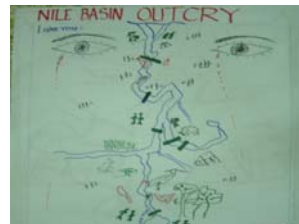


*Nile Basin Initiative*  
**Nile Transboundary Environmental  
Action Project (NTEAP)**

**TRAINING MODULE**  
Environmental Education and Awareness  
Material Development

March 2005



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**Nile Basin Initiative**  
**Nile Transboundary Environmental  
Action Project**

**Training Module**

By

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## **Acknowledgements**

Environmental Education & Awareness (EE&A) support materials are essential in enhancing initiatives if countries are to address the challenges of Sustainable Development, Partnership and Poverty Alleviation.

In response to this goal, NTEAP facilitated a regional workshop on basic EE & A materials training production for practitioners within the Nile River Basin. The process was achieved through an international consultant.

The NTEAP, through the Nile Basin Initiative (NBI) countries (Burundi, DR Congo, Egypt, Ethiopia, Kenya, Rwanda, Sudan, Tanzania, Uganda and Eritrea) carefully selected Environmental Education practitioners for this training in order to address the lack of content, inadequate support materials and skills to produce the materials in the region.

This training module is therefore designed to support Capacity building for Education for Sustainable Development in NBI countries. It has drawn on a number of country experiences/Initiatives reflecting key environmental issues, skills and innovations from the consultation process.

This training has been achieved through the efforts of NTEAP key staff and participants from Nile Basin Initiative countries. The consultant provided valuable guidance through the training process and production of this module.

The Global Environmental facility Fund (GEF), United Nations offices for Project Services (UNOPS) and United Nations Development Programme (UNDP) have supported this initiative.

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## **Nile Transboundary Environmental Action Project. (Nile Basin Initiative)**

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The Nile Transboundary Environmental Action Project is one of the eight projects under the Nile Basin Initiative Shared Vision Programme (SVP). The Project has a life of five years, located in Khartoum, Sudan. It will support the development of a basin-wide framework for actions to address high priority transboundary environmental issues within the context of the Nile Basin Initiative (NBI) Strategic Action Plan. The NBI is a partnership initiated and led by the riparian states of the Nile River – Burundi, Democratic Republic of Congo, Egypt, Ethiopia, Kenya, Rwanda, Sudan, Tanzania and Uganda. Eritrea currently participates in NBI as an observer.

The NTEAP has six components:

- Institutional Strengthening to facilitate Regional Cooperation
- Community-Level Land, Forest and Water Conservation
- Environmental Education and Awareness
- Wetlands and biodiversity
- Water Quality Monitoring
- Monitoring and Evaluation

The Environmental Education and Awareness (EE &A) aims at increasing public awareness and understanding of communities within the basin, about basin-wide environmental issues. While activities target the future generation, interventions will act on three levels (i) the general public (ii) primary and Secondary schools and (iii) university education.

The success and sustainability of this programme depends on sharing of information among the riparian states. The Programme will develop and support existing networks within the basin.

The Material Development training workshop is a goal towards facilitating information exchange and developing transboundary action plans.

Further information on NTEAP activities is available at the website <http://www.nileap.org>

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## Acronyms & Abbreviations

CBOs	Community Based Organizations
CSOs	Civil Society Organizations
ESD	Education for Sustainable Development
EAL	Environmental Action Learning
EE&A	Environmental Education and Awareness
EMCA	Environmental Management and Coordination Act
ICRAF	World Agroforestry Centre
KIE	Kenya Institute of Education
KOEE	Kenya Organization for Environmental Education
NBI	Nile Basin Initiative
NGOs	Non Governmental Organizations
NEMA	National Environment Management Authority
NTEAP	Nile Transboundary Environmental Action Plan
TAC-Tutors	Teacher Advisory Centre Tutors
ToT	Trainer of Trainers
PMU	Project Management Unit
SVI	Shared Vision Initiative

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# *Contents*

## **Acknowledgement**

## **Nile Transboundary Environmental Action Project**

## **Acronyms and Abbreviations**

## **SECTION 1: Using this Module**

## **SECTION 11: Sessional Presentations**

### **Session 1: Power Points Presentations**

### **Session 2: Development of Transboundary Cooperative Activities**

### **Session 3: Introduction to EE & A Materials Development**

### **Session 4: Materials Development**

### **Session 5: Display of groups' Draft Materials Produced**

### **Session 6: Recommendations and Way forward**

### **Sessions 7: Training Workshop Evaluation**

## **SECTION 111: Annexes**

- i. Sample of Training Workshop Evaluation**
- ii. Sample Of Workshop Certificate**
- iii. Some further Readings**

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***SECTION 1***

**Using this Module**

## Objectives

The module is intended to support capacity building for Environmental Education and Awareness in the Nile Basin. It includes a strong focus on Education for Sustainable Development. It forms part of a larger series of EE &A modules that will be prepared under the NTEAP Environmental Education and Awareness subcomponent to promote awareness and stimulate action on the River Nile environmental threats amongst the general public, schools and tertiary institutions of learning.

This module is a tool for trainers who are EE & A Practitioners who try to initiate Environmental Education (EE) and Public Awareness in Africa but generally suffer from three major setbacks:

- Lack of content,
- Inadequate support materials and
- Skills to produce the materials.

This Module aims at enabling trainer of trainers to adapt, design, develop and produce low-cost, user driven campaign materials for use within the Nile River Basin. The module aims at building regional capacity on Nile River Basin threats (Land degradation, Water quality, Disaster Preparedness and Remediation, Loss of Biodiversity, Habitat and Wetlands) and simple effective EE materials for campaigns.

## Adapting the materials

These materials can be used to design and present training courses with the goal of assisting EE practitioners to better understand the issues at stake in the Nile Basin and develop tools that can effectively communicate the same in order to address the environmental threats.

The training should be applied and adapted with reference to local and regional conditions and needs. These should be identified at the start of the process and before training commences. This analysis should assist in incorporating local sources of information, experts, contacts and case studies, which can be used to make the training more relevant, useful and interesting to course participants.

Further suggestions for customizing these materials are listed on page 5 of this module.



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## **Module Components**

The module has 7 main components

- A suggested three day programme with a detailed session outline together with objectives and activities to assist in the design and delivery of the materials;
- Sample EE&A awareness materials

## **Customising the Session**

The trainer needs to take into account the following:

- The needs and existing knowledge and skills of participants with regard to Nile River Basin issues as well as EE & A material development.
- The need for the session structure to be flexible enough to accommodate participants' questions, suggestions and general discussion;
- Input from participants.

Session presentation is indicative to only time taken depending on the background of participants and the size of the group. It is, therefore, essential to plan for an effective session and appropriate learning outcomes.

The trainer needs to spend some time at the beginning of the session identifying participant needs and expertise as well as their expectations. This can be done for instance by asking participants to introduce themselves, and identify their present position and their major areas of interest.

The training venue should be checked to ensure its suitability.

# Sample Activity Plan

## Workshop Activities Plan

- Information sharing and activity action plans will cover day 1
- Training on material development will cover day2 and day3

1 <sup>st</sup> day	2 <sup>nd</sup> day	3 <sup>rd</sup> day
<ul style="list-style-type: none"> <li>▪ Outline workshop objectives</li> <li>▪ Presentation on Nile Basin threats (<i>Participants</i>)</li> <li>▪ Plenary discussions (<i>Consultant</i>)</li> <li>▪ Visit to Resource Center (<i>Lead expert</i>)</li> <li>▪ Action Plan development indicating activities and actors (<i>consultant</i>)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Basics of material development process (<i>consultant</i>)</li> <li>▪ ESD and EAL concepts (<i>consultant</i>)</li> <li>▪ Types of materials and their use (e.g. flyers, brochures, posters, banners, media features, calendars)(<i>consultant</i>)</li> <li>▪ Current trends in EE materials (<i>consultant</i>)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Material Development; Case study of Eco-schools in Kenya on posters, video, brochure (<i>consultant</i>)</li> <li>▪ Introductory practical work on computer based electronic materials (<i>Graphic designer</i>)</li> <li>▪ Presentation of resources produced by groups (<i>consultant</i>)</li> <li>▪ Way forward/follow-up activities (<i>consultant</i>)</li> </ul>
<p><b>Group activity:</b> Identify transboundary EE activities and identify cooperative regional activities for partnership</p>	<p><b>Group activity:</b> Develop guidelines to effective material development, types of material they use</p>	<p><b>Group Activity:</b> Hands on material development (ideas &amp; drafts)</p>

### Side Events:

- Display of participants materials on own resources
- Participants to work on their own assignments during the evenings
- Resource persons to meet daily to plan and review the programme activities
- Workshop evaluation and award of certificates

### Post- Workshop Activities

- Further work on the draft material to completion
- Participants plan for ground training sessions in their localities (to train others)

# Sample Programme

## Regional Environmental Education and Awareness Workshop NTEAP

Day 1: Arrival of participants to Khartoum, Sudan.

Time	Activity
As per Flight Schedule	Arrival and registration

### DAY 2:

**Session 1:** Introduction to NBI-NTEAP

**Objective:** Participants to gain an understanding of the NBI and NTEAP

**Chair:**

**Rapporteur:**

Time	Activity
08:30	Welcoming remarks
08:40	Introduction of participants
0900	Overview of workshop programme
0920	Introduction to NBI and NTEAP
0940	Micro grants and environmental education
1000	Public awareness on water quality issues
1030	Clarifications of the three papers
1100	Monitoring and evaluating impacts of EE&A activities
1120	Why transboundary EE&A activities?
1140	Identification of main transboundary EE&A activities (Ref. ESD and EAL/Eco-School Strategies)
1230	Clarifications of the papers presented
1400	Formation of groups

**Session 2:** Development of transboundary cooperative activities

**Objectives:** Identify transboundary activities and implementation strategy

**Chair:** Each group to nominate a chairperson

**Rapporteur:** Each group to select a rapporteur

Time	Activity
1430	Groupwork
1600	
1630	Group presentations and discussions
1730	House keeping issues

### DAY 3

**Session 3:** Introduction to EE&A materials Development  
Environmental Education and Awareness Material Development

**Objectives:** Participants to gain knowledge and procedure of material development

**Chair:**

**Rapporteur:**

Time	Activity
08:30	Recap
08:40	Experiences from participants
0900	Basics on promotional material development. <ul style="list-style-type: none"><li>▪ Why the materials?</li><li>▪ What are the issues?</li><li>▪ Who is the target group?</li><li>▪ Approaches and policies in material development.</li></ul>
1100	ESD and EAL concepts in EE & A material development
1200	Group formations
1400	Preparing to develop EE & A materials (selecting the types of materials, developing the ideas, getting the materials and making preliminary drafts of each)
1500	Groups display their work and share their experiences of this process

**THIS SETS STAGE FOR “HANDS- ON” MATERIAL DEVELOPMENT FOR DAY 3**

**DAY 4**

**Session 4:** Materials development: case studies on Eco-schools in Kenya

**Objectives:** Participants to gain knowledge and procedure of material development

Time	Activity
08:30	Recap
08:40	Eco-schools, Kenya case on material development process
1100	Material development continues
1400	Display of groups' draft materials produced
1420	Groups to lead participants into a rapid critical evaluation on their product materials
1500	Recommendations/way forward
1530	Workshop evaluation/house keeping
1700	Official closing remarks

**Objectives of the Training**

- Develop transboundary partnerships and networks for EE & a practitioner within the Nile Basin
- Exchange local and national experiences on planning, implementation and evaluating EE & A activities
- Develop plans for transboundary cooperative activities

- 
- Build regional capacity on the development of effective EE &A materials

### **Workshop outputs**

- Trainer of trainers equipped with skills on EE campaign material development
- Draft materials on EE campaign
- Workshop proceedings
- Training module
- Partnership and network developed for EE & A practitioners within the Nile River Basin

### **Workshop participants:**

The training is aimed at training trainers who will, in turn organize to train others on the ground i.e. teacher trainers (TAC-tutors), representatives of higher learning institutions, education officers, representatives of environmental NGOs and CSOs, Policy makers in EE, Environmental journalists in the Nile Basin region/ countries: i.e. Burundi, D.R. Congo, Ethiopia, Kenya, Rwanda, Sudan, Tanzania, Uganda and Egypt.

### **General Workshop Outline:**

Duration: 11 days (four days; -pre-workshop preparation, three days-; Actual workshop facilitation and Four days; -Reporting)

### **Pre-workshop preparations**

- Develop contacts with Project Management Unit on preparations
- Contact participants, assign presentation topics, materials and possible equipment to bring
- Identify workshop venue; equipped EE Resource Center
- Identify equipment required for the workshop (computers, scanners, stationery & digital camera)
- Prepare participants on house keeping matters.

### **Workshop themes**

Themes are the Nile Basin- wild environmental threats i.e. land degradation, water quality, disaster & remediation, loss of biodiversity, habitat & wetlands

### **Training materials**

The training materials should be varied including: handouts, exercises, task assignments, and group terms of references. As far as possible low-cost, easy to use, improvised tools, technologies and skills will be used as illustrations

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## **Workshop facilitation**

The training workshop should be highly interactive and participatory through field excursion, group discussions, plenary questions and answer sessions

- Each session should bring out the NBI issues and indicate how they can be intervened and effectively communicated to the public, schools and higher learning institutions.
- Each session will have an activity pack (handouts, exercises, task assignments, group works), which will give participants first-hand experiences on the issue being tackled.

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*Section 11*

**Sessional Presentations**

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## **Session 1: POWER POINTS PRESENTATIONS**

1. Nile Basin Initiative Transboundary Environmental Action Project 2003-2008
2. Community- Level Land, Forests and Water Conservation
3. Basin Wide Water quality Monitoring Component and Role of EE &A
4. Monitoring and Evaluation of Environmental Education and Awareness
5. Why transboundary EE & A Activities
6. Transboundary Environmental Education and Awareness Activities
7. Steps for producing Environmental Education (EE) Awareness (A) Materials for the Nile Basin Initiative
8. A Framework for Education for Sustainable Development (ESD)
9. Eco-Schools Programme-Kenya



---

## Session 2: Development of transboundary cooperative activities

### WORKING GROUP SESSION 1(EE &A activities) GUIDELINES

The various groups should:

- Identify transboundary EE &A activities and propose implementation strategies
- Within the context of cooperative activities develop an action plan and make overall recommendations for EE &A activities within the Nile River Basin

<b>Working Group</b>	<b>Room</b>	<b>Chairperson</b>	<b>Rapporteur</b>
A. The general public			
B. The schools			
C. Tertiary institutions of learning			

Each group has one chairperson and one rapporteur

#### Objectives:

Within the framework provided above each group should:

- a. Explore and analyze the activities in detail (from different perspectives)
- b. Understand the nature of target group you are working on within the NBI
- c. Come up with concrete implementation strategy, recommendations and an action plan

To stimulate discussions in the working sessions refer to the outcome of Papers presented with special attention to “Why transboundary EE & A activities”& “Identification of main transboundary EE & A activities”

---

## **Sample group reports and presentations**

### **Group 1:**

**Target: The public**

### **Group One**

#### **Members:**

Reham Hamuli – DRC  
Mary Shuma – Tanzania  
Anna Maembe – Tanzania  
Joseph Afata – DRC  
Yesuf Abdella- Ethiopia  
Nabanyumya R. – Uganda  
Kinyumvyi A.– Burundi  
Audace Ndayzeye – Burundi  
Geberselassie G. – Ethiopia  
Ithar Khalil – Egypt  
Amaal Taha – Egypt  
Opondo. Kajumbi – Kenya  
Charles Gahire – Rwanda  
Imaculate Kijagulwe – Uganda

#### **Target Groups Identified:**

- Rural women
- Fisher Folks
- Farmers
- Youth groups
- Pastoralists
- Religious/faith groups
- Media
- Charcoal burners/fuel wood collectors
- Hotelier/tour operators
- Transporters
- Civil societies (NGOs + CBOs)
- Industrialists
- Miners (sand miners from river)
- Small scale enterprise
- Law and order enforcement agencies
- Policy makers ( Local authorities and bureaucracies)
- Politicians
- Urban dwellers/Slum dwellers
- Local Authorities
- Non-formal education
- Farmer-based organizations (cooperative societies)

- Big construction industries
- Resource users (water user associations – group ranches)

**Environmental Concerns:**

**a) Land Degradation**

**Proposed Activities:**

- Training program on fuel efficient stove /energy saving stoves
- Reforestation
- Exchange visits
- Competitions and contests
- Appropriate technology for charcoal production
- Encourage growing trees for multi-purpose use (fodder, fruits, fuel wood, etc)
- Organic farming

**b) Mining**

**Proposed Activities:**

- Increasing awareness in regulations, rules and practices governing the use of local resources and impact on environment
- Training workshops on alternative sources of livelihood
- Development of by-laws/regulations for conservation of rivers/watersheds/wetlands etc
- Training in restoration and good practices in the mining industry (mitigation)

Programme Area	Strategy	Activity	Indicators
Capacity Building	Enhance the capacity of target groups to be proactive in sustainable use of Nile Basin resources	Conduct workshops and seminars Exchange visits and tours Monitor activities Media Programs Prepare training materials	-Number of people trained -Number of improved activities adapted by trainers -Adopted new practices after exchange visits/tours -Number of media programs and supplement aired and appearing in print media -Number of listeners -Number of materials produced
Production of Promotional Materials	-Development of EE&A materials in collaboration with target groups -Comptions for articles/articles etc	-Identify available materials and gaps -identify types of materials to be produced organize multi-disciplinary writers editors and pro=inters	-Number and types of materials produced -Number of entries for completion -Number of articles submitted /published Quality of posters

		workshops -Organize exhibitions /shows/ to demonstrate best practices -Organize competitions for best articles/posters and publish them	
Networking	-Establish EE&A networks at regional and sub-regional, national and local levels -Establish databases for programs and activities in NBI countries -Identify, publicize and disseminate EE7A best practices in NBI on natural resources -Video-conferencing	-Establish EE&A website -Identify EE&A practitioners and initiate e-mail discussion groups on NBI and outside -Publish the website and link to other regional and national websites -Organize video-conferences for EE and or other NRMgt experts	
Advocacy	-produce policy briefs for high-level decision makers in NBI countries -use of role models, opinion leaders, and peers to propagate EE7A messages -Use of community mentors Lobby for mainstreaming EE&A in developing programs in NBI countries	-Synthesize technical NBI reports into policy briefs (periodically) -Organize talk-shows presided over by role models /peers and EE experts	
Fundraising	-Mobilize national regional and international resources for EE&A activities	-Organize charity, walks, dinners talks etc to mobilize local resources for SUST. - Prepare project proposals	
Monitoring & Evaluation	(Continuous)		
Micro-credit/grants Projects	Identify and prepare project proposals for soliciting funding for EE&A activities -Sources for funds for identifies projects and programs		

## Group Two

Target: Schools

Chairperson: Mr. Gufla Fitiwe

Rapporteurs : Ms Zipporah Musyoki

Dir. Ibrahim Suleiman

Countries :

1. Ethiopia
2. Egypt
3. Kenya
4. Uganda
5. Tanzania
6. Sudan
7. Burundi
8. D.R. Congo

### Implementation strategy for EE&A within the Nile Basin schools

Activity	Objectives	Target Groups	Expected Output	Indicators	Budget
1. Capacity Building	Professional development of teachers and supervisors, students leaders and administrators	Teachers, Supervisors, School administrators.	Trained staff on Nile Basin Initiative Program	-Number of teachers trained in each country -Country Reports -Training Modules prepared -Number of ToT workshops held	
2. Curriculum development Integration	-To gain an understanding of the Nile Basin -Promote sustainable utilization of resources in the Nile Basin	Students, Teachers	Well-informed students on environmental issues	Environmental issues included in the curriculum – student text books	
3. Develop awareness creation	To create awareness about the Nile	Students and the rest of school	Awareness materials developed	Number of awareness materials in	

materials	Basin natural resources	population		place	
4. Organize Regional Competitions	-Promote understanding of the Nile Basin issues in different countries -Promote exchange of ideas	Students	Increased awareness	-Number of schools involved -Number of competitors	
5. Promote Indigenous knowledge with focus on conservation on Nile Basin	-Develop understanding of Nile Basin population	Schools and local communities	Better utilization of indigenous and modern knowledge in promoting Nile Basin conservation	Number of students involved -Number of ideas shared	
6. promote school sanitation hygiene	-Promote school health -Promote school attendance	School Population	-Healthy school environment -Increased attendance	-Clean and adequate water -Clean school	
7. Schools to initiate income generating projects	-To sustain activities -Build positive attitude towards hands on work by students	Students and teachers	Self-sustaining income generation projects in place	Funds raised by micro projects	

## Action Plan for NBI Schools (2005)

Activities	J	F	M	A	M	J	J	A	S	O	N	D	Implementation Mechanisms
1. Capacity building													Workshop
2. Localizing curriculum development and integration Re-orientation curriculum													-Expert meetings -item identification -Study visits -Consultancies
3. Develop awareness materials													≈
4. Regional Competitions													Coordination and networking
5. Promoting indigenous knowledge													-Involve community and students -Research and survey
6. School sanitation													Improve and establish
7. Income generation activities													Initiate and inject money where necessary

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## **Group 3**

**Target: Tertiary Institutions**

### **EE Professionals Exchange**

#### **Objectives:**

- To build a core group of professionals who can address transboundary environmental education issues within the Nile Basin.
- To provide exposure and sharing environmental education experiences within the basin
- Build capacities for dealing with transboundary environmental issues
- Promote network and partnership
- Activities:
  - Introductory meetings – explaining the programme to institutions
  - Refine criteria of selecting the professors
  - Sending the criteria to national working groups and national training institutions (Departments)
  - NTEAP to develop MoU with respective tertiary institutions that will have to consider supervision of the professors
  - NTEAP to develop supervision mechanism within the basin.
  - Negotiate with the relevant departments within national institutions
  - Institutions/national working group to select the two professionals
  - Selection Criteria
  - Should be involved in subject areas such as environmental education,

Teaching environment, natural resources management, environmental planning and management, community development and/or adult education

- Previous experience in adopting, disseminating and advocacy
- Trained and/or practitioners of environmental education
- To disseminate ideas on the need of EE in the Nile Basin
- Be prepared to share with other the ideas attained from ToT
- Be results oriented person
- Be available to participate and conduct the training
- Should be willing to supervise foreign students associated with the Programme

### **Students Exchange**

#### **Objectives:**

- To build a core group of professionals who can address transboundary environmental education issues within the Nile Basin.
- To provide exposure and sharing environmental education experiences within the basin
- Build research capacities for dealing with transboundary environmental issues
- Promote network and partnership objective
- Through research provide practical solution to the Nile Basin environmental problems

#### **Activities**

- Introductory meetings to students



- Refine criteria of selecting the students
- Prioritize research areas
- Call for proposal
- Sending the criteria to national workings groups and national training institutions (Departments)
- Create a student selection committee
- NTEAP to develop MoU with respective tertiary institutions that will have to consider supervision of the students
- NTEAP in to develop student supervision mechanism within the basin.
- Negotiate with the relevant departments within national institutions
- Institutions/national working group to select the two professionals

### **Criteria for Selection of Students**

- Registered Masters (Post graduate) student – research student or an attachment
- Should be at the research or thesis developing stage of their studies and this work should be done as part of their Masters thesis.
- Be willing to work on environmental issues in the Nile Basin
- Student should come up with the proposal on what they want to study
- Students to take topics that are related to Nile Basin environmental threats i.e.
- Land degradation
- Water quality degradation
- Disaster preparedness and remedial
- Loss of biodiversity, habitat and wetlands □Students should be willing and capable to research and produce a report within 6 – 9 months
- Should be willing and ready to work in another country than his/her own

### **Additional Information**

- At country level it should be possible to decide location of field work
- It should also be possible to decide whether the student is attached to a university or another institution.

### **Outputs of Exchange program**

- 18 – 20 professionals exchanged per year
- 18 – 20 students exchanged per year
- 18 – 20 Theses or students' reports per year
- Integration of knowledge exchanged

## **Module Development**

### **Objective**

- Harmonized environmental education module to be applied in the Nile Basin tertiary institutions of learning

### **Activity**

- Carry out baseline studies - Review the existing teaching material
- Carry out a workshop for University professors to exchange and share the current status
- Create a task force to develop module

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## **Outputs of Module Review Program**

- Harmonized tertiary level EE&A module for tertiary institutions
- Basin- wide coordinated EE&A programs for EE&A.

## **Networking**

### **Objective**

To provide a basin wide forum for exchanging EE&A information on transboundary Environmental issues of the Nile basin.

### **Activities**

- Assess the existence of EE&A networks in the region.
- Assess the existence of active M&E systems suitable for monitoring and evaluating EE&A networks.
- Identify individuals and institutions that can support the running of the network
- Strengthen the national and regional working groups
- Select two national staff to be representative at national and regional network

## **Regional Working Groups should be**

- Formalized structure
- Sustainability
- Advocacy
- Email network

## **National Working Groups – Should be strengthened for**

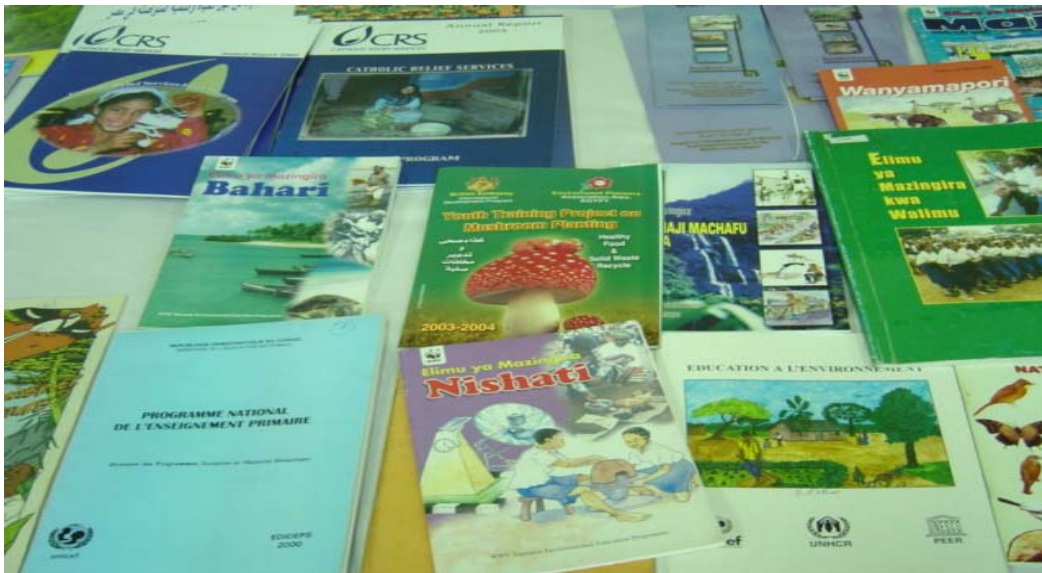
- Exchange information
- Have definite vision and mission – strategic objectives
- Propose program of Nile Basin on ESD
- Focal Point in PMU
- Propose opening national network website/webpage

## Session 3: Introduction to EE&A Material Development

### Experience from Participants

Workshop participants shared their experiences through country displays

#### *Tanzania's Environmental Education and Awareness Materials*



*Ugandan Environmental Education and Awareness Materials*



**Kenya Environmental Education AND Awareness MATERIALS  
(Kenya, Eco-Schools)**



# Eco-schools

## A Strategy for Sustainable Development

**School Environmental Policy**  
 Within the school development plan, implementation of public policies, staff or other environmental education activities, a wide range of activities should be developed to ensure management of the process and challenge.



**School Activities**  
 Field trips  
 Public relations  
 Environmental days or weeks  
 Recycling schemes  
 School clubs or societies  
 Active participation in implementing the policy



**Customized Learning**  
 Ability of school staff to make adjustments in lessons, activities, for a variety of school groups and requirements of local communities.



**Regional School and Local Communities Government Action Learning**



**Schools Community Cooperation**  
 Local environmental projects  
 Monitoring the local surrounding  
 Local environmental award schemes  
 Local industry and business



**Networking**  
 Membership to conservation organizations  
 Membership to environmental education networks  
 Environmental monitoring  
 Participation in national environmental award schemes



**Benefits of ESE**  
 Increased environmental awareness  
 An improvement local environment  
 Involvement of the local community  
 Local self-reliance and empowerment  
 Practical savings



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# STEPS IN PRODUCING DIFFERENT TYPES OF ENVIRONMENTAL EDUCATION (EE) AND AWARENESS (A) CAMPAIGN MATERIALS.

By Dr. Dorcas Otieno

## 1. Posters

Posters are usually for quick pass-by reading. They therefore need to attract and grab attention through their message and their design. Developing posters involves planning, design and layout, printing and distribution.

- Planning your poster

The more you plan a poster, the more effective it is likely to be.

### a.) A budget for your poster

Plans need budgets. Remember to consider all the things that go into poster-making, and work out how much it will cost. Your ideas for your poster should be influenced by your budget. Here is a list of possible resources you will need, depending on what poster-making method and what kind of distribution you choose:

- People's time and their poster-making creativity
- Money – for stationery, reproduction and printing (if you have your posters made at a printers)
- Paper
- paints, rulers, pencils, scissors, kokis (for handmade posters)
- Graphic, photograph, cartoon, drawing
- Whatever you need to put your posters up. For example, cardboard and glue to stick posters on, and string to tie them up if you are going to tie them around trees, lampposts, fence poles, fences
- Silk-screening equipment
- Poster reproduction and printing costs

### b.) The aim of your poster

- Be clear about your aim.
- To help you sharpen your media message awareness, look around at other posters and decide what each one's aim is. If you can't work out the aim, then the poster is weak.

Aims could include to:

- (a) Make a statement
  - (b) Inform
  - (c) Educate
  - (d) Mobilise and organise
  - (e) Agitate
  - (f) Politicise
  - (g) Raise awareness
- What do you want people to think, feel, know or do after they have read your poster?
  - Is it for quick passer-by reading, or is it for places where people stay for a while, like community centres, clinics, libraries, and schools?
  - Do you intend to use other media alongside the poster? Like pamphlets, for example, or a radio programme?

**c.) The audience for your poster**

Be clear about your audience. Remember that posters are public, and many different people will see them. Whose attention do you mostly want?

**d.) Where they will be displayed.**

- Picture where your posters will be displayed. Be clear about the different locations where you will display your posters, and what resources you will need – both people and equipment – to make sure the posters are displayed.
- Decide how many posters you are going to make based on where you plan to display them. Consult your media budget to see what you can afford.

**e.) What is your main message?**

- Get the people who are going to work on the poster together and discuss what the possible messages are that you want to get across. Then choose one message that is the most important. If you have more than one main message, you will have to consider making another poster for it.
- You need to end up with one powerful main message. For example, *join the campaign against water quality degradation!* You can offer pamphlets that give more information on the day of the campaign march.
- Your message must be clear, easy to understand, and easy to remember. People often pass by posters quickly, so you have to be good at this. Test it out before you print thousands.
- Your message could be a slogan, like *“The Nile water is the source of our life”*.
- Your poster should evoke a response. Someone should read it, and ask someone else *“have you seen that there is a campaign against the Nile water quality degradation...”* Or *“let’s join the campaign march against the degradation of the quality of the Nile waters...”*
- Your message could be a question, followed by a suggestion. For example, *want to take clean water and stay healthy? Got a bit of spare time? Volunteer and campaign against water quality degradation of the Nile waters at KOEE*, followed by the contact details.
- Your main message should be in the biggest letters on the poster, so it stands out above all the other information.
- Would it help if your main message were supported by a visual message? For example, a photograph of a couple of children in a procession? A drawing of some kind?
- Although children may not be your target audience, they go to most places that adults do and can read from an early age. Is your poster child-friendly? Would your poster offend the dignity of women, or a particular group of people?
- Whatever the purpose, posters should generally contain very simple, clear information about an event, or an organisation, or an issue.
- Make sure you write your organisation’s name and contact details on your poster (unless you are operating in very hostile conditions and want to remain anonymous). In some countries, by law you are supposed to publish this information on the poster.
- Sometimes posters can advertise pamphlets. Like at a clinic for example, you may have a poster that tells you where you can get a pamphlet on a health issue.

### **Design and layout of posters**

- People usually see posters from a distance. It could be at a bus stop, on a wall, on street poles, on a shop window. So they must always be clear, bold and easy to read.
- Before designing your poster, have a look at examples of other posters. Look at ones you think are weak as well as the powerful ones. We learn from both. Use libraries, magazines, and any place you can get hold of books that have examples of posters. This process can help stimulate ideas.



- Decide what size paper to use for your poster. The bigger your paper, the bolder your design can be. But you will have to balance this with your budget.
- Have a brainstorming session in your organisation about the design.
- Make your message stand out.
- If well-designed, a poster can be a very effective way of providing information or raising an issue.
- If your poster is cluttered, it will be difficult to read and uninteresting. It will cause irritation rather than interest.
- A poster is not a big pamphlet. It should not have many words on it.
- There are different ways of illustrating your poster, including:
  - (a) Photographs
  - (b) Drawings
  - (c) Cartoons
  - (d) Silhouettes
  - (e) Borders
  - (f) Patterns
  - (g) Coloured shapes
- If you can use different colours, then use colours that contrast, so your message, whether it is verbal or non-verbal, stands out. The more colours you use, the more expensive it will be.
- Come up with a few rough designs on paper. Play around with them. Cut out headings and pictures and move them around. Use coloured wax crayons, felt tipped pens or coloured crayons to help you to work out how it will look. Try to work out how your poster will look from a distance, and then choose the design you think is the most effective.
- Decide whether you want to put a logo onto the poster. If it is a joint poster, you may need to include all the organisations' logos. But keep them fairly small and preferably at the bottom of the poster.
- Many posters are made for quick pass-by reading to provide information about an event, like a civic organisation's annual general meeting. The information or message must be written or display type so that it can be seen from far away.
- Some posters are produced to provide a social or political message that will go up in offices, community centres, and homes, and stay there for some time.
- It is worth using a better quality paper for these so they will last for a long time. And making them attractive so that people want to display them, and find them interesting to look at. This is a way of promoting your organisation and what it stands for.
- Think about the kind of paper you need to use. This will be informed by where you are going to put your posters up, and by your budget. Higher quality paper costs more but will usually last longer. What you choose is also linked to your aim with your poster.

#### **Printing posters**

- If you are getting your posters printed by printers then you need to give very clear instructions about what you want. You should write these down so that you have a copy and so does the printer.
- Make sure the printer knows when you need your posters and agrees to meet your deadline. Try to have planned ahead enough so there is no last minute rush. Things can go wrong (like a printing press breaking down) so production can be delayed at the printers. Try to get your posters done a few days before you actually need them. This will reduce stress and enhance creativity.

#### **Distribution of posters**

Each organization has its own ways of getting their materials distributed. To be effective you need to plan the most strategic points for your poster to be displayed. You need to think about:

- Where will they be most visible?

- How are you going to put them up? Do you need glue, cardboard backing, string, sticky stuff, drawing pins, and tape?
- Who is going to put them up? If you are going to go on a blitz in your area putting up posters, you may need teams of volunteers. You will need to organise this in advance, and have a co-ordinator.
- To distribute your posters, you may decide to:
  - (a) Use existing networks
  - (b) Use events
  - (c) Get volunteers to stick up posters
  - (d) Send out some posters by post

### **Deadlines for your posters**

Try not to leave your poster production to the last minute. Carefully thought-out posters are more likely to achieve their objective. If you rush a job without careful attention, you could end up making mistakes.

Plan backwards from the date your poster is due out. And then work out how long each step will take. This will help you know when to start your poster production.

Include in your schedule:

- Distribution
- Printing
- Checking
- Design and layout
- Finalising content and design
- Piloting
- Creative brainstorming
- Planning

### **Methods**

There is a range of different methods to produce posters. They include:

- Hand-made
- Silk screening
- Conventional printing

You will choose a method depending on: Your resources – people, skills, money.

Whether you want to use poster-making as an organisation-building opportunity – for example with silk-screening and hand-made posters.

## **2. T-shirts**

Printed T-shirts are a great way to get messages out, and to promote your organisation and what it stands for. Often they go well together with posters and banners – giving an identity to your event, issue, or your organization. You can decide whether to print T-shirts in-house or to outsource the printing.

Why print T-shirts?

- To promote your organisation.
- To raise awareness about an issue. For example, “Every 1 minute the quality of water lowers in the Nile basin”
- To commemorate key days, people, or events. For example, World wetlands day, Clean up the world day, World Environment day.etc.
- To express support for a struggle. For example, “We support the NBI’s demand for an end to habitat loss/Wetland loss/Biodiversity loss.”

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- To make a statement. For example, “my friend with AIDS is still my friend”.

Some tips

#### **Costs and printing**

- Obviously you will need to have a budget for your T-shirt production. It is important to locate it within your organisation’s media strategy.
- Linked to your budget will be a decision as to whether you are selling your T-shirts. To get to your price, work out the cost of producing each one.
- T-shirt printing can be expensive, so ask around your networks and shop around for the best prices for the best value T-shirts.
- Check the quality of the T-shirt carefully and make sure you know that printing on it will work well.
- Work out what sizes you need, and see samples to check how they look.
- Find out about the different methods of printing on T-shirts and which lasts longer, and costs.
- As an organisation not-for-profit you can ask for a special price.

#### **Design of T-shirts**

- The message should be simple and bold.
- It can be illustrated but do not allow it to be cluttered.
- You should be able to read the writing or identify the illustration or symbol from a distance.
- Play with colours to make your message stand out. You can play with different T-shirt colours, and different ink colours.
- Whatever your T-shirt says will be strengthened if the person who is wearing it can explain more about your message.
- For adults, do not make the design wider than about 26cm across the chest or 28cm across the back. Obviously this would be less for children’s sizes. Do not make the design so long that half the slogan disappears if the T-shirt is tucked in.
- It usually works well to have an illustration on the front, and a slogan on the back. Otherwise it can look as if a person has put the T-shirt on back-to-front.
- Try not to use all capital letters – they are harder to read.
- Make a design or slogan that people will want to wear because it is so effective and attractive.

### **3. Pamphlets**

Pamphlets have played an important role through the years in civil society organizations by raising issues, providing information and promoting action. Pamphlets can be produced fairly cheaply, are generally easy to distribute and, if written and designed effectively, can be very powerful media to produce. Ideally, a pamphlet is a fairly small publication – one piece of paper folded – and contains more information than a poster would. It is easy to carry around and to pass on.

#### **Planning a pamphlet**

Your organization has decided to produce a pamphlet. It may be part of your organization’s planned media strategy. Or maybe an issue has just come up that you want to respond to. Your pamphlet may be one amongst a range of media that your organization has decided to produce, including for example, posters and T-shirts. If this is the case, then you will obviously need to conceptualize and plan the set of media together, and then work on producing each item individually.

Questions to ask before producing a pamphlet

When you plan a pamphlet your organization needs to be able to answer these questions:

**Environmental Education and Awareness Material Development**

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- Why do we need a pamphlet? Is a pamphlet the best type of material for this?
  - Are we complementing it with any other material?
  - Who is our target group for this pamphlet?
  - What is our main aim with this pamphlet?
  - What do we want our target group to think, feel, know or do after they have read our pamphlet?
  - What is our main message?
  - By when does our pamphlet need to be ready?
  - How much work is involved in producing this pamphlet?
  - Can we meet the deadline?
  - What skills do we need to produce this pamphlet?
  - Do we have the necessary skills?
  - If we need help, what kind of help do we need?
  - How much will this pamphlet cost? Do a costing on everything, including number of copies to be printed, colour, reproduction.
  - Did we budget for the pamphlet? If no, how can we raise the money? Or how can we reduce the costs?
  - How will we distribute our pamphlets?

### **Writing a pamphlet**

Writing is always a process.

#### **Step one**

Answer all the questions in the section. Questions to ask before producing a pamphlet earlier in this section before you start on a pamphlet.

#### **Step two**

Use the thinking tools i.e. freewriting and mind map tools. These tools help you to reap ideas in an unhindered and uncensored way. Mind maps work very well for thinking on your own and also for working collectively. After you have done a mind map on your pamphlet topic, prioritize your content so that your pamphlet will be focused. Don't try to do too many things in one pamphlet.

#### **Step three**

Now that you have an idea of your pamphlet's content, analyze your readers. It is vital that you follow the Steps in doing an audience analysis. Work out what research you need to do for your pamphlet. There may be a little or a lot, depending on what your pamphlet is all about and your own knowledge level.

#### **Step four**

Do research if you need to. You may think you do not need to do any research, but after doing your audience analysis you may find that you do. Research can be quick and easy – like finding out how many members your organization has. Or it could be more time-consuming, like reading a research report that has figures on the impact of loss of biodiversity.

#### **Step five**

Start writing your first draft. Just write as it comes to you. You could think of this as a wild draft. Do not worry about spelling or grammar at this stage. It is just important to get down ideas. Once you have finished your wild draft, take a break from it so that your ideas can brew a bit.

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### **Step six**

Then work on an outline of your pamphlet's structure. Come up with your main heading and subheadings. These should be short and interesting – making sure that they tell the reader what to expect. Write another, fuller draft.

### **Step seven**

Get a draft to a point where you can get some feedback on it. This is not a perfect piece of work. It is still work in progress. You want feedback now before you go much further so that you can strengthen and improve your pamphlet. Once you get feedback you can start rewriting, strengthening and shaping your pamphlet into a final draft. Once you feel satisfied that your pamphlet will interest your readers, has the right focus and content, and is written in an appropriate, engaging style, then you are ready to edit.

### **Editing a pamphlet**

When editing your pamphlet, it is advisable that you put yourself in your readers' shoes. This will help you to edit for appropriate language, style and tone. If you are writing for teenagers, about some contemporary issue, for example, you would probably use teenager slang a bit, have a trendy conversational style and maybe a "buddy-to-buddy" kind of tone.

Follow the usual procedure for editing for effectiveness.

Most of all, remember to edit so that you have a pamphlet that:

- Has a clear message and objective that is set out right at the beginning. Readers do not want to search for this.
- Is written in everyday language – lots of jargon puts people off. Everyday language is full of life. Just think of how people talk about things that are important to them.
- Is engaging and interesting.
- Tells a story.
- Talks to readers as equals, not as people who are "less than" you.
- Is short and to the point.
- Has a logical flow.
- Has the main point of each paragraph at the top of the paragraph.
- Is absolutely accurate.
- Has had the spelling and grammar checked.
- Has the right number of words to fit into your design.

### **Your pamphlet's design and layout**

Make sure you design a pamphlet that:

- Is attractive and easy to read.
- Uses headings and subheadings to break up the text.
- Uses illustrations, like photographs, drawings, and cartoons to complement your content focus.
- Is clear. If you need to provide statistics in a graph or table make sure they are easy to understand and refer to them in the text if necessary.
- Flows logically. There are different ways to fold your paper when you produce a pamphlet – make sure your reader will easily be able to navigate the different sections.
- Has your organisation's logo on it, and its full name and contact details written on it.

### **Distributing your pamphlet**

You would have thought about distribution when you first planned your pamphlet. Think about:

- Who is the pamphlet aimed at?

- How many people?
- When is the most appropriate time period for distribution?
- Where is the most appropriate place to distribute pamphlets to them?
- What is the most appropriate method to hand out pamphlets to them?
- Who will do the distribution?
- Are there any financial costs? If yes, what are they?

### **Budgeting for your pamphlet**

When you budget for your pamphlet, think about costs for every part of the production process. You will need to work out if you are going to produce the pamphlet in-house or whether there is anything you are going to outsource. Printing, including reproduction, is what most organizations outsource. Work out at what point it becomes cheaper to print than to photostat. Think about what goes into producing a pamphlet and see if you have to pay for any of the steps, including:

- Writing
- Research
- Editing
- Proof-reading
- Illustrations, like photographs or drawings
- Design and layout (how many pages, colours, complexity of the job)
- Print reproduction (how many colours, photographs)
- Printing (numbers, quality of paper, size of paper, colours)
- Distribution

### **Is your pamphlet effective?**

We recommend that you always evaluate the material you produce as part of your organization's effective media production learning.

Evaluate your pamphlet against your original objectives, and with the intended audience. You can do this fairly informally, or you could set up a focus group or two. You will think of your own questions to ask. Here are some suggestions for questions you might ask readers:

#### **Evaluating objectives**

- What did you think, feel, know or want to do after reading the pamphlet?
- Did you do anything that was related to the pamphlet after reading it?

#### **Evaluating content**

- What was the main message you got out of the pamphlet?
- What part of the content did you find most useful? Why?
- What part of the content did you find least useful? Why?
- Was the pamphlet written in a way that kept you interested in reading it from beginning to end?
- If you stopped reading it, at what point was that?

#### **Evaluating design and layout**

- Did you find the pamphlet attractive and easy to read from the design side?
- Was there anything that put you off the pamphlet from the design side? If yes, what?

#### **Evaluating distribution**

You will need to work out your own way of evaluating whether your distribution was effective. You could ask questions like:

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- How did you get hold of the pamphlet?
  - Was it easy to get a copy?
  - Have you seen copies being distributed anywhere else? If yes, where?

## **4. Banners**

### **General points**

- A banner-making activity can be an organisation-building event.
- You have to be clear about what key message you want to send. And who you are sending it to.
- Once you have decided on your message, try it out with different people to see whether it works.

### **Making banners**

- You can outsource your banner to a printer but you will lose out on how a banner-making event can help build your organisation. If you do outsource your banner, be clear about what you want it to look like, what fabric you want to use, and how it will be hung.

### **How will it hang?**

- Before you start your banner, work out where and how you will hang it. You may want to sew loops onto your banner. Then you can thread rope or string through and hang it. That way you will give it a longer life, and it can be nicer than just tying rope around a corner and scrunching it up. Sew on your loops before you paint.
- Consider the weather – is it likely to rain, be windy, etc. If your banner flaps around wildly no one will see it properly. Will you tie it to a tree, to poles? Do you need string on all its corners? Do you need to reinforce the corners in some way, like with reinforced fabric or metal? How much rope or string do you need?
- Will people carry it? Do you need wooden poles on each side for this? Do you need to sew any seams or pockets at the top on the banner for this? Remember even if people will be carrying a banner on a march, you may want to hang it somewhere at the end of the march, or display it permanently. Make sure you have a plan for how it will hang in the long-term.
- We do not advise you to use sticky stuff to put a banner on a wall. Usually it is not strong enough and the banner falls down. This can cause great disappointment. It can also spoil both banner and wall.

### **Resources for banner making**

Here is a list of the range of resources needed for different kinds of banner making.

Once you have decided which method to use, you will need to make your own list from this, as well as other things you have thought about:

- People with time and energy to make a banner
- Cloth for the banner
- Scissors
- Banner hanging resources e.g. fabric, needles (or sewing machine) and thread to sew loops, rope or string to hang the banner with
- Newspaper or newsprint to put under the banner

- Paint
- Brushes
- Small, flattish containers to decant paint into
- Container to wash brushes in
- Soap and water to wash brushes
- A banner design on paper that is the same proportional size that you have chosen for your fabric
- Overhead projector and design on an overhead transparency (if you choose that method)
- Tape to stick the banner on the wall for the overhead projector method
- Refreshments and music (optional!)

#### **The fabric for banner making**

- Choose the size of your banner carefully. Will it be hung in a small or large setting? How visible do you want it to be? What is your long-term plan for the banner? Do you know the size of the space it will have to fit?
- Choose colour carefully. For effectiveness, use contrasting colours for your fabric and for your paint. Black writing on yellow background, for example, stands out very effectively.
- You can use unbleached calico. It is cheap and it works well for banners. Use a high cotton content fabric. Nylons do not work well with painting because they often stretch.
- Work out the size carefully. You may have to sew pieces together if you want a very big banner.

#### **The paint for banner making**

- Use water-based paint only. Oil-based paint will not work.
- Some water-based paints are called PVA or PVA acrylic.
- You can choose white paint and mix in colours. Or you can choose the colour paint that you want.
- You will have to discuss the quantity of paint that you need with a salesperson in a paint shop, or with someone who knows about these things. Remember to ask for a not-for-profit organisation discount.
- You can also check with members in your organisation whether anyone has some spare paint (but it must be water-based paint) that they can donate. Or if there is someone with some banner-making expertise.

#### **The brushes for banner making**

- You need to have narrow, flat and stiff brushes for painting the design, and for detailed work. Big brushes are good for painting very big areas.
- After using your brushes wash them with soap and water. Rinse them. Some people put a little dryish soap on brushes while they are being stored. This can help them keep their shape. You just rinse it off next time you use it. Store your brushes with the tips pointing up.

#### **Plan ahead and avoid mess**

Try and keep everything highly organized when you are working on your banner. An accidental kicking over of a pot of paint could spoil everything.

- If your banner work is going to take a couple of days, then try to organise a venue where you can just leave the banner out for that whole time, and where you can close the entrance. Things get spoilt when you have to move a banner that is still wet.
- Pour paint into small flattish containers for each person to work with.



- If your paint is too thick, dilute it with a little water. This will make it easier for you to control into your shapes.
- Paint light colours first, then when you paint the dark colours, you can tidy up rough untidy bits.
- Keep your water container for cleaning brushes well away from the banner.
- Put some protection under your cloth before you start painting. It is quite likely that paint will go through the cloth and you don't want to mess the surface you are working on. If you use newspaper, be careful as it can stick. Plastic works well – like plastic sheeting or garbage bags.
- Remember to wash brushes thoroughly after using them. They can last a long time if you do.

### **Methods for banner making**

Your organization will probably have used its own methods for making its banners for events and campaigns. It is amazing how you discover the hidden artistic talent amongst your members and staff when you have to produce something like a banner! We focus here on painted banners but you can make beautiful banners by using cloth designs sewn or glued onto cloth. You can also silkscreen banners.

#### **Cloth on cloth banners**

AIDS activists, and family and friends affected by HIV/AIDS have made very powerful AIDS quilts as a way of remembering those who have died of AIDS and as a way of raising awareness. Organizations have arranged for these kinds of quilts to be exhibited in different countries. In Chile, when thousands of people “disappeared”

During political uprisings, women sewed small quilts that told stories about what was going on.

You can make beautiful banners by using cloth shapes on your backing cloth. You can either stick or sew them on. Sewing on usually lasts longer and can look wonderful. You can do a lot of different things with them. Stuck-on ones can start peeling off, and as the glue gets older, may start to stain the cloth.

If you are going to cut out shapes and letters for your banner, then choose your cloth colours carefully so you achieve the look you are after.

#### *Some tips with cloth banners*

Use cloth that will not fray easily

Use glue that is good for cloth

Plan your colours carefully

Set aside enough time to do this – it can be very time-consuming – especially the sewing method.

### **Design and do: the grid method**

#### *Step One*

With this method, you would create your banner design first on a large piece of paper that is a smaller proportional shape to your fabric. First divide your paper up into a grid, for example in blocks of 2cm squares. Then draw your design over the light pencil marks. Use a pencil so that you can rub out. Once you are happy with the design you can use coloured crayons or felt-tipped pens to play with the colours you want to use. This will give you a model version of your banner.

#### *Step Two*

Then, also using pencil, and working lightly, mark out the same grid – using a colour chalk a similar colour to the cloth, or very lightly in pencil. This will help with your accuracy and

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drawing to scale in copying your banner design from paper to cloth. You could also use a coloured thread and sew it in to show your grid, if you want. You would need to pull the thread out later.

*Step Three*

Copy your design onto your cloth.

*Step Four*

Let the painting begin! But to avoid problems, the banner making team should discuss how they are going to work. For example, which colour are you painting first, (start with lighter colours) will you start painting from the top to the bottom, or from side to side. Agree on things like that to help make the process smooth. Obviously you may change your plan along the way if you need to.

*Step Five*

Let the banner have plenty of time to dry. If you fold it wet, it will get spoilt.

*Step Six*

Hang the banner in a clearly visible, most strategic spot. Take a photo of it (if you can), and enjoy seeing your collective handiwork!

**The overhead projector method**

This is one of the most effective banner making methods, and it is quicker than the “design and do” method. You will need an overhead projector for it, and an overhead transparency. If your organization does not have one, perhaps you can borrow from an education institution, local government, or another organization.

*Step One*

Sew the hems and/or loops you need to before you start the banner.

Draw your banner design on a piece of paper to the same proportion as your piece of banner fabric. The best is to draw it in black pen on white paper. Your paper should not be bigger than the size of an overhead transparency (which is around A4 size). This is because you are going to copy it onto an overhead transparency.

Once you have drawn your design in black, put your piece of overhead transparency over your design and copy it, or Photostat it directly on to a burn-on transparency.

*Important note - photostatting*

If you decide you want to Photostat your design straight onto the transparency, then you must first find out whether the Photostat machine can take burn-on transparencies. If you do not use a burn-on transparency, an ordinary transparency will melt as you put it through the Photostat machine, and this will cause a costly breakdown.

*Step Two*

Tape your banner cloth firmly to the wall. Set up your overhead projector and transparency on it so that it shines accurately onto your cloth. Tape the transparency to the overhead projector glass so that it does not move while you work.

Your design will be projected onto the cloth. Your team can go up to the cloth and start tracing the outlines of your design on the cloth, using pencils. If you are using a drawing of something, then be extra careful about being accurate. Trace around the drawing as if you are tracing a map. After you have done the tracing, stand back and see if it all looks right. Do a final check that all

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words are spelt correctly! If it is quite a complicated design, then draw small pencil crosses to indicate where it must be painted in. This is important especially if there are quite a few people working on the banner.

Also, do not move the cloth until your tracing work is complete. It can be very hard to match up positions after it has been moved.

### *Step Three*

Before you start painting, put some plastic sheeting or newspaper behind the banner on the floor so it does not get spoilt. Plastic is better than newspaper, which can stick. Remember after painting to give it enough time to dry properly before you move it.

If you use paint that is too thin it can run and spoil the banner. Paint that is too thick can crack.

With this method you can make very effective banners – especially using graphics and drawings. It is simple and quick – and very exciting to watch your banner design grow before your eyes.

### **Tips with drawing on a banner**

Sew first, then paint

Sewing a thick, painted banner is a big job. Do the entire sewing first, and then do the drawing and painting. It also helps you to be sure what size of fabric you have to paint on.

### **Straight lines**

If you want to draw a straight line over a large area without using a ruler then follow these steps:

Two people hold a piece of thin string that you have covered in chalk along the place that you want the long straight line. They must hold the string very tight. Another person then slaps the string against the cloth. This should leave you with a chalk line where you want your line to be. You can dust it off later.

### **For accuracy**

You can use thick black felt tipped pens to do the finer, detailed outlines, and for narrow lines and neatening. They are much easier to handle than paint brushes.

### **Circles**

If you want a good clear circle, then hammer a nail in the centre of the circle. Naturally, do this onto a surface that will not get spoilt by the nail.

Tie a piece of string to the nail, and tie a pencil to the other end of the string at a distance to where you want the outside of the circle to be.

You can now draw the circle, keeping the string tight as you move the pencil round in a circle. The knot at the nail should be able to move freely round the nail. The knot on the pencil should be taped on to stop it from moving.

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### **Stickers**

Stickers can be very effective means of passing messages across a wide audience.

As always, shop around for the best prices. Be able to explain clearly the purpose of your stickers when you talk with printers, so that you get good advice. Ask the same questions of printers so that you can compare answers effectively.

### **Sticker size**

Experiment with your sticker size. Make up a mock-up sticker and try it out. The size is linked to how far away you want people to be able to see or read it.

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### **Paper quality for stickers**

Decide how long you want stickers to last for. This is linked to your objective in producing them. If it is for a rally where you are going to hand out stickers to lots of people to wear on their clothes for the one day, then you can choose quite a cheap sticker paper.

But if you want people to put stickers on cars or other vehicles that will be exposed to all kinds of weather, then you need to go for a weatherproof sticker because you want them to last for a long time. In this form, they will cost more.

### **Design for stickers**

Effective stickers require creativity. Play around with shapes and colours, with words and slogans. It has to be effective and catchy. Your message must be clear. Bear your audience in mind. Ask, “What will work for them?” rather than what works for you. Often activists have a more radical perspective than the people that they are trying to win over. So think strategically about how you can do this.

With stickers, if you are using words, you can't go for more than around four or five words. We suggest you have a creative meeting and use the *mind map* method to generate ideas. This way, you will reap the power of collective thought, and you will also be able to sound off ideas amongst more people.

Try to come up with a sticker that people want to have, and will be proud to wear or display.

### **Uses for stickers**

If you want your stickers to last for a long time and for them to be seen everywhere, try to think of uses that people have for stickers. One idea is to produce stickers of the right size for people to use for motor vehicle licences. Your organization could perhaps negotiate with the relevant government department to hand them out when people buy their licences. If you are a non-profit organization doing valuable work you may be able to persuade them. If you work in a hostile environment, try to think of other ways that people could use stickers in their lives.

Remember that children love stickers, so you could try to develop your message from a child's perspective. Most of the issues our organizations deal with affect children in their own specific way. Most materials focus on adults, but children are exposed to it and can read it too from a young age. Perhaps for the beginning of the school year when children need name tags for schoolbooks, you could design some with a message from your organization? For this case, it can be derived from one of the Nile basin issues

Most of all be creative with stickers – do lots of brainstorming and you will be delighted with the powerful and innovative ideas you come up with. Think unconventionally!

### **Badges**

Badges are important. People wear them to show where they stand on an issue. Under hostile or repressive conditions it can be very brave to do this. Effective badges promote curiosity and discussion, and so meet the important objective of creating interest as well as identity.

#### **An example of the importance of badges**

The red AIDS ribbon is an example of how important badges can be. Because it is a symbol, it is a non-verbal badge.

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People wear these badges to show they reject the stigma attached to HIV and AIDS. They wear them to show that they care about people with HIV and AIDS. In some parts of the world, people have worn them at risk of being stigmatized, hurt or even killed.

At one stage all the presenters on South Africa's public service television stations wore AIDS symbol badges to show viewers that they think of and care about people who are suffering with AIDS. There has been a lot of innovation with this symbol. There are fairly cheap red ribbons made into the AIDS symbol shape and attached with a small safety pin. There are metal badges, pottery badges, and badges made of beads, such as those commonly used for the AIDS campaign across Africa. All kinds of badges have emerged in the struggle for raising awareness around HIV and AIDS. Organizations can do the same with any issue they are involved in, such as the Nile basin threats/issues. It just takes some creativity. Badges can be made and sold as income-generating activities for unemployed people.

### **Some things to think about with badges**

- Because badges are small, you have to be economical with words, or use a symbol as large as you can.
- Your message must be clear, unless you want to provoke curiosity. It can be funny and thought provoking.
- Try to work with contrasting colours so that your symbol or message stands out.
- If you are using a symbol, it has to be clear and recognisable.
- Think about whether your organisation could organise a badge-making workshop as an organisational building activity as well as to get your message out.
- As mentioned earlier, there are many different ways of making badges. Find out if you can hire or buy a badge-making machine and buy the badge components too.
- Whatever method you choose, experiment first to see whether your badge design is effective and whether it is strong. Do this before producing hundreds of badges that end up breaking easily.

### **If you are outsourcing badge-making**

Know what kind of badge you want made. For example, metal, beaded, plastic – whatever you have seen and want.

Make decisions about what quality badge you want. The better the quality, the more expensive it will be. But you might weigh this up with how long you want people's badges to last and be worn.

Work out your numbers carefully by planning who you are going to give (or sell) them to, how distribution will work, and whether there will be long-term demand for them.

If you sell badges at a mass meeting, conference or march you are likely to have quite a lot of demand, as people like to wear badges on these occasions.

### **Symbols**

Symbols are non-verbal communication – communication without written or spoken words. Using symbols to get a message across can be incredibly powerful.

Perhaps the most famous international symbol right now is the red AIDS ribbon that people have used in all kinds of ways to raise awareness about HIV and AIDS, and following the invasion of Iraq, the peace symbol.

In South Africa, the non-governmental organization called the Treatment Action Campaign (TAC) has used symbols in its campaign to urge the government to provide pregnant HIV-

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positive women with anti-retroviral drugs to prevent mother-to-child transmission of HIV. Symbols have included activists holding wooden crosses and small coffins on marches, symbolizing all the babies needlessly born HIV-positive because their pregnant mothers did not get anti retroviral drugs.

#### **Tips with symbols**

- Symbols must be clear. Ambiguous symbols can lead to confusion, and your key message can be lost.
- When you use a new symbol, find a way of educating people about what the symbol represents. Example of symbols used over the years include the peace symbol, anti-nuclear weapons, the sign for women in feminist struggles, and the white ribbon for breast cancer awareness.

#### **Graffiti**

By its very nature, graffiti is usually agitational. In many places it is illegal. It is always wise to know what your rights are when you produce graffiti.

Sometimes you have to do graffiti under pressured conditions – you have to do it quickly and sometimes at night when fewer people are around to complain. So before you go out to do it:

- Plan your message. Test it out before you do it by asking other people what they think.
- Know your objective.
- Think about children. They can read from an early age – is your graffiti written in a way they will understand? Could it be offensive or harmful to them in any way?
- Plan your location carefully – who do you most want to have read your message and where, therefore, is the best spot for it?
- Have you got all you need, for example:
  - The right paint – many people use spray paints because they are quick to use
  - A ladder, if necessary
  - Your words or symbols clearly remembered
  - An escape route planned in case someone comes after you
  - A number to call in case you get arrested

#### **E-mail as media**

E-mail, or electronic mail, is a very quick way of getting messages out both near and far. It is a very exciting medium to work with because you can spread messages almost instantaneously, and get responses quickly from people all over the world. It is a mobilizing tool, and has been used as such to get people to participate in protest marches, for example, and also to sign petitions.

But e-mail only works for people who have access to computers that are linked to the Internet. It can cause a divide in an organization if some members do and others do not have access. Remember to accommodate all members' communication method needs so that you do not make people feel inadequate or excluded.

We do not go into how to send e-mails here, nor do we go into how you set up group addresses. This you need to work out according to which Internet programme you use. We just offer some thoughts and tips on using e-mail as one of your media.

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### **Some tips on e-mail**

- Keep messages short, simple and clear.
- Unfortunately, people these days have little time for reading, and reading on a computer screen can make people even more impatient than reading in print – so you have to get your message across clearly and quickly.
- Unless absolutely necessary, try not to send people bulky e-mail files, especially with photographs and other graphics, as these take a long time to download.
- Be clear about what you hope people will do (if anything) after reading your e-mail.
- Give people clear instructions and guidance, and a contact e-mail and telephone/fax address if they need to get hold of you.
- Use e-mail very consciously, as it is a very public and flexible form of media.
- E-mails are unlike printed material. The content can get changed, and forwarded to other people.
- E-mails can get forwarded to people you had not intended them to go to, so make sure you bear this in mind.
- Use an appropriate language, style and tone – sometimes people adopt a very casual way of writing that does not always suit the wide, public, easy-to-change nature of e-mail.

### **Short messaging system (SMS)**

Increasingly in countries where cellular phones (also known as mobile phones) are used, activists are taking advantage of what this technology offers through text messages.

Text messages sent through cellular phones can be used to:

- Mobilise
- Organise
- Inform
- Get people to act on an issue
- Unite people around a cause, event, and issue.

### **Newsletters**

A newsletter is your organization's voice. It is an important way of keeping people interested in and informed about your work– and this helps to keep it alive in people's minds. It is an important communication tool with your members and other stakeholders.

A newsletter need not be too expensive to produce. Depending on who you want to reach and what their computer resources are, you can produce an electronic version and send it out via e-mail or your Web site, if you have one. Or you could print it, or do both!

If your organization does not have much money, then you can find creative ways of getting news out about your organization. You might, for example, produce as many copies as you can afford and then stick them up in public places where you have members. As a not-for-profit organization, remember to explore what volunteer help you can get in different parts of the process. Try to ask for reduced rates for things like paper and printing.

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## **Planning a newsletter**

If you want to produce a newsletter it is important to answer these questions:

- Do our members need a newsletter? If yes, what kinds of news would interest them?
- What do we want to achieve with this newsletter?
- Have we budgeted for both people and financial resources to produce a newsletter? If yes, how much?
- Do we have the people resources to produce the newsletter?
- What skills do we have, and what skills might we need to develop to produce an effective newsletter?
- Who is our target readership? And other less mainstream reader groups?
- What image of our organisation do we want to promote?
- How often do we want it to come out? It must come out on a regular basis (even if only two or three times a year), so readers can look forward to it and know when to expect it.
- How will we assess whether we are achieving our objectives with our newsletter?
- How should we go about annual planning?

## **Media committees**

In a small organization, it is best if a newsletter (or media) committee takes on the responsibility for the planning, producing and distribution of a newsletter. This does not need to mean the committee does all the work – they can delegate. Media committees can be very exciting and creative places for volunteers. By its very nature creating effective media is exciting, creative and challenging.

If you have a media committee, it must be made up of people who:

- Enjoy working with media, and understand its powerful role in society
- Are interested in and committed to producing a newsletter
- Either have, or want to develop media skills
- Are reliable
- Understand all that goes into producing media, from ideas, to budgets, writing, design and layout, printing, distribution and evaluation.

The media committee would make sure that newsletter planning takes place, and that plans are put into action.

## **Your newsletter's aims**

Your main aim with producing a newsletter should be that it makes your organization stronger.

- How can it achieve this?
- By being vibrant and interesting in its coverage of your organisation's issues, your newsletter will help to keep people involved.
- By keeping your members informed about what is going on in their organisation.
- By informing members (and other readers) what events are coming up.



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- By writing about issues that affect your members in one way or another – and doing this in an educational way.
  - By being transparent about what is going on in your organisation. Readers will feel there is good, honest and open communication between your organisation and them. You are likely to build loyalty and stronger democratic participation in your organisation.

### **Your newsletter's readership**

Many organizations face the problem of having very diverse audience when they produce media. Different audience groups have different needs. Sometimes it is almost impossible to meet the needs of all of them.

Of all the different groups of people you want to read your newsletter, which would you prioritize? Which grouping do you most want to appeal to and inform? You can work this out by having a brainstorm.

Come up with a list of all the different groups who you see as your readers.

### **Work out your target readership**

If the list reflects a very broad readership, you may have to work out who the most important readers are for your newsletter and therefore whose needs you mainly want to meet, who you will mainly write for. This will be your target readership and this will influence your newsletter's content, design and layout, and how you will decide to distribute so that you can be sure your target readership receives the newsletters. Then you work out, in descending order, whose needs you next want to meet, and so on.

### **Your newsletter's content**

*Mind maps* is a brilliant tool to use both in planning each issue of your newsletter, and also to use in thinking through launching a newsletter. You should have a ready ear to listen to your readers' comments – after all, it is for them, not yourselves, that you are producing it.

Your newsletter's main purpose should be to keep people up-to-date with what is going on in the organization. This is especially important if your organization is very big and has different branches, and operates regionally, nationally or internationally. Your newsletter can also play an important role in offering ideas, information and opinions about issues of concern to your organization's mission. This will help keep your members stimulated and interested in their organization.

### **Ideas for content**

The more you want to include in your newsletter, the more pages it will take up. And the more work it will involve. So it is important to make decisions based on your resources – both people and financial. You will need a proper budget for this, which we cover later in this section.

These are important to include:

- An **editorial** – decide who in your organisation will write this. You could write a collective editorial, you could rotate editorial writing, or you could ask one person to write the editorial regularly. This could, but need not necessarily, be your organisation's chairperson.
- Articles about your organisation's **activities** both those that have happened and those that are planned.
- Notices about **forthcoming events**.
- **Information** about issues that affect your organisation.

Other sections to think about:

- Do you want a regular **readers' letters** section?

- Do you want a regular **advice column**?
- Do you want regular **opinion pieces** where you invite members or other organisations and individuals to write about issues that are important to your organisation?
- Do you want your newsletter to play an **educational** role?
- Do you have any regular **themes** that you want to focus on?
- Do you want to write profiles about different **people** in your organisation? This need not focus on high profile people. It could, for example, also focus on ordinary members.
- Do you need to include **news from different branches**, if you are a big organisation?
- Do you want to have some **light-hearted** parts to your newsletter? People can get a bit put off if everything is dry and serious.
- You may want a regular **cartoon** that focuses on your organisation's issues?

### **Tips for news and newsgathering**

Have a discussion in your organization about news. What kind of news could you cover that would attract and interest readers?

#### *News*

- Is what gets people talking.
- Is an event that will impact on readers' lives in some way.
- Is something your readers do not already know and that is important to them.
- Is about what famous people have done or said. Obviously every community has its own famous people they are interested in.
- Is extraordinary things that ordinary people have achieved.
- Is something that has been discovered and is important that readers know about.
- Just happened.
- Is events, things people have said, scandals, surprises that will interest your readers.

Bear this in mind when you brainstorm the content for your news stories. Keep asking, how can we make sure we produce a newsletter that readers will find interesting and valuable?

#### *Ideas for newsgathering*

Be creative when you brainstorm where and from whom to gather news. Make use of books and teaching materials for journalists so that you can learn more about writing newsletter articles and journalism. Talk with journalists – even get a sympathetic journalist to help with ideas for your newsletter.

Here are just a few ideas around story writing and newsgathering:

- Do you need to offer a balanced view? For example, if you are writing about conflict between civil society organisations on the one hand and government and corporates on the other – should you offer all sides of the story? You may say yes or no. It depends on your objective. Just so long as you are aware that balanced reporting is an important value in journalism, and it can give credibility to your story.
- Go to less obvious sources to get a fresh angle on a story. Telling a story about how a factory is polluting a community? We usually focus on adults. How about interviewing children? Who else could you get information and quotes from?

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- Environmentalists, trade unions, medical people, and so on. Of course you should be careful not to lose your story angle or focus.
- Develop a story that links the issue to your community. If you remain abstract you may fail in your objective.

*For background:*

- Use resource centres, libraries, use search machines on the Internet to get to relevant web sites (but don't drown in all the information), people, institutions, organisations.
- Use newspaper libraries.
- Use newspapers and magazines.

*Important*

- Make sure that every bit of information is accurate that you put into your newsletter and its stories. Your newsletter is devalued by incorrect or inaccurate reporting of information and people. If someone offers you a statistic about some incident, say the casualties of a flooding incident – cross check the statistic with a relevant organisation the monitors such flooding disasters. and the police (they may or may not have the statistic).
- Think through the implications of every story. And strategise carefully on how to handle it.

**Tips for content**

- Try to find interesting and different ways of presenting information.
- Plan ahead; so that your newsletters do not all sound the same.
- Be creative and innovative.
- Look out for other organisation's newsletters and see what you think works well that you could apply to yours.
- Try to find out from readers what they really enjoy or would like more of.

Your newsletter's language, style and tone

Except for the very committed members, people are unlikely to read your newsletter if it is boring, if it uses difficult language with lots of jargon, or talks down to them.

Think about your readers and what language, style and tone is appropriate for them.

**Writing for a newsletter**

Writing effectively is a skill that everyone can develop. A lot has to do with techniques that you can learn about and use. Look out for writing courses that will help develop writing and journalistic skills. Or think of having an in-house workshop specifically for writing for your newsletter. There are many books about strengthening writing skills. Keep an eye out for good ones, and try to get your organization to budget for writing resources.

**Tips for writing for a newsletter**

- AAA = audience, angle, aim. This is fundamental in writing effectively. It means:
  - Keep your target readership or **audience** in mind at all times. You are writing for them, not for you.
  - Have a clear **angle** for every story in your newsletter. Unfocused stories are generally boring and readers switch off.
  - Have a clear **aim** for each piece in your newsletter. What do you want people to know, think, feel or do once they have read your piece?

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- KISSS = **keep it simple, straightforward and short.**
  - Brainstorm your articles before you start writing.
  - You can brainstorm in a collective – this way you reap the power of collective thinking.
  - You will probably write these main kinds of stories: news, features, editorials, opinion pieces and profiles.
  - Most stories, especially news stories, need to include the 5Ws and 1H. They are:
    - Who** was involved
    - What** happened?
    - Where** did it happen?
    - When** did it happen?
    - Why** did it happen?
    - How** did it happen?
  - Start your articles with the main angle, so readers don't have to wade through the article to find out why it was written.
  - Write an interesting introduction that will hook your reader into reading the whole piece.
  - Write a powerful conclusion – not one that retells the whole story. Maybe it can ask a question, pose a challenge, or look to the future.
  - Remember that people are interested in people – the human-interest side of a story is usually what grabs a reader.
  - The shorter the article the better. Cut out parts of the article, which do not help to achieve its aim.
  - You may need to do a bit of research, even if it is to do with something simple, like how many people attended an event.
  - You can liven up a story by using quotes.
  - Quotes should carry strong messages and be short. Remember to use the correct spelling of the names of people that you quote.
  - Get feedback on early drafts of your story.
  - Once you have strengthened your story, then you need to edit it.

### **Kinds of stories**

There are many different kinds of stories, but in a newsletter you will mainly find news, features, editorial, opinion and profiles.

A **news story** tells you the basics of what happened, when it happened, where it happened, how it happened, why it happened and to whom it happened. (The 5Ws and 1H). You can use quotes in a news story to liven it up and to give balance.

A **feature** goes into more depth behind the news. It can be more educational and analytical. A feature can put a news story into a broader context. For example, you might get quotes from people to explain the impact of globalization in poor countries through giving examples and evidence. You could include quotes from people backing up the story. Your feature would play an educational and informative role so that your members understand why the picket took place and exactly what cause the activists are fighting for. A feature is generally longer than a news story because it is more in-depth.

An **editorial** is an opinion piece from your organization. It can be written by anyone your organization chooses. Often the chairperson writes it. In our example, the editorial would comment on the picket, giving opinion.

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**Opinion pieces** are exactly that – a person or group giving an opinion on something that happened, or a trend that is happening. Opinion pieces do not necessarily reflect the organization’s policy on an issue. You need to state this in your publication so as not to confuse readers. You can use opinion pieces to promote debate. So someone could write a controversial opinion about the picket – either supporting it or opposing it.

**Profiles** are articles about people. You may, for example, want to write a profile on the co-ordinator of the picket. You might ask the co-ordinator, for example, “What makes you tick?”, “What led you to being involved in anti-globalization activism?”, “What other struggles have you been involved in?” and so on. You can use profiles as straight human-interest stories about a person; you can also use them to offer your reader more depth about an issue through that person. If your organization has a new chairperson or staff member, then you can introduce them to members through writing a profile in your newsletter. You can also profile an organization.

### **Editing for a newsletter**

Edit for effectiveness. Here are some basic tips:

- When you have finished writing your story, stop being a writer and become an editor. Look at your story through your readers’ eyes. How can you reshape the story to make it more interesting and powerful?
- Keep your stories short.
- Make sure your main message (aim) is clear.
- Make sure your main message is right at the start of your story.
- Make sure it is written in a language, style and tone that is appropriate for your readers.
- Make sure it has a logical flow.
- Make sure you have checked it for content accuracy. If you give inaccurate information, your readers won’t trust you easily again.
- Make sure the grammar and spelling is correct.
- If you are going to translate your newsletters into other languages, make sure the translations are thoroughly checked for accuracy, appropriate language and style. You need to keep consistency.

### **Your newsletter’s design and layout**

With a newsletter it is important that:

- It has a look that clearly identifies it with your organisation.
- It should have your logo.
- It should have a name.
- It should be easy to read, and attractive.

It should have a carefully thought out design with:

- Page numbers
- Page size
- Columns
- Use of space
- Paper type
- Colour

1. It should include illustrations like drawings, cartoons or photographs.
2. Photographs should have interesting captions.
3. If you have regular sections, it can work well to have an icon or special name for those sections. For example: *readers’ voices* for your letters page.
4. Each story or section should have a heading. Longer stories may need subheadings.
5. Your most important and interesting story should be on the front page.
6. Number your pages.
7. You can also put the newsletter’s name and date at the bottom of each page, very small.

8. Your organisation's contact details should be easy to find on your newsletter. This promotes membership.
9. You should have a consistent format for your newsletter, but each one should look different. If, for example, one issue has a full-page drawing with a caption on the front cover, you could have more text and a photograph in the next issue.
10. Date and number your newsletters.
11. When the layout is complete, do a final proof-read to check that everything is in the right place, and that everything is correct and in order.

### **Distributing your newsletter**

Most people with experience in civil society organizations can tell a story or two about newsletters produced that eventually got used to prop up a wobbly table, or piles of them used as stools. This happens because those producing the media either did not implement their distribution plan, or they did not have one in the first place.

In times of talking about sustainable development, we all want to preserve earth's resources.

There are many different ways to distribute your newsletters. Have regular discussions in your organization about whether you are using the most effective ways. Volunteers, for example, can be very valuable in distribution.

#### **Have a distribution plan**

In as much as you plan the content of your newsletter, you must have a plan for distribution. You would have printed a certain number of copies to fit with your distribution plan.

- Who needs to receive the newsletter? Have a list.
- How best can we reach them? What is the quickest way? What is the cheapest way? What way will keep us most in touch with our members and with other people who might want to join our organisation?
- Who will do the distribution?

### **Ways to distribute**

Each organization will know the best way for them to distribute. Here are some ideas:

- When you don't have many resources, produce enough copies as "wall newsletters" to stick up in public places, like school notice boards, outside shops, clinics, places where people queue, like local government offices, and so on. You may have to ask permission first. If this is how you decide to distribute, you will need to think through your design and layout side carefully so you produce a newsletter that is quick and easy to read
- Drop off door-to-door
- Post
- Distribute at events
- Distribute through committee members
- Distribute through other organisations in your network
- E-mail

However you decide to distribute – most organizations use a variety of methods – make sure that you have included distribution costs in your budget.

### **Volunteers for distribution**

If your distribution method includes volunteers, make sure this is properly planned, coordinated and followed up. Using volunteers for something practical like distributing newsletters can help to build your organization. It also brings visibility to your community. People can stop and ask volunteers about the newsletter and you can promote your organization's work this way, so it is important to prepare your volunteers.

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### **Budgeting for your newsletter**

This is a broad list of items that your organization will probably need to budget for (either time or money) in producing a newsletter:

- Meetings
- Co-ordination
- Telephone calls, faxes
- Writing
- Editing
- Proof-reading
- Illustrations
- Design and layout
- Reproduction
- Printing
- Distribution

### **Is your newsletter effective?**

The most effective newsletter producers are those that listen to their readers, and respond positively to reader's needs. Effective newsletter producers evaluate each issue afterwards through constructive criticism.

Once your newsletter has come out quite a few times, you need to find out from your readers whether it is effective. You set out certain objectives with your newsletter. Ask readers some questions, based on these objectives, to find out whether you are meeting them. And also find out other things that readers are thinking. You can do evaluations by:

- One-on-one interviews of a sample of your readers
- Focus group discussions
- A readership survey

The kind of newsletter evaluation you do will depend on who your target audience is, and what your people and financial resources are. The important thing is to make sure that you do evaluate your newsletter fairly regularly.

We suggest you ask readers questions that cover:

#### Evaluating your newsletter's content

- What articles readers find most interesting and useful?
- What sections readers find most interesting and useful?
- What readers would like more of?
- What readers would like less of?
- What new inclusions readers would like to see?
- Do your readers need your newsletter to be written in other languages?
- Do your readers feel the newsletter is written in an accessible, interesting way?
- Do readers like the newsletter's tone – does it talk to them as equals?

#### Evaluating your newsletter's design and layout

- Do readers find the design and layout attractive?
- Do readers find the newsletter easy to find their way around and to read?

#### Evaluating your newsletter's distribution

- Do your readers manage to receive your newsletter easily?
- Do your readers have any suggestions as to other ways you could distribute it?

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### **Generating income: advertising**

Would you be able to interest some advertisers in your newsletter so that you can recover some costs? You can create an advertising rates card. This would require some research.

Your rates card should be attractively designed and would include information like:

- An encouraging blurb about what potential advertisers could gain from advertising in your newsletter. This could include your mission, target readers, number of readers. It shouldn't be too long.
- How much you charge per column for black and white, for colour (if you use it).
- Design and layout rates if you produce the advert for the advertiser.
- Deadlines for the year that indicate (a) when each issue of your newsletter will be distributed; (b) by when you need the advert in; (c) who the advertiser should contact and how.
- Each advertiser will have their own needs, so you may have to supply extra details.
- Good luck!

### **Dealing with service providers**

If your material production plan involves using service providers, then you should find these tips useful.

#### **General tips**

The advice that applies to dealing with all service providers is:

- Get detailed quotes in writing from a range of service providers. When you are not sure what the quote covers, ask for a detailed breakdown. You need this for comparison
- If there is a general kind of sales tax in your country, remember to ask if the quote includes the tax.
- Once you have an agreement, make sure you have the final quote in writing.
- Ask for samples of other work the service provider has done.
- If appropriate, ask for references so you can check for yourself about things like quality and reliability.
- Service providers are experts in their field. Pick their brains for innovation, the latest technology, and good ideas. They may have ideas on how to do something differently, more effectively.
- We advise you to have a formal first meeting with service providers so that you can establish a relationship. It also helps them to get a sense of who you are and what your organisation does. This should help them to produce the kind of work that you want.
- Write all your instructions down as a brief, keep a copy for yourself, give one to the service provider and go through it with him or her. If you change an instruction, do so in writing.
- Where appropriate, write up a clear contract and provide each party with a signed copy.
- Stay in control of the situation – you are the client paying for a service. You should expect professional service at all times. If you do not get it, complain.
- Keep the lines of communication going with your service provider. Make sure that the service provider knows what you expect. If, for example, they know they are running behind schedule with your job, you should make it clear that you want to be informed of this along the way and not at the end when there is a crisis.
- Make sure you tell your service provider who the contact and liaison person is in your organisation, and if that person is away, who the second contact person is.



- 
- Not everybody sticks to deadlines. When you plan your material development, build in some “cushion time” in case there is a delay along the way. Sometimes problems, like a machine breaking down, do occur.
  - You are a civil society organisation, working not for profit but for a better world. It is fine to ask corporate service providers if they have a reduced rate for not-for-profit organisations.

### **Writers**

If you have decided to get outside writers to help you write for your media, then read through the General tips at the beginning of this section on dealing with service providers. Here are tips for dealing with writers.

- When you choose a writer, find someone who understands what your organisation stands for and who supports the work you do. It is important that your writer has passion for what you do and for what she or he does.
- Choose someone who you know can write in the style you want.
- You must be able to give the writer a written brief on what you want. In your brief you need to include:
  - Deadlines
  - The process you want to follow with the writer, including perhaps getting 1<sup>st</sup> drafts of work to comment on, giving feedback, making amendments, and so on
  - The primary target group for your publication
  - The aim of your publication
  - The language, style and tone you want your publication to have
  - A broad idea of how the publication will be designed – text and design are inseparable when you conceptualise a publication
  - What research you may want them to do, if any
  - The writing work you expect them to do – including how many words or pages
  - An agreed budget.

Keep the communication channel open with the writer. Make sure that if the writer is uncertain about something, she or he knows who to discuss it with.

Record in writing any changes to the brief that you may decide. Keep a file of all correspondence, including print outs of e-mails, and notes from telephone conversations.

### **Editors and proof-readers**

If you have decided to get an outside editor to help you edit your material, then read through General tips at the beginning of this section. Also think about:

- Do you want someone to review content, restructure, reorganise and check that your content will help to achieve your objectives? This is an editor’s job.
- Or do you want a sub-editor who checks mainly for logical flow, repetition, accuracy, consistency in style, headings and sub-headings, grammar and spelling?
- If you only want the basics checked, like spelling, then you need a proof-reader.
- Maybe you want a plain language editor who will turn your document into everyday language and get rid of complicated ways of expressing things?
- Know what you want the editor to do and then write him or her a brief that outlines what you expect. Your brief should also:
  - Give deadlines
  - Explain who the target audience is for the publication
  - Explain the process you will follow, for example, in giving feedback and amendments

- 
- State the kind of editing work you expect done. For example, if you want a document reduced from 6 000 words to 4 000 words
  - make sure you have a contact person in your organisation with whom the editor can discuss problems with.

### **Photographers**

If you have decided to commission an outside photographer to help you illustrate your media, then read through *General tips* at the beginning of this section.

- Ask the photographer you have chosen to come for a briefing meeting at which you will explain the purpose of the media project, and outline what photographs you need for it. It is important to describe the different elements of the publication – for example, if writers are involved, and how you envisage the media being used. This is a creative process, so include several members of your organisation. Ask the photographer what camera he or she uses. You may want to know if they are using a digital or standard camera, for example, and what the implications of each are.
- Ask the photographer for a quote.
- Look at the quote carefully, and ask for clarification if necessary. This could include asking who will own the negatives after the photos are taken, how much individual photographs will cost to print up if you want extras, and other questions that will inevitably come.
- After the meeting, write up a brief that explains exactly what you want photographically. You need to give the photographer details of:
  - Deadlines
  - Where to go to take the photographs. This may involve a contact person, address and map (if it is a remote area)
  - Whether you want photographs in black and white, or colour, or both
  - A detailed description of the photographs you want. It is too late when the photographer returns without the photographs you specifically wanted if you have disagreement over your verbal instructions. If it is written in the brief, then you have a strong case for getting the job redone, or negotiating a new arrangement.
  - How many photographs you want printed up, and what size
  - Payment for accommodation, food and transport, if necessary
- People can be very sensitive about having photographs taken. If you are commissioning the photographer to go to a project to take photographs, then you need to get permission (if appropriate) and tell the people ahead of time when to expect the photographer and what you have asked him or her to do.

### **Artists**

If you have decided to commission an outside artist to help you with your material development, then read through *General tips* at the beginning of this section.

You also need to:

- Know that the artist can do the job you want done. It is advisable (and common practice) to ask for samples of work.
- Brief the artist about your media project. Have a creative brainstorm meeting with him or her. Involve several members of your organisation. The power of collective creativity can be strong.
- After the meeting, write up a detailed brief for the artist to follow. This should include deadlines. There should be no room for misunderstanding about what you have decided you want. Tell the artist if she or he is unsure about anything, to communicate with you.

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- Ask for a quote. Go through the quote carefully, asking the artist if you are unsure about anything to do with it.
  - Ask for drafts of work at a very early stage so you can work out preferences, and give the artist a full go-ahead.
  - You may need to review several drafts before you are happy. That is okay. You must be sure that your artwork will help your media to achieve its objective.
  - Once you are happy, give the go-ahead.

### **Design and layout artists**

Working with design involves creativity and following a strict process. It requires:

- An initial meeting to brief a design and layout artist. It helps to have a small group of people from your organisation present so that it is a creative process between your organisation and the design and layout artist. You also want an opportunity for the artist to make suggestions and be creative.
- Following the meeting, you should present him or her with a detailed briefing in writing. This should include deadlines.
- The design and layout artist should present you with a quote for the work.
- Understand and discuss in your organisation what the quote is made up of.
- Ask questions about the quote – perhaps you've decided to have more colours, or you want to print more copies. You need to ask whether the quote includes the price of making positives (this is done at a reproduction house).
- The design and layout artist should present you with a design concept, maybe two or three (if you have requested this).
- Your organisation will review the design (at an early stage), and make design decisions. Taste is involved here. Not everybody may agree or like the same design. But you will have to make decisions so the design and layout artist can move ahead. This should be written down so there is no misunderstanding.
- Once you are given the final design and layout, you should go through the text, checking that everything is correct.
- The design and layout artist may have to make final amendments. You are responsible for then doing a final proof-read and signing the job off ready for printing.

### **Communicate effectively**

Make sure that your organization and your design and layout artist communicate very effectively. Miscommunication can be costly financially, emotionally and deadline-wise. In working with a design and layout artist, you need to be able to write clear briefs. But do remember that you are the client.

### **About printing**

Some design and layout artists have established networks with printers. They know which printer is good for which kind of printing job. You can ask your design and layout artist about this. If they can perform this function, and you decide you want them to handle the reproduction and printing side of things with the repro house and printers, find out if this will involve a handling fee. And if so, how much. Then you can work out whether you would rather handle the repro and printing yourself.

### **Print reproduction, printers and print reps**

Printing can be very expensive so you need to be alert and informed when dealing with printers. Technology advances fairly quickly, so it is useful keep up with a basic understanding of how the production process works. Know what the different terminology means, and use it.

Some of the larger printers have their own in-house print reproduction houses. This means they can do the whole job, from making the positives from your originals to printing, packing, and

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even distribution. Positives become plates from which the printing is done. A one-colour print job would have one positive. A full-colour print job would have five positives. The more colours you use, the more it costs.

Some printing companies also offer post and delivery services. Find out what different printers offer, and always compare prices. A printer may be cheaper on the printing side but more expensive on the distribution side, for example. In that case, you can get the distribution done elsewhere, or negotiate a better price.

Here are some more tips:

- It is worth shopping around for printers. Even if you have a printer you always use and you assume is giving you a good price, always get another quote or two just to check that you are getting a good deal.
- In most countries, printing is highly competitive, so you should be able to negotiate a competitive price.
- Find out what kinds of printing the printers can do. Ask to see samples of their work, especially if you are producing more complicated media, like using full colour, using an unusual shape, or working with unconventional paper.
- Get equivalent quotes from at least three different printers, so that you can compare them effectively. This means asking for quotes for the same:
  - Number of copies
  - Number of run-ons per 100 or 1000
  - Types and qualities of paper (you may specifically want recycled)
  - Size of paper
  - Colours
  - Stitching/binding process

Get quotes in writing.

Some countries have a general sales tax added on to the price of most things. Make sure you know whether the tax is included in the price.

Write all your specifications about the job down, and make sure both you and the printer have a copy. Go through the specifications with the printer so there are no misunderstandings. This would include deadlines for both you and the printer to meet, as well as quantities, paper, size, folding, stitching or binding, if appropriate.

Mistakes can be very costly. If your printing job includes negatives being made, always check the final negatives and then sign them off once you are satisfied. The printer can then start printing. This should be done formally so that you both know where you stand if there are mistakes in the printing.

If you are working with colour, you can ask for a sample (in some production processes called a chromalin) to be made so you can see whether it is what you wanted. This does cost extra money, but can be worth it if colour precision is important for your printing job.

Some printers charge a percentage of the cost if you have booked in to have a job done with them but do not stick to your deadline. This is because, especially with more complicated work, they have kept their printing machine inactive waiting to proceed with your work.

- If you are not happy with the job once it is done, say so and negotiate for it to be re-done or for a price reduction. You are the client. You do not have to settle for a badly done job just because you chose a less expensive printing company.
- Some printers also provide a post service. They put your product into the packaging of your choice and arrange the bulk postage. This can be very convenient if your printer is reliable. But always do a quick comparative check with costs elsewhere.

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- Depending on your circumstances, you may decide to use a print rep. She or he is the middle person between you and the printer. The print rep adds on a handling fee to the printing costs. There are advantages and disadvantages to having a print rep. If you decide to use a print rep, make sure it is someone who has been recommended to you.

Advantages to having a print rep:

- A print rep saves you time.
  - If you do not have the time, or lack the confidence in dealing with reproduction houses and printers, the print rep takes on the job of running around doing the work of sourcing the best and most appropriate printer at the best price, and liaising with reproduction houses and printers.
  - She or he deals with the reproduction house and with the printer.
  - Once the printer has received the job – the print rep is the one who liaises with the printer
  - She or he makes sure the work is delivered to you on time. If there are delays, the print rep deals with the printer.
- A good print rep is up to date with technology and knows most of the printers around – and will therefore know who the best printer for your job is.
    - If you are a small client and do not have money up front to pay the printing costs, the print rep may be able to help because she or he probably has a 30-day account with the printer.
    - If there is a problem with the printed job the print rep finds out where the problem lies – whether it was with your organisation or the printer. She or he then helps to sort it out. If the problem was with the printer then the print rep liaises with the printer and makes sure that the printer reprints at their own cost.
    - A print rep can usually find a printer at short notice because of all his or her contacts.
    - A print rep can also assist with handling distribution through postal and transport companies. Again the print rep would get the best deals. She or he will probably get proof of deliveries and show you.

Disadvantages to having a print rep

It will cost you more financially. The print rep makes a living out of charging a handling fee. The fee varies, depending on the kind of job it is, but can be between 5% and 10% above the printing price.

You do not get involved in the printing process, and do not learn as much as you would if you were handling the job.

### **Distributors**

Your organization may decide to use an outside service provider to handle distribution. This would be particularly for a national campaign, for example, where you are working with other organizations.

It is worth:

- Getting quotes from at least three distribution companies.
- Remembering that the cheapest quote is not everything. Despite the best planning in the world, sometimes we are in a terrible rush to get our materials out on time. So you need to choose a reliable company.
- Having an agreed process for proof of drop-off. You need to have proof that all the deliveries were successfully done.

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## Working Group Session 2

### GUIDELINES FOR WORKING GROUP SESSION

#### A: Material Development

The various groups should:

- Undertake a critical analysis of the themes of the NBI
- Identify relevant promotional materials (posters, flyers, audio-tapes, banners, newsletters etc) that can be developed to create awareness on the various themes

Within the context of how suitable/low-cost the materials should be, suggest;

- The content, style, outline, illustrations, language
- How the materials should be used
- Anticipated Challenges and mitigation measures

Working Group	Room	Chairperson	Rapporteur
A: the general public			
B. The Schools			
C. Tertiary institutions learning institutions			

Each group has one Chairperson and one rapporteur

#### *Objectives:*

Within the framework provided above each group should:

- d. Explore and analyze the issues/themes in detail
- e. Attempt to develop the materials chosen for each theme

To start off the group members may need to organize themselves; discover talents within the group and draw a list of the requirements for the low-cost materials.

## B: Education for Sustainable Development Material Development Matrix

**Material Type** (Brochure, Banners, Posters) \_\_\_\_\_

*Does the material meet any of the following ESD Principles?*

PRINCIPLE	Yes	NO
Indicates integration into existing disciplines		
Indicates interrelation between natural science and social science		
Indicates Support in improvement of knowledge and skills		
Indicates evaluation or different alternatives in the use of materials		

Integrating Education for Sustainable Development (ESD) into promotional material development learning making it the central priority in environment and development work

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**C: MATRIX FOR IDENTIFYING** ‘Skills for Sustainable Living’ in Material Development

**Type of material** (e.g. Poster, Brochure, Banner) \_\_\_\_\_

Does the material help to develop the following skills?

	Yes_____	No_____
1. Develops creative skills		
2. Develops critical thinking skills		
3. Develops oral communication skills		
4. Develops written communication skills		
5. Develops collaboration and cooperation skills		
6. Develops decision making skills		
7. Develops problem solving and planning skills		
8. Promotes practical citizenship		
9. Develops conflict management skills		



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# Session 4: Materials Development: Case study on Eco-schools in Kenya

## Eco-Schools Programme – Kenya

(Case on Material Development)

By

**Dr. Dorcas Otieno**

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### 1. Introduction

The Eco-Schools Nyanza Programme in Kenya was initiated by Kenya Organization of Environmental Education (KOEE) in partnership with the Danish Outdoor Council with support from DANIDA as a strategy towards sustainable development

A project advisory committee, which is composed of representatives from: UNEP, World Agro-forestry Center (ICRAF), Ministry of Agriculture, Kenya Institute of Education, National Environment Management Authority and the Schools Inspectorate was set up that recommended a baseline survey which was carried out as from September 2003 for a period of three months. It was aimed at collecting relevant basic information that was used to identify 12 demonstration/pilot schools in four representative districts (Kisumu, Nyando, Migori and Siaya). The selection of the demonstration schools was based on ecological factors, educational performance factor and poverty levels apart from other environmentally related problems. Poverty was an overriding factor from the results obtained, apart from a myriad of other environmental related problems that were noted.

The programme, which is being coordinated at the international level by the Foundation for Environmental Education (FEE) applies five key components of Environmental Action Learning (EAL), namely; School Environmental Policy, Cross curriculum teaching and learning, Micro-projects, schools-community partnerships and networking.

### 2. In perspective

The current inadequacy of relevant learning support materials for effective Environmental Education (EE)/Education for Sustainable Development (ESD) in Kenya is critical. Therefore to address the deficiency of environmental education materials, the Kenya Organization for Environmental Education (KOEE) recognized that appropriate learning support materials are key to the Eco-Schools programme.

The Eco-Schools programme realizes the importance of support materials for learning in the formal and informal sector. KOEE is taking lead in developing resource materials to enhance Education for Sustainable development (ESD) in the country.

The materials are being developed in the form of an Eco-Schools **Starter pack**, **Theme packs**, **posters**, **Teacher's ESD curriculum manual**, and a **Teachers' training module**.

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The Starter pack has been developed first as an introductory material of the Eco-Schools Programme in Kenya.

Theme packs are on basis of several issues the micro-projects are addressing in schools i.e. Health, Biodiversity, Energy, Water, Agriculture and Waste

Other crosscutting issues of entrepreneurship, disaster preparedness, and Poverty are also an important part of the materials.

### **3. The Approach**

Having thoroughly considered the different approaches to materials development, KOEE opted for the participant/teacher centered approach (Participant Action Research)

#### **a. Strengths**

- Seeks to respect the needs of the schools and calls for flexible and responsive planning processes.
- Is expected to empower teachers and all participating stakeholders on material development processes
- This clearly reflects a shift from the traditional expert-centered approaches, which focus on the Research-Develop-Disseminate-Adopt (RDDA) model.

(Several heads are better than one as they can see from various perspectives)

#### **b. Starting point (Why the materials)**

- Due to the perceived need for EE/ESD materials in the country after a survey that revealed the inadequacy of materials
- Donor driven being a component of the Eco-Schools Project in Kenya

### **4. The Participatory Process**

#### **(a) Consultative Forums/Workshops**

The content of the materials is derived from all the activities of the pilot Eco-Schools process i.e. school visits, micro-projects, and training sessions, Workshops. The material development workshops are core in the process. These were conducted as follows:

- *Pre-Preparation Material Development Workshop*

This was organized and participated jointly by KOEE and KIE to set all the required preparations for the actual workshop on material development. The two set guidelines and the processes for the workshop. KIE ensured the guidelines as to per the Kenyan education policy and curriculum were followed. KOEE was to guide that environmental issues were well articulated at all levels.

- *The actual August 2004 Materials Development Workshop*

This was organized by KOEE in Kisumu(Lake side city) with a view of setting the process going and involving relevant stakeholders in the process. The key objectives of this Eco-schools materials development workshop were to;

(i) Enlighten participants on how to enhance Education for sustainable development through the use of effective and relevant materials

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(ii) Equip participants with skills and knowledge on how to develop resource materials that promote active learning.

(iii) Support investigative activities.

(iv) Encourage environmental action taking for change.

All the stakeholders participated. The key stakeholders are also members of the Project Advisory Committee (PAC) of the Eco-Schools, Kenya Programme. All had important roles to play in the various activities. They include World Agro-Forest Center (ICRAF), NEMA, KIE, Ministry of Education (Inspectorate), Teachers.

During the workshop the participants were provided with various materials including an Environmental Education Guide developed by KOEE, based on the current curriculum, as well as an ESD Principle Matrix and Sustainable Development Skills matrix, to aid them in developing draft theme packs and posters. The material developed by the teachers during the workshop were a basis for the material developed for the Eco Schools Programme. Teachers also took time to develop School Environmental Policies and lesson plans in accordance to the themes given to them during their group work, incorporating both Education for Sustainable Development as well as Environmental Action Learning methodologies.

#### **Post Workshop on Material Development (KIE/KOEE)**

KOEE and KIE reviewed the material drafts to ensure that all the issues were integrated. Specifically KIE assisted the editing of the materials while KOEE took lead in the development of the content and its relevance. The materials were drawn to suit the targeted levels. The two teams concentrated on the editorial work of the draft materials developed during the August workshop. The two teams gave the materials a professional eye-view. KIE ensured curriculum standards and ESD/EE standards were represented by KOEE.

#### **Material Development Workshop 11(Forth-coming)**

This is forum that will bring all the stakeholders on board. They will be expected review and polish the draft scripts before being launched. This will be a final stakeholders consultative workshop to ensure that all concerns are have been captured and polishing of the materials.

#### **(a) Sharing Leadership**

Giving everybody the opportunity to lead the project and identify the needs of the group. In this case the teachers represent their schools interest, KIE represents the curriculum and material standards interests. The Inspectorate of Schools represents the Education Policy interests and Quality Assurance. KOEE as lead agency in Environmental Education represents the EE interests and also govern the material development process. The other Key partners like NEMA, Ministry of Agriculture represents and ensure that their interest are well done in the relevant packs.

#### **(b) Collaborative Authorship**

Entails a group of people working and writing a resource together. One partner becomes an editor or key writer who puts together all the bits and pieces to come up with the final document. In this case KOEE is the writer and her partners are KIE & teachers.

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### **(c) Working with others**

The most important idea in the participatory process is to work WITH other people (teachers, students, community, audience BUT NOT FOR THEM as we develop materials. This promotes capacity building of the participants due to information sharing, ownership of the materials. It also ensures high quality of the materials and acceptability by all stakeholders.

## **5. Material type and users**

### **(a) Starter Pack**

Purpose: The purpose of the starter pack is to introduce the whole concept of ‘Eco-Schools’.

Title: **Eco-Schools Kenya Starter Pack**

Target group: General Public

Contents:

It contains booklets/brochures with the following headings/titles; The Eco-Schools Programme at a glance, Becoming an Eco-School, Carrying out School Environmental Audit, Developing a School Environmental Policy, How to start and implement a micro-project, School-Community cooperation, Networking (Local and International), Your Year- Planner/School Calendar, Your Workbook/Eco-Schools- Criteria, Success and Best stories from the Pilot Eco-Schools, EMCA-Simplified version for Schools, State of Environment(SOE) Report (2003) for Schools, Promotional Poster, Videotape- The Pilot Eco-Schools Programme- Kenya, Audiotape-The Eco-Schools Voice.

### **(b) Theme Packs**

Purpose: The theme packs will serve as the learner’s resource

Target: Students

Contents

Six theme packs will be developed to cover Water, Waste, Energy, Agriculture, Biodiversity, and Health.

The general outline; Preface, Enviro-Facts, Subject matter, Theme audits, Developing and Implementing Integrated School Policies on the themes, Monitoring and Evaluation of the Policies, Networking and Information Dissemination, Students Voice/Corner, Glossary, List of References, Resource List and Resource Organizations.

### **(c) Posters**

Target: Students/General Public

Purpose: Education/Advocacy

Two sets of posters will be produced; one set will be for promotional/advocacy purposes and the other for Educational purposes to aid the teaching and learning processes in school.

### **(d) Teachers Guide**

Purpose: To guide the teachers on how to effectively integrate/infuse environmental issues and ESD concepts into school curriculum

Target: Teachers

Title: Fundamentals of EE for Schools (Primary and Secondary); Teacher’s ESD Manual

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### **(e) Training Module**

Purpose: Teacher trainers/trainers of trainers

Target: to be used in training teachers on the Eco-school Approach to EAL and ESD

The chapter will cover; Environmental issues and problems, environmental action learning methodologies, curriculum and material development, Eco-schools approach to EAL, developing a school environmental policy, global and national policies on environment and ESD

#### **6. In context**

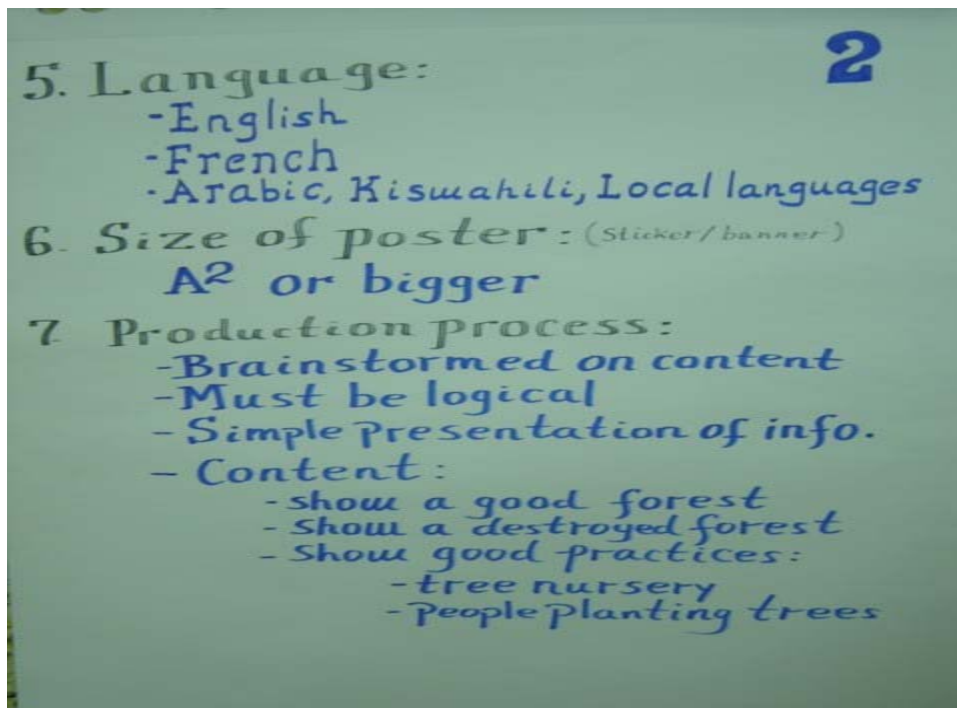
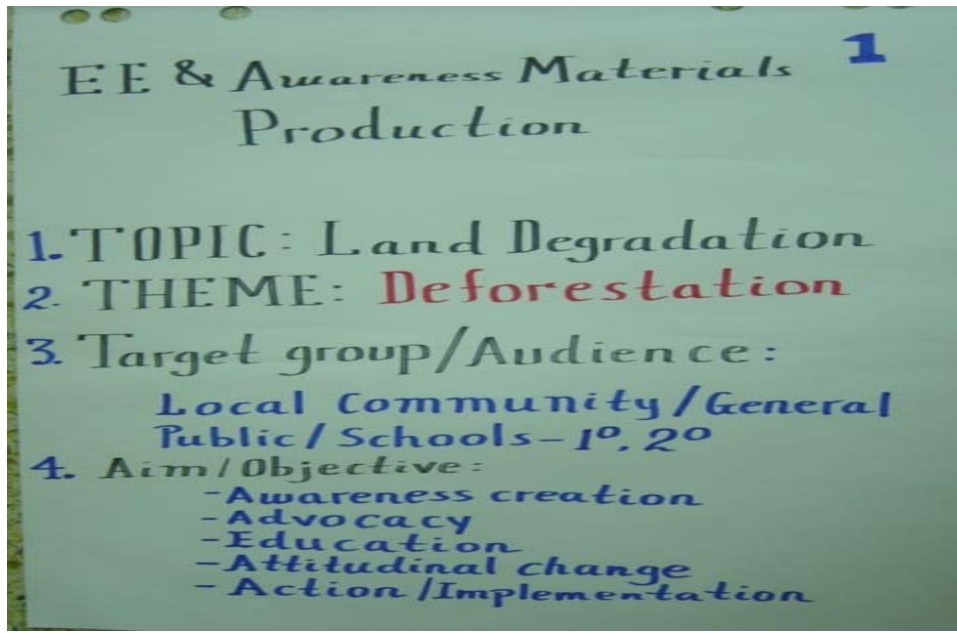
The envisaged learner support materials are expected to:

- Reflect good qualities of communication and draw on appropriate educational ideas.
- Engage learners in Action-Oriented environmental learning activities and problem solving.
- Propose diverse Environmental Action learning (EAL) methods/approaches.
- Be easy to use.
- Be appropriate to the levels of learners.
- Be flexible for use at both Micro-projects sites and the classroom.
- Be relevant to current environmental issues in the light of the millennium thematic areas.
- Most important to enable learners to explore values that promote sustainable development.

#### **7. Lessons learnt**

- Material development is a tedious exercise that requires careful planning and concentration
- It is time consuming
- Needs to accommodate divergent views and get to a common consensus
- Material development is an expensive venture
- Education policy need to be considered from start for the materials to be eventually adapted
- It is flexible and comfortably accommodates views from all stakeholders
- Produced materials are accepted and owned
- The process produces rich materials because of the different entry points involved

## Session 5: Display of groups' draft materials produced



*Essential Steps in Material development By Group On Land degradation*

# POSTER: DEFORESTATION



Do you know that:  
a) our forests are the source of rivers?  
b) only 2% of our land is under forest?

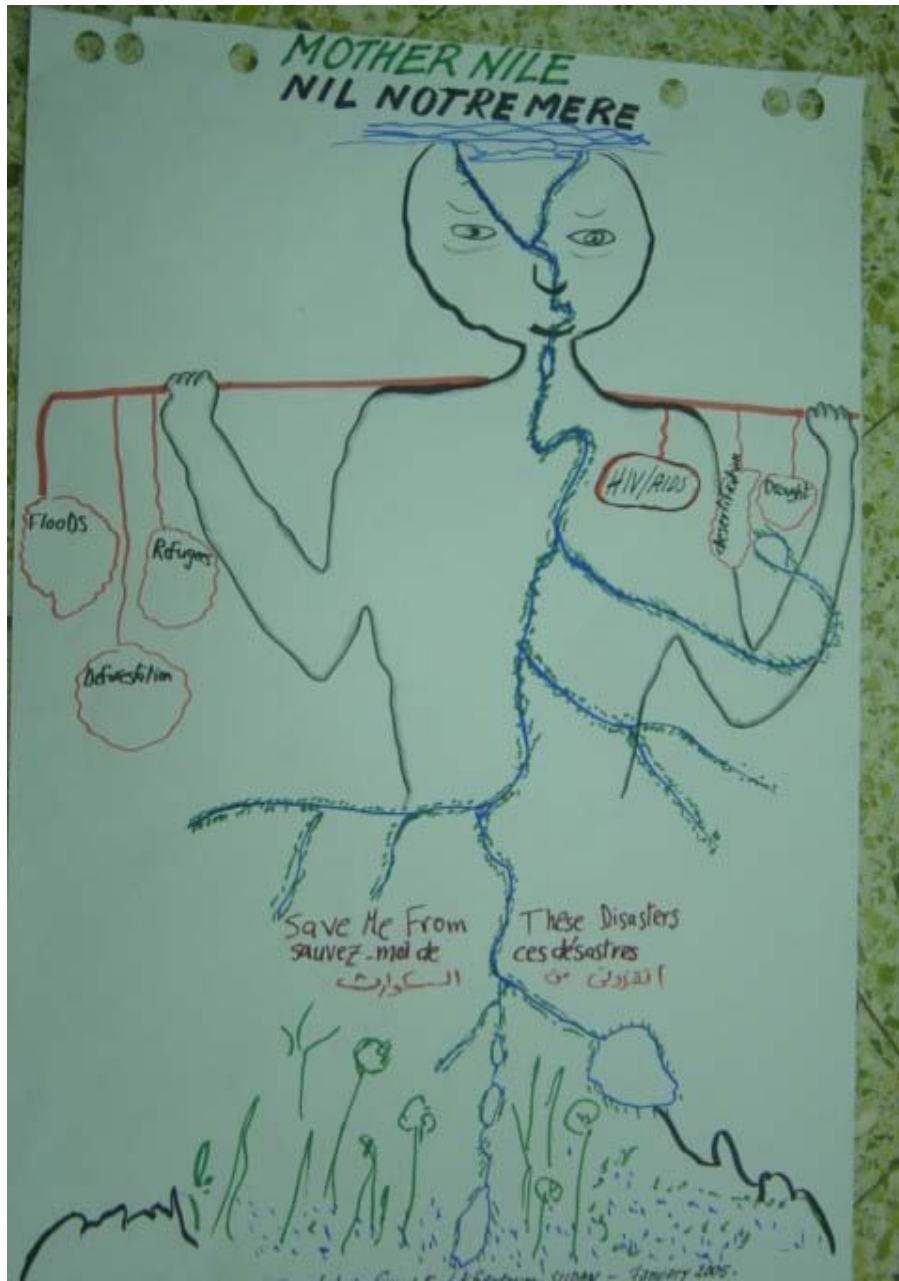


Do you know that:  
cutting down of trees dries up our rivers and erodes the soil?

## Best Practices



Poster Developed by the Land Degradation (Deforestation) Group



*Poster Developed by the Environmental Disasters Group*

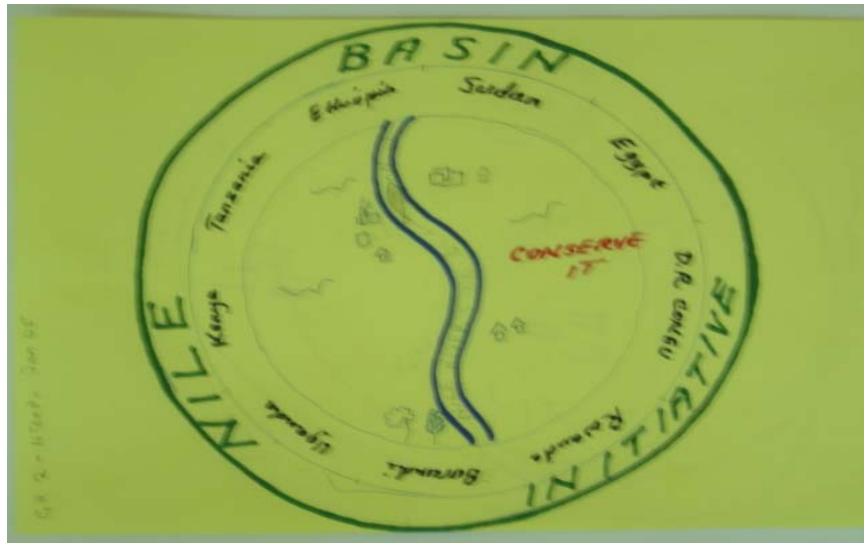




*Poster Developed by the Biodiversity and Wetlands loss Group*



*Poster Developed by the Water Quality Degradation Group*



*Stickers and Banner Developed by Participants*



*Musical Message (On CD) Developed by the Water Quality Degradation Group*

## Session 6: Recommendations and Way Forward

- The workshop proposed for similar trainings to be mounted at national levels on material development whereby the trained personnel can transfer the knowledge and skills acquired. This will allow domestication of the training to country needs.
- Drawing from the participants groupworks, activities and discussions, below was a proposed strategy towards the conservation of Nile River Basin resources

### Nile Basin Initiative Strategy

#### *Preamble:*

The Environmental Education and Awareness Programme of the Nile Transboundary Environmental Action Project (NTEAP) is to plan and facilitate EE & A activities and to exchange knowledge and lessons learned from the Nile Basin experiences.

#### **Vision( Shared Vision):**

**“To achieve sustainable socio-economic development through the equitable utilization of, and benefit from the common Nile Basin Water Resources”**

This can be done through the following suggested programmes and activities:

	<b>Programme</b>	<b>Activities</b>
1	<b>Training and Capacity Development</b>	<ol style="list-style-type: none"> <li>1. Stimulate competence development for personnel in the education system within the Nile River Basin</li> <li>2. Promote continuing education for professionals in Sustainability</li> <li>3. Introduce and develop management systems for SD in educational institutions</li> <li>4. Stimulate competence development for personnel in the education system</li> <li>5. Curriculum development for ESD courses</li> <li>6. Continue and strengthen the learner attachment programmes</li> </ol>
2	<b>Networking and Partnership</b>	<ol style="list-style-type: none"> <li>1. Support cooperation between educators, researchers and practitioners to promote knowledge in SD and skills in EE/ESD</li> <li>2. Promote regional cooperation to improve and support the implementation of sustainability and related professional knowledge and skills</li> <li>3. Support and extend existing regional networks for ESD in the use of common resources wherever possible</li> <li>4. Promote the use of media in the Nile region to inform about and debate issues for SD to reach the general public</li> <li>5. Stimulate international linkages regarding research and development of ESD, and support and initiate networks for experience sharing and joint activities at all levels</li> <li>6. Conflict resolution programmes</li> <li>7. Establish link information centers</li> </ol>

3	<b>Policy Development and Implementation</b>	<ol style="list-style-type: none"> <li>1. Establish EE/ESD policy committee TORs within the Nile Basin</li> <li>2. Hold stakeholder workshops on drafting and adoption of policy</li> <li>3. Lobby for curriculum change to incorporate EE/ESD at all level</li> <li>4. Hold campaigns on NBI environmental issues</li> </ol>
4	<b>Material Development</b>	<ol style="list-style-type: none"> <li>1. Stimulate the production of printed materials, internet-based material on EE/ESD learning institutions and communities</li> <li>2. Stimulate methodological, pedagogic and didactic material to support EE/ESD in learning institutions and communities</li> <li>3. Create an ICT system to give easy access to information and resources on EE/ESD</li> <li>4. Produce school books, films and other teaching materials for educators on EE/ESD</li> <li>5. Develop and adopt policy frameworks for EE/ ESD</li> </ol>
5	<b>Awareness Raising and Public Education</b>	<ol style="list-style-type: none"> <li>1. Develop materials for public awareness raising and education</li> <li>2. Organize campaigns, symposia, workshops and seminars</li> <li>3. Develop media programmes on EE/ESD</li> <li>4. Promote and document cultural values of EE/ESD</li> </ol>
6	<b>Research, Monitoring and Evaluation</b>	<ol style="list-style-type: none"> <li>1. Initiate and promote research and development on contents for EE/ ESD</li> <li>2. Stimulate the dissemination of the results of research and issues concerning SD with priority for research that brings together the different dimensions of SD, as well as focuses on issues of local development</li> <li>3. Stimulate the development of management systems for SD in educational institutions</li> <li>4. Develop an environmental data base</li> <li>5. Develop monitoring tools and train the users</li> <li>6. Develop an understanding of particular aspects of EE/ ESD programmes in the region</li> <li>7. Research findings to be used in decision making, reviewing</li> </ol>

# SECTION 111: Annex

## 1. Sample Training Workshop Evaluation

### SECTION A: GENERAL EVALUATION

#### KEY TO THE TABLE

P= Poor;          F= Fair; G= Good;                  E= Excellent

PLEASE TICK  ON THE APPROPRIATE CELL

	P	F	G	E
Time allocated for the workshop:				
Overall benefits:				
Quality of training:				
Venue of the workshop/ its location:				
Workshop facilities and administration:				
Organization of the course:				
Achievements and objectives:				

### SECTION B: SPECIFIC ASPECTS OF THE WORKSHOP

PLEASE TICK  ON THE APPROPRIATE CELL

<b>PRESENTATION</b>	P	F	G	E
Day 1				
<b>Introduction to NBI and NTEAP</b>				
Adequacy of content				
Relevance				
Mode of presentation				
Micro grants and environmental education				
Adequacy of content				
Relevance				
Mode of presentation				
<b>Monitoring and evaluating impacts of EE&amp;A activities</b>				
Adequacy of content				
Relevance				
Mode of presentation				
<b>Why Transboundary EE&amp;A activities</b>				
Adequacy of content				
Relevance				
Mode of presentation				
<b>Identification of main transboundary EE&amp;A activities</b>				

Adequacy of content				
Relevance				
Mode of presentation				
<b>Group work: Development of trans boundary cooperative activities</b>				
Adequacy of content				
Relevance				
Mode of presentation				
Day 2				
<b>Basics on promotional materials</b>				
Adequacy of content				
Relevance				
Mode of presentation				
<b>ESD and EAL concepts in EE&amp;A material development</b>				
Adequacy of content				
Relevance				
Mode of presentation				
<b>Preparing to develop EE&amp;A materials</b>				
Adequacy of content				
Relevance				
Mode of presentation				
<b>Group displays and experiences</b>				
Adequacy of content				
Relevance				
Mode of presentation				
Day 3				
<b>Eco-Schools in Kenya case on material development</b>				
Adequacy of content				
Relevance				
Mode of presentation				
<b>Display and evaluation of draft material</b>				
Adequacy of content				
Relevance				
Mode of presentation				

**Any Other Comments:**



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## **Annex 111: Some Further Readings**

*Accidental Genius – revolutionize your thinking through private writing* written by Mark Levy. Published by Berret Koehler (2000)

*An agenda 21 for Education in the Baltic Sea Region, Baltic 21E; Baltic 21 series no 2/02*; by Ministry of Education and Science Sweden. (2002)

*Area Handbook for Kenya* by Kaplan Irving Government Printing Office, Washington D.C. USA. Pp 147-148. 2<sup>nd</sup> ed. (1976)

*Assessment Report on Development, Management and Utilization of Forest Resources in Marakwet District* by Munuve J. M. and Musili A. S. Published by Kenya Forest Master plan, 1994. (2000)

*Baltic 21 Series No2/22. (2002). An Agenda 21 for Education in the Baltic Sea Region – Baltic 21E* by Ministry of Education and Science in Sweden, Stockholm.

*Basic Journalism* written by Gwen Ansell. Published by M&G Books (2002), Johannesburg. [www.mg.co.za](http://www.mg.co.za)

*Building organisations: using media*, by the Human Awareness Programme Publications. Published by HAP Organisational Development Services. South Africa

*Building organisation: internal communication*, by the Human Awareness Programme Publications. Published by HAP Organisational Development Services. South Africa

***Capacity Development and Coordination Seminar for the Eastern Africa Sub region.*** By Otieno Dorcas et al). KOEE/UNEP(2001)

*Conference on Agenda 21: moving into the 21<sup>st</sup> century.* A record of proceedings.

*Eco schools: Environmental Action Learning (EAL) Capacity Development and Coordination Seminar for the Eastern African sub region*, April 2001.

*Economic Recovery Strategy for Wealth and Employment Creation 2003-2007.*

*Education for Sustainable Development; the kalskrona Report* by Nordic Council of Ministers, (2003)

*Enabling Environmental Education. Guidelines for Environmental Education Policy and Strategy Processes in the SADC countries*, August 1999.

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- Environmental Action Learning in Eastern and Southern Africa*, 2004.
- Encyclopedia of the third world* by Kurian, George Thomas 4<sup>th</sup> ed. (1992)
- From straight answers to complex questions; a study of premises for Learning for Sustainable Development* by Inger Bjorneloo. Published by Kompendiet Goteborg (2004).
- How to use plain language* written by Derek Fine. Published by the Institute of Criminology, University of Cape Town
- High Impact Presentations*, by Robert W Pike. Published by America Media Publishing, 1995.
- Print it yourself – a low technology handbook for organisations*, by Grassroots Publications and the Community Arts Project (CAP). June 1990. South Africa
- Problem-Solving Strategies for Writing* written by Linda Flower. Published by Harcourt Brace Jovanovich College Publishers (1993)
- Powerful Writing Toolkit* written by Louise Dunlap, a writer and writing teacher in the US. Contact [changewrite@earthlink.net](mailto:changewrite@earthlink.net)
- Sector Review and Development Direction, Technical Working Paper Group report* by Ministry of Education, Science and Technology. (2003)
- The Artist's Way – a course in discovering and recovering your creative self* written by Julia Cameron. Published by Pan Books (1995)
- The Mindmap Book* written by Tony and Barry Buzan. Published by BBC Worldwide Limited (2000)
- The New Word Power – the South African Handbook of Grammar, Style and Usage* written by David Adey, Margaret Orr and Derek Swemmer. Published by AD Donker Publishers (Pty) Ltd.
- Think Write – a writing skills course for students, teachers and business people* written by Vic Rodseth, Liz Johanson and Wendy Rodseth. Published by Hodder & Stoughton (1992)
- Wild Mind – Living the Writer's Life* written by Natalie Goldberg. Published by Bantam Books (1990)
- Writing with Power* written by Peter Elbow. Published by Oxford University Press (1981)
- Writing Without Teachers* written by Peter Elbow. Published by Oxford University Press (1973)

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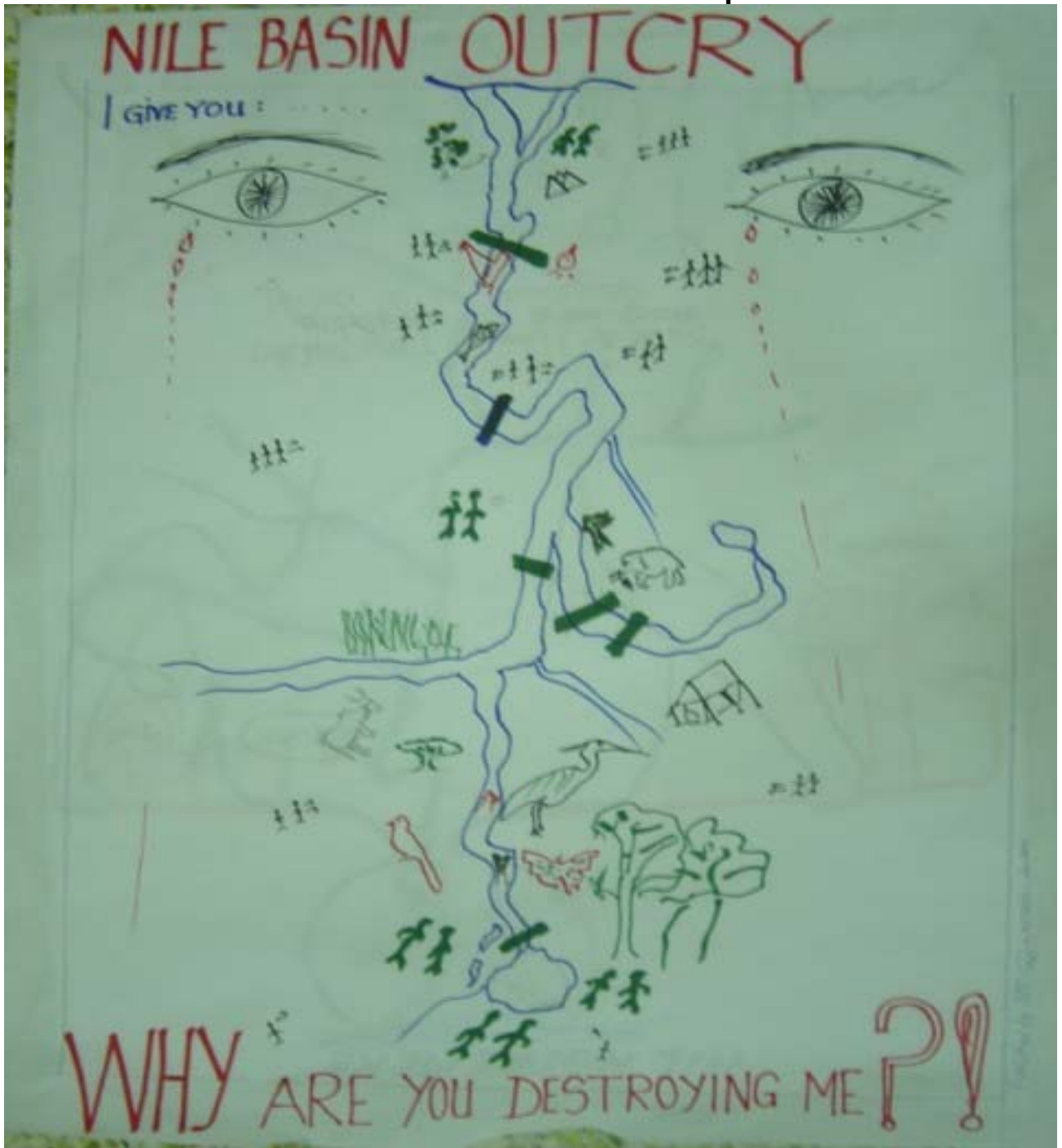
*Writing Down the Bones – freeing the writer within* written by Natalie Goldberg.  
Published by Shambhala (1986)

*Writing effectively*, a writing workshop written by Karen Hurt. Published by Ditsela  
(2001)

*Writing with Power – techniques for mastering the writing process* written by Peter  
Elbow. Published by Oxford University Press (1981)

# Transboundary Environmental Action Project

## Environmental Education and Awareness Component



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NILE BASIN INITIATIVE

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