éviter Ebola?
		a- Ne pas manger un animal trouvé mort en forêt
		b- Ne pas manger un animal infecté
		c- Ne pas toucher un animal trouvé mort en forêt
		d- Ne pas toucher un animal infecté
		e- Ne pas avoir un contact physique avec une personne qui souffre d'Ebola
		f- Autre: (expliquer)
1	28	Les grands singes deviennent-ils malades à partir d'Ebola?
		Oui
		Non
VI LES INDICATIONS DE CHANGEMENT DE COMPORTEMENT		
1/E	29	Si vous trouvez une carcasse en forêt informeriez-vous quelqu'un sur votre découverte?
		Oui
		Non
		Expliquer:
M	30	Si oui, selon-vous qui informez-vous en cas de la découverte d'une carcasse trouvée dans la forêt?
		a- Les autorités (Chef de district, Police, Hôpital, Croix Rouge)
		b- WCS
		c- ECOFAC
		d- Le Département de l'Economie Forestière
		e- Autre: (expliquer)
1	31	Selon-vous quand informez-vous?
		a- Juste après que vous l'avez trouvé
		b- Après combien de jours/semaines/mois?
VII PLUS D'INFORMATIONS		
1	32	Voudriez-vous plus information d'Ebola?
		Oui
		Non
E	33	Si oui, expliquez quelles informations?
		Quelles informations:

		COMPRENDRE EBOLA
		AVANT LE FILM
		L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?
		Oui
		Non
		Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?
I		EDUCATION ANTERIEURE
1	1	Aviez-vous reçu des informations concernant Ebola?
		Oui
		Non
M	2	Quand aviez-vous reçu les informations?
		a- Il y a 1 an
		b- Il y a 2 ans
		c- Il y a 3 ans years et plus
M/E	3	Si oui, de qui?
		a- WCS
		b- EDOFAC
		c- L'équipe d'éducation environnementale de l'INCEP
		d- Un chercheur
		e- D'un enseignant à l'école
		f- OMS
		g- Croix Rouge
		h- Personne de soins de santé
		i - Autre: (expliquer)
		Commentaires:
M/E	4	De quelle manière aviez-vous reçu cette information?
		a- Photos
		b- Vidéo (film)
		c- Lecture
		d- Boîte à images (Flip Chart)
		e- Poster
		f- Autre: (expliquer)
		Commentaires:
II		EXAMINATION DE CONNAISSANCES, EXPERIENCES ET ATTITUDES
M	5	Quelles sont les causes d'Ebola?
		a- Le germe comme les autres germes qui causent le paludisme et la tuberculose
		b- La sorcellerie ou la magie noire
		c- La malédiction
		d- L'invention des blancs
		e- Autre: (expliquer)

M	6	Selon-vous, quelles sont les causes qui font qu'une personne attrape Ebola?
		a- Le microbe
		b- La sorcellerie
		c- En mangeant la viande d'une carcasses infectée qu'il a trouvé en forêt
		d- Par un contact physique avec une carcasse infectée qu'il a trouvé en forêt
		e- Par un contact physique avec une personne qui est déjà malade d'Ebola
		f- En touchant ou en ayant un contact physique avec une personne décédée d'Ebola
		g- Autre: (expliquer)
1	7	Les grands singes peuvent transmettre Ebola à d'autres animaux et aux humains?
		Oui
		Non
M	8	Si oui, comment?
		a- Si d'autres animaux et d'autres humains mangent la viande d'une carcasse infectée de chimpanzé ou de gorille
		b- Si d'autres animaux et d'autres humains ont un contact physique avec une carcasse infectée de chimpanzé ou de gorille
		c- Autre: (expliquer)
1	9	Les humains peuvent transmettre Ebola à d'autres humains?
		Oui
		Non
M	10	Si oui, comment?
		a- Si les humains ont un contact physique avec une personne qui est déjà malade d'Ebola
		b- Si les humains ont un contact physique avec une personne décédée d'Ebola
		c- Autre: (expliquer)
M	11	Quelles sont les signes et symptômes d'Ebola?
		a- Elévation brutale de la température du corps
		b- Douleurs musculaires et articulaires
		c- Ecoulement de sang inexpliqué (par exemple, du nez, de la bouche, des yeux)
		d- Douleurs abdominales et diarrhée
		e- Perte d'appétit
		f- Autre: (expliquer)
1	12	Y a-t-il un remède contre Ebola?
		Oui
		Non
M	13	Pourquoi les scientifiques et les agents de soins de santé portent des vêtements de protection quand ils travaillent dans une région infectée d'Ebola?
		a- Parce qu'ils essaient d'éviter la contamination
		b- Parce qu'ils veulent que les gens soient effrayés par eux
		c- Parce que ça les protège de la sorcellerie
		d- Autre: (expliquer)
III COMPORTEMENT PASSE		
1	14	Avez-vous déjà trouvé une carcasse en forêt?
		Oui
		Non
E	15	Si oui, quand aviez-vous trouvé une carcasse plus récemment? (Il y a une semaine? Il y a un mois? Il y a 1 à 6 mois passés? Il y a 7 à 12 mois passés?)
		Quand exactement?

M	16	Que faites-vous quand vous trouvez une carcasse récente en forêt?
		a- l'amener au village
		b- la couper et la fumer
		c- la manger
		d- la laisser
		e- informer quelqu'un
		f- Autre: (expliquer)
M	17	Si oui et si vous aviez informé quelqu'un sur la découverte de la carcasse trouvée récemment, qui aviez-vous informé exactement?
		a- Les autorités (Chef de district, Police, Hôpital, Croix Rouge)
		b- WCS
		c- ECOFAC
		d- Le Département de l'Economie Forestière
		e- Autre: (expliquer)
I	18	Quand l'aviez-vous informé?
		a- Juste après que vous l'aviez trouvé?
		b- Après combien de jours/semaines/mois?
M	19	Si quelqu'un que vous connaissez meurt d'Ebola, quelle mesure allez-vous prendre pour enterrer la personne en évitant d'être vous-même contaminé?
		a- Laver le corps et alors l'enterrer
		b- Trouver quelqu'un qui a des vêtements de protection pour l'enlever et l'enterrer le corps
		c- Laisser le corps où il est
		d- Autre: (expliquer)
IIIa ANECDOTE INFORMATION		
		Questions 20-22 au-dessus, il faut rechercher plus d'informations à l'interviewé(e) sur la découverte de la carcasse trouvée <u>récemment</u> en la forêt. Après avoir reçu les récentes informations, vous demandez, et écrivez, les informations et les anecdotes d'autres carcasses qu'il avait découvert dans la forêt.
E	20	Combien des carcasses aviez-vous trouvées dans la forêt l'année passée?
		Nombre des carcasses:
M/E	21	Tant que vous pouvez vous rappelez, quand exactement vous avez trouvé chaque carcasse? (la semaine dernière, le mois passé, il y a 6 mois? Quand avez-vous trouvé, essayez d'être le plus précis possible.
		a- la première carcasse? Quelle espèce?:
		b- la deuxième carcasse? Quelle espèce?:
		c- la troisième carcasse? Quelle espèce?:
		d- Autres:
M/E	22	Si oui, qui aviez-vous informé et quand l'aviez-vous informé?
		a- la première carcasse? Qui? Quand informé?
		b- la deuxième carcasse? Qui? Quand informé?
		c- la troisième carcasse? Qui? Quand informé?
		d- Autres:

		APRÈS LE FILM
		L'intervieweur pose les questions à l'interviewé(e) en présence d'autres interviewés?
		Oui
		Non
		Si l'interviewé(e) répond devant d'autres personnes interviewées, combien de personnes interviewées l'ont précédé?
IV		PARTICIPATION
1	23	Aviez-vous vu le film en entier?
		Oui
		Non
1	24	Aviez-vous vu ces films avant?
		Oui
		Non
M/E	25	Si oui, de qui?
		a- WCS (Nature Club ou Club Ebobo)
		b- EDOFAC
		c- L'équipe d'éducation environnementale de l'INCEP
		d- Un chercheur
		e- D'un enseignant à l'école
		f- Autre, veuillez préciser
		Commentaires:
M	26	Si oui, quand?
		a- Cette année (2008)
		b- L'année passée (2007)
V		RE-EXAMINATION DE CONNAISSANCES, EXPERIENCES ET ATTITUDES
M	27	Quelles sont les causes d'Ebola?
		a- Le germe comme les autres germes qui causent le paludisme et la tuberculose
		b- La sorcellerie ou la magie noire
		c- La malédiction
		d- L'invention des blancs
		e- Autres: (expliquer)
M	28	Selon-vous, quelles sont les causes qui font qu'une personne attrape Ebola?
		a- Un microbe
		b- La sorcellerie
		c- En mangeant la viande d'une carcasse infectée qu'il a trouvé en forêt
		d- Par un contact physique avec une carcasse infectée qu'il a trouvé en forêt
		e- Par un contact physique avec une personne qui est déjà malade d'Ebola
		f- En touchant ou en ayant un contact physique avec une personne décédée d'Ebola
		g- Autre: (expliquer)
1	29	Les grands singes peuvent transmettre Ebola à d'autres animaux et aux humains?
		Oui
		Non

M	30	Si oui, comment?
		a- Si d'autres animaux et d'autres humains mangent la viande d'une carcasse infectée de chimpanzé ou de gorille
		b- Si d'autres animaux et d'autres humains ont un contact physique avec une carcasse infectée de chimpanzé ou de gorille
		c- Autre: (expliquer)
1	31	Les humains peuvent transmettre Ebola à d'autres humains?
		Oui
		Non
M	32	Si oui, comment?
		a- Si les humains ont un contact physique avec une personne qui est déjà malade d'Ebola
		b- Si les humains ont un contact physique avec une personne décédée d'Ebola
		c- Autre: (expliquer)
M	33	Quelles sont les signes et symptômes d'Ebola?
		a- Élévation brutale de la température du corps
		b- Douleurs musculaires et articulaires
		c- Écoulement de sang inexpliqué (par exemple, du nez, de la bouche, des yeux)
		d- Douleurs abdominales et diarrhée
		e- Perte d'appétit
		f- Autre: (expliquer)
1	34	Y a-t-il un remède contre Ebola?
		Oui
		Non
M	35	Pourquoi les scientifiques et les agents de soins de santé portent des vêtements de protection quand ils travaillent dans une région infectée d'Ebola?
		a- Parce qu'ils essaient d'éviter la contamination
		b- Parce qu'ils veulent effrayer les gens
		c- Parce que ça les protège de la sorcellerie
		d- Autre: (expliquer)
VI LES INDICATIONS DE CHANGEMENTS DE COMPORTEMENT		
1/E	36	Si vous trouvez une carcasse en forêt informeriez-vous quelqu'un sur votre découverte?
		Oui
		Non
		Expliquer:
M	37	Si oui, donc selon-vous qui allez-vous informer sur la découverte de la carcasse trouvée dans la forêt?
		a- Les autorités (Chef de district, Police, Hôpital, Croix Rouge)
		b- WCS
		c- ECOFAC
		d- Le Département de l'Economie Forestière
		e- Autre: (expliquer)
1	38	Selon-vous quand allez-vous l'informer?
		a- Juste après que vous l'avez trouvé
		b- Après combien de jours/semaines/mois?

M	39	Après la participation à cette présentation, si quelqu'un que vous connaissez meurt d'Ebola, quelle mesure allez-vous prendre pour enterrer la personne pour éviter d'être vous-même contaminé?
		a- Laver le corps pour l'enterrer
		b- Trouver quelqu'un qui a des vêtements de protection pour enlever et enterrer le corps
		c- Laisser le corps là où il est
		d- Autre: (expliquer)
M	40	Après la participation à cette présentation, si quelqu'un que vous connaissez contracter Ebola, que feriez vous?
		a- Dites leurs d'aller à l'hôpital
		b- Le soigner
		c- Autre: (expliquer)
VII PLUS D'INFORMATIONS		
1	41	Voudriez-vous avoir plus d'information concernant Ebola?
		Oui
		Non
E	42	Si oui, expliquez quelles informations?
		Quelles informations:

APPENDIX C

NOTES

NOTES

¹ Bushmeat Crisis Taskforce. <http://www.bushmeat.org/>.

² Riel is a fictitious name, changed out of respect for her privacy.

³ Generally, *petite fille* refers to a girl age six to 12, *jeune fille* refers to a girl age 13 through to the time she becomes pregnant, *mama* refers to a mother and *mamo* to a grandmother.

⁴ From 2004 to 2008 the Republic of Congo received the eighth, eighth, fifth, seventh and eighth lowest ratings on the Corruption Perceptions Index (CPI) respectively. Transparency International. "Transparency International: 2004 – 2008 Corruption Perceptions Indexes." 4 Apr. 2009. http://www.transparency.org/news_room/in_focus/2009/g20.

⁵ Financial, in-kind and logistical support for this project is also provided by the Wildlife Conservation Society's (WCS's) Congo Program, WCS's Global Health Program, the International Fund for Animal Welfare, ECOFAC and private donors. Kinzonzi, Eric and Massamba, Nazaïre. INCEP Dissemination and Evaluation Manual for 'Everyone for Conservation'. Nov. 2007, p.1. (Kinzonzi and Massamba).

⁶ In addition to funding for the Great Ape Public Awareness Project, the U.S. Fish and Wildlife Service gave INCEP funding to begin the Forest Elephant Public Awareness Project. A series of eleven films were produced broken into three different modules. Module 1 focuses on great apes, Module 2 focuses on forest elephants and Module 3 focuses on alternatives to hunting Congo's protected great apes and elephants. This thesis, however, focuses only the Great Ape Project because INCEP did not complete any work on the ground for the Forest Elephant Project from February - October 2008 thus it was not possible to complete any field research in relation to this project.

⁷ Ebola Hemorrhagic Fever is a severe, often-fatal disease in humans and nonhuman primates (monkeys, gorillas and chimpanzees) that has appeared sporadically since its initial recognition in 1976. The disease is caused by the Ebola Virus, named after a river in the Democratic Republic of the Congo (formerly Zaire) in Africa, where it was first recognized. The virus is one of two members of a family of RNA viruses called the Filoviridae. There are four identified subtypes of Ebola Virus. Three of the four have caused disease in humans: Ebola-Zaire, Ebola-Sudan and Ebola-Ivory Coast. The fourth, Ebola-Reston, has caused disease in nonhuman primates, but not in humans. 2002 Special Pathogens Branch, Division of Viral and Rickettsial Diseases, National Center for Infectious Diseases, Centers for Disease Control and Prevention, U.S. Department of Health and Human Services. "Ebola Hemorrhagic Fever Information Packet." 8 Oct. 2002, p.1.

⁸ The Fledgling Fund. "Assessing Creative Media's Social Impact." Dec. 2008, p.1.

⁹ The belief in the power of film as a means to prompt social change dates back to the introduction of cinematic technology. For example, Lenin said, "Of all the areas, cinema is the most important for us." Ellis, Jack C. and McLane, Betsy A. "The Beginnings: The Soviets and Political Indoctrination, 1922-1929". The New History of Documentary Film. 2005, p.27. (Ellis and McLane).

¹⁰ Erin Research Inc. "Breaking New Ground: A Framework for Measuring the Social Impact of Canadian Documentaries." 2005, pp.7-8. (Erin Research Inc.).

¹¹ John Grierson was the founder of the British Documentary film movement and perhaps, more than any other person, was responsible for the documentary film as it developed in English-speaking countries. Throughout Grierson's long and distinguished career, he utilized film to enlighten and shape the modern, complex, industrialized society in which he lived. His goals were always social, economic and political and his hopes were to make state and society function better. Ellis and McLane, pp.61-73.

¹² Dr. Bill Weber has worked for 30 years in the field of international conservation. He lived in Africa for nine years and was co-founder of the highly successful Mountain Gorilla Project in Rwanda, where he continues to advise the national park service on several projects. His field experience ranges from central and eastern Africa to the Alaskan Arctic. He is a recognized expert in human aspects of conservation and a pioneer of the modern ecotourism movement. Dr. Weber has also authored dozens of articles on subjects ranging from community development to carnivore conservation and his work has been featured in multiple films in the U.S. and Europe. His experiences in Rwanda are described in the book, In the Kingdom of Gorillas: Fragile Species in a Dangerous Land, which he wrote with his wife, Dr. Amy Vedder (See note 13, infra). Their book was featured by BBC Wildlife in 2003 as one of "the most influential books from the past 40 years of wildlife publishing" and selected as one of the "Best Science and Nature books" by National Public Radio and the Toronto Globe and Mail in 2001. Cornell University.
<http://www.nbb.cornell.edu/neurobio/BioNB321/spring07/weber.html>.

¹³ Dr. Amy Vedder is one of the world's foremost experts on wildlife and wilderness conservation and a passionate advocate for conservation and the importance it plays in our lives. For nearly 25 years, Dr. Vedder worked to establish and manage conservation programs across Africa and the world, seeking to link the value of wildlife conservation to values recognized by people. Dr. Vedder's ground-breaking work on the ecology of gorillas and the creation of the Mountain Gorilla Project is the basis of her newly released book, In the Kingdom of Gorillas: Fragile Species in a Dangerous Land, which she co-authored with her husband Bill Weber (See note 12, supra). This work set the stage for her career which has spanned 25 nations on three continents. Grabow.
<http://www.grabow.biz/Speakers/AmyVedder.htm>.

¹⁴ For greater details about the information contained in this section see Weber, Bill and Vedder, Amy. "Filters and Perspectives", "Why God Created Gorillas" and "Food, Cameras, Action." In the Kingdom of Gorillas: Fragile Species in a Dangerous Land. 2001, pp.132-138, 202-215. (Weber and Vedder).

¹⁵ Mobile cinema dates back to Grierson's era as well (See note 11, supra). Caught up in the excitement of art put to social use, Grierson developed a method of non-theatrical distribution and exhibition. It began with afternoon screenings at the Imperial Institute in London, expanded to include the Empire Film Library and later came to include traveling projection vans going out into the countryside. Ellis and McLane, p.61.

¹⁶ Later, French cineaste Gerard Vienne came to the Virungas with a film crew. This crew completed a series of thirteen, half-hour films on Rwanda including three films on the gorillas. One of these three films only included gorillas – no people – just straight gorilla behavior which is exactly what MGP needed for their outreach and education efforts. Most importantly, Vienne made the films

available for unlimited use in MGP's conservation education projects for no cost. These films quickly became staples in MGP's outreach and education efforts. Weber and Vedder, pp.210-215.

¹⁷ Today, the "[G]orillas share [Virunga National P]ark with tens of thousands of heavily armed soldiers engaged in a three-way guerrilla war between two rival militias and the Congolese army. The park is also home to poachers and hordes of illegal charcoal producers, and it is bordered by subsistence farmers and vast refugee camps overflowing with families fleeing the bloodshed. Caught in this vortex of human misery, it would be a miracle if the animals remained unscathed." Jenkins, Mark. "Who Murdered the Virunga Gorillas." National Geographic. Jul. 2008, p.39. <http://ngm.nationalgeographic.com/2008/07/virunga/jenkins-text/2>.

¹⁸ MGP took an interdisciplinary approach combining traditional conservation biology with education and assessment from the socio-economic and political spheres. Specifically, a census determined the status of the gorilla population in the Virungas, the education and outreach component of the project reached 20,000 villagers in its first year alone, demographic and ecological viability studies indicated the potential for reestablishment of the Virunga gorilla population and social-science research helped MGP to better understand attitudinal and awareness factors in the gorilla conservation equation through the use of survey questionnaires. Weber, William. "Monitoring Awareness and Attitude in Conservation Education: The Mountain Gorilla Project in Rwanda." In Jacobson, Sue K. (Ed.), Conserving Wildlife: International Education and Communication Approaches. 1995, pp.30-31. (Weber)

¹⁹ Projects with a mission or model similar to INCEF's include but are certainly not limited to the Great Ape Film Initiative at <http://www.nutshellproductions.co.uk/gafi/>, FilmAid International at <http://filmaid.org/> and WITNESS at <http://www.witness.org/>. In addition, the Center for Social Media at American University at <http://www.centerforsocialmedia.org/> is an international leader in researching and publishing studies that inform the production of media for social change.

²⁰ Personal conversations between 2004 and 2008; INCEF. <http://www.incef.org/about/background>.

²¹ Bermejo, Magdalena, Domingo Rodríguez-Teijeiro, José, Illera, Germán, Barroso, Alex, Vilà, Carles and Walsh, Peter D. "Ebola Outbreak Killed 5000 Gorillas." Science. Dec. 2006, p.1564.

²² Center for Disease Control and Prevention. "Known Cases and Outbreaks of Ebola Hemorrhagic Fever." <http://www.cdc.gov/ncidod/dvrd/spb/mnpages/dispages/ebola/ebolatable.htm>. (CDC "Known Cases of Outbreaks of Ebola")

²³ The Hot Zone is a 1994 non-fiction bio-thriller about the origins and incidents of Ebola Hemorrhagic Fever. The book is centered on a true story of a 1980's outbreak of the Ebola virus in a monkey house located in the Washington, D.C. suburb of Reston, Virginia. Preston, Richard. The Hot Zone. 1994.

²⁴ Little is known about the Ebola virus because: 1) Ebola is a filovirus and filoviruses are among the most mysterious groups of viruses known because their natural history and reservoirs remain undefined and their pathogenesis is poorly understood; 2) the first recognized outbreak of Ebola Hemorrhagic Fever only occurred in 1976; and 3) outbreaks are infrequent with only 26 known outbreaks between 1976 and November of 2008 so the disease is difficult to study. Sanchez, Anthony, Ksiazek, Thomas G., Rollin, Pierre E., Peters, Clarence J., Nichol, Stuart T., Khan, Ali S. and Mahy, Brian W. J. "Reemergence of Ebola Virus in Africa." Emerging Infectious Diseases, Jul.-

Sep. 1995, pp.96; CDC "Known Cases of Outbreaks of Ebola."

²⁵ The villagers living in the project area are also at risk of exposure to the following zoonotic diseases: HIV/AIDS; Monkeypox; Marburg Fever; and possibly Avian Enfluenza.

²⁶ "Bubonic plague, yellow fever, monkeypox, bovine tuberculosis, Lyme disease, West Nile fever, Marburg, many strains of influenza, rabies, hantavirus pulmonary syndrome, and a strange new affliction called Nipah, which kills pigs and pig farmers in Malaysia" are all zoonoses. "Each of them reflects the action of a pathogen that can cross to people from other species. This form of interspecies leap is common, not rare; about 60 percent of all human infectious diseases currently known are shared between animals and humans. Some of those – notably rabies – are widespread and famously lethal, still killing humans by the thousands despite centuries of effort at coping with their effects, concerted international attempts to eradicate or control them, and a clear scientific understanding of how they work. Others are new and inexplicably sporadic, claiming a few victims (as Hendra did) or a few hundred in this place or that, and then disappearing for years." Quammen, David. "Deadly Contact." *National Geographic*. Oct. 2007, pp.79-105.
<http://ngm.nationalgeographic.com/2007/10/infectious-animals/quammen-text>.

²⁷ *Id.* at 84.

²⁸ The 2002 Ebola outbreaks that likely caused the massive die-offs of the Lossi gorillas and killed local villagers was the catalyst that launched the Great Ape Project but when discussing the protection of great apes and human health, deforestation and the bushmeat crisis should also be addressed. While a full discussion on the deforestation and the bushmeat crisis is beyond the scope of this thesis, it is important to note that historically, habitat loss via deforestation had been tagged as the major causal factor for declining populations of Africa's great apes. Deforestation still threatens habitat in tropical forests. However, based on the numbers, experts now agree that the illegal commercial bushmeat trade has surpassed habitat loss as the primary threat to ape populations and that diseases such as HIV / AIDS and the Ebola virus may be coming in close third. Eniang, Edem A. "General Background of the African Bushmeat Crisis." 5 Apr. 2009.
<http://www.bushmeat.org.za/article1.htm>.

²⁹ Comparisons of the Ebola virus are inevitably made to AIDS, caused by the Human Immunodeficiency Virus (HIV) since the two viruses are both believed to have their origins in the African rainforest and are both transmitted through the passage of bodily fluids.

With respect to the origins of the viruses, in 1999, an international team of researchers reported that they had discovered the origins of HIV-1, the predominant strain of HIV in the developed world. A subspecies of chimpanzees native to west equatorial Africa had been identified as the original source of the virus. The researchers believe that HIV-1 was introduced into the human population when hunters became exposed to infected blood (the same transmission pattern thought to expose villagers to the Ebola virus).

To date, the natural reservoir of the Ebola virus is unknown despite extensive studies, but it too seems to reside in the rain forests on the African continent and in the Western Pacific. Although non-human primates have been a source of infection for humans, they are not thought to be the reservoir. They, like humans, are believed to be infected directly from the natural reservoir or through a chain of transmission from the natural reservoir. Additionally, on the African continent, Ebola infections of human cases – like HIV/ AIDS – have been linked to direct contact with gorillas, chimpanzees, monkeys, forest antelope and porcupines found dead in the rainforest.

From a public health perspective, however the key difference between the viruses is the incubation period. HIV / AIDS moves slowly and silently through a long incubation period. It is not easy to identify a carrier of HIV and he or she may freely transmit the virus over a long period of time, unknowingly, allowing HIV / AIDS to spread far. The incubation period for Ebola is extremely short (two to 21 days). Up to 80 percent of persons contracting the disease will be dead within three weeks drastically limiting the viruses ability to spread. Center for Disease Control and Prevention. "Where did HIV come from?" <http://www.cdc.gov/hiv/resources/qa/qa3.htm>; World Health Organization. "Ebola hemorrhagic fever." <http://www.who.int/mediacentre/factsheets/fs103/en/>.

³⁰ Knight, Cassie. Brazzaville Charms: Magic and Rebellion in the Republic of Congo. 2007, p.18.

³¹ Superstition is extensive in Congo-Brazzaville and varies from village to village. In the village of Mvoula, the Secretary General and acting Chef du Village told the education team that it is fine to kill a gorilla but not a chimpanzee because chimps bring villagers super-natural powers. However, in the village of Aboua, just seven kilometers away, a school boy told the team that if he sees a chimpanzee in the forest he must kill it or he will suffer bad luck. Personal conversations in the villages of Mvoula and Aboua, Republic of Congo. Jul. 2008.

³² Only 1.9% of Congo's gross domestic product (GDP) was used to provide education for its citizenry. In more tangible terms, when GDP is compared with education spending in 181 other countries across the globe, Congo comes out in the bottom 10% aside countries like Burma and Nigeria. The literacy rate is higher than expected at 83.3% but the bar for literacy is low. The United Nations Educational, Scientific and Cultural Organization defines a literate person as someone who can, with understanding, both read and write a short, simple statement on his or her everyday life. A person who can only read but not write, or can write but not read is considered to be illiterate. A person who can only write figures, his or her name or a memorized ritual phrase is also not considered literate. Additionally, it is the villages that are hardest hit by the lack of education. In Congo-Brazzaville, 85% of the population lives in urbanize areas where most of Congo's schools are based, thus the vast majority of the rural population cannot read nor write a short, simple statement on his or her everyday life. Central Intelligence Agency, <https://www.cia.gov/library/publications/the-world-factbook/rankorder/2206rank.html?countryName=Congo, Republic of the&countryCode=CF®ionCode=af> - CF; United Nations Educational, Scientific and Cultural Organization. <http://unstats.un.org/unsd/demographic/products/socind/illiteracy.htm>.

³³ In response to the 2002 / 2003 Ebola Outbreaks, an emergency workshop was held in Brazzaville. This finding came out of this workshop. INCEF. "Final Grant Report on the Great Ape Public Awareness Project," submitted to U.S. Fish and Wildlife Service, Great Ape Conservation Fund. 2008, p.5. (INCEF "Final Grant Report.")

³⁴ In addition to implementation via the Great Ape Project, this methodology has been used to implement the Forest Elephant Public Awareness Project, Salonga-Lukenie-Sankuru Landscape Project, Hunting Project and Monkeypox Project.

³⁵ The initial production team consisted of Bonne Année Matoumona, Anatole Mafoula and Nazaire Massamba.

³⁶ INCEF "Final Grant Report" pp.17-18.

³⁷ Kinzonzi and Massamba.

³⁸ During the first half of the 2008 field season, the period for which this case study covers, minimal outreach was completed in the villages surrounding the Lac Tele Reserve.

³⁹ See, APPENDIX A

⁴⁰ Kinzonzi and Massamba.

⁴¹ Eds. Gregory, Sam, Caldwell, Gillian, Avni, Ronit and Harding, Thomas, Video for Change. 2005.

⁴² Additional key elements of planning that are not discussed in detail are: 1) collaboration since films for change greatly benefit from being part of a campaign versus a stand alone film; 2) determine whether the budget to make the film is available; and 3) protect the safety and security of everyone involved with the project.

⁴³ McGreal, Chris. "War in Congo Kills 45,000 People Each Month." The Guardian. 23 Jan. 2008. <http://www.guardian.co.uk/world/2008/jan/23/congo.international>.

⁴⁴ To view On the Frontlines go to, <http://hub.witness.org/en/OnTheFrontlines>. On the Frontlines. Co-produced by ADEJI-Ka/PES and WITNESS. 2004.

⁴⁵ Michael, Chris, "Video for Change: Bringing a Warlord to Justice." 23 Jan. 2009. <http://hub.witness.org/lubanga-trial>.

⁴⁶ To view A Duty to Protect, go to: <http://hub.witness.org/en/DutyToProtect>. A Duty to Protect. Co-produced by ADEJI-Ka/PES and WITNESS. 2005.

⁴⁷ The International Criminal Court was created by the Rome Statute. According to the statute, "[W]ar crimes' means: . . . Conscripting or enlisting children under the age of fifteen years into the national armed forces or using them to participate actively in hostilities." Rome Statute of the International Criminal Court. Article 8(2)(b)(xxvi). 17 Jul. 1998.

⁴⁸ For a synopsis of the case, daily trial reports, commentary and legal analysis see, International Criminal Court. "The Lubanga Trial." <http://www.lubangatrial.org/>.

⁴⁹ Caroline Baron is best known for your role as the producer of the following films: Capote, 2005, Monsoon Wedding, 2001 and Addicted to Love, 1997.

⁵⁰ Flawless, Directed by Michael Radford. 2007.

⁵¹ Landesman, Peter. "FilmAid." 8 Jul. 1999. <http://www.salon.com/ent/feature/1999/07/08/filmaid/index.html>. (Landesman)

⁵² Sullivan's Travels. Directed by Preston Sturges. Dec. 1941.

⁵³ Landesman.

⁵⁴ FilmAid International has worked in Afghanistan, Kenya, Macedonia, Tanzania and the U.S. Gulf

Coast. They currently have ongoing projects in Kakuma & Dadaab refugee camps in Kenya.

⁵⁵ "There were some 42 million forcibly displaced people worldwide at the end of 2008. This includes 15.2 million refugees, 827,000 asylum-seekers (pending cases) and 26 million internally displaced persons. United Nations High Commission on Refugees. "2008 Global Trends: Refugees, Asylum-seekers, Returnees, Internally Displaced and Stateless Persons." 16 Jun. 2009, p.2.

⁵⁶ Since 1999, FilmAid has screened videos addressing the following health and social issues: malaria; cholera; HIV/AIDS; tuberculosis; maternal and reproductive health; family planning; hygiene, sanitation and water; landmine awareness; conflict resolution; peace building; prevention of sexual exploitation and abuse; girls' right to education; human rights; and repatriation and resettlement. FilmAid International. <http://filmaid.org/who/faq.shtml>.

⁵⁷ A third model not discussed in detail is a participant-centered model generally referred to as participatory video (PV). PV is a practice that evolved in the 1960s in the contexts of development communications (See, Crocker, Stephen. "The Fogo Process: Participatory Communication in a Globalizing World", In White, Shirley, ed., Participatory Video: Images that Transform and Empower. 2003, pp.122-141; Dagron, Alfonso Gumucio. Making waves: Stories of participatory communication for social change. 2001) the community and grassroots media movements (See, Halleck, DeeDee. Hand-held Visions: The Impossible Possibilities of Community Media. 2002; Riaño, Pilar. Women in Grassroots Communication. 1994; Thede, Nancy and Ambrosi, Alain. Video the Changing World. 1991) and visual anthropology (See, Worth, Sol and Adair, John. Through Navajo Eyes: An Exploration in Film Communication and Anthropology. 1972.)

Definitions of participatory video differ however, what is essential to the practice is that "ordinary people" are meaningfully involved in the production of videos that in some way represent their own voices. Generally participatory video carries with it, either implicitly or explicitly, some sort of social change rhetoric or agenda. For a detailed information on PV see, Lunch, Nick and Lunch, Chris. Insights Into Participatory Video: A Handbook for the Field. 2006.

INCEF has completed projects utilizing the PV model (see, INCEF. <http://www.incef.org/projects/digital-literacy>) but the Great Ape Project does not utilize this approach and thus the PV model not discussed beyond this brief notation.

⁵⁸ See, INCEF. <http://www.incef.org/about>.

⁵⁹ INCEF "Final Grant Report" p.17.

⁶⁰ During an emergency workshop on Ebola held in response the 2002 outbreak in Congo-Brazzaville, a team of experts concluded, "Contact with villages must be established immediately and an assessment of their health and education needs must be performed as soon as possible to begin intervention programs to protect the health of people and wildlife." *Id.* at 5.

⁶¹ WITNESS, Video Advocacy Institute, Facilitator's Training Manual. 14 Jul. 2008, VA22-26, SA1-51.

⁶² Potential voices for this project included local villagers, great ape researchers, medical and public health experts, a narrator, a host, etc.

⁶³ Options include but are not limited to: A-roll, b-roll, graphics, maps, titles, subtitles, title cards, still photos, documents, archival or stock footage, reenactments, music, wild sound, sound effects and silence.

⁶⁴ Style decisions are endless. Examples of choice include, shooting handheld versus from a tripod, choosing to direct action versus filming vérité, editing with slow pacing versus fast cuts, etc.

⁶⁵ As with everything in filmmaking, there is no set rule. The advocacy film, The Corporation ran for approximately three hours while a public service announcement can be a short 30 seconds. Typically, advocacy films will run between five to 15 minutes since the usual audience for an advocacy piece (legislatures, courts, tribunals, working groups, etc.) have limited time to dedicate to watching video footage but it truly varies.

⁶⁶ Filmmakers will consider how many acts to include, whether to edit the film chronologically or intercutting past and present, whether to have one voice or several move the film forward, etc.

⁶⁷ Do you want them to laugh, or feel outraged or both? Will the film be full of mystery or will the audience know the ending? How will you inspire them?

⁶⁸ Congo-Brazzaville is slightly larger than New Mexico but smaller than Montana covering 342,000 square miles and providing a home to slightly over four million people.
<https://www.cia.gov/library/publications/the-world-factbook/geos/cf.html>.

⁶⁹ To view excerpts from Chimpanzees and Gorillas go to, <http://www.incef.org/>. Chimpanzees and Gorillas. Produced by INCEF. 2006.

⁷⁰ To view excerpts from Great Apes: They are Like Us go to, <http://www.incef.org/>. Great Apes: They are Like Us. Produced by INCEF. 2006.

⁷¹ To view excerpts from Ebola Testimonies go to, <http://www.incef.org/>. Ebola Testimonies. Produced by INCEF. 2006.

⁷² To view excerpts from Understanding Ebola go to, <http://www.incef.org/>. Understanding Ebola. Produced by INCEF. 2006.

⁷³ INCEF "Final Grant Report" p.17.

⁷⁴ Meetings with park officials included Jean Pierre Mguebe, the Deputy Conservator and Desire Konda, Conservator of Noubalé-Ndoki National Park. Nazaire Massambe, Personal Conversation. Brazzaville, Republic of Congo. Jul. 2008.

⁷⁵ INCEF's outreach and education specialists follow five main routes: 1) Pokola to Bomassa via the Sangha River (a company town to a conservation village); 2) Mokéko to Souanké (the bushmeat highway); 3) Mokéko to Makoua (a 220 kilometer stretch of road, 130 kilometers of the road has no school); 4) Makoua east to Kéllé and Etoumbi (the Ebola stricken enclaves); and 5) Impfoundo around the perimeter of Lac Tele (the lake district). See, APPENDIX A.

⁷⁶ Duikers are small antelopes that inhabit forest or dense bushland throughout sub-Saharan Africa. Duikers vary in physical description but generally have low-slung bodies on slender legs, wedge-

shaped heads topped by a crest of long hair, and relatively large eyes. With their heads held close to the ground, duikers can move easily through the dense vegetation of forests and bushlands. They regularly run through these areas and when disturbed, plunge into thick cover to hide. This trait is the source of the name "duiker," which in Dutch means "diver." African Wildlife Foundation, <http://www.awf.org/content/wildlife/detail/duiker>.

⁷⁷ Translation by Ornella Assinja. Jun. 2008.

⁷⁸ *Id.*

⁷⁹ Weber p.51.

⁸⁰ Erin Research Inc. p.12.

⁸¹ *Id.*

⁸² *Id.*

⁸³ *Id.*

⁸⁴ *Id.* at 7 and 30.

⁸⁵ *Id.* at 7-8; Jeffers, Laura and Streit, Tony, "Self-Evaluation in Youth Media and Technology Programs A Report to the Time Warner Foundation." 2003, p.8.

⁸⁶ Erin Research Inc. at 13.

⁸⁷ *Id.*

⁸⁸ Kinzonzi and Massamba.

⁸⁹ Byers, Bruce A 1996. "Understanding and Influencing Behaviors in Conservation and Natural Resources Management." African Biodiversity Series, No. 4. 1996.
http://www.worldwildlife.org/bsp/publications/africa/understanding_eng/citation.htm.

⁹⁰ See, APPENDIX B.

⁹¹ Kinzonzi and Massamba.

⁹² If 1- 10 villagers participate in the focal group, one person is interviewed. If 11 – 20 villagers participate in the focal group, two people are interviewed. If 21 – 30 villagers participate in the focal group, three people are interviewed, etc. INCEF Educator Training, May, 2008. Meeting Notes.

⁹³ INCEF's Dissemination and Evaluation Manual (Kinsonzi and Massamba) does not provide clear step-by-step guidance on this process but the steps were laid out during INCEF Educator training in Brazzaville in May, 2008

⁹⁴ INCEF "Final Grant Report" p.12; Appendix i and ii.

⁹⁵ INCEF. <http://www.incef.org/>.

⁹⁶ I traveled with the education teams to 15 of the 81 villages. In these villages, this aspect of the methodology was not implemented.

⁹⁷ Weber p.39.

⁹⁸ Weber pp.38-39.

⁹⁹ Verclas, Katrin and Mechaal, Patricia, "A Mobile Voice: The Use of Mobile Phones in Citizen Media." 2008. pp.143 and 14; McGreal, Chris. "From Congo to Kathmandu, how mobiles have transformed the world." 3 Mar. 2009. <http://www.guardian.co.uk/technology/2009/mar/03/mobile-phones2>

¹⁰⁰ Curran, Bryan, Wilkie, David and Tshombe, Richard. "Socio-economic data and their relevance to protected area management." p.332. (Curran et al.)

¹⁰¹ INCEF made efforts to secure a consultancy with an epidemiologist – not a social scientist – for the impact evaluation stage of the 2008 field season. INCEF signed a memorandum of understanding but due to a job change, the consultancy had to be ended. INCEF had also hoped I could take a lead role in questionnaire design and implementation but lack of expertise, language skills and my arrival in Brazzaville on February 4 with a departure for the field on March 1 did not allow the time necessary for me to adequately research and implement best practices for questionnaire design and implementation.

¹⁰² Kuhar, Christopher W., Bettinger, Tammie L., Lehnhardt, Kathy, Townsend, Stephanie and Cox, Debbie. "Evaluating the Impact of a Conservation Education Program." 2007, p.12. (Kuhar et al.)

¹⁰³ Curran et al. pp.351-352.

¹⁰⁴ Opinions regarding the ideal length of a questionnaire vary but the overwhelming majority of social scientists specializing in this area live by the mantra, "Keep it short." Esteban Kolsky, Vice President of eVergance states, "My bottom line: Any survey with more than seven questions is tempting its fate, more than ten and you had skewed the answers by respondent-fatigue. Any more than 12-13 questions? Throw the results away, they are not really reliable." His opinion may be considered extreme but, focusing on Central Africa, experience supports the idea of keeping questionnaire short as well as its been shown that long questionnaires are often counterproductive and that short questionnaires invariably work best. Curran et al. p.351.

¹⁰⁵ See, APPENDIX B.

¹⁰⁶ Compare INCEF's questionnaires with the questionnaires designed by the Jane Goodall Institute (JGI) to evaluate its conservation education program at the Kalinzu Forest Reserve in neighboring Uganda. JGI's questionnaires asked students only five questions. 1) Name two animals that live in the Kalinzu Forest; 2) Name two environmental problems in the Kalinzu forest; 3) List two ways you can help wildlife and the environment; 4) What do you like most about the forest; and 5) Which word best describes the forest? Kuhar et al. p.12.

¹⁰⁷ For instance, the first 12 questions that are asked to interviewees before and after the films Chimps & Gorillas are the same 12 questions that are asked to interviewees before and after the film Great Apes: They are Like Us. See, APPENDIX B.

¹⁰⁸ The experience in the village of Mvoula illustrates the translation issue perfectly. Many of Mvoula's children only spoke Makoua so the project questionnaires, originally written in English and then translated to written French were then verbally translated to Lingala -- one of Congo's official languages -- then verbally translated to Makoua and back to English via the same path.

¹⁰⁹ American Association for Public Opinion Research. "Best Practices for Survey and Public Opinion Research". <http://www.aapor.org/bestpractices>. (AAPOR).

¹¹⁰ The 2008 field season was slated to begin on March 1. The questionnaires were not yet done by this date however. Instead of holding the teams back, and considering the on-the-ground logistics that needed to be done to begin fieldwork, the educators left on the first day of the month. While waiting for the questionnaires to be finalized, they worked to secure the necessary permissions and finalize travel logistics. A week after their departure the questionnaires were done and sent to the teams in the field. Because of this chain of events, and the lack of communications technologies in northern Congo, the teams had no means to discuss the questionnaires with the project manager at the central office nor test the questionnaires prior to arriving in the villages.

¹¹¹ The educators were called back from the field in mid-April for additional training. At this point, they were asked to take the questionnaires home, test them on their friends and families and report back. This results of this testing was not discussed in depth nor did any changes result from the family testing. No other testing was done prior to the second mission to the field in June 2008.

¹¹² The most well designed questionnaire will be completely invalidated in the hands of a poorly trained administrator. Good interviewer techniques should be stressed, such as how to make initial contacts, how to deal with reluctant respondents, how to conduct interviews in a professional manner, and how to avoid influencing or biasing responses. Interviewers must understand that their role is to record answers, and that although they will have to sometimes prompt the respondent, they must in no way influence the answers by asking leading questions. Training should also involve practice interviews to familiarize the interviewers with the variety of situations they are likely to encounter. Time should be spent going over survey concepts, definitions, and procedures, including a question-by-question approach to be sure that interviewers can deal with any misunderstandings that may arise. AAPOR.

¹¹³ For instance during the 2008 field season the following inconsistencies existed: 1) Protocol required that the films be shown to the focal groups twice with a discussion in between screening. Multiple showings rarely happened; 2) Protocol required that the educators appoint a villager or local expert to facilitate the discussion groups between films and then take an observer status recording anecdotal information from the conversation. Instead, the educators themselves tended to lead a talk combined with a question and answer session; and 3) As a general rule, leading questions should not be asked. Yet, at times, if the interviewees were slow to respond to a question, the educators would provide potential answers introducing bias into the survey.

¹¹⁵ INCEF. <http://www.incef.org/incef-and-arcus-foundation-partner-measure-impact-video-centered-outreach>.

¹¹⁶ There is still a considerable digital divide between the Global North and Global South in terms of access, literacy and technology but in some ways, the gap is closing.

¹¹⁷ The media-for change sector has grown significantly in recent years. Programs ranging from small production teams to large multimedia centers now exist throughout the world. The goals of these video advocacy programs vary broadly from giving the less empowered a voice by engaging them to participate directly in the creation of advocacy videos to practitioners taking the lead beginning with pre-production all the way to the final cut. For some programs, the development of technical expertise is a priority while for others sharing strategies to produce a successful advocacy video are the key concern. This growth has been aided by the spread in low-cost, high quality technologies that have allowed video and moving image media to become increasing ubiquitous and multi-form.