PRODUCING AND USING VIDEO FILM: A TOOL FOR

AGRICULTURAL EXTENSION, A CASE STUDY IN LIMPOPO

PROVINCE

By

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DISSERTATION

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ABSTRACT

The study was designed to outline the production process of a video film with farmers and its use as a tool for agricultural extension with other farmers engaged in similar development processes.

The production process of the video film followed five stages namely: (1). Planning stage, where the production idea was discussed between the producer and the director. (2). Pre-production where brainstorming and conceptual framework were made. (3). Production stage was the shooting stage. Production took place at different venues with farmers and extension officers. (4). The editing stage using conceptual framework and Non Linear Editing (NLE) method to organize the video film into sequence; and (5) Distribution to project the video film with farmers in ten rural areas of the Limpopo province.

Following the above-mentioned process, an eleven-minute film called Phanda na Vhulimi was produced with farmers, farmer's leader as the main character and extension officers. Phanda na Vhulimi captured the farmer in her field, during meetings at various venues as a leader and during a public function in the village with provincial leaders. A back voice extensionist supplements the visual information with a description of the support process.

In the ten villages the video film Phanda na Vhulimi was then projected to farmers following the subsequent steps:

(1) Preparation for projection was a stage for arranging projection venues and setting sound to audible volume. (2) Pre-projection, here the researcher made a short presentation about the study without disclosing the content of the video film. (3) Projection was a stage of playing the video without pausing or talking by the projecting person (researcher) with exception to the viewers. (4) Post projection stage

was where the video film was discussed with farmers, during this stage the researcher was acting as the facilitator to bring in farmer-to-farmer experience in relation to what was portrayed.

After projections, an open-ended questionnaire was used to conduct this research. The raw data collected were analyzed by dividing it into two themes. The themes were divided into subsections as follows: preparation of the video film, reflection by the viewers/participants of the video film and learning during the projection process.

The results of the study indicated that people in rural areas of South Africa watch television. There is a culture of shooting still pictures and watching video films but not hiring as they find it expensive, as a result, they borrow or watch with neighbours, friends i.e. other villages or watch family videos produced during special events. With this culture people are used to see pictures-both moving and still, therefore they will criticize less good quality pictures when they come across them.

The study discovered that when a video film is produced with characters of the same background targeted audiences associate themselves with the product and feel that it represents them and their activities. These video films can be used as a tool to compliment not to replace the available methods of presentations.

DECLARATION

I **<u>Chipientsho Koketso Mphahlele</u>** declare that the dissertation hereby submitted to

the University of Limpopo for the degree Masters of Agricultural Extension has not

been previously submitted for a degree at any University.

Signed…………………………………..

Date…………………………………..

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I would like to send greatest thanks to my mother Ida for the courageous support she gave throughout my years at the University, also extended to my father Seliki, sisters Mabuke and Tiisetso. Lastly, thanks are sent to my uncles Dr. Thomo Ntsoane and family, as well as Chipientsho Moses Mphahlele for the critical assistance he gave during the undergraduate level.

DEDICATED

TO

My Mother

Kgotongoana a Morare le Mohlapa

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Chapter One - Background and Introduction

According to Dowmont (1980) a *video recorder* is a name given to electronic machinery that plays, makes records, and play back the video film, while *videocassette* can be defined as a long narrow band of magnetic material in a flat container, on which films can be recorded, whereas a *video film-* is a film recorded on a videocassette, video disc or digital video disk, and a *tool-* is a piece of equipment that can be used to do a particular job.

There are several ways in which video films can be produced and used within a rural development process. When focusing on production and use, there are top down approach methods where video films are produced elsewhere by development agents. In cases like these the documenting team from other professions i.e. with no agricultural background, document and submit the documented product to change agents. The change agents have to find a way of using the video film produced. These types of videos include the commonly known educational/instructional video films. This approach of documentation can be changed thanks to evolution in digital computer and video equipment. This technological change has brought many changes in the use and role of media for communication in development. The change made video films to be cheaper, more reliable and easier to use, making it accessible to many organizations and to individuals and usable in many different contexts by a wide range of people as identified by Norrish (1999).

Supporting this particular change Mody (1991); Melkote, (1991) as cited by Norrish (1999) found that media communication is no longer seen as simply a top-down flow of information, exemplified by the delivery of messages through the national press,

radio and television to agricultural extension services or to mobilize populations behind government development programs. It is now (top-down flow of information) slowly replaced by scriptless methods of video film production. This method use participatory approaches when documenting video films, for example participatory video.

The aim of this dissertation is to outline the importance of producing video films by extension officers with farmers emphasizing production processes as a route-map of following farming processes and activities. After the production processes the focus will be on the use of the produced video film by facilitator(s), as a tool to disseminate information from one group of farmers to other farmers with similar experiences. The aim is to provoke inner reactions and emotions beyond a simple technical message transfer and lastly to facilitate the process of sharing the reaction between viewers to initiate a move, an initiative.

In this case study of producing a video film, two institutional actors in rural development collaborated and co-produced the video film. The Limpopo Province Department of Agriculture under the Broadening Agricultural Service and Extension Delivery (LPDA/BASED) together with the Center for Rural Community Empowerment (CRCE) of the University of the Limpopo as stakeholders in agricultural development have joined forces in empowerment of farmers in the year 2002. The collaboration started with several joint farmers' workshops and in one of these workshops a proposal to produce a video film with farmers was made.

The LPDA/BASED program was initiated when the LPDA had a collaborative arrangement with German Development Cooperation (GTZ). This program aims at improving extension service delivery by collaborating with farmers. BASED has developed participatory extension approaches (PEA) based on local organizational development and innovation in six (6) pilot study areas (Ngwenya, Undated).

The CRCE is a Center based within the premises of the University of Limpopo aiming at working with surrounding small-scale farmers. Among other activities of the CRCE/UL is documentation using other print media and video film documentation.

There is clear relationship between information access, agriculture and progress. Progress in agriculture is based on information and information dissemination. Information dissemination is therefore the main function of agricultural extension organizations. In its effort to bring change extension uses communication methods and among various methods available a video film is one method that can be used. Video films are generally considered as entertainment media but can be used in a variety of ways to enhance extension work including recording format (digital or analog), message design (technical or social) utilization perspective (training), (Rivera and Gustafson, Ed; 1991).

It is important for those who are engaged in the development and communication of information to anticipate the knowledge, motivation and capacity of intended users. To achieve this, the extension service has to orient its objectives to align with the objectives of the client they serve, because the knowledge system can be adopted when the local knowledge system is based on local relevant actors and goals of the clientele.

Among other uses of video films, extension agents may use the video films not only to supplement but also to emphasize a point in order to enhance knowledge. Other well known uses include as outlined by Jones (Ed, 1986): making recordings for incorporation into broadcast television programs, motivational work in community development and giving feedback to extension trainees on their performance in practical exercises.

Röling (1988, 61) stated that, "anyone who intervenes through communication can be effective only to the extent which voluntary change can be induced". Therefore it is important to communicate any information and give the receiver time to digest it, adapt it to their situation and is then that they will adopt it if it can bring change in their lives. This is also supported by Rivera and Gustafson (1991, Ed; p: 165) when they state that "the choice of appropriate medium is very crucial", and giving an example that several studies had been conducted to determine which medium was better- radio, television, print or extension agent. The results: no one medium is the best, but the selected medium must be adapted to the message, target audience and social environment.

1.1 *Problem Statement*

In Africa the main source of agricultural extension service is the extension officers. These officers find themselves with problems of lack of training and specialization, support services, reporting lines, poor infrastructure, high ratio of farmer to extension agent and inappropriate content of messages (Bagchee, 1994). As a result of this the extension officers are overworked and in most cases they cannot manage to provide services to all farmers in their area of jurisdiction. The method they use to disseminate information is face-to-face, either in groups or individuals. These methods require

them to be with the receiver of the message at all times when delivering their message, this might be difficult as villages are dispersed and farmers conclude that they are not doing their work properly. According to Rivera and Gustafson (Ed, 1991), one of the 'laws' in extension science is that knowledge serve those who need it least, farmers who have information and can access various sources of information e.g. Print media, flyers etc.

Usually the methods used in documenting activities in agricultural extension include report writing. Because of poor storage facilities, this lead to some documents being misplaced or when not stored in good conditions the quality is badly affected. By making video documentation, there might be improvement in storage of agricultural information and therefore the knowledge can be used by future generations, as video films can be reproduced without affecting the quality and also as they can be saved in various ways for example as tape, CDs, computer and DVDs.

Mostly the available video films are more instructional rather than communicating the information itself. This statement is supported by Deluca (1991), when stating that "the central task of a film is to transfer the information from wherever it resides-books or mind of a teacher, to the mind of a learner". This was supported by Bullough (1988), "at one time information was strictly a one way medium of communication, with it, information was dispensed to learners who passively attended to what was going on with no interaction. The above statements make it clear that the learner has no role when coming to decision making in information gathering or production.

1.2.1 Why use video film?

As they are easy to move from one place to the other, the films are readily available for farmers use at any given time and area and they can be used repeatedly over a long period of time without affecting the product quality or else they can be reproduced. The major problem in using video films in rural areas is sometimes the lack or cut of electrical power, but this can be solved by using a projector and or generator. They can also be used in discussions when facilitating or emphasizing a point.

1.2   **Purpose of the study**

To produce a video film with rural communities and use the video film as a tool in agricultural extension

1.3   **Specific objectives of the study**

i   Produce a video film

ii   project the video film to farmers and

iii   To determine their perception about the video film after they have viewed it

1.4   **Significance of the study**

This study will highlight the process and importance of video film production by agricultural extension officers and improve the understanding of the role of such video films when used as a tool in agricultural extension with farmers to disseminate information from one group of farmers to another group with similar context

1.5   **Expected outputs**

The expected outputs were:

A 12' minutes video film to bring into picture what farmers' organizations are really about or can do with focus on a peer selected farmer from Vhembe district in Mbahela village

1.6   **The core idea of producing the video film**

Video film production is a complex process that needs to be conceptualised before production. When it is used, the film can touch viewers' feelings, evoke emotions and provoke reactions beyond a simple intellectual understanding of a technical innovation.

Chapter Two - Literature Review

2.1   Introduction

The aim of this chapter is to explore the literature related to the following; the context of video production, method of agricultural extension in South Africa, information dissemination, farmer development, video films in rural areas, sources of information used in agriculture, legitimacy of information in relation to solving local problems, advantages of video films, it also elaborates on video as a tool for information dissemination, most importantly it looks at small scale farmers and information dissemination, information revolution and lastly it reviews common types of video films used in agriculture for information dissemination.

2.2   The context of video production

There are several ways used to produce documents with farmers but the aim of this document will focus only on production of video film with and about farmers and using the produced video films to disseminate information to other farmers and extension officers sharing similar contexts. When produced with farmers, video films can be one complex method used by farmers to access information that may touch emotions, be an eye opener and generate reaction from viewers. According to Bosch (2004) this method may be used especially where lots of people cannot read well or have a difficulty of understanding other languages, because video films can be produced using local languages to suit the targeted audience.

Educators who have worked with hundreds of farm families have indicated that farmers are more willing to seek assistance today than they were back in the 1980's and 1990's, although it is not easy to ask for help or access resources. The challenge is always with the extension officers who constantly struggle with the challenge of

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delivering programs that are effective, timely, and accessible to specific target audiences (Bosch, 2004). To meet this challenge the extension officer should come up with several methods of information delivery and targeting specific people. To manage to produce this type of information, the extension service should bring on board people (farmers) the information is produced for. This is done because communication is no longer seen as a one-way, top-down transfer of messages and information through the media; instead, when applied to development, communication is used to promote a two-way process of sharing and participation (FAO; 2003). Hence video films may be one of the methods suitable for producing this type of information-with the participation of farmers.

With the video, the production process takes narrative form instead of scientific; it generates stories instead of factual reports. These narratives are constructed within the oral culture of the local community, and not structured by the literate office culture of the development establishment. What we learn from constructing and understanding stories belongs to a different category (locally based) than what we learn from scientific ways of knowing (Johansson, Undated).

With the revolution in digital world, the price of video equipment is becoming more affordable in regards to price for many people around the world. These people find themselves in use of different terminologies related to the new equipment or video production such as "cam" from "camera" and its "corder" from "videotape recorder" just as the camcorder itself combines both a camera and a recording mechanism (Media College, 2004a). With this kind of technology, information tailored for rural communities can be produced by peoples with different backgrounds a wider span of

people than before and disseminated to other communities who can learn from their colleagues.

Media College (2004b) supported by Noy (2002), concluded that if a film is documented for the public, viewers will automatically compare it to professional productions and for it to have a professional standard the documenting team must understand the theoretical and technical aspects associated with video film production. Having agricultural background, agricultural extension officer can be in a crucial position of relating a reality because they are the only ones who know beyond words how pictures can touch more people.

2.3 South African Method of Agricultural Extension

This section orientate the reader to methods of agricultural extension, agricultural information dissemination, farmer development, why video films are used in rural areas, sources of information used in agriculture, legitimacy of information and video as a method or an aid.

Agricultural Extension is about providing people with objective information. It has been typically considered as an instrument for agricultural policy implementation. Extension services have been used as a vehicle to transfer technology and increase agricultural production through the introduction of innovations, and guarantee quality of production. In most African countries, extension service is under the responsibility of the ministry of agriculture (FAO; Undated). With the limited budget allocated to Agriculture, the National Department of Agriculture (NDA) has to reach all the farmers (small or large scale) with the main objective of increasing household income. Small-scale farmers in South Africa are scattered and have different needs as their environmental conditions are variable, forcing the extension agents to

understand different environmental situations of farming and limiting them to be specialists (Mollel and Urio; 1999). This does not lead extension officers to be generalized facilitating agents only but it also limits their time to link farmers with other agricultural stakeholders. Technology transfer dominates South African extension delivery method. Typically the method involves top-down approach where scientists determine research priorities and generate innovations that they believe are good for farmers and provide the results to extension agents to disseminate that information to farmers (Foster et al; 1995). As a result farmers sometimes do not adopt these innovations/technologies. The reason why farmers do not adopt this type of technology may be that the information is not relevant to suit their farming conditions, as most of the knowledge is produced under theoretical conditions in specific controlled environments and these environments are different to those of farmers (Gamon, Harrold and Creswell, 1989). As a result some innovations are not adapted to the farmer's environments and this creates a gap between researchers and extension services and causes a huge waste of resources and time. This may also threaten the household food security. Extension messages often concentrate on strategies for income generation that require resources and knowledge not available to the poor farmers. Technologies alone cannot make a difference to the poor (Overseas Development Institute, Undated).

In practice, farmers often do not adopt the new technologies and practices, for quite sound reasons (Foster et al; 1995). When developing innovations farmers are not included, and developed technologies are supposed to be used by the very same farmers who were not involved.

According to Chizari, Karbasioun, and Lindner (1998), adequate numbers of well-trained extension personnel are a basic resource for a successful extension system. The training of extension agents in the country is more generalised and is concentrated more on technical agriculture, and the workforce itself is limited for farmers' disposal. This might be because the majority of the small-scales farmers rely solely on the extension agents as their source of technical information and if the extension officers are not well trained they will not be in a position to provide relevant information to meet farmers' specific requirements.

2.4   Farmer development

Knowledge and access to information influence power Campbell and Salagrama (2000).

When citing FAO (1999) Campbell and Salagrama (2000) further emphasized that empowerment of farmers is widely regarded as the most sustainable approach to help poor farmers in Africa move out of poverty.

Farmers can only be empowered if they can access information that relates to their experiences. This type of information can only be gathered when the extension service providers work closely with farmers. To competently break through any experience, extension agents need to have sufficient knowledge of the farming systems, this knowledge will help during the production of any documentation.

Information connects groups together to provide better operation and survival in a competitive environment. For the extension agent who works closely with farmers, adequate technical and organisational knowledge is needed to help farmers to help themselves. If information sources are reliable and easy to access they become crucial for the two parties to come to a common goal (Munyua; Adams and Thomson, 2002).

Viljoen, Laubscher and Marincowitz (2002) expressed that, if agricultural extension in South Africa is moving away from the linear methods of communicating messages- where extension officers would identify innovations, improve and diffuse them; it is important for the extension service to search for multiple systems of information delivery. Since the information needs of commercial farmers are - on the whole - satisfied while the opposite applies to developing farmers, a communication strategy for small-scale farmer development has to be made. This may come to being if the small-scale farmers are afforded an opportunity to access various information materials that they need for their farming activities.

According to Saito and Spurling (1992), farmers will only need and want extension if it provides more helpful information than they can obtain from other sources. In many countries, governments have made great efforts to provide farmers with relevant information and technology through public extension services. This has been no easy task because of the diverse needs and limited time of the clientele. Tailor making information for South African small-scale farmers will mean that the extension service and farmers have to work together to come up with a system that will suit farmers' needs and on the other hand, can be applied to their colleagues (other farmers). If the approaches to agricultural development programs are to work, South African government need to take new approaches to information dissemination and management that grow out from a clear understanding of what farmers information needs are (Ozowa 1997).

2.5　　　　　Why video films in rural areas?

Knowledge and access to information are essential for people to respond successfully to the opportunities and challenges of social, economic and technological changes, including those that help to improve agricultural productivity, food security and rural livelihoods (Ilboudo, 2000). New information in agricultural production will enable rural people to learn about new ways of improving agriculture, and this will help to create a situation where a producer (farmer) will be a sender not only a receiver and therefore the current provider of information being the extension officer/researcher being a receiver.

According to World Bank (1998), access to information is one of the keys for marginalized rural people to improve their ways of living. Women have access to only 10% of agricultural extension programs and if they can manage to have different sources of information in agriculture, they can manage to build their institutions and meet challenges in their everyday lives (World Bank; 1998).

The general use of media in agricultural development is to provide information, to sensitise and to reach groups of rural people and also to put into a different and more accessible form actual experience or learning that face-to-face cannot cover anymore. The importance of information is shown by Accascina (2000), when stating that, from different parts of the world, especially in developed countries farmers are benefiting from information technology to get market set ups and subsequently buy seeds at 20% less and sell produce for 20% more by bye-passing the middleman. Although the technology may actually only reach a center in the district nearby and the data be carried to village level on paper or by word of mouth, the farmer is still the direct beneficiary of the information itself. As mentioned above, this will totally depend on

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the access to that particular information by farmers and whether they will manage to read and utilize the information on their hands.

Accascina, (2000), further outlined that the information provided in the above statement, such as the price of market goods to farmers, may be valid for only a day, and the relative system may take less to implement. As agricultural information is changing very rapidly, it is imperative to choose a topic that will be used by people (even from different faculties) in a long period of time, for instance instead on dwelling of market price, one may develop information on developing a market or a farmers' group(s).

2.6   Sources of information used in Agriculture

In their daily life, people use different types of home grown media. Some are more accessible and affordable, such as rural radio and extension aids, thanks to digital revolution some are now becoming more accessible and reasonable to those families who were unable to access them for instance like the television or videos. The common methods of communicating with rural people include leaflets, newsletters, posters, exhibits, visual aids and radio programs in communicating agricultural information (Ozowa, 1997). Each medium has its own specific technical features that make it more or less suitable for specific objectives; target groups, situations and type of message one want to show. Different media strategies will be required for different objectives. The selection of a medium depends mainly on the message and the target (Bohmann, 2003.)

For people with low literacy level print media may hinder the main message that is to be communicated causing hold back of transformation, as transformation, all starts

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with information and understanding of that information. In the past decade(s), there was a great evolution in agricultural knowledge, methods of training farmers, communication of message and sources of information (Blum, 1996).

The information age and its supporting technologies, such as the Internet and other digital tools, has enabled work and learning to occur during time periods and in locations based upon individual needs (Tennessen, Van Romine and Motheral 1997). However, the advent of the Internet, and especially the World Wide Web (www), offers unprecedented opportunities for information exchange and knowledge transfer to the lives of rural poor. The Internet like other print media, is largely unavailable to the lives of rural people (Müller-Falcke, Undated). Though it can be available to the community at large, it will be like other print media and not be used to its up most level as majority of people in developing rural areas are illiterate.

Compared to other media, due to the digital revolution, video films became very affordable and they have a comparative advantage because pictures stick better in the mind and they are available for a wide range of people (Khadar and Ndiaye, Undated).

Among other methods used in disseminating messages to farmers, video films are becoming a common place as a way to supplement common methods of information transfer. But, many video films used in information transfer still mimic televised or top down methods of transferring information (Barkman, 1991). These types of videos show what the scientist in a laboratory or the subject matter expert in the field does and distributes with naive belief that farmers will follow their experiences to solve their own problems. To solve their problems the crucial principles in adult

education is that, adult learners will learn what is relevant to their life experiences; this notion is supported by Knowles (1990), when stating that adults need to know something, if that particular thing is of relevance to (their) lives, tasks or problem centered issues. It is therefore important for the source of information to be relevant to the learner's problems, by designing lessons offered to adult learners to solve the problems that the learners have. Knowles (1990) encourage not testing learners or bringing in problems from other communities that might not be similar to the one they experience, as they will be of limited assistance to them.

2.7   Legitimacy of information

For information to be more relevant to solve local problems, it depends on what, when and how the information is gathered and used by extension agents to meet the needs of the clients they serve (Pezeshki-Raad and Agahi, 2002). This goes hand in hand with identification and understanding the use of information from the available source(s). Identification of the sources will depend on the type of source one has to choose from. Understanding must not only be geared towards the extension agent but must take into consideration that the   clientele must be the one that understands more than any other person. This implies that the agents have to take into consideration the literacy level of the clientele. If the literacy level is low, then the agent has to avoid using print media, alternatively the agent can use presentation methods such as face-to-face methods coupled with video films.

Blum (1996; pg: 130), states, "whatever their style may be, good teachers use teaching aids to maximize the effort of teaching". People, who are involved in agricultural communication, use different methods of training and different training aids for their clientele to understand better what the concept is about.

2.8   Advantages of video film

Video films are more advantageous because they can be produced and distributed in a very short period of time. They are also presently readily available for different consumers (clientele) as they are now becoming less expensive- they can be borrowed, and are easy to produce (Blum 1996). As video films bring action to the viewers, they become handy when trainers have a difficulty of taking the learners for field trips due to limiting funds or geographic conditions.

Prakash (1994) and Tomalin (1986) mentioned the following advantages of video films:

i)   Availability- As a mass medium, video films can be made quickly and be multiplied, packed and distributed very fast.

ii)   Video films are visuals and if produced in local language(s), the audience will see and hear the information it contains regardless of their level of literacy.

iii)   A short sequence from the program can be selected for intensive study- this can be worked first by the extension agent or both agents and farmers.

iv)   It is possible to stop at any given time to pay special attention to a specific point.

v)   Video can aid meaning by showing relevant information in close-up.

vi)   Consistency- the information on the film is uniform and it can be stored on the main (master) copy and be recorded with no change of quality.

vii)   Reinforcement- a video film can be used to reinforce the trainers presentation

Video films can easily incorporate farmers as actors, who are in a process of living their lives according to their own rules and standards. There will be no person from

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outside to tell the farmers on how to do what they do best, but the farmers themselves will be acting/narrating their own story which can be used by their colleagues who have the same experiences and speak (more or less) the same languages that they understand. This is supported by Munya (2000), when stating that for "rural communities to fulfil their respective roles, they require information on supply of inputs, new technologies, credit, market prices and their competitors". Although the traditional media and Information have played a role in diffusing information to rural communities, they have much more potential to assist in improving farmers' lives. Rural information systems must involve rural communities and local content is of prime importance, as the majority cannot understand other languages. Any meaningful extension and information system has to be based on the needs and in the vernacular of the farmer.

Much of the poor performance of agriculture in rural areas can be attributed to failures in the process of information dissemination, upon which agricultural development is becoming increasingly dependent (FAO and World Bank. 2000).FAO and World Bank (2000) further associated the lack of appropriate information with social and technical factors responsible for low adoption and poor impact of new technologies in the rural areas. Numerous individuals and institutions hold agricultural knowledge and information. Unfortunately, people and institutions often fail to share their knowledge, expertise and information.

According to the information on the Internet by Hoffmann (2003:15),

"Communication is always communication. If you do not have relevant information it is not the question if you use Internet or pamphlets. If you do not speak the "language of the people" it doesn't matter if you use email or radio announcements"

2.9   Video a method or aid

Extension is an educational process for bringing about the maximum number of desirable changes among the people, which involves learning; disseminating information and it need some tools or methods commonly known as extension-teaching methods (Meera, Jhamtani and Rao (2004).

Visual aids are the tools of teaching through the sense of sight and/or hearing. They are supporting materials and they alone cannot generate learning. They should be considered only as a tool (aid) that helps to do a job in a better way (Meskil 1996).

Extension planners throughout the world face the difficult challenges of being creative in their programme development efforts and responsive to the needs of rural communities and farmers. A way to address these challenges is to look at different programme development ideas and approaches, analyzing how they function in practice, as well as their advantages and disadvantages.

Mortiss (1993), states that for a video content to become more useful, the trainer should plan his/her presentation around the video but not plan a video presentation, a video is an aid not a method of teaching. A video film is efficient when it is used to facilitate a presentation and consolidate what has been learned and provide platform for communication, pursue discussion, or answer viewer's questions rather than using it as a single method of communication to solve a given experience and substitute extension workers.

A video can be used to reflect how people's activities occur and stimulate thinking on how the peers can emulate and change their own lives accordingly. This is supported

by Mortiss (1993), when stating that when video film is used coupled with farmer's (learner's) participation, it can be a powerful social catalyst which stimulate farmer's to become active participants in their own development.

The issue of developing appropriate content is critical to the extension process; the performance of an extension system depends, in a large part, on the appropriateness of its message. The more appropriate the message, the better will be the extension-clientele relationship and the more likely extension's programme will be supported (Campbell and Barker, 1996). Information has a great impact on decision-making, and hence its *value is* closely tied to the decisions that result from its use. Information does not have an absolute universal value. Its value is related to those who use it, when it is used, and in what situation it is used. In this sense, information is similar to other commodities. The characteristics of good information are relevance, timeliness, accuracy, cost-effectiveness, reliability, usability, exhaustiveness, and aggregation level. Information is relevant if it leads to improved decision making. It might also be relevant if it reaffirms a previous decision. If it does not have anything to do with your problem, it is irrelevant (Babu, Singh and Sachdeva 1997).

Information sources with no doubt are transforming all human activities dependent on information, including rural development and food security in different parts of the world. Therefore, there is a need to develop information strategies and investments for rural areas. This should be reflected in participatory needs assessment and development of both the technology itself and the forms taken by information content, including linkages to any conventional communication methods available. There is also a need to move away from centrally maintained reservoirs of information towards

distributed systems (FAO 2000). Rural communities generate, gather and interpret their information from a multitude of locally contextualised sources much of which is exchanged orally through face-to-face communication with people they talk to (Fouché and Norrish 1999, FAO 1997). Even in this situation, the information may not be available or relevant to the cases the people are engaged with or as a matter of fact will not reach other groups in the community.

In South Africa, an estimated 45% of the population is illiterate resulting in a limited, parochial network of information exchange (Fouché 1999:22). For this people, even if information (print) can be around them, it is unavailable, as they cannot access/read it. In oral cultures, the collective memory and importance placed on the elders to store information creates a strong system for information flow (Slim and Thompson 1993). But if the person with information is no longer available in the circle of passing the information to other generations the whole information is lost. Hence, the need to document information from these important sources and distribute it to various people whom at the end will store and value it- use it. Slim and Thompson (1993) further outlined that, there is a need for mediation between the traditional and emerging information systems when considering the socio-cultural and economic leap that will be required for societies, accustomed to receiving information orally and from known digital sources.

In the mean time, the information systems of small-scale rural farmers is likely to be weighted in favour of receiving outsider (Heeks 1998), who in most cases do not reach every individual in the community, as these bearers of information will meet a

specific group and leave without seeing the other and when disseminated it leads to second hand and diluted information.

Rural people as any other people, illiterate or not, have their own methods of sharing information. Though their way of information dissemination may appear outdated and much localized, it works for their own benefit. If this resourceful information is to be shared and used by other people who need it for their survival it has to be disseminated through sources that will be well understood by the receivers and of most importance the receivers must be able to understand what the information is about. Also for the receiver to adopt it with confidence, it must incorporate their peers, who can be easily incorporated as actors in video films (Heeks 1998).

2.10   Small-scale Farmers and Information Dissemination

In the Limpopo Province of South Africa, small and large-scale agriculture varies significantly, for the majority of small-scale producers, learning about agriculture means doing agriculture by following the example of their fathers. Only a few (large scale) agricultural producers enjoy formal training (Hedden-Dunkhorst, and Mollel; 1999).

Small-scale farmers are farmers with low literacy, numeric level and farming on diverse environments. These are resource-poor farmers who in most cases farm to sustain their families and sell excessive produce. They have little to no access to information and new technology or they have to travel to other places to access available information. According to Ozowa (1997), Information is an essential ingredient in agricultural development programs but farmers seldom feel the impact of agricultural innovations either because they have no access to such vital information or because it is poorly disseminated. The only few that can read or write

are the ones who can afford and access information; the remaining majorities rely on the extension service from the ministry of agriculture which cannot cater for all the needs of all small-scale farmers in the Province due to budget and other constraints, for example, extension officers knowledge, which influence the methods of service delivery. This leads to low use of techniques used in agricultural production such as inputs, mechanization and minimal application of appropriate management practices. Most improved varieties of crops and livestock breeds' are barely accessible to small-scale farmers. Marketing processes are starved of information, from research institutions and from numerous other sources, that is expected to be useful to a wide range of people engaged in agriculture. This relevant information and advisory services during the entire chain of agricultural production to inform choices of appropriate inputs, seeds, chemicals and technology is limited (Agricultural Research Information Service; Undated). Despite these difficulties, small-scale farmers are known to produce the greater proportion of food consumed in the Third World, especially in sub-Saharan Africa (Odulaja and Kiros; 1999). If they only have the much-needed information then they would take agricultural production to greater heights.

2.10.1 Information dissemination

Extension, as the organized exchange of information and the purposive transfer of skills, is a rather recent phenomenon. Obviously, transfer of information and skills has existed since the emergence of permanent agriculture by farmers exchanging their own practices with fellow farmers. Today's practice is different in that the process is dominated by organizations, and its scope has extended from disconnected local events to a complicated and even worldwide process. Hence the

supply of information should be among priorities of extension (Sofranko, Swanson and Bentz, 1997).

Sofranko, Swanson and Bentz (1997) went further to outline that decline in agricultural development is attributed to a number of constraints, the major one being inadequate provision of information. There is a need of more and tailor made information for farmers, to enable them to know whom to produce for, how and when.

According to Sofranko, Swanson and Bentz (1997), Print media as well as radio and television were of a supplementary nature with information that was not up-to-date. Moreover, programmes about small-scale farming in South Africa are either not available or were never given enough airtime. Digital revolutionary changes in communication and information technology have dramatically increased the speed and quality of information communication methods. It changed the role of extension workers in industrialized countries. If communications systems are well disseminated, the major tasks of any agent will be to link her or his clients with other suppliers of information instead of being a socio economic worker who supply basic farming necessities and organize the final destination for the farm produce (Sofranko, Swanson and Bentz, 1997).

Reliable information in agriculture means information that the producer (farmer) will use when producing goods and services of quality for a long period of time. To access reliable information at all the times, one has to depend on various sources where the information will be drawn from- different sources will help to close any possible discrepancies or loopholes.

2.10.2 Information Revolution

The revolution in information technology- especially Internet and digital equipment-video camera and editing equipments, presents new opportunities for individuals and communities to be not only consumers but also producers of information. This enables low-cost creation, access and distribution of information, which requires a networked rather than centralized approach (Munyua; 2002).

Rural producers are in great need of information and knowledge and skills to improve their decision making, increase productivity, and survive in the free market conditions. The technologies and the information exist in all Provinces of the country, but they are not accessible to small-scale and subsistence farmers due to lack of appropriate delivery systems and training methodologies. Video films and extension delivery systems can play a crucial role in overcoming the constraints of the large numbers of people to be reached; illiteracy, many local languages, large distances, poorly trained extension workers, lack of transportation and the need for standardized scientific and specific technical information (Balit, Masias and Rios 1996).

Video films can be used to help rural people to exchange experiences, find common ground for collaboration and actively participate in and manage agricultural and rural development activities. Video films packages are produced on key themes, issues and technologies identified with farmers and extension officers, merging farmers' knowledge and experience with modern scientific knowledge and technology (FAO, 1996).

An article on the Internet by Jefe (2004) cited a farmer in Bolivia while outlining the importance of communicating, stating that,

"In our village, communications is life; it is the very essence of our being. We are people who communicate in order to keep our values alive and relevant in a society that is constantly changing. Furthermore, we know that communications is the key to any type of development".

Information can accelerate the pace and volume of innovation and fundamentally change the way we transmit, receive, adapt and use knowledge and contribute to changes in markets, production methods, governance, and social relations. However, the "information revolution" has not spread to the world's one billion rural poor and while Internet and print media use overall has been growing rapidly around the world, there are still virtually no users among disadvantaged rural populations. Even when available, effective use is impeded by low literacy rates, low education levels, linguistic barriers and a general lack of relevant and contextualized content for improving rural livelihoods.

Information and communication play a central role in rural development initiatives but to be really useful, information must be available in appropriate languages, formats and must be communicated through channels that rural people could easily access and contribute in formulating that particular information (Zulberti; 2004).

2.11 Common types of video films used in agriculture for information dissemination

This section of the chapter looked at how different video films produced by agricultural agents from different disciplines are used with farmers. The common video films used are educational, participatory and reconstruction of reality video films. This section focused on giving the background on the use of video as a tool to

influence change for development, by focusing on production and using video films produced through reconstruction of reality.

Farmers' indigenous agricultural practices offer many answers, and the best of both knowledge areas need to be considered to meet local needs. Agricultural extension is a multidimensional profession that requires an understanding of science, technology, communication, local culture and the role of social relationships in agricultural decision-making (Protz 2002). Extension to reach its goals uses tools that are strived to suit people with different numerical and literal levels and among these tools are video films.

Video films as tools in agricultural extension can be used within groups for envisaged change; it does not matter whether the video film is targeting an individual, group(s) or society.

Suppose any change agent want to send a message, the agent could pick up a pen and write a note. But if he or she has problems writing or if the recipient has difficulty reading, the agent is not communicating (Okahashi, 2000).

But when using a video film that is produced with people, groups, or the whole society they can portray what society's needs really are so that their concerns can be addressed focusing at real issues, without the agent writing what he or she thinks can be implemented.

2.5.1 Participatory video

Participatory video is defined by Mengi (2000), as a scriptless video production process, directed by a group of grassroots people, moving forward in iterative cycles of shooting-reviewing, and aiming at creating video narratives that communicate what

those who participate in the process really want to communicate, in a way that they think is appropriate.

i.   Production

With participatory video, a technical team goes into a village with the aim of teaching the villagers how to use video equipment (camera etc); after the villagers have background knowledge they are given the reins to prioritize their activities and document them. With this method extension officers can incorporate participatory methods and techniques (PRA, PEA) used in agricultural extension when producing this type of video films (Protz 2002).

ii.   Uses

Uses of PV as outlined by Mengi (2000) include:

First, PV is an excellent tool in processes of public consultation, advocacy and policy dialogue, as well as for mediation in conflicts. Instead of bringing everybody involved together in a meeting at a place where nobody feels at home, PV can allow each stakeholder group to present their cause at home, in their own way and with their own words.

Second, in development projects and programs, PV can be used to communicate the outcome of all kinds of participatory assessments and processes, in all stages of the project cycle: planning, monitoring and evaluation. It can be applied horizontally, for communicating between local communities in a rural area or town and for organizing local groups into larger federations, and it can be used vertically, for grassroots people communicating with policy makers, donors and government authorities

Third, Participatory Video (PV) is also an effective research tool for participatory research. There might be a great difference between the kinds of answers rural people

give to a researcher scribbling in a note book, and the statements they produce to the camera when they know that the entire village will be watching them later in the evening

iii.   The potential of participatory video

Participatory video may also be a powerful tool for people with developmental disabilities. If reading and writing is hard, people may find it easier to send and get messages by video than through the written word.

On the Internet, Okahashi (2000) further cited Satheesh (1999) when noting that, "...there is a generation of women and men...who are not literate. But they have deep reserves of knowledge in farming, forestry, ecology, and natural resource management.

A video film can be used as a tool where group of people who really cannot write or read relate their own story without anyone "interfering" or altering with their narration. A practical example is given here by Okahashi (2000) when citing Satheesh (1999), video could be an alternative to literacy. According to Okahashi (2000), Satheesh (1999) gave workshops to train a small community in India to use video for personal stories. As a result, the participants produced a story about a local flood and subsequent crop damage, which was aired on both regional and commercial television. Since then, participants have obtained regular scheduling for coverage of their stories on both networks.

In another study innovative use of video crops up in Taprana, India, where rickshaw

drivers, unable to get loans for new vehicles, used participatory video to tell a bank manager why they were good risks for loans (Snowden, 1984). Most bank procedures involve the written word, the use of banking jargon or a combination of the two, both of which may be hard for a person with a developmental disability. Video can be used instead of the written word to express concerns and show what needs to be learned about banking.

2.5.2 Educational video films

In agriculture, these are video films produced by agricultural scientists directed by video film specialists. They are basically top-down video films produced elsewhere e.g. in environmentally controlled environment (at the experimental farms/site), with high tech plants and or animals by a specialized (video) team concentrating on specific topic- e.g. maize farming- looking after maize. The video specialists make the production and submit it to the producers who in most cases are agricultural scientists and the scientist will distribute it to extension officers who are expected to project the video to farmers with an objective of teaching them on that selected topic.

Production

The Center for Rural Community Empowerment staff members were visiting one of their collaborating villages in Mafefe, specifically Ga-Mampa. As an agricultural researcher the student director of Phanda na Vhulimi was taken with to witness a professional team in action. This team comprised of a professional director and operator who did not introduce themselves to the villagers; they came with the aim of capturing shots within specific hours and leave the village. The professional director wanted to tell the farmers where to stand and what to do. For local villagers and

farmers, this was a problem because they were not aware of the professional teams' visit as a result they did not take part, leading to a failure in production Mphahlele C. K (Personal Experience, May 2004)

i.   USES

These are ready made video films that are bought from research institutions, given by agricultural departments, etc with a motive of teaching/instructing the listener on how to practice technical activities in agriculture. Hence they are called instructional videos.

Example of Educational/instructional Video, as outlined by Alberta Agricultural videos (Undated)

Beef Management Practices – II

the film gives a more detailed demonstration of the practical skills needed for cattle castration, and control and identification of parasites. It includes correct techniques for artificial insemination and palpation of beef cattle. Members see commonly used equipment for castration with emphasis on proper technique and hygiene as well as methods of restraint.

An in-depth discussion on the control of external and internal parasites is presented that emphasize the importance of sanitation management practices and chemical treatments. Included is a comprehensive section that covers actual semen collection, semen processing and Artificial Insemination (A. I.) of the cow and pregnancy diagnosis by rectal palpation.

2.5.3 Reconstruction of reality films

These are the video films that the study is going to be based on. These video films form part of participatory video films in a sense that farmers are the ones who act and narrate their experiences without any script made by them or especially not the production team. The main role of the production team as extension agents is to spot a process and or activities of farmers, discuss it with farmers to check whether they are interested in documenting it. If they do not agree the idea is discarded but if they agree it is suggested to other role players. Lastly it is documented.

2.12   Summary

Agricultural Extension is about providing people with objective information. In South Africa dissemination of this information is done by less specialised extension officers who in most cases concentrate on transfer of technology as delivery method.

Farmers can only be empowered if they can access information that relates to their experiences. This type of information can only be gathered when the extension service providers work closely with farmers.

Video has been used as at tool to produce information with farmers and disseminate that knowledge to similar people. Knowledge and access to information are essential for people to respond successfully to the opportunities and challenges of social, economic and technological changes, including those that help to improve agricultural productivity, food security and rural livelihoods

Among other methods used in disseminating messages to farmers, video films are becoming a common place as a way to supplement common methods of information transfer. But, many video films used in information transfer still mimic televised or top down methods of transferring information.

Visual aids including video films are the tools of teaching through the sense of sight and/or hearing. They are supporting materials and therefore they should be considered only as a tool (aid) that helps disseminate information.

This video if produced with farmers will also help to disseminate information to more people because for majority of the small-scale farmers agricultural production is done by emulating examples of their fathers or sharing with other farmers.

Educational videos films are basically top-down films produced by agricultural scientists etc directed by video film specialists.

Participatory videos films are as a scriptless video production process, directed by a group of grassroots people, aiming at creating video narratives that communicate what those who participate in the process really want to communicate, in a way that they think is appropriate.

They are scriptless video films produced by a technical team together with farmers aiming at creating a product that focus on farmers' daily socio-technical activities.

Chapter Three – Methodology

3.1 Introduction

This chapter describes the methodology followed during the study. It starts by explaining the method used when documenting the video film following five phases, followed by demographic perspective of the province in which the study was done, the choice of the villages, location of villages, sampling, projection of the video film, selection and securing of participants and ends by describing how data was analyzed.

3.2 Method of video documentation

Producing video film has different phases that can overlap, it involves a team and complex processes where unplanned activities could weaver in with planned activities, when this happens reconstruction of reality can be applied to keep the plan in line (Noy, 2002). To plan accordingly there are five phases of video production that need to be followed. These five phases were followed during the production of Phanda na Vhulimi (see appendix 3.1 model of producing Phanda na Vhulimi)

        3.2.1. Planning

        3.2.2. Pre-production

        3.2.3. Production

        3.2.4. Post-production/Editing

        3.2.5. Distribution

3.2.1. Planning

3.2.1.1 Introduction

The concept of video film production started with a person (producer), the producer looked for people who made the video film, starting with the director.

The concept was discussed between the producer and the director; from here a proposal was developed and presented to other people.

3.2.1.2 Proposal for Phan<u>d</u>a na Vhulimi

i) Meeting in Thabamoopo

A planning meeting was held between the Center for Rural Community Empowerment of the University of Limpopo (CRCE/UL) and the Limpopo Provincial Department of Agriculture (LPDA) representatives at Thabamoopo LPDA offices (see Table 1 in attendance of the planning meeting). The purpose of the meeting was to initiate collaboration between the Limpopo Provincial Department of Agriculture (LPDA) in Capricorn District and the Centre for Rural Community Empowerment (CRCE) based in the School of Agricultural and Environmental Sciences (SAES), of the then University of the North (UNIN), now University of Limpopo (UL) through the thrust of sharing ideas/programs between the two institutions.

1.7

1.8 *In the meeting the CRCE/UL presented its activities to the LPDA managers and among these activities presented was documentation. This research will focus only on video camera documentation. The director-collaborating with CRCE/UL presented the idea of video film documentation to all the representatives and proposed a co-production of*

farmers' processes and activities in the Limpopo province together with the Limpopo Province Department of Agriculture's Broadening Agricultural Service (LPDA/BASED) <u>*TABLE 1 ATTENDANCE LIST OF THE PLANNING MEETING*</u>

Name & Surname	Institution	Address
1. Ramaru M.J	LPDA-Based	P/Bag X 9487 Polokwane 0700
2. Phasa M.S	Land & Capr, Dev	P/Bag X 28 Chuenespoort 0745
3. Nkuna M.M	Thabamoopo Dep of Agric	P/Bag X 08 Chuenespoort 0745
4. Mathee G.C	Capricorn District	P/Bag X 28 Chuenespoort 0745
5. Mathabatha M.C	Capricorn District	P/Bag X28 Chuenespoort 0745
6. Moloisi M.T	Capricorn District	P/Bag X28 Chuenespoort 0745
7. Ngoatoana M.W	Capricorn District	P/Bag X28 Chuenespoort 0745
8. Kgatuke M.M	Thabamoopo Dep of Agric	P/Bag X 08 Chuenespoort 0745
9. Mphahlele C.K (Director)	CRCE (UNIN)	chipientsho@yahoo.com
10. Mootane R.H	Soil Science Dep (UNIN)	ramapale@yahoo.com
11. Lassalle T.J (Supervisor)	CRCE (UNIN)	thierryl@unorth.ac.za
12.Molahlegi K.P	LPDA-Capricorn, BASED	P/Bag X28 Chuenespoort 0745
13.Dikgale R.E	P S District	P/Bag X 1132 Polokwane

Extension Delivery programme (LPDA/BASED) was unanimously suggested to be the co-producer of such documentation.

ii)   Identification of characters

After this meeting a briefing session with the LPDA/BASED manager was held in order to identify all the LPDA/BASED collaborating farmers and suggest to them about the idea. The agreement was to propose it in any farmers gathering in particular farmers' workshops.

iii)   Introducing the video film Concept to characters

During one of the workshops held at the University of the Limpopo farmers were introduced to the concept of filmmaking and the use of video films as a tool in agricultural extension. Farmers liked the idea and were requested to choose one representative farmer to be the focus character of the film and they nominated Ms. Rosinah Libago (Guest starring).

3.2.2. Pre-production

This was the conceptualising phase where information was treated; brainstorming and location hunting took place. Discussions with all the stakeholders were held and decisions were taken on how the video film was supposed to be produced (conceptual framework of the video film). These assisted the team to know what to do when the filming process begun.

3.2.2.1   The conceptual framework of the video film

At another workshop held in Vhuwani Army base, professionals from two institutions (BASED/LPDA and CRCE/UL) and the Director (of the film Phan<u>d</u>a na Vhulimi) discussed a *conceptual framework* of the video film, which consisted of:

i)   What the film was? - The film was intended to be a documentary of farmers' day-to-day life, was expected to be a true reflection of rural circles, showing farmers from individual level until they are certified as seeds producers

ii)   What the film was not? - An instructional video film, but was expected to be used as a tool in agricultural extension.

iii)   How was it used? –The video film (as a tool) was made with the intention of passing these experiences to extension officers and farmers with similar experiences.

3.2.2.2   Targeted Audience

i)   Farmers and extension officers- the video film was meant to be viewed especially by farmers and extension officers with similar experiences.

ii)   Professionals - the film was intended to be viewed by any professionals who are engaged in agricultural development.

iii)   Academics- include those who are in the training institutions, who would like to learn from the documented experiences

iv)   General Public- if the public in general (especially any one who doesn't understand what agriculture is) can view and understand the film then it will be a success.

3.2.2.3   The Core Idea of producing the Video Film

Video film production is a complex process that needs to be conceptualised before production. When it is used, the film can touch viewers' feelings, evoke emotions and provoke reactions beyond a simple intellectual understanding of a technical innovation (Noy, 2002).

3.2.2.4   Presentation of the conceptual framework to farmers

The conceptual framework was presented and discussed with the farmers' leaders from the Limpopo Development Association Task Team who were attending one of their regular workshops. After the discussions farmers confirmed the previous nomination of Ms. Libago (Guest starring) a farmer from Vhembe District who successfully produced certified open pollinated (OPV) maize seeds and is very active in organizing farmers around this activity, to be the focused character of the film. Through a comprehensive interview, BASED-manager was requested to elaborate as much as possible on the path taken until farmers groups were certified as OPV maize producers (For further character see Table- 2). There were no random methods used in the selection of participants, as the collaborating farmers are engaged in the Participatory Extension Approaches and this approach advocates farmers to be actively involved in matters that affect them. This afforded farmers an opportunity to select a farmer they appreciate because such a process requires that farmers have fully understood the documentation process. The nominated farmers also have to fully agree to collaborate since they will have to spend time and energy in the process.

TABLE 2. CHARACTERS WHO WERE NOMINATED FOR THE VIDEO FILM

PHANDA NA VHULIMI

Name	Function	Comments
Johanna Lelope	Farmer	Due to time constraints it was agreed to leave her out
Rosinah Libago	Farmer	She was the Guest Starring in the video film
Mr. Jeff Mkhari	LPDA Agronomic Researcher	He discussed how seeds trials were set but it was decided to leave it out as it was not a scientific but a development film
Mr. Jo Ramaru	LPDA/BASED Manager	Who elaborated on how the department and the farmers were collaborating (voice over)
Ms. Mpho Rakgoale	Senior Administrator School of Agriculture and Environmental Sciences, UNIN	The introductory narrator.

3.2.2.5 The team and its operation

The following roles played by different members of the team were discussed and mandating of these roles took place:

i) Director - the roles of the director included, organizing the team, finding out the different activities that took place during the production period, he was a link between the team and the producer and or the executive producers and coordinated the shots with the editing team.

ii) Operator (Cameraman) - the major role of the operator was to harvest shots and put them in sequences for editing.

iii) Sound person- ensured capturing of good quality sound

iv) Logistic officer - linked and negotiated needs of the team with the producer

v) Producer - ensured the financing of the film, marketing and linked with the team's logistics officer for dissemination of information.

vi) Editor - after capturing the shots, they were rushed, given addresses, loaded into the computer's hard drive- non linear editing (NLE), where they were edited- cut and linked to other shots in sequences to make the final output (film). These were all the duties of the editor.

3.2.2.6   Mandating the roles

Due to lack of human resources it was agreed that when shooting takes place, the director and the operator's roles would not be tempered with and therefore the director and operator always remained one person, because the director was one of the first people to discuss the idea and presented the proposal. He was there when the conceptual framework was developed etc. This implies that as an operator the director will have the background of what is needed and what is not. The roles of logistics officer and the sound person may be changed. Sometimes the sound

person became a logistic officer and vice-versa. At the end of shooting day, it was always made sure that the team discuss the roles and give each other full information of daily events.

3.2.2.7 Planning of shooting

Shooting took place in various workshops, open days and awarding of certificates in Mbahela, four days with farmers in the village (Mbahela). The following week interviews were held in the Department of Agriculture in Polokwane and footages of the interview were captured.

3.2.2.8 Preparations for Mbahela

As the team was to spend a week in Mbahela, necessary arrangements were made. Preparations for shooting in Mbahela was planned by the Director- who acted as an Operator of the film, Advisor of CRCE/UL- who acted as a producer and supervisor and the LPDA/BASED manager- who acted as a narrator in the film. LPDA/BASED manager called and requested the LPDA/BASED facilitator in Vhembe district (Mr. Mudau Daniel) who made arrangements in Vhembe district.

In Vhembe district, the facilitator contacted the local chief (chief Mamatsharaga), local organizations (civic organization, farmers' Umbrella organization and tribal council) to ask for permission to allow the team to enter and live in the village for the shooting period of four days. A meeting was called with the whole community to ask for accommodation for the team, but the community decided to volunteer to host the team. In the village, arrangements were made face-to-face (verbally) by the facilitator.

3.2.3. Production

This is a shooting time, video crew and camera in place and action.

Shooting started with one of the workshops at Oasis- to empower farmers on how to establish farmer's organizations by BASED/LPDA. Shooting was done with the guest starring (Gs) and fellow farmers, sharing knowledge on different farming activities and socially before the commencement of workshops and during breaks. During this workshop, it was agreed that the production phase has to be completed as soon as possible as the film was to be taken as part of the "basket" in the trip to Uganda. For this reason, the proposed shooting was to start sooner than was planned with guest starring (Gs) in Mbahela. The production team appreciated the nomination of the guest starring, as the same farmer was the one who was to be certified as a seed producer in a public day in Mbahela by the Hon MEC of agriculture.

During a certification event in Mbahela with Hon. MEC of Agriculture, the Gs was followed when she was preparing her speech with the LPDA/BASED facilitator in the area. From here she was followed when she was seating in the podium and while she was certified to be a legal OPV seed producer and lastly when giving a speech.

3.2.3.1   Shooting in Mbahela

On day 1 when the team arrived, shooting started at noon with the sharing of sweet potato seeds that were bought and delivered to the farmers group. The group collected money to buy the seeds and paid transport (R10:00) cost collectively. These seeds were sold at R 50:00 per 80 Kilogram bag which was shared equally by two members in the group. In the afternoon there was delivery of seeds to the Mbahela seeds producers and allocation of seed between the producers (farmers). These maize seeds are Open Pollinated Variety maize seeds (OPV) produced by farmers in their fields and were taken to the Madzhivhandila college of agriculture for treatment and they were taken back to the farmers by extension officers and were distributed according to the kilograms of seeds the farmers brought initially and the farmers paid R12: 50 per Kilogram of treated seeds.

On day 2 shooting was done at Gs home in the morning, when she fed goats with grass, because they are reared on zero grazing. These goats are fed grass that is grown by the farmers on the other hand the grass is used to control pests and or insects and prevent soil erosion. After feeding the goats and chicken-with maize bran, the Gs prepared to leave for the field by organizing her seeds and manure using a wheelbarrow to ferry them. Her field is about 2 Kilometres from her house. The field was already ploughed using a hand-hoe. In her field, shooting started with the Gs alone and during the day, a group of other farmers came to assist her to cultivate. The director thought this happened because of the visibility of the camera, but only to find that this was a normal practice because after they have completed cultivating the Gs fields they moved to practice the same activity in other farmers' fields. The logistic officer also confirmed this practice by enquiring about how the practice is done; the

farmers elaborated that it is a routine that is carried out every time the fields' activities are taking place. After working in the fields, the Gs harvested the grass (which is visible in every field) for her goats. When the team and the Gs arrived at her house she fed the goats and processed maize seeds and sieved the by-product of maize, while previously processed maize was put to dry by the sun. The bran produced from sieved maize is fed mainly to chickens and a little to goats to supplement the grass.

In the afternoon, other farmers came in to select OPV seeds for planting and left some for other household purposes.

On day 3, in the morning, farmers from the village and surrounding villages held a monthly meeting to discuss how they can solve problems associated with traditional chicken and how to apply traditional knowledge to rear animals in general. In the afternoon, local farmers went to cultivate sweet potatoes. That evening the team stayed at the Gs house and harvested shots when she was preparing the evening meal and sat around the fire with her family members. Very late in the evening the team decided to harvest moon shots that can be used as cut end shots (transaction) during editing.

No matter how late shooting ended, the team revised the conceptual framework and watched the tapes that were shot during the day. This process was called de-rushing (see Appendix 3.2 rushes of the video film).

Day 4, this was the final day of shooting in the village, shooting was done in the morning and with the fact that de-rushing was done the team had a clear mind of shots that were badly captured. The recapturing of the shots was made in the morning when the farmers were in the fields. As this was planting season farmers were going to the

fields to plough or plant, the team used this opportunity to follow them and recapture the shots that were badly captured.

i) Reconstruction of reality

During shooting, characters were never directed on what they must do or how to do whatever they wanted to do. The team only requested farmers to repeat any action missed and considered to be important for editing. This action caused confusion at first as farmers expected the team to suggest what to do next. But with the help of the logistics officer, farmers were requested to take no note of the team and continue with their activities. Then the team decided to live close enough but not very close to be involved in the day-to-day activities and not far enough to miss any important activity that was happening. Gradually farmers forgot the existence of the team and carried on with their activities as if normal life was occurring. The fact that the team was living in the village might have created a conducive environment for farmers not to focus on what was happening around them as they were becoming familiar with the team and its role-play in the village. Farmers voluntarily told the team members on each different action they were going to undertake via the Logistics Officer to the Director.

 "My work as a logistic officer is finished" exclaimed the logistic officer.

ii) De-rushing

A 12-minute video film was envisaged and expected to be produced from ten one hour tapes. To achieve this, every day after the shooting the team viewed all the shots that were taken during the day, this is called de-rushing. When de-rushing the shots every clip was given a location/address, sound and picture quality were checked and written down.

After viewing the rushes the team always went to check the conceptual framework to see whether they were still in line with the decisions taken and what to do next.

iii)   The team that went to Mbahela

The team that went to Mbahela also consisted of two people, the director who also acted as an operator of the film and a sound engineer who also acted as a logistics officer. The duties of the logistic officer included, translation from Venda to Sepedi and vice-versa, to communicate with the local farmers and public. Many people in the village heard about the documenting team and wanted to be featured in the film, this was the duty of the director to explain (as he did not understand the local language-TshiVenda a translator (logistics officer) was used) what the team was doing. On the other hand the Logistic officer was finding out what actions farmer(s) took, when, who was going to take the action and how, to ask them to repeat a missed action that is badly shot or missed and communicate that to the director. As a sound person she always had her head phones on to ensure capturing of good quality sound and if the sound was of bad quality she will stop the action and it will be started again. To avoid being in the front of the camera (in command) a microphone with a wind shield, mounted on an adjustable pole was used.

The Operator (Director) was shooting- changing the camera angles and planning the next shots and communicating with the logistic officer to know what the characters are planning to do next and as the director of the film to make decisions of what was to be made by the crew, to emphasize the necessities of doing other things and leaving others.

3.2.3.2   Shooting In the LPDA offices

(Table 3. shows all places where shooting took place.)

After a shooting has been finished in Mbahela, a shooting appointment was made with the LPDA/BASED manager who elaborated in an interview how the department and the farmers started their collaboration and how it continued. In this interview a set of open-ended structured questions (attached appendix 3.3) were used as a guide to the interview. But during the process unstructured questions were also asked, because some factors considered to be important by the team were arising.

TABLE 3. VENUES/PLACES OF SHOOTING THE VIDEO FILM

Venue	Function	Type of shot
Oasis	Shooting at workshop	Close description shots, close shots and american shots-shot from head to waste line
Mbahela	Shooting certificate awards	Description/environmental shots, close description shots, close shots and american shots
Mbahela	Shooting at the house of the Gs (first shots)	Close description shot and close shots
Mbahela	Shooting at the house of the Gs	All shots were close shots
Mbahela	Shooting at the Fields	Description shots,
LPDA offices Polokwane	Shooting interviews	Close description shots, close shots and american shots

i)   The team that interviewed the LPDA/BASED manager

The team that documented the interview consisted of the operator, who acted as a sound engineer and the director who was directing and asking questions. After the director had exhausted his questions the operator also had a chance of asking questions- the operator works as an extension officer and the director is a student in extension, so they are familiar with the extension concepts. The main role of the operator was to document the interview and the director asked interview questions. Sets of open-ended questions were designed and were used to guide the interview

ii)   Equipment used for the interview

As the interview was done in the office of the LPDA/BASED manager, the microphone was not used with a shield but the camera was set to wind cut mode to shield ambient sound- background noise: surf, wind, traffic, restaurant chatter, even air conditioning (Videomaker Magazine, 2004). A reflector was used to direct light to the face.

3.2.4 Post-production

Post-production/Editing- here all the tapes with shootings from different places (from Oasis, certification of farmers, etc), notes, manuscript, conceptual frame-work and notes from de-rushing with location information gathered from pre-production were gathered. When shooting the film there was no order of sequence followed, but because of digital revolution, the film was arranged into a specific sequence without loosing any sound or picture quality. The film was recorded on ten (10) mini digital videocassettes (originals) of an hour each. After Shots made during production stage were selected from these

digital tapes (using de-rushing notes) and relevant shots- guided by the conceptual framework, were gathered and those which were badly shot were discarded. The selected shots with specific locations/addresses on digital tapes were written on pieces of papers and were pasted on the wall according to how the shots will follow each other during editing. As production stage was not sequential a shot from tape ten (10) could come before shot(s) from tape one or three etc. Here the specific objectives and the film model on the wall were used to give the sequence of the film. Selected shots were captured from the digital tapes to the computer software (Pinnacle Studio Version 8) to make a twelve minutes film.

3.2.4.1.   Steps taken when editing the film using Pinnacle Studio Version 8

The film made was edited using Pinnacle Studio Version 8 (eight) that consists of three editing interfaces (Pinnacle Studio Version 8 user manual, 2002), namely:

i)   Capture mode- was used to import/download the film from the digital tapes from the camera (source) to the computer's hard drive using a 1394 port, where it was used in the creation of the movie.

ii)   Edit mode- the edit mode includes three main areas:

a. The album

b. The player

c. The movie window

a. The album- is divided into six sections but only five sections were used for editing:

• Video scenes: after capturing and storing the video footages, they were dragged into the movie window where they were cut, mixed, linked and balanced according to audiovisual flow.

- Transition: this function was used to link movie clips by fading one clip when placed between video scenes

- In this process different transitions, tittles e.g. name of people and subtitles (translations) were introduced;

- Frame grab: it was used to grab video clips so that they can be used as still pictures- the picture on the cover of the video box was grabbed using this function.

- Sound effect- this was used to add sound effects from other sources to the movie clip. Sound was imported where original sound was not of good quality

After the above steps of editing mode have been repeated the clips were reviewed and made into a movie through make video.

b. The player- player enabled the editor to have a preview of the selected movie clip. It was always used when viewing the film during editing to ensure the balance between the visual and audio in clips selected.

c. Movie clips in the album. It consists of the preview window and the controls

- The preview window displays the motion pictures during the playtime.

- controls; consists of transport control, reverse-to restart the film if something is missed, play- played the film, forward-moving to specific areas, current position counter-with hours, minutes, seconds and microseconds and the jog buttons to give

specific locations on the film. All these features were necessary when cutting, mixing sound and balancing the audiovisuals.

d. The movie window- consists of split button (displaying a razorblade); delete button (displaying a rubbish bin) and movie window view.

- Split button- this button was used to split the selected movie clips on the album, this function was used when splitting shots or sound.

There are basically two ways of linking shots; *a straight cut*, where the first frame of the incoming scene adjoin the last frame of the previous one, or linkage by a *special effect (*L-cut), which is made by locking the sound track and splitting the picture track and inserting a new video clip in-between the split video clips (Mouatt 2003*)*. Both straight and special effect cuts were used in editing Phan<u>d</u>a na Vhulimi.

- Delete button- was used to delete the selected parts of the movie clips from the album. In most cases it was used after the shots were split

- Movie window view- has three views:

   Timeline-showing the duration and positions of the movie,

   Storyboard- shows how video scenes, transactions and sound (both original and artificial) are inserted.

   Text view-it shows the names given to the clips, duration from the beginning to the end of the clip.

iii) Make movie- the mode allowed the output of the final edited product after

rendering process to several media types e.g. to videocassette or CD.

Th*e make movie mode* first rendered the clips and the final products ready for output.

For outputting, the film was transported from the Pinnacle Studio version 8 using a 1394 port to the Digital Video Camera into the Digital Video Tape (DG tapes) and from here they were simultaneously directed to the Video Recorder (VR). To retain quality of the film, the DG tapes were used to duplicate the film to the VR when making twenty (20) Video Home System (VHS). The cover of the VHS was designed using the Microsoft PowerPoint program and the picture was captured using Pinnacle Studio version 8 from the shots in Mbahela.

After the copyrighting of video film was done, the covers were placed and it was boxed and was ready for distribution.

3.2.4.2. Sequence of the video film Phanda na Vhulimi

The video film Phanda na Vhulimi started by showing Guest Star (Gs) at her own house, then moved to the fields where she was producing by herself showing the life and daily activities that are taking place at the villages. Then it moved with the farmer from her farming activities to a farmers' group to share with them the common socio-technical aspects they are engaged in the Umbrella circle, the video film was following the farmers in order to show farmers' groups dealing with activities/problems that they cannot be dealt with at personal level and or by local groups. Then it showed the provincial circle- where the farmers met to share their aims, objectives, needs and constraints that they addressed and taking an active role when training was conducted. Then it showed the certification of the Gs by the Hon MEC of Agriculture.

3.2.5 Distribution

After the film was made into VHS tapes, it was taken as part of the "basket" by two farmers, from Capricorn district municipality in Ga-Thaba and Vhembe districts municipality in Mbahela (the Gs) and CRCE/UL Coordinator to a Biannual General Meeting (BGM) arranged by the Participatory Ecological Land Use Management Association (PELUM- Association), with the workshop theme on PELUM in supporting farmers organizations, 26-30 October 2003, Uganda.

In Uganda (PELUM workshop) the video film was used to share experiences between farmers from different countries.

Twenty video films were also delivered to the LPDA/BASED manager in Polokwane, who distributed them in 20 areas in the Limpopo Province. For the purpose of this study the researcher showed (projected) - that is an element of distribution, the video film and conducted interviews with farmers in ten villages in Limpopo province.

3.2.5.1 Equipment used

i) Production equipment:

  a. Pictures: camera, batteries, tapes and tripod stand

  b. Light: fluorescent light, light stands light battery and reflector

  c. Sound: hand-microphone, protective wind-cover, microphone-cable and adjustable microphone pole

ii) Editing equipment:

  a. Computer with Pinnacle Studio 8 Version, Microsoft word,

iii) Publication:

Television set, VCR, VHS cassette and library box and Microsoft PowerPoint Presentation program – for cover design (See Figure 1. Cover of Phanda na Vhulimi)

3.3 **Demographic perspective of the Limpopo Province**

The Limpopo Province is divided into six (6) district Municipalities and 23 Local Municipalities with the geographical area of 122, 839.40 square kilometres (Municipal demarcation board 2003).

The study was based on three district municipalities namely: Capricorn, Vhembe and Sekhukhune. (See figure 2. map of Limpopo province with all the districts where the study occurred).

3.3.1 Description of district municipalities

3.3.1.1 The Capricorn District municipality (DC 35) is situated in the center of the Limpopo Province. It is sub divided into Five (5) municipalities on a geographical area of 16970.301 square kilometres (Municipal demarcation board 2003).

3.3.1.2 The Vhembe district municipality (DC 34) is situated within the far northern portion of Limpopo Province, and borders Zimbabwe in the North and Mozambique in the Northeast. It consists of 4 Local Municipalities. The geographical area of the municipality is 21407.0864 square kilometres (Municipal demarcation board 2003).

3.3.1.3 The Sekhukhune Cross Boundary District Municipality [CBDC3] is a cross boundary municipality between the Mpumalanga and Limpopo provinces. It consists of 5 Local Municipalities. The geographical area of the municipality is 13381.5877 square kilometres.

3.3.2 Choice of villages

During the selection of villages, first priority was given to LPDA/BASED pilot villages but not only taking into consideration that the video film was produced in one of the collaborating villages but also to find a perspective of trained and organized

farmers when a video film is used as a tool in agricultural extension. Moving on to find the perspective of developed farmers outside the LPDA/BASED programme and from here to find farmers who are semi-developed and those who are at initial stages of development.

3.3.2.1   Selected villages

In Mbahela, Ha-Gondo and Ha-Tshikonelo (Vhembe district) and Ga-Mogano and Spitzkop (Capricorn district), Participatory Extension Approach (PEA) was introduced to farmers by the LPDA/BASED program. In these villages there are different farmers' groups and farming activities taking place. The video film was intended to highlight strength and weaknesses that can be identified by farmers.

The other village that the CRCE/UL has already started collaborating with is Ga-Mothiba in the Capricorn district. In this village there are farmers groups but they do not work as a unit and the video film is intended to highlight how they can work in such units. The last two villages selected are pilot areas the CRCE/UL has earmarked for future collaboration and these villages are: Hereford and Vaalbank, farmers are organized and there are various agricultural activities that are taking place. Here the video film was meant to find a perspective of organized agriculture outside the LPDA/BASED programme as the video film was produced with farmers who are organized and collaborating with this program.

There are several villages collaborating with Vaalbank called 'branch villages'. These are villages that are following on the steps of Vaalbank when coming to agricultural organization and development. Among these villages, Legolaneng and Motwaneng

are new 'branch villages'. Here the video film was intended to be shown to farmers who are not exposed to training (organized farming etc) related to agriculture.

3.3.3 Location of the villages

Hereford is in the greater Groblersdal cross boundary local municipality (CBLC4) with 29 wards. The geographical area of the municipality is 3668.33 square kilometres (Municipal demarcation board 2005).

All the villages in the Capricorn district are under the Polokwane local municipality. Ga-Thaba and Ga-Mogano are in the area of Ga-Molepo and Spitzkop in the Ga-Mamabolo area. They are about 60 km from Polokwane. The economically unemployed population in the Polokwane Municipality is between 11 to 20% and the dominant home language is Sepedi (Municipal demarcation board 2003).

It is in a cross border area (serviced by both Limpopo and Mpumalanga provincial governments), which was integrated to the Limpopo province during the beginning of 2005. The area is located six (6) km from Grobelarsdal. Hereford is on 220ha and has 161ha of arable land; the remaining land is communal land with dams, streets and a community hall. The land is divided into 33 plots with 32 houses. Most of the people living in the area are from the village of Tafelkop hence farmers are affiliated to Tafelkop Farmers Association (TFA). Farmers are commercially orientated (they plant for a specific market), they plant cash crops like cucumber, tobacco, sweet corn, tomatoes etc. As a cross border area they are serviced by both the LPDA and Mpumalanga Department of Agriculture, and also other commodity extension organizations that deal with tobacco, other institutions like University of Venda for Science technology and Agricultural Research Council (ARC).

Vaalbank, Legolaneng and Motwaneng are in the Sekhukhune cross boundary district municipality. All these villages are in the Greater Marble Hall cross boundary local municipality (CBLC3) consisting of 13 wards. The geographical area of the municipality is 1791.92 square kilometres. As cross border areas they were serviced by both Limpopo and Mpumalanga provincial governments, they were recently integrated to the Limpopo province during the beginning of 2005. They are situated 45 km East of Marble hall town and 35km north East of the Groblersdal town. The area is under the Matlala tribal authority. In these villages farmers are coordinating their efforts and are affiliated to the Ikageng Farmers Association (IFA). The farming activities include: animal production, poultry, crop production- mainly rain fed, vegetable production and land care.

Ha-Tshikonelo, Mbahela and Ha-Gondo are under Thulamela municipality in the Vhembe district, the municipality is situated 70 km east of Makhado, 180 km north east of Polokwane. It consists of 36 wards with geographical area of the municipality being 2966.41 square kilometres. In these three villages farmers are organised and one of the villages where the video film was produced, a group of farmers managed to produce an open pollinated variety maize seeds (ZM 521).

Ga-Mogano is situated in the main area of Ga-Molepo. Ga-Mogano and Ga-Mothiba are in the Capricorn municipality under the Mankweng local municipality, while Spitzkop falls under the Haenerstburg local municipality. All the villages lie within 65 kilometres of Polokwane (Municipal Demarcation Board of South Africa 2003).

In these villages there are two main farmer categories that farmers groups are falling into: project groups and communal groups. Those known as project groups, were set

up, organized and managed by a local extension officer (Ramaru, Mamabolo and Lekgoro 2000).

3.3.4   Requesting permission to conduct research

There were ten villages targeted for the study, the first five set of villages were LPDA/BASED programme's pilot villages and the other five were the ones collaborating with the department of agriculture (outside the BASED programme).

3.3.4.1 LPDA/BASED pilot places

Securing of official clearances to evaluate the video film in selected villages

The Head office of the Limpopo Province Department of Agriculture (LPDA) in particular the Broadening Agricultural Service and Extension Delivery (BASED) office was visited, where the BASED Manager was requested permission to conduct research in the two district regions namely: Capricorn and Vhembe. The specific villages requested for are LPDA/BASED pilot places and those villages are Ga-Mogano, Spitzkop, Ha-Gondo, Ha-Tshikonelo and Mbahela and other villages which are not LPDA/BASED pilot places.

  After the request the LPDA/BASED Manager granted permission, and faxed the permission letters to the two district offices, where the letters were sent to the sub-regions. The permission letter (See appendix 3.4. permission letter) necessitated a request to conduct a study in six LPDA/BASED pilot areas in the Limpopo Province by showing a video film Phan*da* na Vhulimi and using a questionnaire to discuss the video film with farmers. Telephone calls were made by the researcher to set appointment dates and secure appointments with farmers and extension officers through the regional extension officers from the two districts. The extension officers

at regional offices then called colleagues at the sub-regions who made appointments with farmers and other extension officers.

3.3.4.2 Department of Agriculture (DoA) pilot areas

In villages that are not pilot places of LPDA/BASED program, farmers' leaders were requested directly (face-to-face) by the researcher to conduct the research. The leaders decided to talk to farmers first, follow up calls were made by the researcher and appointments were set. These villages are Legolaneng, Vaalbank, Motwaneng, Ga-Mothiba and Hereford.

3.4   Pilot Testing

Twenty (20) people from various agricultural backgrounds, learners, farmers and extension officers were requested to test the questionnaire. These people were met during various video projections by the CRCE/UL in different places-such as agricultural show and agricultural awareness projection secondary school. The questionnaire was first piloted with volunteers using a different video film (Batho ba Spitzkop), which was projected at a secondary school in Spitzkop with two grade 12 agricultural science students, a teacher and three farmers. During the projection at the school, farmers who saw the video film were asked (if willing) to take part as pilot participants. Five people volunteered as pilot participants they comprised of two learners, a teacher and two farmers,

At the agricultural show using various video films, the questionnaire was piloted with one (1) farmer and two (2) extension officers and one (1) agricultural sales person and lastly with eleven (11) farmers in villages (parts of Ga-Mothiba and Mbhahela) using Phanda na Vhulimi.

*All the video films used for pilot testing were produced using same phases and processes used when producing Phanda na Vhulimi, the main objective was to design a research questionnaire.

All the names of the pilot participants were written down and these pilot participants did not take part in the evaluation process of the video film. The questionnaire was modified and improved after pilot testing.

3.5   Setting appointments for projection visits

Telephone calls were made to extension officers in the sub-regions and some of the farmers- with phones in the villages to remind them about appointments, after the calls were made they (contact people) reminded participants with no phones. The village extension officers made follow-ups during meetings with farmers to make sure that the process was running smoothly. In other villages phone calls were made to farmers' leaders who organised farmers themselves. After projection appointments were made, the projection process took place.

3.6   Projection of Phanda na Vhulimi to farmers

3.6.1 Projection venues

Projection of Phanda na Vhulimi took place in all ten selected villages. The video film was projected in various places including a hut, a clinic, crèches, churches, community halls and schools.

3.6.2 Preparation for projections

Preparations for projections were done first by closing the windows with black refusal plastic bags to darken the room or not to allow light to enter the room. The projector was pre-tested for clear visuals on the white projection screen and for sound external speakers were used instead of the built in projector speakers.

3.6.3 Pre- projection

Before the video film was shown, the director (researcher) of Phan<u>d</u>a na Vhulimi always made a short presentation about what the study was intended for- to produce video films and use the video film as a tool for agricultural extension. During this short presentation the film contents and context were never discussed, this was to ensure that the viewers have to find for themselves what the video film was about.

3.6.4 Projection

The video film was projected/ played from the beginning to end without pausing the tape and talking by the projecting person (director/researcher), but the viewers were allowed to talk among themselves. Each projection was intended to take 12 minutes, but for the first four projections, viewers requested a replay and replays were made a feature in all projections.

3.6.5 Post projection

After projections, the video film was then discussed with farmers; the director acted as the facilitator not taking the leading role during these discussions. The discussions were firstly, meant to bring in farmer-to-farmer experience sharing in relation to what was portrayed, for farmers to raise questions and be addressed by other farmers or raise inputs relating to farming activities after viewing the video film.

All these discussions were considered to be paving way for questionnaire especially to accustom the director/researcher with experience on how to use the video film as a student and a future professional and were never documented.

3.7 Selection of participants in for facilitation

During pre-production stage of the video film, farmers chose a person who represented them as a guest starring (GS). From here, a purposive sampling method was selected as it allowed the smooth running of the study being to produce a video film and satisfied the needs of farmers of selecting their own representatives during the period of conducting interviews by the researcher.

3.8 Sampling

The target sample size for the evaluation of the video film was hundred (100) people out of ten (10) villages; therefore, ten people were interviewed per village.

There were no statistical methods used because during pre-production of the film (study) farmers were the ones who selected farmers who participated in the video film production. These farmers are involved in the processes of PEA, where farmers are encouraged to be active participants in activities concerning their lives. As the study started during pre-production and for the sake of uniformity of the study the researcher decided that during the study the farmers would be the ones who did selections-purposive sampling.

Participants themselves chose the days in which the study was conducted and also the researcher was asked to remind them of the appointment days as it was approaching planting season and they had many activities to take care of.

After the projection processes had occurred farmers were given time to make their selection. The selection was made by considering how many farmers groups are there and how many people do not belong to any farmers group (individual farmers etc). From here the total number of available people were selected to equal ten (10) people

(number of respondents per village), and if they did not reach ten (10) volunteers were requested to form part of the study.

3.8.1. Example of Sample selection

A video film Phan<u>d</u>a na Vhulimi was shown to 39 farmers and a village extension officer.

In the village there were six farmers groups represented, one member from the tribal authority an extension officer and other people who did not belong to any group-including individual farmers.

Farmers decided that from each farmer's groups represented, one member had to be selected making the total of six (6). Those who did not have groups were supposed to be represented by a young man, an individual farmer, extension officer and a member of the tribal office. The youth and individual farmer representatives disappeared and the extension officer claimed to be committed. Volunteers were asked to replace the three. (See Appendix 3.5 for selected representatives)

3.9   Instrumentation process

3.9.1 Data collection

Data collection was done following structured questionnaire (See 3.6 a structured questionnaire) that was divided in two main parts. The first part consisted of the general socio characteristic regarding the access to pictures and television. The second part consisted the use of a video film (Phan<u>d</u>a na Vhulimi) as a tool for agricultural extension. The questionnaire was designed by looking at each objective of the study and was divided into two main sections.

3.9.2   Interviews using a questionnaire

The researcher firstly introduced and discussed the purpose and anticipated benefit of the study. After setting preferable dates and dividing participants into two or three groups, participants were interviewed using structured questionnaire in a face-to-face interview. Before they were interviewed, participants were firstly assured that the discussions would be held in the strictest confidentiality. They were requested to be open when answering questions and be free to ask questions where they did not understand or do not answer any questions that they do not want to answer. There was no time limitation imposed to the participants and those who were interviewed and finished first were requested to wait for the others interviewees but not mix with them.

3.10   Data Analysis

Data collected from total of 100 respondents from 10 villages represented the sample of the study. The raw data obtained from each of the questionnaires through face-to-face questioning was used for analysis. All the raw data collected was used in the data analysis. Data collected was organized into themes for analysis. The themes were divided as follows: general socio-cultural characters of the public regarding access to pictures and television, and using video film (Phanda na Vhulimi) as a tool for agricultural extension to reach out farmers.

These two main sections were divided into subsections; the subsections were as follows: preparation of the video film, reflection by the viewers/participants of the video film, learning during the projection process. Percentages were used to analyse data collected through the structured questionnaire.

3.11   Summary

The first part of the study concentrated on producing a video film using reconstruction of reality following five phases of video film production namely:

1. Planning phase that started when the producer of the video film discussed the production idea with the director and developing a proposal to other agricultural stakeholders.

2. Pre-production this was a proposal stage where a conceptual framework of the video film was made by the production team and proposed to all the involved stakeholders (farmers and extension officers). Location hunting and identification of characters also happened during this stage.

3. Production phase, after the team was mandated roles and the equipment was gathered the film was shot at this stage with characters in different venues. During this stage characters were not told what to do, but when an action was missed they were requested to redo it-this was called reconstruction of reality. After every shooting shots were viewed by the team and given location in preparation for editing this was called de-rushing.

4. Post production phase was editing phase where all notes from de-rushing, conceptual framework etc and original tapes were gathered and the video model was made from rushed notes and placed on the wall, then the film was imported from the original tapes to the computer hard drive and was edited.

5. Distribution phase started with boxing and followed by advertising the video film by telling the targeted public and requesting permissions to conduct research from the agricultural department and farmers' leaders and lastly projecting the video film in villages with farmers who became viewers and respondents in this study. The video film was distributed by taking it to Uganda as part of a "basket" to share

farmers' experiences between farmers from different countries. For the study it was projected to farmers in ten villages following four phases namely:

i.   Preparation phase- as the video film was projected in huts, clinics etc it was necessary to make conducive viewing environment, this was done by preventing the light from entering the room, this was done by arranging chairs (if available) and adjusting projector to the projection screen.

ii.   Pre-projection phase- a shot presentation by the researcher of what the study was intended for without talking about the contents and context of the video film

iii.   Projection phase- playing the video film from the beginning to the end with no interruption from the projecting person (researcher)

iv.   Post projections phase- discussions by the farmers in relation to what they have seen with the researcher acting as a facilitator.

After the projection process farmers chose participants who took part in interviews using a structured questionnaire. People were chosen according to the affiliation of activities they are engaged in (farmers, traders etc.) and making sure that each activity is represented. Appointment for face-to-face interviews using a questionnaire were made according to the availability of farmers as the study was made during planting and ended in harvesting season.

All the raw data collected were used in analysis by dividing it into themes. The themes were divided into two sections that were also divided into subsections.

Chapter Four – Results

4.1   Introduction

 The main purpose of this study was to produce a video film and use it as a tool in agricultural extension in the Limpopo province of South Africa. The specific objectives were to find out how this video film is used by facilitators (extension agents) and farmers either with similar experiences or engaged in a similar process. This chapter discusses these issues in two main sections namely: general socio-cultural characteristics of the respondents and their access to visual aids (television etc) on the one hand and using the video film (Phanda na Vhulimi) as a tool for agricultural extension to reach out farmers on the other hand.

4.2   Selection of participants

The target sample size for the evaluation of the video was hundred (100) people out of ten (10) villages; therefore, ten people were interviewed per village.

There were no statistical methods used because during preproduction of the video film (study) farmers decided that they will be the ones who will participate in all processes of video film production. These farmers are involved in the processes of PEA, where farmers are encouraged to be active in activities affecting their lives.

Selection of participants for interviews was done by farmers themselves allowing equal representation for each available group, e.g. if five different groups watch the video film two delegates will be selected from each group to make ten representatives.

4.3   Characteristics of the respondents

4.3.1. Place of residence

All participants (100%) in the study reside in rural areas, as the research was a case study targeting small-scale farmers, operating in rural areas of the Limpopo Province.

4.3.2. Gender composition

From the interviews held, 30% of respondents were males and 70% were females. This supports literature that small-scale farming is dominated by women, as elaborated by Matata et al (2001) stating that 70% of small-scale farmers in Africa are women who farm to support their families. This might be because of the legacy of male migrant labour from rural areas to urban areas (Statistic South Africa 1997).
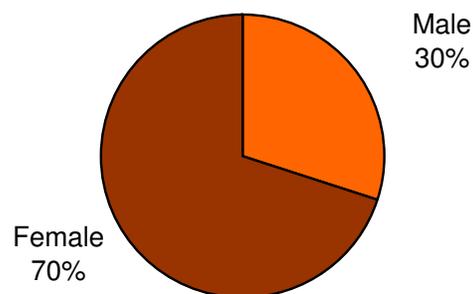
Figure 4.1 Gender composition

4.3.3. Age of respondents

Only 1% of the respondents interviewed were between 10 and 20 years of age, 5% were ranging between 21-30 years of age, 20% was between 31-40 years of age,

27% percent were between 41-50 years, 42% percent of the respondents were between the age group of 51-60 years and lastly 5% of the participants did not know their age but they seem to be at the last group range as they were considered as senior citizens and receiving pension grants from the government.

Figure 4.2 shows it very well that the prime age of farming in rural South Africa starts above 41 and goes to the 60 years age (73% above 41 years old). This was also outlined by Tieku (2000) after finding that small-scale farming was left for the aged and retired, he further elaborated that respondents, who were farmers, fall between the age brackets of 40-60 years. This might be caused by the fact that people are employed elsewhere and start farming when they have retired.
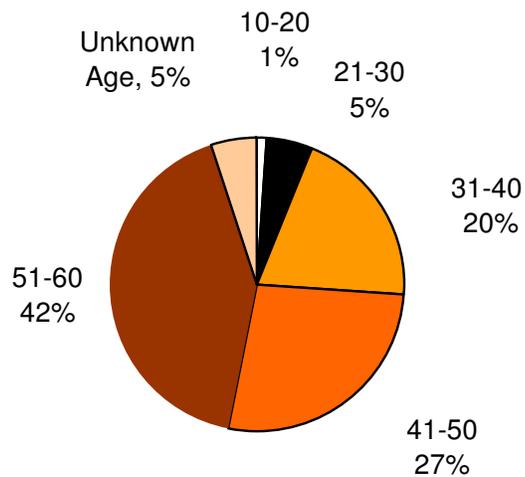
Figure 4.2 Ages of Respondents

4.3.4. Years of schooling

As indicated by figure 4.3, 30% of the respondents have never attended school as they were working in large commercial farm. This is in line with the findings made by National Land Committee (2004), respondents with no formal education are in majority farmers who were previously working in commercial farms, even if they do not have formal education they do have voluminous farming expertise. Thirty five percent ended up in primary school (grade 7), 29% left school at secondary level (grade 12), 3% attended tertiary institution and 3% is currently attending adult based education and training (ABET).

The group ranging from grade 1 to grade 12 is the one that is involved in farmers' group works, projects and focus on small-scale commercial agriculture. The tertiary group consists of youth who completed their studies but are unemployed, retired and working government official who are involved in farming. These study findings are supported by the National Land Committee (2004) findings that the tertiary group

though employed, on pension or unemployed claim to love farming as they grew up in farming families. That is the reason why they continue with farming activities even when they are employed or on pension.

ABET 3%   Tertiary3%

Never Attended
30%

Secondary 29%

Primary 35%
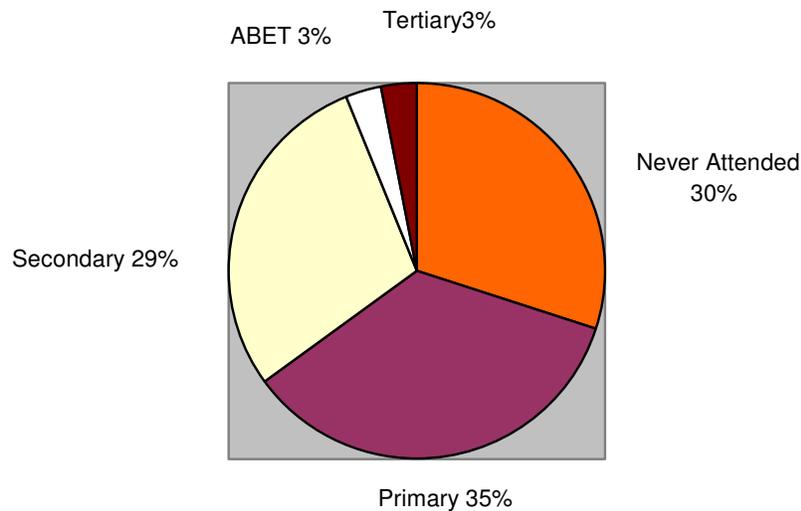
Figure 4.3 Years of Schooling (%)

4.3.5. **Employment of respondents**

From the sample only 3% of the respondents were unemployed. Unemployment meant respondents were not working for someone or self-employed or they did not have access to arable land to farm. Statistics South Africa (1997) supports this results by stating that access to land for subsistence farming, is one of the important source of income, hence is related to employment creation. For the unemployed respondents, involvement in agricultural activities is mainly through volunteering in agricultural programs such as Land Care Program. Respondents are directly (farming, group activities, land care etc) involved in agricultural activities except those who are

trading non-agricultural products (4%). Farmers were dominant respondents at 89% as figure 4.4 shows it. Four percent is involved in processing and selling of agricultural products. Agricultural processing involves processing own harvested peanuts into peanut butter. It was observed from the research that almost every respondent, except the 3% with no access to land, has a piece of land to farm on, but they are not relying on farming as a sole source of survival. Hence small-scale-farmers have various sources of incomes. Farmers here are considered as those who farm to sustain themselves-though sometimes they receive pensions and have other sources of incomes. These finding are supported by National Department of Agriculture (2001) that observed that agricultural sector provides employment for more than 70% to 80% in low-income developing countries.
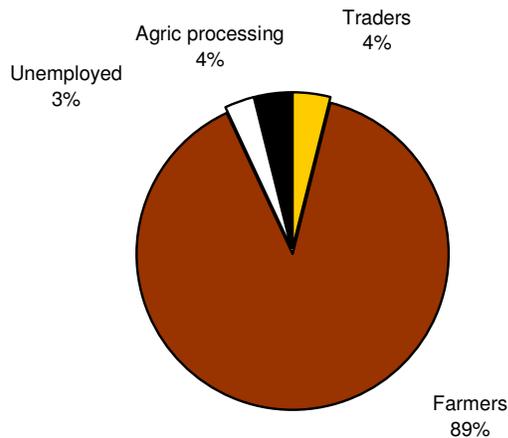
Figure 4.4 Employment of respondents

4.3.6. Years of farming experience

Six percent of the people interviewed started farming twenty to thirty years ago. Eight percent started farming thirty one to forty years ago, 13% started forty one to fifty years, 41% is falling between the years of fifty-one to sixty, 26% is at the age of sixty

one and seventy and only 3% has more than seventy years farming. Respondents with no farming experience represents 3%, these were people who did not have places to farm on and they are not keeping any animals, they volunteered in agricultural projects.
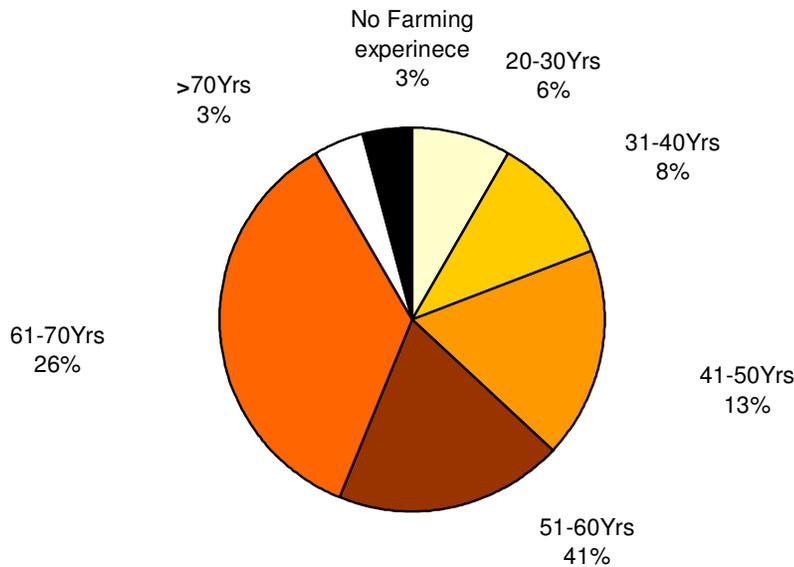
Figure 4.5 Years of farming experience

4.3.7. Size of the farming lands

Eighty percent of respondents farm on one to five hectares and 17% at six to ten and the last respondents are the 3% that do not have arable land. Land is allocated by the tribal authorities hence land sizes are almost the same from one area to the other, that is people own land between 1-10ha. These findings are in line with the National Land Committee (2004) findings that associated the possible cause of limit to land with the fact that Africans in South Africa are occupying limited acreage of land (1-10ha). Statistics South Africa (1997) also reported that more than >71% of the rural areas

households who had access to land reported that farming land they used for crops is smaller than one hectare.

6-10Ha
17%

No Arable Land
3%

1-5 Ha
80%
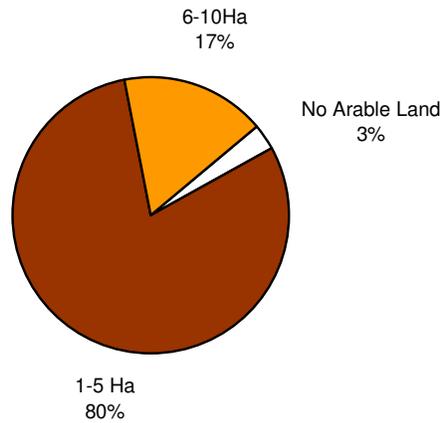
Figure 4.6 Size of the farming lands

4.3.8. Sources of income

Seventeen percent of respondents either earn a salary or receive financial support from their spouse- living or working in other areas, or living on the same village but not same house. Thirty percent of the respondents receive government pension grants and three percent live on child support grants. Forty two percent of the respondents derive their income from agricultural production; these respondents grow vegetables, food crops, rear animals or do all activities together. Four percent are engaged in processing and selling of agricultural products e.g. peanuts into peanut butter while the other 4% trade non-agricultural goods, as shown by figure 4.7.
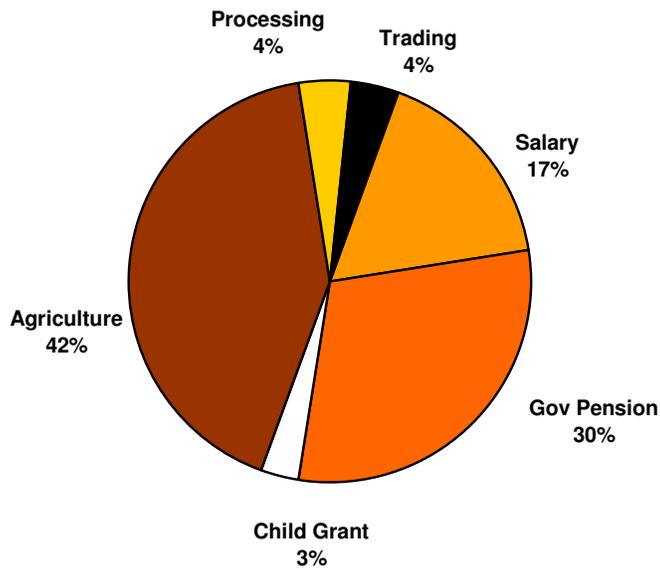
Figure 4.7 Source of income

The study revealed that respondents do not rely exclusively on agriculture because of unreliable environmental conditions associated with agricultural production- relying on insufficient and unpredictable rainfall. The above findings correspond with results from a survey made by Statistics South Africa (1997), which states that access to land alone is not sufficient to ensure a proper livelihood; this is in line with the fact that farming is seasonal and during off-seasons farmers have to survive and get alternative sources of income.

The other contributing factor that the study revealed is that some of the respondents used to work in other sectors of the economy before, they now earn pension grants some have children who are now working and those children are the ones who are supporting their parents. Others are earning social grants from the government, as

social service policies are supportive of elders who receive a pension if they meet certain requirements.

4.4   Pictorial Culture in Rural Areas

In this section the study orient the reader on the pictorial culture of the respondents that is to say how do they access and relate to pictorial information: when do they shoot still pictures and ways of keeping the still pictures, for what use, patterns of watching television programmes and access to video films. The objective of this section is to highlight the existing pictorial culture in rural areas that shows how pictures – still and moving- impact on the people's representation of themselves and of the others. This is particularly important when aiming at using a video as a communication tool.

4.4.1.   Shooting opportunities

Eight percent of the respondents do not have nor shoot still pictures at all, 50% only shoot during special occasions. Those who occasionally shoot still pictures once a year represents 20%, 16% shoot once per semester, 3% shoot still pictures once per quarter, and 3% of the respondents shoot still pictures once a month.

Special occasions are the most captured events, as people believe they do not have to be forgotten. Special events mainly include weddings and children graduation ceremonies. Respondents who shoot pictures once per year are those with members of the family working outside of the community and make shooting during festive season when every member of the family is at home. It has been observed that the 8% which do not have pictures are elderly people who believe that pictures are not important for them, for them an important picture is for official purpose only: e.g. ID picture as it is required when getting their pension grants or for other official activities.
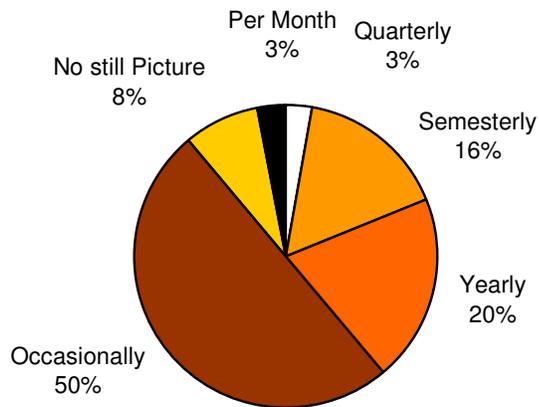
Figure 4.8 Exposure to still pictures

4.4.2. Keeping pictures

Ninety two percent of the respondents keep still pictures in several forms: photo album (41%), photo frames (23%), plastics bags or books (7%) and envelopes (21%). Only 8% of the respondents do not keep still pictures.

Photo frames are used in most cases to keep pictures of wedding, religious events and babies. Those who do not use photo albums keep their pictures safe in envelopes. Books and plastics are used to keep photos shot during activities like church events, or even events related to their farming activities e.g. a farmer from Legolaneng, brought a photo of good tomato plants covered in a book, the photo was shot during a farmers' day with farmers from different villages.

Photo Albums
41%

Frames
23%

Envelopes
21%

Plastics or
Books 7%

Never Kept
8%
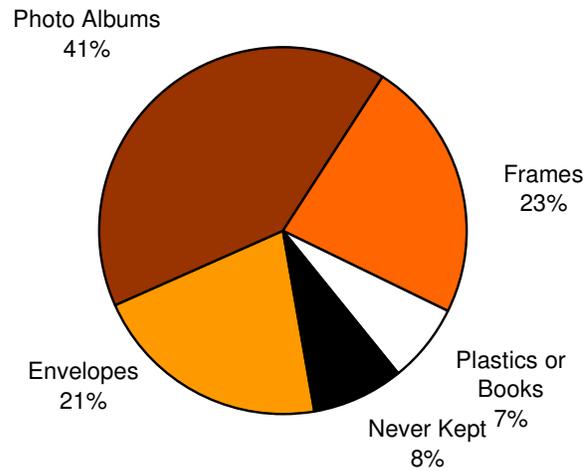
Figure 4.9 Keeping pictures

4.5   Moving pictures (video, films, TV programmes)

4.5.1. Venues for watching TV

Seventy-four percent of the respondents have television sets in their homes, 8% of the

respondents do not own television but watch television in their neighbours homes (9%)

in their relatives homes (5%) and in their friends homes (4%). The 8% that do not

watch TV constitute mainly the elderly people who believe that television is bad for

their eyes and who do not have TV sets in their homes, on the other hand, they do not

want to trouble their neighbours, friends or relatives.
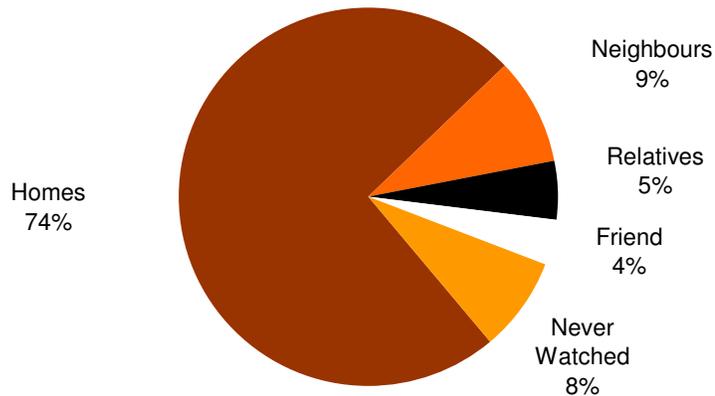
Figure 4.10 Venues of watching TV

4.5.2. Frequency of watching television

Fifty-three percent watched television on daily basis, 30% watch it once per week, 7% watch it only once or twice per month, 1% watches it once per semester and the other 1% watches it once per year, while 8% of the respondents never watched television. Respondents who watch it once per month, quarter, semester or year, either stay outside of the community where they cannot access television or they just prefer listening to radio.
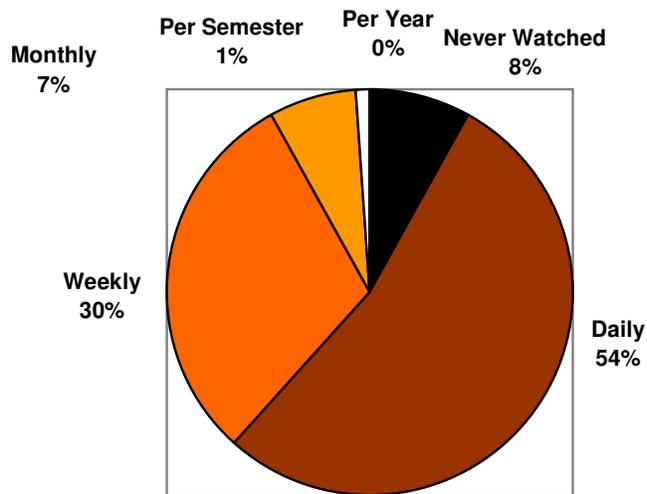
Figure 4.11 Frequency of watching television

4.5.3. Most preferred programs

The most watched program on TV is the news with 27% of viewers, as it is regarded very informative, followed by sports with 21% of viewers, especially males who watch sports as part of entertainment, 15% of respondents watch mini series, 10% watch music programs, 16% watch soap operas whereas 7% watch movies especially during weekends and only 4% watch documentaries.

Females mostly watch soap opera and music programs and some of them ultimately join their children when watching movies.

Movies
7%

Document-
aries
4%

Soap-opera
16%

News
27%

Music
10%

Mini Series
15%

Sports
21%
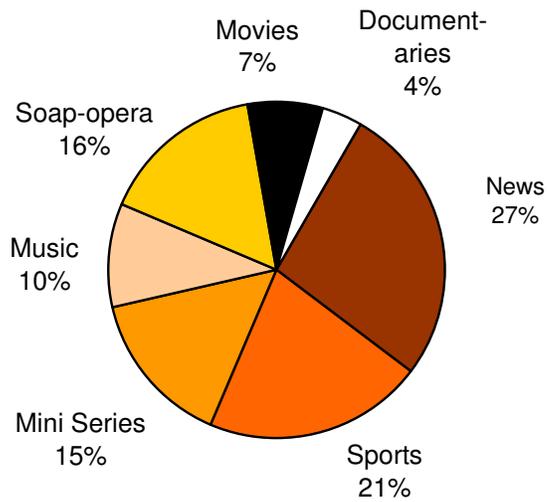
Figure 4.12 Most watched programs

4.6   Opportunities to watch video films

Forty-nine percent of respondents had never watched any video films before the projection of Phanda na Vhulimi, 23% had watched action video films, 9% had watched documentaries, 10% had watched family video films (self produced) and 9% had watched educational/instructional video film.
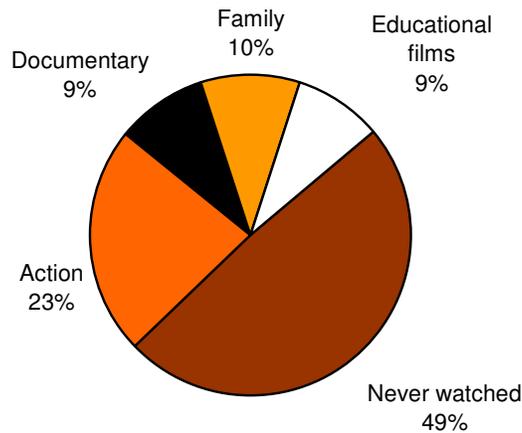
Figure 4.13 Video films watched

4.6.1. Sources of video films

Ten percent of the respondents enjoy watching family produced video films captured during special events. Five percent hire their video films from video shops in town, 4% borrow or watch them with their neighbours, 8% from relatives, 12% from friends. This means that those who access them from neighbours, relatives and friends, do not buy or rent but they borrow the films free of charge. Sixty one percent never rented or borrowed video films before. People who borrow and some who never watched video films are those who say they cannot access video films because renting places are not easily accessible to them.

Inaccessibility here is defined in terms of distance and finance as respondents claim to travel from their places of residents to towns and this cause them money that they cannot afford.

Never rented
61%

Self Produced
10%

Video Shops
5%

Borrow from
Neighbours
4%

Relatives
8%

Friends
12%
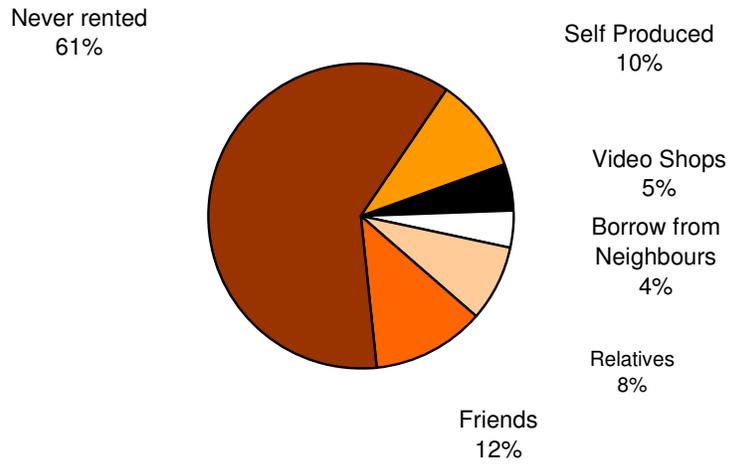
Figure 4.14 Sources of Video Films

4.6.2. Cost of video film renting

Eleven percent of respondents who rent video films, found renting affordable, 44%
found them reasonable, the other 45% found them expensive.

Affordable
11%

Reasonable
44%

Expensive
45%
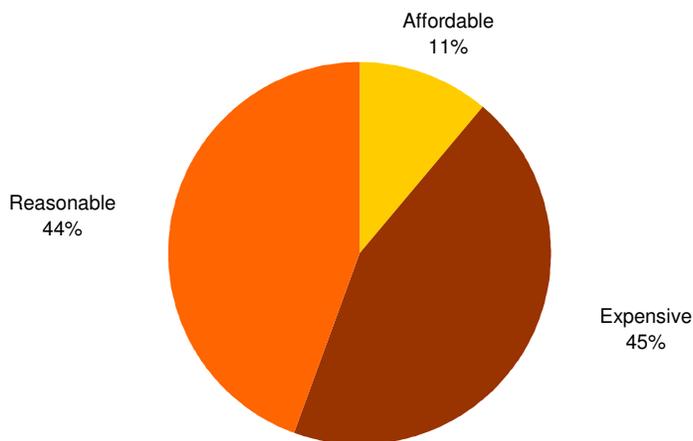
Figure 4.15 Cost of renting video films

4.7 Method of documenting special events (weddings etc)

4.7.1. Document Opportunity

Nineteen percent off the respondents use video cameras to document special activities, 68% use still cameras and 13% had never documented special events.

Still pictures dominate, as there are people with still cameras making still pictures affordable and accessible to the community at large. It has been found that these people shoot still pictures as a source of income. These people are hired to document special activities/functions and with time, they invested in video cameras and depending on the customer's request they can use both cameras – still and moving- to document such functions emphasised a farmer from Motwaneng.
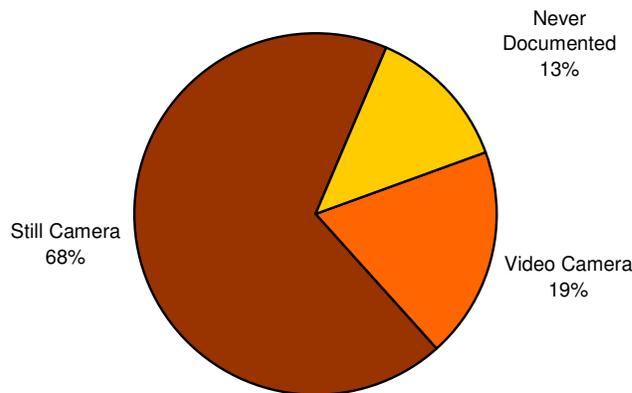
Figure 4.16 Method of documenting special events

4.7.2. Who does the documentation?

Eighty percent of the respondents hired cameras, 7% used their private cameras and 13% never hired a cameraperson.

People prefer to hire a photographer, as it saves time to go to the photo developers, and it is reasonable because there are discounts made by photographer when shooting specific number of photos. The same notion goes with hiring video film maker when coming to produce the video film, in this case those with video cameras shoot but request other more skilled people to edit the shots for them e.g. a farmer from Motwaneng was looking for a person with editing equipment to assist him.
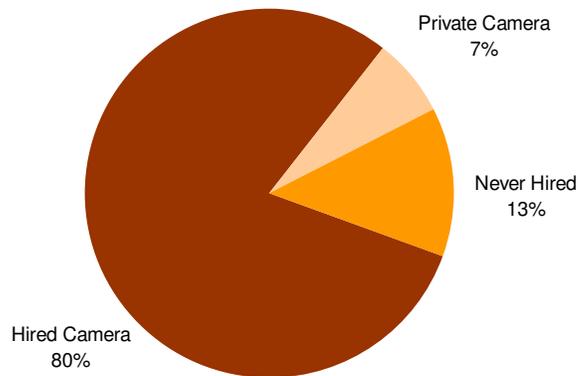
Figure 4.17 Who does the documentation?

Summary of documentation

People in rural areas have access to both still and moving pictures, meaning they can relate to pictorial information. The access to these pictures means that they are able to identify a good picture from a bad captured picture. This brings in a challenge to a

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person who shoots a picture (still and or video) and uses it with rural people to make sure that shooting must be done to bring out the best possible picture quality. Also when editing video films the sequence must be well brought into line because the film must have a good flow as people with this kind of experience will start to criticize the production.

4.8 Using of the video film (Phanda na Vhulimi) as a tool for agricultural extension to reach out farmers

4.8.1 Preparation before projecting Phanda na Vhulimi

Preparation was deemed to be one of the most important phases of dissemination of the video film. The main objective of this phase was to advertise the video film and most of all to create conducive environment to watch the video film.

4.8.1.1. Factors that encouraged respondents to view the video film

I Advertising the video film

Respondents heard about the projection of the video film mainly from the village extension officers, fellow farmers and villagers, representatives of local farmers' association or farmers' organizations and from the researcher of the video film when setting appointments directly with farmers and/or farmers' leaders. After hearing about the projection of the video film, they were curious to find out what was the film about.

II Name of the video film

The most influential thing that attracted farmers to watch the video film was the title – "Phanda na Vhulimi". "Phanda na Vhulimi" is derived from a Venda song that is generally sung when farmers' groups meet and work together. It literally means, "Forward with Farming". This title made farmers to be inquisitive about the contents of

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the video film. Once they heard that it was a video film about farming activities made in rural South Africa, under similar small-scale farming systems as their own, their eagerness to see the video film grew and they wanted to see how the video film portray small-scale farming. Respondents wanted to see how small-scale farmers from other villages were going "forward with farming" (progressing) and what they were doing. Because the video film was locally based and portraying small-scale farmers' activities, farmers wanted to learn from it, to get encouraged and to see what they could adopt in their own fields or community.

Practically, commercial films shown at cinemas are advertised through trailers that are meant to attract viewers even before the film is officially launched. As for commercial films, advertising this video film also made a great attraction. Parallel to advertising the name given to the video film (Phanda na Vhulimi) created curiosity about it. People were curious to find out what the name really stands for as they heard during advertisement that it was a video film about small-scale farmers hence they came in numbers to watch it.

4.8.1.2. Visibility and technical features

I How did respondents find the video film?

According to the respondents, the quality of the picture was clear. Though one person who actually shoots video films during weekends noticed that some scenes had varying colours when the shooting angle was changing. He even provided technical advice and recommended that in order to improve colours; recording should be done using the manual white balance (MWB) instead of automatic white balance (AWB). It is remarkable that the only person, who saw the AWB default, was a person who shoots

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for leisure and has shot several video films when others who had never got such exposure just ignored or never noticed the default sequences. It shows that the person who shot the video film have a trained eye when coming to picture quality. This is what Noy (2002); emphasised when saying that the only way to achieve acquiring a critical appreciation is through practicing shooting.

Beyond the tale, this also shows that people will more and more expect a certain level of quality and they cannot just be served any material. Except this technical advice, even when persuaded to criticise it, respondents said the video film was good when compared with other video films or TV programs that they had seen,

> "the video film was just like a movie as it had all the features e.g. the opening and closing credits" said a female farmer from Spitzkop.

Once again it shows that when a video film is produced it will immediately be compared with the TV programs.

4.8.1.3. Comprehension of the video film

I   Overall meaning

According to the respondents the video film was understandable though sometimes language was a barrier since most parts were in English and with no subtitles but they were able to follow the action on pictures.

> "Today elderly people can follow programs broadcasted in foreign languages on TV and understand the message, that's why it was even easier to follow and understand a video film closer to us- portraying small-scale farming activities and processes" claimed a respondent from Hereford.

4.8.1.4. Audibility (sound)

The sound was always found audible, even to elderly people. This is because an external speaker was used which gave a louder and better quality of sound as compared to using a speaker system of a projector with lower sound output.

Visibility, audibility and understanding of the video film

These three were among the important sections of editing and preparation for projections. The study showed that even if the main language of the video film was foreign, audience were able to follow action. This was because the video film was edited with this in mind among other things. Therefore if the story is well edited and the pictures are clear people will be able to follow what is portrayed with limited problems.

4.8.1.5. Most preferred Characters of the film

I Main character: the farmer

The respondents liked the main character because as **a** small-scale farmer, she knew what she was doing and was able to show other farmers all the activities she was practicing in crop and animal production. These activities are interesting and definitely similar to what

"We as small-scale farmers are doing" observed a farmer from Motwaneng.

The above simply means viewers as small-scale farmers associated themselves with the main character and were able to identify activities that she was engaged in.

What was also found interesting was her strategy of rearing goats under zero grazing, and planting *thiba-* (Napier grass; *Pennisetum purpureum)* that she ultimately used as

forage for her goats. Zero grazing method sensitised other farmers to take better care of their goats.

In the last part of the film, during the certification ceremony, when she pronounced:

"Phan<u>d</u>a na Vhulimi, Phan<u>d</u>a (Forward with farming forward)",

It moved farmers because they could consistently link what she said and practiced.

"As her practises are based on small-scale farming system, other small-scale farmers can easily reproduce them and eventually become as successful as herself "observed a farmer from Legolaneng).

On the other hand, her method of farming was considered to save money. This could imply that if a farmer is perceived by peers as to be on a way to success she can be followed and her farming practises being adopted. Followers would have more chances of being successful also because they would already have witnessed that the innovation worked for a peer and would not doubt it.

Since the main character is an elderly person who is seen as a hard worker and persevered in what she was doing, the audience appreciated that she was rewarded not only by receiving an official certificate but also by becoming a maize seed producer and being successful with other activities portrayed in the video film. She set an example for other farmers whom they easily identified with. The audience perceived her as a real person with courage and who other farmers can learn from, she deserves the certificate, she also gives courage and motivation to the young and old to work and not consider their age as a barrier, because if a person of her age can do it young people can also do it.

Here viewers have seen the main character as an exemplary elderly person whom they like. Youth audience was convinced that by walking in footsteps and by persevering in what they do they would end up being more successful. Elder audience was reassured that wisdom lies with them or their peers and would also adhere to the message of the main character.

II The MEC agriculture

Respondents elaborated that the certification by the MEC of Agriculture is an acknowledgement and recognition of the potential that small-scale farmers have. They meant that if farmers can do well they would be rewarded/ acknowledged. According to a farmer from Vaalbank this certificate will also encourage farmers to carry on with their farming practises. When hard working people are acknowledged, they will gain strength to do more as their work is appreciated by people especially those who are leading the department of agriculture.

When the video film was produced the certification ceremony with the MEC was not planned but it appeared during the process of production. It was documented and it brought the link between processes made by farmers and the recognition of those processes by politicians. With respondents it made the video film credible that if they try hard, there will be reward not just in a form of certificate but production as well.

III Zachariah Mamabolo (chief agricultural technician)

Other respondents appreciated the agricultural extension officer (Zachariah Mamabolo in the video film) when he introduced all the farmers in a workshop saying:

"Welcome on your great day, a day where you as farmers are going to learn different steps of forming a farmers organization"

According to respondents, he showed support to the importance of farmers working together and learning from each other, as that is an empowering way for farmers. This shows that farmers, like other people, need to be appreciated, their work needs to be recognised and if this happens they also will feel important within the community they leave in.

Together with other respondents, a farmer from Ga-Mogano liked Jo Ramaru because he looked very warm especially when he was talking about agricultural related issues.

It is important to bring in relevant actors (narrator and chief agricultural technician) especially those who work directly with farmers in agricultural video films. Such characters will bring the emotional effect not because they are acting but because they are attached to farmers activities and they know the importance of such activities.

IV Other characters

Other characters were selected because respondents from the audience knew them personally for example a farmer from Mbahela selected Mr. Samson Morashiya-a character at a workshop, because he knew him to be a hard working person.

Respondents selected characters because they were not aware of the part they take during meetings and especially workshops, because they thought in workshops characters (farmers' leaders) are only trained by extension officers.

Producing video films with local characters is also important because farmers will automatically associate themselves with the characters and have that concentration and value what they are doing.

4.8.1.6. Conclusion on characters

The main character and other leading characters were appreciated for what they were doing. This was in line with the conceptual framework where the audience was to identify itself with the characters. None of the characters was supposed to act but to bring out their true small-scale farmers activities as they were happening in the rural areas.

4.8.2 Reflection after viewing Phan<u>d</u>a na Vhulimi

I   The main difference(s) between Phanda na Vhulimi and other video films

Respondents said that other films that they had viewed before were for entertainment purposes (wedding, action, etc) or video films documenting large-scale agriculture with innovations that they could not apply on their fields or even afford. They also saw films about formation of farmers' organizations from other parts of the world. On the contrary, Phan<u>d</u>a na Vhulimi is a video film that talks about small-scale agriculture and farmers activities from local/nearby villages. Respondents also said the video film shows other farmers how to use various methods and how they can benefit from them. It brings information about small-scale farming in particular on crop and animal production. It encourages farmers to stand up and start making things

happen for themselves. It also shows different techniques of agricultural production for smallholder farming as well as some aspects of their day-today life.

"There is no difference between the film that I saw on PEA in Zimbabwe" the name of the film was forgotten by the respondent and it was only remembered as a PEA film,

"but the film of Mbahela (name of the village where 'Phanda na Vhulimi' was shot), is good as it shows a living rural South African context, with practices done by local farmers whom we can associate with" explained a farmer from Ha-Tshikonelo.

This shows that a name given and or location can play an important role when coming to the recognition or association to oneself with a video film as it was discovered that respondents couldn't remember the names of other video films they have seen.

"The main difference between this video film and the others is that it (Phanda) is about farming, method of allowing people to produce food. It shows farmers how to work and if we can practise what is shown even our children will follow" remarked a farmer from Hereford.

Phanda na Vhulimi among other things portrays formation of local farmers organisations and shows farmers how to organise themselves and work as a group. Respondents found the video film to be practical, what one learns could be practised without huge change in the local farming system.

"This will only occur when "we" are having the will to practise what we have seen" said a farmer from Spitzkop.

II Public identification of the characters

Respondents started to associate themselves with the main character when she was feeding the goats in the morning. This is part of the household duties that are regularly done by villagers. In the morning, the first thing farmers do is to check their animals, from there they engage in petty household duties; and then they go to the fields. In the fields, some plough as individuals or in groups, hence they continued to identify themselves with the main character when she ploughed her fields under the sun using a hand hoe and collecting forage and feeding her goats though respondents feed other kind of animals instead of goats. For example they would search food scraps for pigs, donkeys and goats or collect bran for chicken, pigs etc.

III Representation/Reflecting other farmers

According to the respondents the video film represented other farmers when focusing on small-scale farming in a rural area. It demonstrates how farmers in a village work, by showing how they use kraal manure to fertilize, plough with hand hoes, using thiba-Napier grass (Pennisetum purpureum) to feed animals, attending farmers' forums and trainings to share information with other farmers, and intensive method of rearing animals-although this is a new system and not widely adopted, it is just known and used to feed pigs, cattle and sheep.

Other practises shown on the video film that farmers themselves practise includes planting maize, and vegetable crops, using a wheelbarrow to ferry seeds that is put in bag/sac, instead of broadcasting seeds some of the respondents mentioned that they

make holes and drop one seed per hole after a specific measurement (intra row planting).

4.8.3 Comparison of video film (Phan<u>d</u>a na Vhulimi) with other media

I   Presentation/Speaker

With a face-to-face classical presentation, the speaker is the central person and the listener only has one option of listening and may not see practically how the message can be put into practice. In most cases, extension agents who are regarded as educated people by farmers, present activities and processes. In most cases, trainees (the farmers) often end up not being sure that they will be able to achieve what is presented. According to one respondent from Hereford,

> "…When things are just said verbally, we farmers may think that they might not be possible. But when people like us, do it, we end up believing that what we saw is possible".

With the video film, respondents appreciated to see and hear what farmers do without anyone, like a trainer, instructing them to do it. Therefore, what is seen can be better remembered and if remembered can be put into practice.

> "Watching such video film is a practical extension exercise because it shows what certain farmers are capable of (main characters in the film) while we, other farmers watch. All processes are shown from the beginning to the end and we are not much dependent on a speaker to understand what was going on." a farmer from Ga-Mothiba remarked.

This can be concluded by saying farmers had first hand experience of being trained by a person in their similar environment instead of people they regard as educated and trained for the job.

II Written material (books, pamphlets)

If information is written on a paper, it sometimes might not be read or it may be forgotten as some people depend on children to read for them. Sometimes farmers do not even understand what the children mean when reading publications. Children who are not interested in agriculture would not read the pamphlet for their parents (farmers) with enthusiasm, or would not read it at all, and farmers would not know or understand what is written in the document. As the level of literacy differs from one farmer to the other, with the video film those who cannot read have an equal opportunity of following what is going on in a video film, without relying on other people to understand what is meant.

It also has more advantage to written information because its message is received through two human senses (sight and hear) and because of this, it has that ability of touching the audience. Touching does not only bring emotions but personal experiences, if personal experience is related to what is experienced from the projection the outcome would be learning and remembering.

III Print media

These methods limit a person to reading and imagining what is communicated but with a video film, one can see characters in action and this makes the viewers to understand what is communicated. Those respondents who attended school and are able to read said that all visual aids were educational; the main difference was that some use printed media e.g. books to read at home, but the video film showed more

concrete facts. Other methods highlights farming practices in a theoretically perceived way but the video film makes actions to appear concrete; explained a respondent:

"a video film is interesting because, even if one doesn't understand the language used, she still has the opportunity to follow the action and to make sense out of it."

For example viewers witnessed the action when the main character was cutting grass and using the grass to feed the goats. Then viewers asked themselves questions like: what was the name of that grass? Why was she feeding the goats in the morning? Haven't she allowed them to go to the veld? The video film triggers questions rather than provides answers, farmers linked these questions to their situation and they became more curious and introspective.

4.8.4 Lesson learned from the projection of Phan<u>d</u>a na Vhulimi

The audience who watched the video film came from different farming backgrounds and had different motivations, and therefore the video film was watched from different perspectives and people related to it with different views. But the main objective was to see the film and to learn something for themselves or to share what was learned with colleagues.

I.   Youth and farming

Young farmers wanted to see and learn the routes taken by progressing small-scale farmers to eventually follow that route if it is suitable for them. The younger respondents admired the endurance of the main character as a small-scale farmer. They had learned that if an elderly person like the main character was still holding on to her field, there must have been something that made her to live from that particular

field. Respondents elaborated that there was no reason for them to hold back and rather start early with proper support so as to be afar when they reach the main characters age.

Quoting the main character during the certification ceremony[1], a farmer from Ga-Mothiba emphasized that:

> "those who were interested in farming could follow her example and become the next generation which will sustain agriculture".

The main character, and the way she did things in an environment similar to their own inspired the youth. This is proven by the fact that they want to start farming at an early age so that they could be well off at the time they reach the main character's age.

II.   Other villagers

The audience was also composed of villagers who were not farming, but who wanted to view the video film because they always heard about farming activities happening locally or in neighbouring villages but they had never attended farmers meetings in the village, as they did not belong to any farmers' groups. Since the video film show was for the whole public, it gave them an opportunity to come and watch what farmers were doing. This audience, particularly the ones who had always heard about neighbours forming farmers' organizations (including those farmers who are in the process of forming such organisations) got background ideas of how the organization has to be structured after viewing the video film.

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[1] *working hard will lead to greater achievements not only in terms of certificates but in production. If this can be achieved the future generation will farm as they will see that their own hands can produce food therefore there will be continuous agriculture"*

III. Farmers' leaders

Farmers' leaders wanted to see the video film as they thought it would be important and can provide guidance for themselves, for their structures and for fellow farmers they lead. If the video film were to provide any valuable information, they would disseminate the information to their group members by reporting back to them. After having seen the video film, some like a farmer from Legolaneng, requested the researcher to visit his village to organise a show for farmers who were not attending the projection in order to enhance farmers' groups' development. This leader had seen something that he thought important to share with his fellow farmers.

On the other hand, one farmer from Mbahela vowed to go and encourage farmer-to-farmer relationship and communications, as he learned that it could bring out a huge difference in his village.

The video film became an eye opener to him and he wanted to share the acquired knowledge by the same means realising how efficient it has been for him.

IV. Farmers' groups and farming

After having seen the video film, a farmer's leader, from Ha-Tshikonelo, highlighted the following:

> "…if farmers join forces and form farmers' groups, they can achieve many things that an individual cannot afford to. What I have learned from the video film, farming as an individual can make a farmer to overlook some important farming information. Coming together with other farmers to discuss difficulties can be helpful, as someone will definitely have an answer or will send you to an experienced person or a person who had similar experiences."

These are the groups where farmers will guide and encourage each other concerning their farming practises. Just as a farmer from Legolaneng, suggested to bring the available farmers groups together in order to work for a common goal. The video film initiated an idea for villagers to come together to support farming processes.

V. Farmers who are not members of farmers' groups/ association

Farmers, especially the ones who were not involved in farmers' groups were not aware that it was possible for small-scale farmers to produce certified seeds. They were also not familiar with the system of opening farrows and dropping the seeds in the row.

Their cropping systems were dominated by mixing different types of seeds, e.g. maize and beans seeds, and broadcast them all over the field with no specific order/direction. Farmers learned that Napier grass (*Pennisetum purpureum)*-locally known as Thiba, has various uses, forage for feeding animal, prevention of soil erosion and stop stoke-borers maize infestation hence "thiba" -literally meaning to stop.

VI. Soil fertility management

After having viewed, the video film, farmers said they had learned that the use of fertilizer was not limited to in-organic fertilizers only as they were told in the past years but that the kraal manure could also be used.

VII. Livestock management

Respondents claimed that they normally release their animals for grazing in the morning or the afternoon and these animals (especially goats) end up going into

people's fields, houses or get stolen. With the zero-grazing system shown on the video film, individuals can avert these problems.

One of the characteristics of video films is to open eyes or to highlight to audience new ideas/ initiatives that farmers have not been exposed to before. "Phanda na Vhulimi" opened the eyes of the audience" to new technologies used by farmers in other villages.

VIII. Discussions on livestock management

Respondents claimed that they have learned that with correct feeding, animals can be kept in an intensive system throughout the year. This was noted when respondents saw the main characters' goats in good condition. During post projection discussions, a farmer from Hereford, recommended Napier grass (*Pennisetum purpureum*), as she is using it for feeding dairy cattle under zero grazing system. Other farmers came up with several other grasses such as "Pitsane" or Buffalo grass (*Buchloe Engelm*) especially for cattle feeding and "Mošwana" or Umbrella bush (*Acacia ligulata*), "Dithšwana", fruits of the Umbrella bush, etc… that can be used to feed the animals. These grasses are mainly found in the veld and are commonly liked by the animals and farmers argued that they are nutritious.

After every projection, the researcher became a facilitator of farmer-to-farmer deliberations. Here farmers were engaged in farmer-to-farmer conversations that were triggered by the film. This deliberations formed part of the process of the study and they were found important, as farmers were able to discuss ideas and how farmers' activities and processes can be implemented.

4.8.5 Some Perception of viewers about small-scale farmers before watching the video film

I.   Inexperienced resource poor farmers

Respondents described small-scale farmers as individual farmers who are still in the starting stage of farming. They further elaborated that small-scale farmers are resource-poor farmers, who are still in need of basic support, in particular information, on agriculture. In most cases respondents said, they do not have all the technical support they need for their farming practices. Respondents also believe that to access this information, small-scale farmers attend workshops or training where they are taught about improved agricultural production.

II.   Scale of farming

Respondents perceived small-scale farmers to be village based people with no agricultural specialisation, planting crops on small pieces of communal lands in order to sustain themselves and their families. They farm individually but have low levels of production. They are farmers who are trying to make ends meet with little or no basic equipment.

III.   Economics of small-scale farmers

They are thought as people who only manage to sell the little excess remaining from their harvest. According to some of the respondents, small-scale farmers do not have any/much contribution to the countries economy as they produce for themselves and families (remarked a respondent Ha-Gondo).

IV.   Diversity of farming

When they do not work on their fields, small-scale farmers work on community gardens where they can supplement what is produced on their own fields, but still they get low yield. Even if they persevere in agriculture, they do not see much progress. Respondents also consider them as farmers who like to produce but lack appropriate infrastructure. They also mentioned that elderly people dominate small-scale farmers with the majority being women.

V.   Farming practice and environment influence

 They farm by teaching one another leading to a slow progress in production. Production is also affected by various difficult climatic (e.g. draught) conditions. These cause them to be farmers who are resistant to change. They are described as farmers who do not know exactly what they are doing. Some people see them as people who like to farm, but loosing hope and courage in their practise. They are thought to be people who know a little about farming.

4.8.6 Perception of viewers after seeing Phan<u>d</u>a na Vhulimi

After watching the video film, respondents had a common view about small-scale farmers and elaborated that:

I.   Experience of small-scale farmers

Small-scale farmers are experienced in agricultural production and if they could endure in what they do, they would reach whatever level of agricultural production that they want to reach. They have their destiny in their hands and if they want to

progress, they can do so by being proactive in developing agricultural activities. As they are still at the starting point to sustain themselves, if they endure and support/advise each other, they can progress and become commercial farmers who can produce for the surrounding areas and for the country.

II.   Economics of small-scale farmers

As highlighted by the film, with their experience, small-scale farmers are not farmers who are only farming to sustain themselves but they can produce to feed other people. If small-scale farmers managed to produce quality seeds, they can produce anything they want and if that is the case, they will bring development to the villages. They have potential to become experts in agriculture even though they encounter hardships.

III.   Knowledge of small-scales farmers

Respondents also indicated that with the knowledge they have and the strategy of communicating amongst themselves they could circulate farming information and encourage each other to overcome their hardships. But respondents highlighted that to be like farmers on the video film other farmers need relevant assistance, in particular technical agricultural assistance.

"If they could have this type of assistance they will flourish with no doubt" said a farmer from Mbahela.

They could play an advisory role to other people who are not involved in farming, because when people see fellow villagers surviving with resources available in the village; they will also use those resources to support their families. Therefore, they are now perceived as farmers whom other people (and not only other farmers) can learn from. They are farmers whose potential has not been fully recognised.

IV. Support for farmers

With relevant funding and support, they can have all the infrastructure and equipments needed to become productive. Respondents said presently small-scale farmers are in majority elderly women and if young people could work with them and not undermine them, such farmers could be helpful as they have the right knowledge to become fully-fledged commercial farmers. In the meetings, they are the ones who discuss their own matters; hence they manage to give each other information. After understanding the context of small-scale farmers respondents felt that small-scale farmers are farmers who have their own agricultural expertise that is comparable to that of developed farmers.

A farmer from Ga-Mothiba continued by saying

> "if villagers or farmers or any stakeholder involved in agriculture want to improve local farming practises, they can start by consulting them for directions and suggestions.
>
> "I will start listening to the advice that my colleagues give to me"

4.8.7 Aspects brought by the video film that farmers were not aware of before

New things that the video film has brought are mainly:

I. The multipurpose use of Napier grass (Pennisetum purpureum)

Some farmers did not know Napier grass (*Pennisetum purpureum*). In Spitzkop, during discussions facilitated by the researcher during the projection, a backyard farmer from Spitzkop who saw Napier grass for the first time during projection asked other farmers about the grass. He was informed of the functions of the grass. As he had a problem of soil erosion, farmers already growing the grass on their fields went

to provide some cuttings for him. He did not know about the grass as he was not in any farmers group and he came to the projection as it was for *all* local small-scale farmers. This also happened in other areas like Vaalbank and Ga-Mothiba but unfortunately the grass was not available for the interested farmers.

In many cases, farmers only knew a single purpose of the grass but, during discussions, farmers were able to hear from their fellow farmers about other uses that the grass is kept for in other areas. Farmers who knew about these different uses heard about them during farmers' visits, gatherings or functions.

In Hereford village, farmers used the grass for feeding dairy cattle, but they had a problem with insects' infestation in their maize fields. When they heard from other farmers during discussions that it could help to attract insects away from maize plants, farmers decided that they would try to use it to attract the insects to curb the attack on the maize crop.

II.   Zero-grazing system used when rearing goats

Farmers, especially those who operate outside of BASED pilot areas have indicated that they only knew that zero-grazing system was used for cattle or sheep as these animals have special ration formulated for them but not goats. Goats are commonly believed to be animals that can take care of themselves, they are just released in the morning and come back in the evening-sometimes with no herding required, and no supplementary diet given.

III.   Method of planting

The common methods of planting, are namely to plough using a tractor or animal drawn plough, followed by broadcasting seeds using hands, tractor drawn or animal

drawn planter. Farmers have to pay to hire tractors or animal drawn ploughs and furthermore, during the planting season, the demand of these equipments is high and farmers have to wait until their fields can be planted.

With the seed broadcasting method, they said that the crop grow in no specific pattern. For some respondents, the method used by the main character of cultivating in rows and using her hands to measure the intra raw spacing was a new thing.

IV.   Seed multiplication

Most farmers claimed that they never knew that small-scale farmers are able to produce certified seeds. Commercial seed companies were the only ones thought to produce improved seeds.

The objectives of the synopses of the video film were to locate the main character who is a small-scale farmer, working in her field and engaged in social practices related to small-scale farming. These practices were found to have an impact when information was disseminated to the small-scale farmers using the video film.

4.8.8   How can other farmers learn from the film?

I.   Crop producers

When targeting farmers dealing with crop production, the video film can be projected prior to planting, as farmers could be sensitised to learn new methods of planting.

II.   Farmers' groups

When targeting farmers who belong to or want to start a farmers' group, the film could be shown and discussed with them. When the video film is shown to farmers who want to start farmers' groups, they access background information of how the

groups can be formed and what the roles the organisations are playing in community development.

4.8.9 Public choice on using the video film

I.   Strengthen farmers' organization

It can be given or sold to farmers' organizations or to their leaders so that anytime farmers want to be reminded of a scene on the video film, they could access the tape and play it to watch whatever they wanted to see.

Farmers' leaders from Vaalbank and Hereford have bought "Phanda na Vhulimi" videocassettes to show it to their respective groups and farmers organisations in their respective village.

II.   For farmers starting a farmers' organization

Respondents suggested that after the projection, farmers should have enough time to discuss it on their own or with the facilitator. According to a farmer from Legolaneng, showing the video film and discussing lead to a better understanding because all the questions farmers have can be answered by then.

The next emphasis could be on the steps followed during the formation of the organization. During these processes, farmers should be the ones who are active in discussions. The farmers could have time on their own to try to form these organizations. After they have attempted to start them, they should consult people with experience (other farmers or extension officers) to check their strong or weak points. They can also review the video film and see how farmers' groups were introduced and how they were addressing the issues at stake in that village.

III.   Complementing extension officers

A video film can be used to compliment a presentation or emphasise a point during a presentation. By showing the video film, people may learn something on it, as they will see what other farmers are doing.

The video film can be projected and then discussed with the targeted audience. From this discussion, questions will definitely arise from the farmers either about activities that they have seen and that they relate to their own situation. During the discussions, farmers themselves must take a front role. The person in charge of the projection can also act as a facilitator.

IV.   General public

For people who are not farming, the film can be projected to show them how small-scale farmers started and what progress was made at the end of the film. This could sensitise them to consider farming as an income generating activity, especially young people who are faced with little employment opportunity

"This will be like when people discuss scenes that they recently saw on television" emphasised a farmer from Hereford.

If possible, when projecting the video film, the person in charge of the projection should record the discussions and listen carefully during such discussions, so that recommendations or questions can be used in other villages with similar context.

V.   Strengthening existing farmers' organizations

"As a farmer who is in the umbrella organization, I think the video film can be shown to farmers so that they could learn different things (forming organisation, technical agriculture etc) from it, they have good experience of what they are expected to do" says a farmer from Spitzkop

The film can be used to strengthen a farmers' organisation when it is shown to members discussing the roles of such organization. Also the most important part that could be emphasised is the role that farmers' representatives are supposed to assume. Respondents identified the important part that a video film could play so as to disseminate that much needed information to ordinary members of farmers groups as they are the ones who in most cases do not attend meetings outside the villages. It could bring a culture of questioning/demanding from farmers to farmers' leaders and outside stakeholders encouraging them to deliver services to farmers.

VI.   Incorporating video in development

The implementation strategy could be to organise a day whereby the video film is projected and the facilitation done by other farmers belonging to the farmers' organization. Replaying the video can enhance understanding as people have a chance to review what they have seen or did not understand.

4.8.9.1 What would the public portray if they were a director?

The main purpose of this sub-section was to find out from farmers what would they like to document if they were given that opportunity. The study discovered that there are various agricultural activities that farmers said they would eventually document if they were film directors.

I.   Farmers rearing animals

Processes involved in raising cattle from birth to commercialization if it is to be sold including reproduction. They thought this would give interested people/farmers a clear background of rearing animals.

II.   Farmers growing crops

Farmers wanted to document a video film that would show all the processes involved in planting crops- from vegetables to staple foods. The processes were suggested to begin from soil preparation to storage or marketing. Also planting and harvesting dates and planting methods should be shown.

III.   Farmers' leaders

From farmers' leaders' point of view, a video film should be about the formation of farmers' organizations focusing on the organogram-from local to national level, and the role that the local organization have to play.

Others respondents said they would produce a video film comparing trained and untrained farmers with the aim of showing the differences between these farmers and show farmers how training can improve their practice.

The video film could also be projected for a service provider to show them how they can improve the lives of farmers by training them and upgrade those who have started.

Or during production of a video film an interview could be organized with a progressing small-scale farmer with the aim of showing those who have just started to improve their practices and also showing them that even those who are presently successful started from their level and progressed with time.

Suggestions were triggered by the need of technical information in the various fields highlighted by the respondents. This was even emphasized when respondents would go on and says

> "…this will show other farmers how rearing of animals is done, so that they should do it on their own without waiting for any help from other people".

The video films recommended by farmers are top down or called educational/instructional video films. These are type of video films that will be shot with subject matter experts and introduced to people who the information was developed for without a full understanding of their agricultural environment. Farmers might have recommended these video films because they are acquainted to them or they thought these kinds of video films could be produced in a rural set up. Although it is possible to produce these kinds of video films, the problem will arise when they are used with farmers, as they are too technical. They focus on technical aspects of agriculture like:

Measurement of plots, fertilizer applications etc and they emphasize strict methods of applying these recommendations. As they are instructional they do not leave room for the viewer to think but to follow the given instructions.

4.8.9.2 For future production

I.   Time allocation

Some farmers suggested that a video film like "Phanda na Vhulimi" should allocate more time to each scene (longer scenes) e.g. the main character is seen cooking but she was never seen eating, planting but never seen the maize crop growing or being harvested.

Some would like to show more of the farmer's day-to-day life events at home and on the fields. Respondents suggested that they would like to see a video film with duration of between 30 minutes to an hour.

II.   Language

As the respondents originated from two different ethnic groups-Venda and Sepedi, each group suggested that the video film should be produced using a language that they can understand and with subtitles for other groups as the majority of farmers are not multilingual.

III.   Themes of production

Although Phanda na Vhulimi was appreciated with its projection of different aspects related to agriculture, for future production the director was urged to concentrate on producing a video film under one theme so that when farmers do not understand the language, they may follow the pictures. This meant that if a video film is to be based on the farmers groups it should concentrate on how these groups are formed and their functions.

CHAPTER Five - SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

5.1   *INTRODUCTION*

The need for information produced with and by rural communities cannot be ignored in rural South Africa. Such information could be used by various people involved in agricultural production or development agents with similar experiences or by academics interested to produce references or by the general public interested in agriculture. For the production of such information, agricultural institutions have adopted various methods of identifying and documenting an experience like using print media; this information is believed to be important for agricultural development and production.

A problem with the production of information arises when outsiders without enough knowledge of the people produce the information without the participation of those the information is produced for. People produce this type of information elsewhere, with no background in farming or village activities and it is disseminated to farmers through agricultural field agents. In this instance, people whom the information is produced for are just receivers of information and have no contribution in the production of information. As a result, the information has less or no value for rural people, including those from the village where the information originated as well as other villages and extension agents.

In recent years, there were some major changes in the field of agriculture. These changes include a wide range of production of information about rural development.

With the revolution in the digital world that makes video production affordable, any person can produce home video films. This gives an advantage to extension officers especially those who are working on a day-to-day basis with farmers to be able to produce attractive information with and for farmers. This information could be used by other extension officers, farmers or any individual with similar experiences.

The study was designed to produce a video film with small-scale farmers about their development processes and activities in rural areas of the Limpopo province. The video film, produced with digital equipment, was used to disseminate information from farmers' groups to other farmers' groups with similar experiences. Lastly an open ended questionnaire was used to interview the audience to address the following objectives:

1. To find out how this video film is used by facilitators (e.g. extension officers)
2. To find out how farmers with similar experiences use this video film.
3. To find out how this video film changed the lives of other farmers.

This chapter deals with the summary of the results after data analysis, conclusion made from the results and recommendations which will be made to farmers, extension officers or to whoever is interested in the production and or use of video films as tools in agricultural extension. These recommendations are derived from the experience acquired by the researcher when directing the production and using the video film Phanda na Vhulimi in an action research in rural areas.

5.2 *Summary of Results*

The research was done in rural areas with small-scale farmers, operating in the Limpopo Province. Majority of the respondents were women and most of them were elderly people. Majority of respondents left school at primary level and a very few percentage attended tertiary institutions.

Employment was categorised from subsistence farming, which dominated the categories, agricultural products processors, traders who are buying agricultural products for reselling and those who were not employed-this group volunteer in agricultural projects. Experience in farming is dominated by the elderly people who are in most cases retired or earning government social grants. These people farm on small plots of utmost ten hectors.

Respondents supplemented their income by other sources like; financial support from spouse, government pension grants, child support grants, selling of agricultural products and trading non-agricultural goods.

Pictorial Culture in Rural Areas

Some of the respondents do not have nor shoot still pictures at all, some shoot during special occasions. Some shoot once per semester, per quarter, and per month. The pictures are kept in photo album, photo frames, plastics bags or books, and envelopes. Different venues for watching TV in rural areas are at their own homes for those who have sets, for those who do not have sets watch it with their neighbours, friends, relatives and there are elderly people who do not watch it as they believe that TV damages eyes. Television is watched daily, weekly, monthly, per semester and some

watch it once per year. The most watched programs are the news followed by sports, mini series, music programs, soap operas and movies. Majority of respondents never watched any video films before the projection of Phanda na Vhulimi, but there were those who watched different entertainment, family and informative video films. Sources of video films included self-produced video films captured during special occasions, those which are borrowed or seen with friends, relatives, neighbours and very few hired from video shops. Special activities are documented using still pictures and video cameras, these cameras are either hired, or private.

Using of the video film as a tool

Before going to the villages the projecting person advertised the video film by calling contact people in villages to set appointments. When villagers were told about the proposed projection the name of the video film was the main attraction for the viewers.

During projection technical features like visibility, sound were never a problem because of strict editing and preparations made before projections. Though characters on the video film are speaking different languages, it was found understandable by respondents even though they did not understand the language because respondents were following pictures.

Respondents liked and associated themselves with practices of the main character, they appreciated the MEC of agriculture when handing over the certificate, they regarded it as the acknowledgement of small-scale farmers' practices, the extension officer on the video film as a person who gave support to farmers and other characters were appreciated because they were known by the respondents.

When comparing the Phan<u>d</u>a na Vhulimi with other video films they saw before, respondents said it is a video film that they can associate themselves with because it portray small-scale farming activities unlike other films portraying large-scale farming activities that they cannot practice at their fields or entertainment films. Some of the activities they identified and associated themselves with are feeding the animals in the morning, method of cultivating and planting.

When comparing the video film with other presentation or aids, they emphasised that the video was better as they could have a first hand experience of what their peers are doing instead of being told by other people who are regarded as educated. Reading was regarded as disadvantageous as majority could not read at all or were unable to read other languages.

The younger respondents admired the endurance of the main character. They learned that if an elderly person was holding on to her field and progressed like that they could start now and do better when they are at her age. Non-farming respondents who always heard about farmers' organisation had a background of how the organization can be structured. Farmers' leaders learned about the formation of farmers' organisation. There were technical features that respondents learned like multipurpose uses of Napier grass, keeping goats under intensive system, planting in farrows and the fact that small-scale farmers can produce certified seeds.

Before watching the video film respondents had perceptions like; small-scale farmers are individual farmers with no experience in farming with no technical support and

information, they do not have any speciality of farming. They thought small-scale farmers only farm to survive and therefore they contribute nothing to the economy of the country.

After seeing the video film they said small-scale farmers are farmers who have experience on their practice. With necessary support they could expand their production and feed people, teaching one another was considered as a method of sharing experiences and they are not just planting a variety of things but experimenting on their own way. Respondents' first perception was there because they compared small-scale farmers with large commercial farmers.

New aspects brought by the video film included: the multipurpose use for Napier grass (Pennisetum purpureum), zero-grazing system used when rearing goats, planting with hand hoes in rows and seed multiplication by small-scale farmers. Respondents suggested that if farmers are to learn from video films, they can be produced to target the following categories in farming:

    For crop producers- for this category it has to be projected prior planting season to sensitise learning,

    For farmers' groups- it should be projected and discussed in details with farmers interested in such groups.

    To strengthen farmers' organization- a video film can be sold or given to farmers in such groups to refer from it at their own time

    For farmers starting a farmers' organization- it should be projected and discussed with them

When complementing extension- a presenter must present and use a video to emphasise a point.

Respondents suggested productions of the following video films: a video film on rearing animals, growing crops, on formation of farmers' organisation. These video films should have duration of between 30 minutes to an hour and concentrate on one theme.

5.3   *Conclusion*

From the findings of the study the following conclusions were reached:

Small-scale farmers are elderly women farming on small pieces of land. In rural South Africa high percent of people left school at primary level with a very few percent accessing tertiary institutions. From the results it can be concluded that most people are employed in the agricultural industry and majority are subsistence farmers. As they farm to sustain themselves people in rural areas have other sources of income like child support grants and social grants from the government meant for elderly citizens.

There is a pictorial culture in rural South Africa; these pictures are taken in different times of the year depending on people's preferences. In every occasion pictures are taken especially during family gatherings and celebrations. To shoot these pictures a still and or movie camera are used, using the services of a hired cameraperson or a private cameras. These pictures are kept in several forms including photo albums, frames and plastic bags.

People in rural South Africa have television sets in their homes and those who do not have always access them from their neighbours, friend or relatives. This would imply that rural people could access information related to this media as they watch news, and other programs shown on TV, except agricultural information, as there were no agricultural programs mentioned by any of the respondents. Like television video films are accessed but most of them are not hired from video shops as they are deemed expensive or not easily accessed, rural people watch video films produced during special occasions or borrowed or sometimes those projected by extension

agents. If people can access photos, TV and videos it means that they can relate to pictorial information. It therefore can be concluded that they are able to identify bad and good pictures both still and moving. This brings a challenge to people who shoot a picture and use it with rural people. To make sure that shooting must be done to bring the best possible picture quality, when producing a video film sequence must be brought into line during editing because the video must have a good flow, as it will always be compared with the one seen on television.

Before projecting a video film in a village it is important to set appointments with contact people before visiting and make sure that the targeted audience is reached before going to the village. This is not just part of preparation but advertising the video film. It also ensures that people know about the projection and they have the opportunity of selecting the day at which they are free. The video film's name has a crucial role when attracting people, which means a name should be selected to attract the audience. During projections it is important to prepare the room before the projecting to people. There has never been a case where people had a problem of sound or visibility during the study, this was because sound was adjusted to audible volume and adjusted well to the screen, this made viewing comfortable especially for the elderly people.

Shooting good quality pictures and putting them in good sequence during editing is one factor that creates comfortable viewing. Even though the video film Phanda na Vhulimi used different languages, viewers were able to follow pictures to understand what was meant and they never got lost.

For the targeted audience to be attracted to a video film it must be produced in a context that the audience can relate very well. Phanda na Vhulimi was produced in a South African rural context targeting small-scale farmers in Limpopo province. When shown to the framers they associated themselves with characters and their activities on the film. This can be achieved by designing a conceptual framework that will guide a video film to attract and reach the targeted audience.

If video films are produced from rural context and meant to disseminate information to people with similar context, beyond transfer of technology, they have that ability to touch people feelings because it's a moving picture and therefore evoke emotions and lastly provoke thought as people will be comparing what they see with their own situation and therefore encourage people to talk about their experiences.

When it was compared to other aids in agricultural extension it was found to have an upper advantage of bringing in first hand information- viewers saw what other farmers were doing and have achieved without being told by somebody (trained extension agent). Here they felt confident to try what they saw because the person who was practising the activities in a situation similar to theirs (they associated themselves with the main character), doing what they were doing but in a different style differently.

When compared to written material (books, pamphlets), the advantage with video was if the viewer could not read subtitles or hear the language he or she was able to follow picture, therefore it was simpler to watch than to read and forget.

It can be concluded that the video film can be used as a teaching aid when people are well targeted because the study showed that people have learnt social and technical things related to small-scale farming for example a backyard farmer learnt that Napier grass can prevent erosion after seeing it from the video and farmers leaders had a background of formation of farmers groups.

On the other hand there were some perceptions that were corrected by the video film without any detailed discussion with the respondents.

As teaching aids video films can be produced with specific theme to disseminate information on the selected topic and be used with any targeted group with similar context, example a video film on formation of farmers groups like water users association, can be used with farmers who want to form or already in such groups, extension officers facilitating formation or the general public.

Time allocation for such video film can be from twelve to forty-five minutes; shorter films are better because elderly people have that chance of starting and finishing with the film before they get tired. Phanda na Vhulimi was a twelve minutes video film and was always repeated but respondents never complained when it was repeated but requested for a repeat.

5.4   *Recommendations*

These recommendations are made based on production and the use of a video film called Phanda na Vhulimi. They are focused mainly on technical and social aspects that were involved when this video film was produced and used with farmers in the study. In these recommendations the researcher's own observation and experiences are included.

5.4.1 To extension officers on technical production of video films

Video films production is like writing with pictures, it takes a dedicated technical team with experience to accomplish the production process, to accomplish the process the following are recommended for *technical production of video films (shooting):*

1. It is recommended that the technical team must have a clear understanding of how to operate the equipment that they are going to use. To achieve this the team must read the manuals or visit archives

2. Forgetting a simple thing(s) like a tape(s) can lead to a total failure in production, the following things are recommended to avoid such instances, the team must draw an inventory list, organise the equipment before the shooting day, e.g. charge all the batteries and put them all in a same place e.g. a box.

3. The technical team must know the language associated with `technical video production (grammar) for example sequence and shots, size of shots (close, medium, wide). This will help during production when they have to choose the size of shot

depending on the action they want to shoot, and the aim of shooting as different size of shots as possible for one sequence (mobility).

4. To create a good understanding in shooting the team must have a hands on practical i.e. Shooting test-strip. A shooting session must be organised to produce a shot film on things that interest the team e.g. a day at the office. The practical must be planned to concentrate on technical production aspects like camera focus, framing etc.

5. If the team is late for a shooting session important shots can be missed, therefore the team is advised to be early and prepare itself for the shooting session, this process is called technical standby.

6. Editing must be taken as a technical process of putting the video film into sequence not to change the video film to suit the producer or the production team or policy maker.

7. As a technical process it is advisable for the editing team to make themselves familiar with terms associated with editing (e.g. split a shot-cut a picture in two) and the handling editing equipment

5.4.2   Recommendations to extension officers who want to produce video films with farmers

1.   It is recommended that video production must be taken as a process with phases because if one phase is not considered other phases are hindered as a result many unexpected faults will surface

2.   Brainstorming must take place with all actors and all actors must be informed with progress of production, this gives every member to give his/her own opinion.

3.   The conceptual framework must be made before the production process could be made. After an agreement is reached on the conceptual framework with all actors it is recommended that it must not be altered with. This conceptual framework must be

placed on the wall so that it could be easily accessed during the whole production process, as it will be the guideline for production.

4.   Most importantly it is recommended that a production proposal must be discussed with identified characters before production. This is because the characters are the ones who are going to contribute their time and energy to the video film; hence it is important for them to be informed. Give them time to digest the proposal.

5.   Without a camera visit the characters because the camera will intimidate the characters. This stage is only recommended for proposals, questions and clarifications from both sides.

6.   During above mentioned phase location hunting (site visits) must take place, appointments can be set and the production team must give the characters last time to digest their proposal.

7.   It is highly recommended that the team must always work as a unit, if somebody heard an action it has to be shared and discussed with other team members, even if it is considered to be little information.

5.4.5 To extension officers using video films with farmers

1. It is advisable to use a video film to support a topic not vice versa, this means that a topic must arise from the farmers and to give direction a video relating to such matters can be searched for and used as a tool to open up people's mind and eventually reach a solution.

2. Before the video film is shown, the projecting person must make a shot presentation about the intension of the projection is about- e.g. to use a video film to share experiences from other villages.

3. It is important that the projecting person must not discuss the contents of the video film during this shot presentation. This ensures that the viewers find for themselves what the video film is about.

4. The video film must be projected/ played from the beginning to end without pausing the tape and talking by the projecting person, but also do not stop/ interfere when the viewers talk among themselves.

5. After projections, the video film must be discussed with farmers; the projecting person must act as the facilitator not taking the leading role during these discussions. The discussions should be meant to bring in farmer-to-farmer experience sharing in relation to what was portrayed, for farmers to raise questions and be addressed by other farmers.

5.4.6   Recommendations to the Government

Video film production is a complex process that is to be conceptualised before shooting. They have the ability to touch the audience's feelings, evoke emotions and provoke inner reaction beyond a simple transfer of technical innovation.

To produce this kind of video films it is advisable that:

1. Video films must be produced by or with extension officers who are at field level. This is because they know farming activities and are well known by the farmers, this create a conducive production environment.

2. The production team must have full support from their employers because production is a process that needs full focus and energy of the team members.

3. The production team must have a short training on various technical production aspects like framing picture, light, sound recording editing use etc, social structuring of the process and using of the video films produced. The training courses can be built to address the learners' needs on production and taking into account their experience.

4. From here the trainees must be encouraged to participate in the production process to be in a position to produce such products by themselves and use them as tools in agricultural extension.

5.4.7   Recommendations to Farmers

The following recommendation are directed to farmers after experiences from this study

1. Video film can be organised by or given to farmers' leaders for the villagers or farmers with interest to view the film at their own time. This will not be a problem because in rural South African villagers have videocassettes recorders (VCR) in their homes and people are used to visit and watch video together.

2. With time, video libraries can be organised, as development centres are emerging in different villages. In these centres, video VCR and TV can be arranged or bought for projection. Various schools have such video facilities and as the schools are in the villages, projections can be arranged with relevant people e.g. school staff, school-governing body (SGB) etc.

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APPENDICES

<u>APPENDIX 3.1 MODEL OF PRODUCING AND USING PHANDA NA VHULIMI</u>

```
                    ┌─────────────────────────────┐
                    │       PLANNING PHASE        │
                    │ (Proposing video production)│
                    └─────────────────────────────┘
                                  │
                    ┌─────────────────────────────┐
                    │    PRE-PRODUCTION PHASE      │
                    └─────────────────────────────┘
                                  │
                    ┌─────────────────────────────────────┐
                    │ Introduction of film making to farmers│
                    │        Conceptual framework          │
                    │  Location Hunting- workshops & Mbahela│
                    └─────────────────────────────────────┘
                                  │
        ┌─────────────────────────┼─────────────────────────┐
┌──────────────────┐   ┌──────────────────────┐   ┌──────────────────────┐
│  PRODUTION PHASE │   │ POST-PRODUCTION PHASE│   │  DISTRIBUTION PHASE  │
│                  │   │                      │   │      (Showing)       │
└──────────────────┘   └──────────────────────┘   └──────────────────────┘
        │                       │                           │
┌──────────────────┐   ┌────────────────────────────┐   ┌──────────────────────┐
│ Shooting in Oasis│   │Gathering Information from   │   │   Vhembe Disrtict    │
│Shooting Certification│ │Pre/Production              │   │  Capricorn District  │
│Shooting in Mbahela│  │   Editing & Copyrigts       │   │ Sekhukhuni District  │
│                  │   │      Duplication           │   └──────────────────────┘
└──────────────────┘   └────────────────────────────┘              │
                                                        ┌───────────┼───────────┐
                                          ┌──────────────┐ ┌──────────────┐ ┌──────────────────────────┐
                                          │Capricorn District│ │Vhembe District│ │Sekhukhuni District       │
                                          │  Ga-Mogano   │ │   Hagondo    │ │      Hereford            │
                                          │  Ga-Mothiba  │ │   Mbahela    │ │      Vaalbank            │
                                          │   Spitzkop   │ │  Tshikonelo  │ │Motwaneng and Legolaneng  │
                                          └──────────────┘ └──────────────┘ └──────────────────────────┘
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APPENDIX 3.2 RUSHES OF THE VIDEO FILM

Activity	Location	Remarks
Tape 1		
Three women bags sweet potato	0:00.05	
two women bags	0:00.23	
arranging sweet potato	0:01.54	
two women arranging	0:02.55	
sweet potato	0:03.31	
face arranging	0:03.58	
three women standing	0:04.19	
three women paper	0:04.39	
girl watching	0:08.14	
two women watching	0:08.36	
separating sweet potato	0:10.37	
three women watching	0:11.14	
woman red hat counting	0:13.05	
red hat dividing	0:14.01	
coloured hat dividing	0:14.46	
woman purchasing	0:15.39	
woman pointing with money	0:15.50	
receiving payment	0:16.09	
professor sitting	0:18.45	
seeds distribution	0:22.54	
close shot seeds	0:24.58	
people and wheelbarrow	0:25.11	

APPENDIX 3.3 QUESTIONNAIRE FOR INTERVIEW WITH MR. RAMARU (LPDA/BASED MANAGER)

What is your name?

What position are you holding in the department?

When did you start in the department and with the BASED Program?

What is BASED?

How did it start?

What is the main mandate of the BASED program?

How does it operate?

How was BASED program implemented?

What happened after implementation?

What are the main lessons learned from implementation?

How different does BASED operate from conventional system of extension?

How do you form farmers' organization?

What are the main roles played by the organizations?

How did you manage to bring change?

What are the main achievements of the BASED program?

*Note: More questions developed during the interview and this set served as a guide not as a base of the interview.

UNIVERSITY OF THE NORTH

SCHOOL OF AGRICULTURAL AND ENVIRONMENTAL SCIENCES

Department of Agricultural Economics and Extension

Ref: CK/ck/2004/0427   Tuesday, 28 September 2004

The Manager

BASED Program

LPDA

Dear Mr. Molahlegi

Re: Request to make a study in six LPDA/BASED Pilot Areas

I'm hereby a requesting to make a study in the six LPDA/BASED pilot areas in the Province. The study will be a second phase of the case study Producing and Using Video Film as a Tool in Agricultural Extension. The video film called Phanda na Vhulimi was produced in 2003 and was distributed through your office to two districts offices namely Vhembe and Capricorn. This face of the study will entail the showing of the video film and discussing the video film guided by a questionnaire both done by Mr Koketso Mphahlele, a Postgraduate Student in the Department of Agricultural Extension

Thank you in advance for your collaboration on this matter

Yours faithfully

_____

CK Mphahlele (Mr.)

PGS Agricultural Extension

Cc: Prof. Fouché, Director SAES

Groups	Representatives
Cattle group (Kholomo)	1. Alfred Mudau 2. Alpheus
Back yard gardens (Ngade ya mahayane)	3. Munyai Muthavhini 4. Joyce Nepfumbada
Soil erosion management (Mukumbululo)	5. Nyadzanga Netsianda 6. Mukumela Muandalamo
Community gardens	7. Masindi Tshivhombela 8. Martha Mmbi
Seed production (Bveledzisa mbeu)	9. Sylvia Mudau
Tribal Authority	10. Virginia Mashudu Mphaphudi
Groups	Representatives
Cattle group (Kholomo)	11. Alfred Mudau 12. Alpheus

1.9

1.10 ***Producing and Using Video film: A Tool for Agricultural Extension, A Case Study in Limpopo Province***

1.11

1.12 ***By***

1.13 ***Chipientsho Koketso Mphahlele***

1.14

1.15 ***Name and Surname:***
…………………………………

1.16 ***Questionnaire no:***
……………………………………….

1.17

I. PART ONE: GENERAL SOCIO CHARACTERISTICS REGARDING ACCESS TO PICTURES AND TELEVISION

Note: The following section consists of general questions, please supply the information requested. All the information supplied will be treated in the strictest confidence and anonymity required.

1) Employment of Respondent: (Current position)

Not	Trader	Farmer	Value	Other

employed			adding	
A	B	C	D	E

1.18

2) Source of Income:

Salary	Pension	Agriculture	Value adding	Other	Trading
A	B	C	D	E	

3) Age (Yrs)

<10- 20	21-30	31-40	41-50	51-60>
A	B	C	D	E

4) Gender

Male	Female
A	B

5) Where do you live

Rural areas	Urban areas
A	B

6) How long have you been farming?

<20- 30	31-40	41-50	51-60	61-70	70>
A	B	C	D	E	F

7) How many hectors do you farm on?

1-5	6-10	11-15	16-20	21-25≥	25>
A	B	C	D	E	F

8) What is the highest level of education obtained?

Non	Primary	Secondary	Tertiary

A	B	C	D

9) How often do you use still pictures?

Never	Monthly	Quarterly	Semester	Yearly	Special Occasions
A	B	C	D	E	F

10) How do you keep them?

Envelope	Photo Album	Framed	Plastic Bags	Never Kept
A	B	C	D	E

11) Where do you usually watch television?

Home	Neighbours	Relatives	Friends	Never Watched
A	B	C	D	E

12) How often do you watch it?

Never	Daily	Monthly	Quarterly	Semester	Yearly	Once/Week
A	B	C	D	E	F	G

13) What programmes do you watch?

News	Sports	Series	Music	Soapies	Movies	Documentaries
A	B	C	D	E	F	G

14) What video film s did you watch?

Never	Action	Documentaries	Family	Informatics
A	B	C	D	E

15) Where do you get video films?

Video Shop	Neighbours	Relatives	Friends	Never Had	Self Produced
A	B	C	D	E	F

16)   How is the cost?

Affordable	Reasonable	Expensive	Borrowed	Never Rented
A	B	C	D	E

17)   How do you document special activities (celebrations, funerals etc)?

Video Camera	Still Camera	Never Used
A	B	C

18)   Who does the documentation?

Hired Camera	Private camera	Non
A	B	C

II.   PART TWO: USING VIDEO FILM (PHAN<u>D</u>A NA VHULIMI) AS A TOOL FOR AGRICULTURAL EXTENSION BY FARMERS

i   PREPARATION

1.   What encouraged you to watch Phan<u>d</u>a na Vhulimi?

2.   How was the film?

3.   How was it arranged (was it understandable?)

4.   How was the sound?

5.   Who is the character that you liked most?

6.   Why?

ii   REFLECTION

1.   What are the main difference between Phan<u>d</u>a na Vhulimi and other films that you have seen?

2.   How did the film bring out your own situation/How did you see the characters representing you (reflecting you)?

3.   How did it bring out the lives of farmers?

4.   What changes did it bring as compared to other methods or other video films used before/ how did the video film affect you (bring change)?

iii   LEARNING

1. What does the film tell you/ what are the important lessons learnt from Phan<u>d</u>a na Vhulimi? (Lesson learned)?

2. How did you perceive farmer before you watched the film?

3. How did you perceive other farmers after you watched Phan<u>d</u>a na Vhulimi?

4. How can other farmers learn from the film?

5. How can the film be used to strengthen farmers' groups?

6. What are the important aspects brought by the film that you were not aware of?

7. If you were a film director, what will you portray/show?

8. What are your recommendations?

Opening Credits

The Center for Rural Community Empowerment

University of Limpopo (UL)

In association with

Broadening Agricultural Service and Extension Delivery (BASED)

Limpopo Department of Agriculture (LPDA)

Presents

Phanda na Vhulimi (forward with farming)

A film by

Koketso Mphahlele

UL Post Graduate Student in Agricultural Extension

Supervised by

Thierry Lassalle

APPENDIX 3.8 CLOSING CREDITS

A film by

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UL Post Graduate Student in Agricultural Extension

Supervised by

Thierry Lassalle

Sound Person and Logistic officer

Jeanette Rapetswa

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Producer By

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Musungweneni Mbahela Traditional Dance Group

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Limpopo Province Department of Agriculture officers

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And

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For background voice

Muthovholwa family for hosting the shooting team in Mbahela

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GRET

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FIGURE 1. COVER OF PHANDA NA VHULIMI

FIGURE 2. MAP OF LIMPOPO PROVINCE WITH ALL THE DISTRICTS
WHERE THE STUDY OCCURRED