



STEPS Impact Toolkit





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01. Introduction

The idea of telling stories for change or social impact through film is not new. Yet drafting and implementation of a film impact campaign has evolved over the last few years to include a network of impact practitioners sharing ideas and knowledge. Strategies, guidelines and models have emerged that can make it easier for a film team to activate the film to achieve outcomes that relate to the social issues portrayed in the film.

The **STEPS Impact Toolkit** offers a practical guide to social impact through film, from research through to implementation. You will find guidelines, practical worksheets, handy tips and case studies to guide you as you develop your own impact strategy. The impact environment is one of co-learning and knowledge sharing and we will refer you to other useful resources along the way.

02. Story Matters

A well-crafted, engaging, creative film is the most important tool in your impact toolbox - in order for a film to have impact it needs to be a good film. In other words, people need to want to watch the film in order to be engaged by the impact campaign.

If audiences care for the affected people, social structures, creatures and/or environment portrayed in the film, you can engage them in the issue at stake. The potential social impact of a film effectively starts when the filmmaker researches and identifies an issue and the communities affected by it, and makes a decision to document the story. Creative decisions made along the way, the context, participation of affected parties, the way in which the film engages the audience, and partnerships, all play a part in how the film can be used as a tool for change.

Throughout the process of making the film some of the key questions to ask yourself are:

- **Why does this story matter?**
- **Why does it matter to me?**
- **How can I tell it in a way that would make it matter to other people**

You may not know while you are making the film what the impact campaign of the film will look like, but it's important to be able to answer these questions, even if the answers change as the project evolves. It is only if the story matters to the filmmaker(s) and the story conveys this intent, that it will matter to audiences.

It's never too early to start planning for impact. The earlier you start, the easier it is to align the film and strategy. But don't worry if impact wasn't on your radar from the beginning. If you have a strong film that tells a story related to an issue you feel passionate about, you can still shift your energy to impact once the film is finished.

03. Impact Research

Impact research is the key to unlocking the impact strategy for the film. This is not the same as film research, although there will be a great deal of intersection between the film and the film impact research. Just like the filmmaking process, the impact research will include:

- **Viewing** (the film, other films about the topic, news or current affairs programmes about the topic).
- **Reading** (articles and other research or viewpoints about the topic, be sure to familiarise yourself with different viewpoints on the issue at hand).
- **Listening:** Conduct research interviews (speak to relevant people and organisations).
 - Viewing and reading will be an easy place to start your research, but let's unpack the **who, how** and **why** of the research interviews for impact planning.

Impact research interviews

Even if the impact producer happens to be the filmmaker or film researcher, it's important to conduct impact-specific interviews when planning an impact campaign. Here is a list of interviewees to consider for this process:

A: The Film Team

The Filmmaker (this is relevant if the impact producer/researcher is not the filmmaker).

- The impact researcher/producer's first port of call is the filmmaker.
- The filmmaker is the key to other roleplayers, having worked with people featured in the film as well as partner organisations.

- You need to establish what he/she/they set out to achieve when choosing to tell this story.
- Determine if impact goals have been identified and how these can be developed and/or implemented.

The Film Marketing and Distribution Team:

- The film impact campaign intersects with the marketing and distribution strategy but has its own set of objectives. However, a festival run, mainstream media attention, and/or broadcast can be leveraged to achieve impact goals.
- The success of the impact campaign relies on the reach of the film, hence marketing is an important part of any impact campaign. However, marketing and impact are not the same thing. Just because people see the film, it doesn't mean the film will have the desired impact. But at the same time, if people don't see the film it definitely can't have any impact. It's important for the impact team to work closely with the marketing team and make sure that there is an alignment of strategy and outcomes.
- The distribution strategy supports the potential impact of the film and a balance needs to be agreed on for generating revenue through screening fees and licence agreements (in order to make filmmaking sustainable) on the one hand, and making the film freely available for maximum exposure to the issue on the other hand.
- While making the film, the film team could already be building a presence and engagement on social media and/or mainstream media. This could include releasing extracts of the film on social media to support activism/urgent work around the issue. This can have the dual benefit of building a community around the issue, and building an audience for the film. Determine how the impact campaign can harness and build on this and pose these questions:
 - To what extent are audiences interested in engaging with the story and/or issue?
 - Who is connecting to the story?
 - Can they be campaign allies and how can they be involved?

B: People featured in the film or close to the story

Make sure that the impact vision of the film is aligned with the vision of the protagonist(s) and/or communities featured in the film. To this end you may conduct interviews with the following people:

The protagonist(s) in the film

- In all likelihood the film tells the story of an individual or a group of people who are very close to the issue so he/she/they hold(s) a key to the film's impact work.

Family and friends of the protagonist

- In the case where the protagonist has passed away (or it may be that the protagonist is not available - as a result of trauma, injury, incarceration, safety - to be directly involved with the impact campaign), family, close friends or colleagues may be involved with the film's impact.

Community members close to the protagonist and/or affected by issue

People who may have supported the film or the issue in the film along the way

While making the film, the film team may have encountered other people who have experienced or are affected by the same issue. This may have been through research, filming or the social media around the film. (This also highlights the value of engaging on social media around the issue and the film.) Make contact with people from this group and follow the same process of enquiry as outlined above.

Include the following in your research

Question:

- What would they like the film to achieve?
- What actions/campaigns exist already that can be supported by the film's impact campaign?
- What networks are there that can support (and benefit from) the film's campaign?
- How would they like to participate in the film's impact campaign?

C: Organisations that may support the impact campaign

It's likely that there are organisations that already do work that relates to the impact objectives. The film team may have established a relationship with these organisations during the production of the film as research or funding partners or interviewees in the film. When refining the impact strategy, go back to these organisations to make sure that the film impact campaign outlines realistic targets with goals that can be actioned. Look at ways in which the organisation can support the impact campaign and vice versa, always check that the various moving parts of a campaign are moving in the same direction. Ask the same questions:

- What would they like the film to achieve?
- What actions/campaigns already exist that the film can support or become a part of?
- What networks do they have that can be accessed by the film campaign?
- How would they like to participate in the film impact campaign?
- What resources do they have or do they want to create (e.g. flyer, issue-related information/resource booklet, website, petition, experts for panel discussions etc) that could be useful for the campaign?

D: Legal teams that may support the impact campaign

- The film campaign may support a legal effort or wish to evoke a legal campaign.
- Speak to the legal team and make sure that the way the campaign positions itself and words its messaging is in support of the legal campaign.
- The nuances of language and messaging are very important when there is a legal action at stake, so be sure that you are on the same page and work together to craft an accurate message.
- Ascertain practical ways to harness the audience to support a legal campaign, for example:
 - Does it lend itself to a petition which could support the work of the legal team?
 - Is support by being present at or outside the courts, a physical show of solidarity, something that could bring visibility to the legal action?
 - Does the legal case require financial support?
 - Does the campaign require pro bono legal advice?
- Make sure that you explore various avenues of legal opportunities that could be harnessed with the campaign and be sure that the film impact campaign offers the right kind of support.

Fact Checking

It is critical to fact check your film. If those who oppose the change your campaign is advocating for, can find a key mistake or misinformation in your film they will use it against your campaign. Invite key collaborators (this could include any of the people you talk to for your research) to identify mistakes when they watch the film. Sometimes people are too polite to volunteer this information, so make it clear that you are ASKING and want to LISTEN to them. Remember: those affected by an issue have invaluable expertise that can contribute to the campaign.

E: Media practitioners

Make connections: An impact campaign needs to harness support from as many platforms of communication as possible: It may include print (online) journalism, current affairs programming, social media platforms, academic platforms, community media, radio, theatres or galleries - find out about different places where the same issue may be explored and find ways to connect and amplify the film campaign.

The filmmaker may have picked up the story from a news source, go back to this original source and ascertain whether support can be harnessed to continue writing about the issue; tell them about the film and lay the foundation for future exposure, while also checking if the journalist has any new information to bring to the story. Build allies.

F: Academic institutions

Universities or other organisations may have conducted research on the topic. This could link the film to a whole network of support that can amplify the campaign. A student audience is an active and engaged audience that can take a campaign forward. Forge alliances and build brain trusts that could support the campaign and bring new ideas to the table.

04. Impact Goals

When filmmakers start making a film they may already have certain impact goals in mind, which may lie at the heart of the story. But as the relationship with the story and its complexities deepen, these goals may shift or become more defined. The impact research seeks to narrow down the impact goals to clearly defined objectives. The [Doc Society Impact Field Guide](#) offers the following broad categories for change, which it calls the **impact dynamics**.

- **Changing minds**
- **Changing behaviours**
- **Building communities**
- **Changing structures**

There is another dynamic that we can add to this, namely

- **Changing material conditions¹**

¹ Improving material conditions or tangible change has been proposed by Dr Liani Maasdorp from the University of Cape Town as an impact dynamic that could be added to this list

By this we mean improvements for the individuals or communities affected by a given issue (e.g. building a dam to prevent flooding or raising money for a legal defence), thus improving material conditions or tangible change.

The impact dynamics offer a helpful framework when trying to formulate impact goals and devising ways to activate them, but should be used as a guide and not a limitation. Other impact guides may offer a more expansive framework, for example **The Video for Change Network** has created a comprehensive toolkit with detailed breakdown of “Types of Social Change”.

Find out more here:

www.toolkit.video4change.org/what-is-impact/types-of-social-change/

Impact is not one-size-fits all, so select a framework that suits your project ... or expand the framework.

Impact goals can be pitched at a high level, for example, if you are hoping to influence the passing of a resolution in the UN council / African Union and another governance body responsible for policy; or seeking to influence government policy (this would imply “changing structures”). Impact can also happen on a micro level, for example, you are hoping to achieve material change for one individual or a group of individuals (“changing material conditions”). However large or granular the scope of the impact goals, it's important to define them in order to devise a strategy to achieve them. Most impact campaigns include goals that aim to achieve structural as well as individual change and different actions will be required for the different layers of the impact strategy.

Exercise 1:

Define The Impact Goals

Pose the following questions:

- **Have impact goals been identified in the past, yet seem to have shifted?**
- **Are you struggling to define and articulate the goals clearly?**
- **How do you move from “raising awareness” to “action”?**

It helps to call on creativity and collaboration - so if you're feeling stuck, have a brainstorm session.

Brainstorming ideas

You've done your research and have gathered many inputs on what the impact campaign could achieve. Now gather the impact team (this may include the filmmaker, activist, someone from a partner organisation) and do a rapid brainstorm on what you would like to achieve (this could happen in person with post-its on the wall or on a virtual platform).

Identify your impact goals

Extract the goals that intersect and that all parties agree on. It's better to have fewer goals that are achievable than a long wish list, but don't limit yourself in the brainstorm.

Once you have a list that everyone agrees upon, place them in order of priority.

Summarise

Describe each goal in a clear one-line sentence.

There are no rules for how many goals an impact campaign may have, it may have 1, it may have 6; however 3-4 goals seem manageable and allows you to support a diversity of targets.

Exercise 1:**Define The Impact Goals****Check**

Can you identify the impact dynamics as outlined above in the goals you have outlined:

- Changing minds
- Changing behaviours
- Building communities
- Changing structures
- Changing material conditions
- Have you identified other impact dynamics?

Once you have listed and agreed on the impact goals you can move onto developing a strategy for how to go about achieving these goals. In order to pursue this strategy you need to identify your audience and how to reach them.

05. Reaching Audiences

Finding an audience for a documentary film is a challenging task. In addition, the film also has to find the right audience in order to achieve engagement with the subject matter of the film.

Below are some thoughts to guide you in thinking of the audience for your film. Potential audiences for your film for screenings designed to stimulate debate and dialogue, depending on your impact goal and strategy, include:

- Communities who may be affected by the issues raised in the film
- Educational Institutions
- Cultural Institutions
- Policymakers
- NGOs
- Film Festivals
- Television or streaming viewers

In order to target your audience, it is important to consider:

- Identifying them
- Understanding them as an audience
- How to make them interested in watching your film

Let's unpack these considerations:

Identifying the audiences for your film is the key to developing a successful strategy. Each story may focus on a number of issues that affect different communities in society, thereby appealing to different audiences.

Ask the following questions to identify your audiences

- What are the issues dealt with in your film?
 - via online streaming
 - television broadcast
- What are the demographics of the audience concerned with the issues in the film?
 - social media
 - or through in-person screenings at film festivals
- How can these audiences be reached and through what platforms can these audiences be reached? For example:
 - or through mobile cinemas?

It's important to recognise that the audience who has access to adequate internet and data to be reached via streaming and /or online platforms and social media has different habits of media consumption to the audience you may reach through mobile screenings in community halls. So be sure to keep the context in which the audience will experience the film and engage with the issues when you target the audience.

Once you have identified the target audience for your film, you can do further research to establish the following in order to understand the audience better:

What are the needs of the audience that can be discussed, highlighted or addressed in a way that intersects with your film's campaign?

- Does the campaign objectives relate to issues affecting the audience and how can they support the campaign and how can the campaign support them?
- What kind of experts can you invite to be a support/ resource to your audience?
- If your audience is not an in-person audience and won't be able to engage in a live discussion, how can you use the media platform (e.g. television broadcast or streaming) to support the campaign, beyond just seeing the film. For example, can you arrange radio interviews at the same time as a television or festival screening? Could you arrange for talk show engagement around the issue?

Once you have found out more about the audience, you can now make a plan for how to interest the audience in the film as this will form the core of your communication strategy. Things to consider when crafting your communication strategy include the following:

- What is the language used in discussing the film and explaining the film's message in terms of dialect and vocabulary? This is not just the actual language - does the vocabulary used in the film connect with the audience? For example, certain communities may have their own way of talking about the term "climate change" and so using terminology in the film and film campaign that does not reflect the way issues are described in a certain context, will need to be considered. How do these choices influence which people can engage with your communication?
- What is the messaging of your campaign and how does it connect with the needs and concerns of your audience?

06. Developing a strategy

- You've done your impact research
- You've defined the impact goals
- You have identified an audience
- How will you implement your impact campaign?

The impact strategy is the action plan for achieving the impact goals. Some of the goals may be long-term, like deep structural change, while some are immediate, for example, creating awareness about an issue or asking audiences to sign a petition.

Consider the following questions when mapping your strategy for reaching impact goals:

- **Who** should see the film?
- **Where** can you reach them?
- **What** do you want them to do?
- **How** can you move the audience to action?
- **When** can it happen?
- **Which** organisations can support the campaign?

Exercise 2:

Use the strategy mapping framework to map a plan of action.

IMPACT GOAL	WHO IS AFFECTED?	WHO BRINGS CHANGE?	POTENTIAL SUPPORT	POTENTIAL OPPOSITION	ACTION	TIMEFRAME	RESOURCES REQUIRED

You may add additional criteria to this framework. Use this to draft a plan of action to implement your impact campaign.

07. Forging partnerships

An impact campaign is, at its best, time consuming, labour intensive and expensive. But you don't have to do it alone. It is necessary to identify partners who can assist in the implementation of a film impact campaign. The ideal partners are those that will benefit from the film as much as you'll benefit from their support.

Partners can include:

- Organisations and civil society groups that work with the issues addressed in the film
- Funders
- Logistical or technical partners
- Media
- Educational institutions
- Community leaders or community gatekeepers (this may include local authorities including chiefs and faith based leaders)
- Subject matter experts
- Distributors
- Activists and passionate individuals who are moved to use your film to shift change around the issue

It is important to note that support takes many forms and while funding is necessary for certain aspects of the campaign, there are many ways the organisations and people can support the campaign that does not involve money. This could be very practical support like transport to a venue, or the venue itself or even access to electricity; it could be the kind of support that connects you to an audience, access to networks, even lending credibility and trust to the initiative has great value to a campaign. So when building partnerships it's important to take a layered approach. In the case studies we will explore some of the ways campaigns have built partnerships in interesting ways.

You need to think creatively about how you will fund your campaign. Connect with organisations that may like to use the film reach. Collaborate on how to reach an audience and work together to seek organisational funds for the campaign.

You may already have an organisational partner in the film production, however this partner may not have funds to give to a campaign. They may, however, be able to access impact funds for the issue that you as a filmmaker cannot access; for example, an organisation dealing with climate change may have better access to climate communications funding than the film team; discuss whether the film and the campaign can support their work and as such apply for impact funding to support the campaign. You could suggest to partner organisations that you collaborate on funding applications.

08. Budgeting for impact

There is no getting away from it: a campaign needs financial resources. The impact team needs to earn a living and there are many hard costs.

When planning your campaign and applying for funding, please note the following budget considerations for impact:

- The costs of an impact team (such as the impact producer and screening facilitators).
- If the filmmaker is to be involved in the impact campaign, her/his time needs to be budgeted for.
- Marketing and publicity costs, which can include a publicist and/or social media strategist; printing flyers, designing and maintaining a website and social media campaign.
- Resources for making language versions that your audience can access easily.
- Expert fees: Does your film screening require psycho-social, legal or any other support, if the content of your film is sensitive, traumatic or triggering?
- Stipends for key roleplayers to attend screening: for example, the protagonist and subject experts.
- Venue and equipment hire.
- Refreshments for participants and audience members.
- Transport costs.
- Information support materials: such as brochures with additional information and resources (you need to allow for content creation, which would include subject expert fees, copy editors and printing).

Consider what partnerships you can create to address some of the needs above and thereby supplement your budget.

09. Implementation

You have:

- Defined the impact goals.
- Structured a strategy.
- Forged partnerships.
- Raised funds. Now it's time to revert to the strategy map and draft a series of actions with a timeline in order to implement the impact campaign.

This may include:

- Screenings: cinema, festivals, broadcast, streaming, community screenings (including mobile cinema screenings) and academic/educational screenings.
- Publicity: build awareness of the film and the issue, find various media platforms.
- Call to action: how are you directing the engagement from audiences, what can they do? And how can you help them to do it?
- Social media campaign.
- Panel discussions.
- Additional resources: pamphlets, brochures, links to organisational support, related media.
- Website that outlines the campaign.
- Campaign newsletter or blog.

Screenings

Aim for one or more high profile festival screenings to kick off your campaign. They are a great way to generate media attention and build the film's public profile. Screenings with panel discussions are a good way to generate media and public attention. It also allows you to outline the impact campaign in a robust manner and encourage the audience to engage and/or take action. These screenings have an expiry date and soon the festival and cinema run will be over. If the film wins awards or generates great reviews, these can be leveraged to support the impact campaign. Good reviews and word of mouth get more people to watch your film. Press attention on the film is an opportunity to highlight the issue and share a call to action. Festival, press and social media mentions all assist in generating interest in setting up further screenings. Be sure to invite stakeholders for collaboration, such as:

- Key role players (e.g. policymakers, high profile public figures)
- Influential organisations
- Communities
- Academic institutions
- Schools

The impact of these screenings should be supported through facilitation, as the facilitator can help guide the discussion, advise on where additional information can be gained, how audiences can take action and connect audience members to further support structures if required. The interaction between the facilitator and audience can also serve as a collective action to generate ideas for the impact campaign. The audience will bring their own knowledge and ideas to the table and these can be harnessed in the campaign, bringing collective ownership and shared activism into the campaign. In short, ask the audience what they think they could do to support the impact campaign and include them in the process.

10. The STEPS Approach To Impact Facilitation

STEPS has produced thought-provoking documentary films to inspire social change for more than two decades.

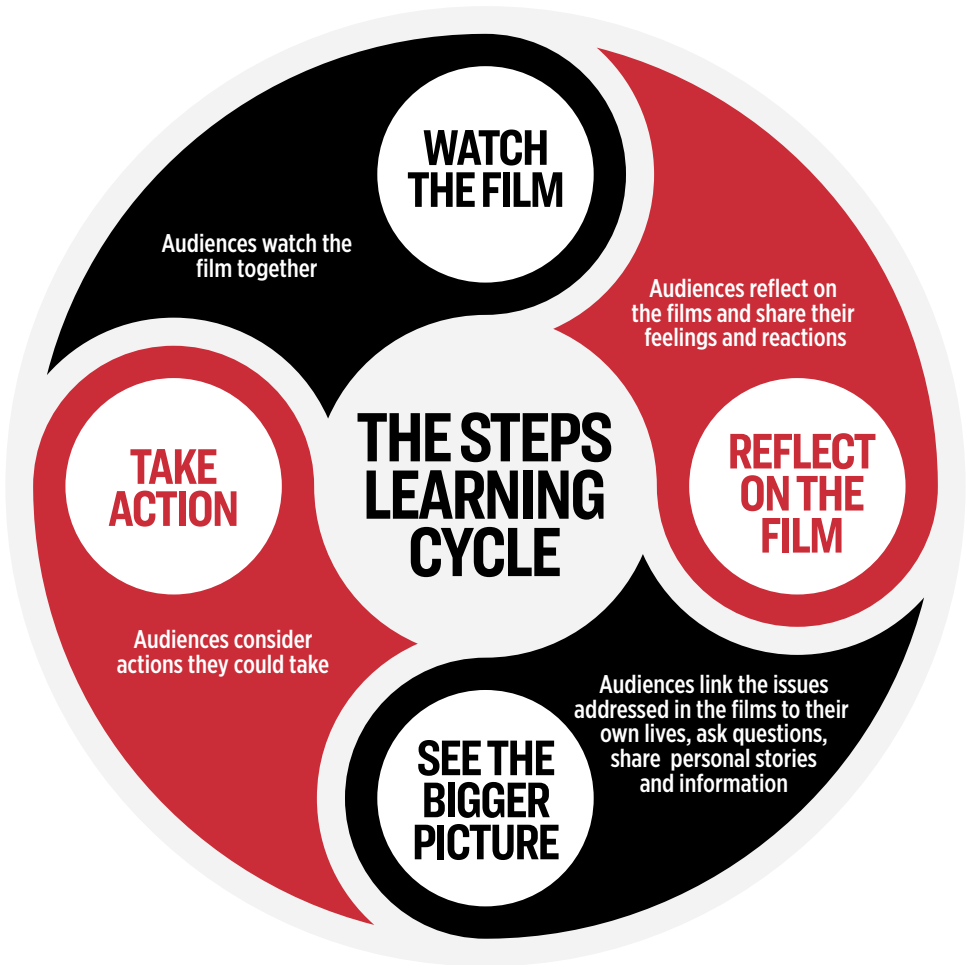
As content creators, STEPS recognised the need to ensure that these stories reach communities who are most affected by the issues raised. Often these communities do not have access to mainstream media, cinemas or broadcasters and as such STEPS initiated a network of mobile cinemas across Southern Africa. They worked with organisational partners to train facilitators to host screenings and encourage active audience engagement with the issues raised in the films. STEPS specifically trains young people, often from marginalised or under-resourced areas, to become screening facilitators. The belief is that if young people have access to information, networks of support and knowledge, then they will be motivated and mobilised to actively address issues in their own communities and as such become key players in the film impact campaign.

Engagement with community leaders, local authorities and policy makers can lead to changes in policy and national strategies, to ensure that young people's voices are heard and their needs are addressed. The inclusive approach, where screenings are hosted by trained members of the community, has proven an effective methodology for bringing about social change through film. The **Mother at 15** and **I am Sheriff** case studies in this toolkit unpack the process and impact of the STEPS approach.

11. Training of Film Facilitators

STEPS builds the capacity of activists to use film as a tool for advocacy and social change. Film is a resource that can be used to engage with diverse audiences in open discussions about the issues raised. A facilitated film screening is an important step to opening up dialogues and creating an environment for shared learning. To maximise the impact of facilitated film screenings it is crucial to involve relevant stakeholders - this could include organisations with knowledge of the issue, that work in the region; community leaders; governance bodies, educators and of course the community themselves

A facilitated film screening is based on the learning cycle that enables the audience to reflect on the direct experience of watching the film and to learn from it. Audiences are encouraged to link the issues raised in the film to their own lives and consider actions they can take towards change processes.



In the case studies included in this toolkit you will note how this learning cycle is implemented in practice.

12. Measuring Impact: Keeping a record

Measuring the impact of a documentary film

When using documentary film as a tool for social change, the success of a film is not measured only in critical acclaim and audience reach, but also by the impact it has achieved, i.e. the film's ability to effect social change. In an article, *Reel to Real: Can documentaries change the world?* the author acknowledges how hard it is to quantify the impact of a film, as the change often happens subtly within the minds of the people who view the films (Jones 2011). By influencing the way people see themselves, within a narrative, one can influence their ability to act. However, (1) how does one measure and evaluate impact, and (2) why is it important to be able to do this?

The Fledgling Fund Impact Guide notes that:

- Data can be an incredibly useful tool to help inform and modify campaign strategy as well as to communicate effectively with stakeholders throughout the life of your campaign. Collecting and analysing data from the beginning and then sharing what it reveals both internally and externally is critical. Creating a plan up front ensures that you collect information - both quantitative and qualitative - that is timely, useful and fits with the needs of your campaign and stakeholders.

How do we gather data? Two of the simplest ways to gather quantitative data is through:

1. In-person or online surveys, post screening

- a. Create a survey that is in line with the impact campaign and target audience.
- b. Keep it simple, brief and easy to respond to.

2. Screening reports

- a. Draft a screening report for each screening.
- b. STEPS has created a screening report template that you can use or adapt for your project. See the screening report template [here](#).

While quantitative data collected from surveys and screening reports offer valuable information about audiences reached, including details such as location, gender, age and exposure to the issue, there is a need for considering impact in a more inclusive context, where the engagement of people, education and the building of a movement are also taken into consideration (Curtis, 2015).

Quantitative data is important because it can reflect how many people see this film, what their demographics are, where they are from and even track changes over time (e.g. reduction in sales of plastic bags; increase in school attendance by girls who fall pregnant). But don't underestimate the value of qualitative data, as funders, the media and partners are all interested in audience responses to your film, self-reported perception or behaviour changes and even facilitator observations of people's reactions when they see the film.

Some of the ways in which Quantitative data can be supported include:

- Visual documentation: take clear photos and, where possible, short video clips of screenings and discussions.
- Media and social media reports: keep a record of anything that is published in the media or posted on social media.
- Change Stories: following up on actions taken and changes as a result of the screening and discussions on an individual, community or policy level. This documentation can be done through interviews, as written or filmed change stories. This works best when you engage with the same people over a longer period of time around that issue, as change doesn't happen immediately.
- Reflecting back to goals: keep evaluating the process and make notes as you go so that your observations and comments can be analysed along with the other data gathered. You can ask, for example:
 - Do the screenings and discussions speak to the impact goals?
 - Do the screenings encourage audiences to engage with the impact campaign?
 - Are there clear actions that can be taken and do audience members express a wish to take these actions?

13. Timeframes for Impact

One of the keys to driving an impact campaign is commitment - knowing that you're in it for the long haul.

Activating a film for social change takes patience and perseverance. You may find that there is a great deal of momentum at the film premiere and/or impact campaign launch, including media interest, high profile engagement and vocal audience responses. This is often a great moment to harness the power of awareness to bring about action. But to sustain action, renew interest and affect deep systemic change may take years. Luckily the film will keep doing its work to make those who see it aware of and care about an issue, even once you have stepped onto another project. Make sure that you have structures of support and response in place to support the impact campaign of the film as well as communities or individuals affected. Be ready to reboot a campaign if the socio-political environment requires it. Stay committed and keep going. Impact may be highly tangible at certain times, but mostly it happens slowly, through incremental change one action at a time.

14. Case Studies

The Impact Toolkit unpacks four inspiring case studies from the African continent. Each case study reflects an approach to impact that sets it apart.

Impact is not “one size fits all”. You may find elements from each study that inspires your impact campaign as you develop a strategy that fits the project. Follow the links to the case studies [here](#).

[Thank You For The Rain](#), Kenya, Norway.

[I am Sheriff](#), Lesotho.

[Mother at 15](#), Malawi.

[This Land](#), South Africa.

15. Useful Resources

The Impact environment is one of generous sharing of resources and experiences. Many organisations have shared resources and case studies that can be very useful when working on a campaign. Below are some handy links to resources if you'd like to deep dive into impact and learn from what other people have done or identify potential partners. We also spotlight organisations, who could serve as partners when planning impact screenings.

Online resources to support your impact planning

Doc Society is a non-profit organisation that has done ground-breaking work to support documentary impact around the world. The Doc Society Impact Field Guide and Toolkit is available in various languages and is free to download, find the link [here](#).

The Good Pitch supports impact by connecting filmmakers to organisational partners who can support the campaign. Read more about the opportunity to participate [here](#).

The Fledgling Fund has been supporting impact for more than 10 years. They have created an Impact Workbook which offers a step by step guide to designing an impact campaign, find the link [here](#). They also offer in-depth case studies [here](#).

The Quipu Project from Peru is an interactive documentary project. Watch the impact short [here](#) and read more about the innovative approach to impact [here](#). Be inspired by impact projects from the **Global South**.

DOCCO is a promotion and distribution initiative for Colombian and Latin American films portraying new and alternative perspectives on socially relevant topics. DOCCO aims to create social impact by engaging audiences and opening spaces for dialogue. They host screenings and workshops and maintain a strong social media presence. Find them on Instagram [here](#).

Screening initiatives on the African continent

STEPS has a network of partners for hosting mobile film screenings and discussions, following the process as outlined under *The STEPS Approach to Impact Facilitation*. STEPS is active in the following countries: Botswana, Lesotho, Malawi, South Africa, Uganda, Zambia and Zimbabwe. www.steps.co.za.

There are various organisations on the continent who, like STEPS, host mobile screenings and engagements through film. As outlined under “Forging Partnerships”, it is possible to build relationships with screening initiatives in order to reach urban and rural audiences across the continent.

Cinéma Numérique Ambulant (CNA) hosts mobile screenings in nine Francophone African countries. CNA screens African movies to rural audiences who usually don't have access to this medium. Mobile cinema projection vans travel across rural areas to host open air screenings of popular African films along with health messages about malaria prevention, child brides, HIV/AIDS prevention, and water and sanitation. For more information about CNA, see www.c-n-a.org.

MobiCINÉ, based in Senegal, brings cinema to rural villages and neighbourhoods, creating conversations around the issues depicted in the stories. Originating in Dakar more than a decade ago, MobiCINÉ takes films to schools, cultural centres and public spaces, screening predominantly African content. Learn more about MobiCiné [here](#).

Sunshine Cinema runs a network of mobile cinemas in Southern Africa. Screenings are hosted by trained impact facilitators and they support impact distribution. Find out more about their work [here](#).

Docubox is an East African film fund for African filmmakers that assists in producing and distributing African content. Docubox offers training and development grants and support screenings. They have supported ground-breaking impact with projects such as *Thank you for the Rain*. Read more about their impact work [here](#). They host films screenings under the banner of Shorts, Shorts and Shots. Find out more about Docubox on their [website](#).

Manyatta Screenings is an alternative screening experience celebrating short films from East Africa. They screen films from Burundi, Comoros, Djibouti, Ethiopia, Eritrea, Kenya, Madagascar, Mauritius, Réunion, Rwanda, Seychelles, Somalia, Somaliland, Tanzania and Uganda. Find out more about their activities [here](#).

The Documentary Film Association of South Africa runs an initiative called **docLOVE**. They host monthly screenings in Cape Town, Johannesburg and Makhanda where the focus is on engagement through film. Screenings are free to the public. Find out more about this [here](#).

16. References

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