

FACILITATORS' GUIDE

THE BUZZ FOR FOOD

Director: Carlos Francisco

Duration: 16min 36sec

Film outline

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

Terms

Diversity, Forage, Pollination, Breeding populations, Social insects, Seasonality, Fynbos, Brood, Gene pool

Themes & issues

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

Possible Questions

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

FACILITATING A SCREENING

CareTakers films are tools for discussion and debate, and are designed to be used in facilitated screening sessions. It is worthwhile to prepare well before the screening. We suggest that you are very familiar with the film before the screening. Consider the following questions:

a) Who is the audience?

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

Think about:

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

b) What do you hope to gain?

Think about:

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

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

c) Test your equipment

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

AT THE SCREENING

INTRODUCTION

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

SCREEN THE FILM

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

USE THE ACTION LEARNING CYCLE

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

1. Direct experience

Watch the film together.

Examples of questions

- What are the animals/insects/plants? Are you familiar with these?
- What are the people doing in the film? Why?
- Do you think it is important that they do this?

2. Reflect on the experience

Invite spontaneous responses from the audience. Use a plenary discussion or smaller buzz groups.

Examples of questions

- How does this work help to conserve biodiversity?
- Would you enjoy doing this sort of work?
- Why is it important to conserve biodiversity?
- What could you/your school/club/organisation do to address the problems raised here?

3. Contextualise the experience

3.1 What is the film about?

Ask questions to establish the viewers' comprehension of the film, especially with a young or second language audience.

Examples of questions

- Where is the story filmed?
- What are the people doing in the film? Why?
- What do you think are the main messages of the film?

3.2 How does this link to our own lives?

Ask questions to link the film to the viewers' own experiences. This will help them to actively engage in learning, and to link new understanding with knowledge they already have. Phrase these questions according to the likely points of connection between the viewers and the film.

Examples of questions

- How is this place similar to, or different from where you live?
- Do you know these animals/plants?
- What experience have you had of the plants/animals in this film?
- Do you face similar or different issues in your own work or community?

3.3 What can we learn from this film?

Explore the issues raised by the film in more depth. Use the questions we have suggested and/or your own questions, or explore questions raised in earlier discussions. This stage may include discussion in buzz groups, small groups, plenary, and/or individual reflections.

Examples of questions

- What threats to biodiversity are raised in the film?
- Does this film reflect an effective way of dealing with an issue?
- How does the storyteller's personality and values influence the way she/he approaches the work?

4. The way forward

How can we use this knowledge to develop or grow?

Explore how the issues raised in the films and discussions may be taken into the lives of the participants.

Examples of questions

- What can you and your community do to make others aware of these or similar issues?
- How can you as a conservator take the lessons or issues raised to guide your own actions?
- How can you personally enrich your life with the story you've just seen?

METHODS OF REFLECTION

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

Discussion in a plenary

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

Silent dialogue

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

Buzz groups or pairs

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

Small groups

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

For more on the CareTakers project and films see: www.caretakers.co.za