

Blood Diamond: evaluating the impacts

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Executive Summary

In December of 2006, a Hollywood feature film called *Blood Diamond* opened in theatres across North America, telling the gripping story of two men from different worlds caught up in the conflict diamond trade in Sierra Leone in the 1990s. Made by a director who has since spoken out on the issue of conflict diamonds, and starring actors (most notably Leonardo DiCaprio) who have also engaged in some related advocacy, this film, like others of its genre, seeks to tell a story of injustice as well as make a profit. This report describes a preliminary attempt to assess the impact of this film in advancing one of the main objectives of the conflict diamond movement: strengthening the Kimberley Process Certification Scheme.

The evaluation was conducted by outlining a theory of change which illustrated the predicted outcomes of the film. This theory of change can also be referred to as a logic model; simply put, it outlined the major input (*Blood Diamond*) and then followed the predicted outputs (viewing of the film and the ensuing public and industry reactions) and, finally, connected these outputs to the long term outcome (strengthening the Kimberley Process). The logic model and all of the predicted outcomes it described were then tested by using qualitative and quantitative research methods. The logic model was tested through a key informant interview, a case study, an on-line survey, a focus group, store visits, website traffic count and blog review.

Our findings show that the diamond industry was very concerned about the impact of the film on their reputation. This anxiety translated into significant policy impact due to the fortuitous timing of *Blood Diamond*, which was approaching at a time when the Kimberley

Process was thought to be in danger of collapse. The compromises and agreements reached at the November 2006 meeting of the Kimberley Process members were unexpected and hopeful. One key informant, who was involved in this process, gives the majority of the credit for this success to the pending release of the film.

Furthermore, our preliminary findings show evidence that the diamond industry had good reason to be concerned about public response to the film. A majority of our respondents were inclined to reconsider purchasing or receiving diamonds if they had previously been considering it, and to discuss this issue with family or friends. Viewers were left with little faith or understanding in the Kimberley Process and the majority did not seek out further information on this issue. This raises the potential unintended outcome of damage to the now conflict-free Sierra Leonean diamond trade, which largely consists of small-scale diamond diggers.

It is clear from our study that the impact of *Blood Diamond* on strengthening the Kimberley Process was due both to the timing of the film and the way it was able to link to the extensive work of several NGOs in engaging the diamond industry on this issue. While diamonds are a unique commodity, as are the circumstances of the film, we conclude the report with recommendations based on this experience for those considering using film to advance an advocacy cause, as well as those wishing to evaluate the impact of such films in the future.

Introduction

What are conflict diamonds?

According to the United Nations, conflict diamonds “...are diamonds that originate from areas controlled by forces or factions opposed to legitimate and internationally recognized governments, and are used to fund military action in opposition to those governments, or in contravention of the decisions of the Security Council.”¹ Some experts estimated that such diamonds accounted for 15-25% of the world’s diamond supply during the mid and late 1990’s. The most serious and well documented links between diamonds and civil war were found in Sierra Leone, Angola, Liberia, Cote d’Ivoire and the Democratic Republic of the Congo.

The British non-governmental organization (NGO) Global Witness is largely responsible for bringing the issue of conflict diamonds to the public’s attention with their 1998 report [A Rough Trade](#), which exposed the link between diamonds and civil war in Africa.² Once the issue had been made public, it threatened to exert negative impacts on the multi-billion dollar diamond industry. With major revenue at stake, the diamond industry, together with governments and NGOs, began to negotiate a solution to the problem of conflict diamonds. A series of meetings which began in 2000 created the first regulatory process for the diamond industry called the Kimberley Process Certification Scheme (hereafter, the Kimberley Process).

¹ U.N. Document, Conflict Diamonds, Online.

² Global Witness, http://www.globalwitness.org/media_library_detail.php/90/en/a_rough_trade

What is the Kimberley Process?

Implemented in 2003, the Kimberley Process is an international governmental certification scheme which requires all participating governments to certify that their shipments of rough diamonds are conflict free. The Scheme was designed to ensure that conflict diamonds do not enter the legal market and that only Kimberley Process participants trade diamonds with each other. Currently, 71 countries have passed national legislation which has made the Kimberley Process legally binding, which in turn has led to a very significant alleviation of conflict diamond problems. Today, less than 1% of the world's diamond supply is believed to come from conflict zones.³

1 Logic Model/Results Chain

1.1 Blood Diamond: *The Film*

What happened next?

For the most part, the Kimberley Process functioned well. However, in 2006 the Kimberley Process came under serious criticism from NGOs, particularly Partnership Africa Canada (PAC), which published a report entitled Killing Kimberley? Conflict Diamonds and Paper Tigers. This report exposed many of the problems associated with the Kimberley process, and identified several countries from where conflict diamonds continued to flow into the legal market. The report concluded that, if serious action was not taken by Kimberley Process participants, the entire scheme was at risk of collapsing. That year at the Kimberley Process meeting, PAC was pessimistic about the future of Kimberley. However, by the end of the meeting, all of PAC's hopes had been fulfilled. All forty-three recommendations of the Three Year Review were accepted, Ghana's diamonds were banned

³ World Diamond Council, <http://diamondfacts.org/>

and it was recommended that the country seriously tighten its internal Kimberley mechanisms with support from other members, and a review mission was scheduled to visit Venezuela. NGO officials were pleasantly surprised by the diamond industry's willingness to comply with the necessary measures.

Why was the industry so willing to make changes?

In the fall of 2006, the release of *Blood Diamond* was pending. The film -- starring well known Hollywood actors Leonardo DiCaprio, Jennifer Connolly and Djimon Hounsou -- is the dramatic story of a diamond smuggler and a small-town Sierra Leonean father whose fates tragically cross. The movie vividly and violently illustrates the diamond fuelled civil war in Sierra Leone, and its horrific impacts on the civilian population. It also paints a very unflattering picture of the diamond industry, which might explain why industry officials unsuccessfully tried to influence the outcome of the film.⁴ Once that had failed, complying with Kimberley Process improvements could have been an alternative way of mitigating any negative publicity generated by the movie.

1.2 The Evaluation

Why was it conducted and what did it intend to accomplish?

The present evaluation was conducted in order to examine and illustrate the effects of the film *Blood Diamond* on the movement against conflict diamonds. It was carried out in order to assess the film's impacts and test the links between the film and the public, diamond industry, NGOs and the Kimberley Process. A very small-scale effort, this study could be called a "mini-evaluation", which also sought to test a group of research methods and generate preliminary findings at the same time.

⁴ Interview with Ian Smillie, Partnership Africa Canada

How was it conducted?

The study was conducted by outlining a theory of change which illustrated the predicted outcomes of the film. This theory of change can also be referred to as a logic model. The model outlined the major input (*Blood Diamond*) and then followed the predicted outputs (viewing of the film and the ensuing public and industry reactions). Finally, the model connected these outputs to the long-term outcome (strengthening the Kimberley Process) (Appendix A). The logic model and all of the predicted outcomes it described were then tested by using qualitative and quantitative research methods, on a small scale.

2 Evaluation Methodology: Strategies for Assessing Effectiveness

How did we test our logic model?

Key Informant Interview

A key informant interview is an in-depth qualitative interview with someone who is well versed in the social phenomenon that the researcher wishes to study and who is willing to tell the researcher what he/she knows⁵.

In this instance, the key informant interview was two hours in length and occurred on March 7th 2007 with Ian Smillie. Mr. Smillie is the Research Coordinator at Partnership Africa Canada and has been researching and writing about the issue of conflict diamonds for many years. Partnership Africa Canada works in conjunction with organizations in Africa, Canada and internationally to build sustainable human development in Africa.⁶

⁵ Babbie and Benaquisto 493

⁶ Partnership Africa Canada, <http://www.pacweb.org/>

Due to the time limitations associated with this action-research project, the researchers were only able to interview one key informant. Under different circumstances it is recommended that researchers interview several key informants and a variety of stakeholders within the field. In this instance, such informants could have included diamond industry officials, academics, development practitioners, and if possible, the actors from the film. Interviewing a broader range of people would allow the researchers to understand all of the stakeholders involved and their perspectives regarding the issue.

Case Study

A case study is a focused, detailed investigation of a single social phenomenon or person.⁷ For this evaluation, the case study subject was a 29 year old male who was asked to speak about his reaction to the film *Blood Diamond*. The subject does not work or study within the field of international development, so it was felt by the research team that in terms of previous knowledge about the issue, he would represent the general viewing public well (Appendix B).

Again, the time limitations of the present research project prevented the researchers from conducting further case studies which would have been useful in gathering a more complete understanding of the impacts of *Blood Diamond* on its audience. With more time, researchers should conduct case studies on a wide variety of people of different genders, age groups, ethnic and religious affiliations, and professions. Several in-depth case studies would allow the researchers to generate a wide range of information on the exact impacts of the film on various segments of the general viewing public and allow the researchers to better understand the different ways individuals are affected by the film.

⁷ Babbie and Benaquisto 489

Focus Group

A focus group is an interviewing method where a number of subjects are brought together to discuss a specific topic or issue and it is typically led by a moderator who helps facilitate the discussion.⁸ For this action-research project, a focus group was conducted with four 18 year old males. The focus group participants viewed the film *Blood Diamond*, and were then engaged in a discussion by the facilitator (Appendix C).

There were several limitations with the focus group as it was conducted. For one thing, all of the focus group participants knew each other and the researcher very well, which may have contributed to the lack of serious consideration and discussion on behalf of the participants. The focus group clearly illustrated that depending on the circumstances and audience even films which deal with serious issues may not have the desired social impact on every person. However, the experience of the 29 year-old case study subject, who described a similar response at a young age, suggests that an initial exposure to the topic may (despite appearances) have a long-term influence.

With more time, it is recommended that several focus groups be held and that the participants be chosen at random and not be familiar with each other or with the researcher conducting the focus group.

Sample Survey

A sample survey is a qualitative research tool that targets a particular segment of the population, poses closed-ended questions and is used to gather a wider sample of data. Our survey instrument was created using Survey Monkey⁹, a web-based tool that helps users create their survey, provides a web space which hosts the survey, and tabulates participants' results as they become available. The survey included ten questions and was targeted at

⁸ Babbie and Benaquisto 492

⁹ www.surveymonkey.com

people who had already watched the film *Blood Diamond* in order to gauge their reaction to the film and its further impacts (Appendix D).

The time limitation prevented the researchers from distributing the survey to a large number of people and thus obtaining a large number of respondents. Further research could experiment with handing out the online address for the survey to people as they exit the movie theatre, posting a link to the survey on a particular website (MySpace, or an NGO's website), or asking the movie theatre to hand out copies of the survey link to people when they purchase their movie ticket. These types of activities would ensure that a larger number of responses are collected from the target audience.

Site Visits

On March 7th 2006, the researchers made in person visits and conducted short interviews in four jewellery stores at a major shopping mall in Ottawa. The researchers interviewed retailers in order to gauge their understanding and knowledge of the Kimberly Process and to assess the extent to which the retailers are able to handle questions regarding conflict diamonds.

These visits allowed the researchers to better understand whether the film *Blood Diamond* appeared to have any effects on diamond sales, or on diamond sales people, or whether diamond retailers had noticed an increased concern about conflict diamonds from their customers.

With more time it would have been beneficial to visit more jewellery stores in various locations around the city. Visiting one mall is useful, but it may not be representative of the entire retail industry. Even if it was found that more prominent stores within the downtown core have more senior and knowledgeable staff, this does not justify the lack of knowledge found at satellite locations.

Another possibility for further research would be for the researchers to accompany genuine customers as they pursue their diamond purchase. This may result in more realistic answers from the sales personnel during a potential sales transaction.

Website Hits

Partnership Africa Canada (PAC) put up a temporary “conflict diamonds” site in preparation for the release of *Blood Diamond*. Unbeknownst to PAC, the Warner Brothers’ official website for the film included a link to PAC under “Learn More About Conflict Diamonds” (as well as to Global Witness and the World Diamond Council).¹⁰ Tracking website hits is a good indicator of the impacts of the film since they clearly illustrate an increased demand for and interest in information on a particular subject. In this case, if an increased demand came directly after the movie’s release, it could be reasonably deduced that this increase was caused by the film. Researchers doing further studies could look for more detailed information regarding the activities of visitors to the site.

Blog Search

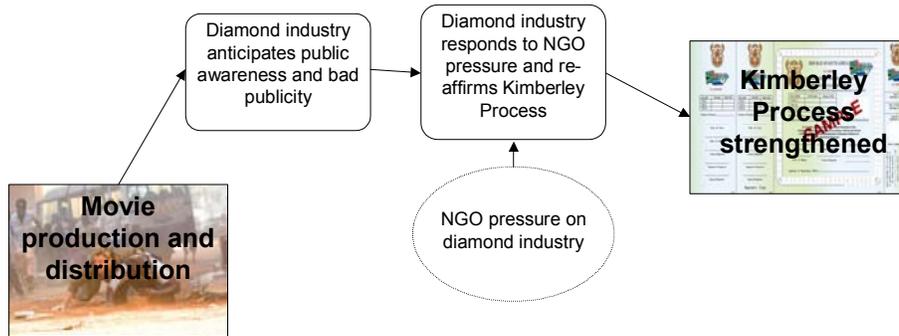
Blogs which deal solely with the issue of conflict diamonds could not be found. However, many bloggers reviewed, spoke about and shared their reactions to *Blood Diamond*. It is interesting to note that several bloggers reported that they felt helpless regarding the conflict diamond issue after the movie, but said they were greatly moved by the story of child soldiers depicted by the movie. Some bloggers urged their fellow readers to donate to NGOs helping alleviate this problem.¹¹ This is a one example of advocacy spurred by the movie.

¹⁰ <http://blooddiamondmovie.warnerbros.com/main.html>

¹¹ Blog, http://viewfromthebasement.typepad.com/my_weblog/2007/02/blood_diamond.html

Preliminary Findings from Pilot-testing the Evaluation Methodology

2.1 *The Policy Pathway*



Since the production of the film *Blood Diamond* was publicly announced, a chain of events has emerged which appears to have had a direct impact on the governing of the Kimberley Process Certification Scheme.

What was the diamond industry's initial response to the film?

Evidence that the diamond industry was concerned about the impact of the film comes from statements and activities of industry representatives. ABC News Online reported that the World Diamond Council planned to spend \$US15 million on an awareness campaign in anticipation of the release of the film. They quoted a De Beers representative as saying that the film was "absolutely a concern for us", while the World Diamond Council's president stated that they would not "allow conflict diamonds to sully our reputation".¹² The industry created a new website (www.diamondfacts.org) to emphasize the benefits of the diamond industry and the importance of the Kimberley Process. According to Partnership Africa Canada, industry representatives urged the director of *Blood Diamond* to change

¹² <http://www.abc.net.au/news/newsitems/200610/s1776141.htm>

some of the content of the film after they read the script.¹³ Significant changes were not, however, made to the film.

What was the impact of the film on the Kimberley Process?

As the November 2006 meeting of the Kimberley Process approached, Partnership Africa Canada published a report expressing serious concerns that the Kimberley Process was in danger of collapse, and there were serious outstanding problems with the Process that had not been resolved.¹⁴ However, the meeting proved to be very successful, with important compromises made amongst the member countries of the Kimberley Process. Partnership Africa Canada (PAC) reports that the diamond industry supported PAC's position and encouraged member governments to solve these issues and restore the integrity of the Kimberley Process, driven largely by their desire to mitigate any negative publicity from the film.¹⁵ Major diamond companies have also expanded their financial support for the PAC-related Diamond Development Initiative.¹⁶

While the corporate management of the diamond industry has been publicly and privately responsive, our interviews with local diamond retailers suggest that awareness and receptivity to the Kimberley Process has not reached the staff who interact with customers purchasing diamonds. Based on this field experience, retail staff are not yet a source of information or education for the diamond consumer in terms of the Kimberley Process. It is interesting to note that an in-depth research study done by Global Witness involving 100 of the biggest U.S. retailers yielded results that match this observation. The Global Witness

¹³ Interview with Ian Smillie, Partnership Africa Canada

¹⁴ "Killing Kimberley? Conflict Diamonds and Paper Tigers", <http://pacweb.org/e/>

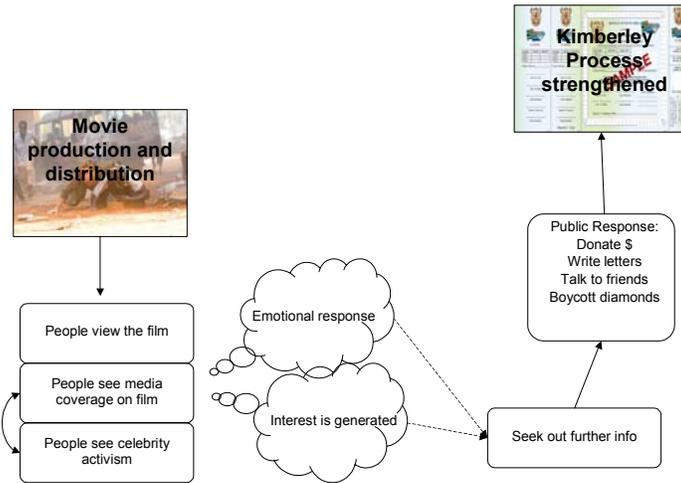
¹⁵ Interview with Ian Smillie, Partnership Africa Canada

¹⁶ The Diamond Development Initiative, launched in October 2005, aims to "encourage better work environments and better prices for [diamond] diggers. This will involve education for miners, access to credit and artisanal mining equipment, training in diamond valuation, government intervention to help streamline marketing, and improved labour laws" (PAC, <http://blooddiamond.pacweb.org/ddi/>).

report indicates that only 38% of jewellers surveyed were able to identify the Kimberly Process.¹⁷

2.2 The Public Awareness Pathway

The policy pathway described above is fundamentally related to public awareness. Greater public awareness, and the consumer action that might follow, is the ‘results chain’ which the diamond industry



feared the movie would trigger. The carefully built character of diamonds could be damaged, and consumer boycotts could damage diamond sales. Have their fears been justified?

What has been the film’s reach?

The movie *Blood Diamond* has not been a major box-office hit by Hollywood standards, spending only two weeks in the top 10 in the US.¹⁸ However, the movie has performed significantly better internationally, where most of its financial return (63.5%) was earned in its first 14 weeks in theatres.¹⁹ Media coverage of the film has been extensive, with discussion on major networks in North America and Europe, where most diamonds are purchased. We can surmise that, as a result of news coverage on the film and occasional celebrity statements, exposure to this issue will occur for a much larger group of people who

¹⁷ Global Witness,

http://www.globalwitness.org/media_library_detail.php/519/en/global_witness_amnesty_international_us_diamond_re

¹⁸ Blood Diamond: Box Office Summary. http://www.rottentomatoes.com/m/blood_diamond/numbers.php

¹⁹ Worldwide Box Office Grosses: Recent Releases. <http://www.boxofficeguru.com/intl.htm>

have not seen, and perhaps never will see, the film itself. Larger numbers of people will likely view the film, over time, through the DVD release.

What is the audience's initial response to the film?

The findings of our survey and case study interview suggest that the movie has an emotional impact on viewers which is likely to cause them to re-consider purchasing or receiving a diamond, if they had previously been considering it. Those who already had no intention of owning a diamond felt re-affirmed in their decision by the film. A majority of respondents to our survey indicated they had heard about conflict diamonds before seeing the film, but often did not know much about it, and most had never heard of the Kimberley Process before. Some highlights from the survey, based on 15 respondents:

- A large majority (85%) reported their awareness of conflict diamonds increased a little or a lot;
- Nearly three-quarters (71%) reported that their awareness of the Kimberley Process increased a little or a lot;
- Over 90% reported that since watching the movie they might (50%) or definitely would (43%) be more likely to discuss this issue with friends or family who were considering purchasing or receiving a diamond.

Does the movie cause viewers to take action, such as seeking out further information?

Despite viewers' emotional response to the film, about two-thirds of survey respondents had not sought out further information since watching the film. However, since a majority of respondents indicated they had changed their perspective on purchasing or receiving a diamond, this suggests that viewers are likely to move directly from viewing the film to taking action in the form of purchasing decisions, without necessarily seeking out further information (as hypothesized in our Program Theory model). This echoes a

statement made by the director of the film, Edward Zwick, who noted that: “I tend to see things as my audience does, in terms of right and wrong, and most of all as a set of moral choices”.²⁰ If this represents a typical viewer response, there could be ramifications for the work of organizations such as Partnership Africa Canada, who are proposing that the production of diamonds be used as a tool for development amongst small-scale artisanal diamond diggers in Africa.

Partnership Africa Canada’s website has received about three times as many visitors since the movie was released, peaking during separate film releases in North America and Europe.²¹ This suggests that many viewers (though likely a minority) do seek out further information, ultimately increasing their likelihood to make financial donations or undertake other forms of advocacy like letter writing.

While viewers may respond to the film, US pre-Christmas jewellery sales did not give the diamond industry cause for concern. Partnership Africa Canada reports that diamond sales “were actually up over 2005 – just as the film was hitting its stride at the box office”.²² It is possible that the damage control undertaken by the diamond industry proved to be effective in this case, and perhaps diamond sales would have been even higher without the release of the film. However, *Blood Diamond* opened only on December 9th, 2006, and any real impact on diamond sales can only be assessed over a longer period of time, as greater numbers of people see the film. Interviews with local diamond retailers suggested that it is still rare for diamond shoppers to inquire about the conflict diamond issue.

²⁰ “Thinking About Diamonds”

²¹ Personal correspondence with Ian Smillie, Research Director, Partnership Africa Canada

²² Other Facets: March 2007

3 Implications and Recommendations for Practitioners

3.1 *Implications of the Blood Diamond experience*

Diamonds are a unique commodity, and the issue of 'blood diamonds' is much more specific than such campaigns as 'Make Poverty History' or those regarding HIV/AIDS. The concentration of the industry means that noteworthy players such as De Beers take their public reputation very seriously, and can influence international policy in this area. *Blood Diamond* was released, coincidentally, at an opportune time in which it could exert a policy impact on the faltering Kimberley Process deliberations. It is unlikely that circumstances like these would often be repeated for other development issues or campaigns.

Despite these constraints, the *Blood Diamond* case offers much to inform practitioners engaging in the use of films or celebrities to promote development issues or campaigns. The first is the consideration of whether to pursue the use of such media in policy advocacy efforts, which depends on what the campaign is trying to achieve.

If you build it, they will come...but context is essential

NGOs are often faced with the dilemma of whether it is worth the investment to engage in large-scale public awareness campaigns, or whether to strategically focus on policy-makers. The *Blood Diamond* case suggests that public awareness is what gives strategic policy efforts room for manoeuvre. For the diamond industry, it was the *anticipation* of a public backlash, rather than the evidence of one, that provoked a response. Key to this success, however, was the long-standing work of several NGOs in promoting the Kimberley Process and an active engagement with the diamond industry. This meant that NGOs were well placed to work with the policy potential of this film.

In contrast, the 2005 film *The Constant Gardener*, which also documented a travesty of human rights in Africa by corrupt officials and international corporations, did not achieve obvious policy influence. Although the film was compelling, it did not “fit neatly into an existing campaign”, which weakened the potential it might have had for policy impact.²³ Researchers examining the social impact of Canadian documentaries would agree, noting that “for the most effective follow-through to action, films usually need to be part of a larger social group, movement or campaign”.²⁴

Shelf life: finding enduring impacts

In that same study, the researchers also concluded that documentaries have their “most enduring impact through the education system” and that “a film’s shelf life can go on for decades”.²⁵ We must be cautious in judging the full impact of a newly released film on public awareness by counting diamond sales or website traffic, since many more people will view the film over an extended period of time through the DVD release. Interestingly, Amnesty International has already developed a curriculum guide to accompany the film,²⁶ which suggests potential for the film to reach into the education system.

Unleashing the genie: unintended outcomes

While *Blood Diamond* touched viewers with the drama of conflict diamonds and war in Sierra Leone, it did not leave survey respondents with a good understanding or sense of faith in the Kimberley Process. Viewers took home the message that there are still too many conflict diamonds in the market, and that the safest thing to do is not to buy diamonds (or to buy only Canadian diamonds).²⁷ This, however, is not the message that Partnership Africa

²³ Interview with Ian Smillie, Partnership Africa Canada

²⁴ Breaking New Ground 6

²⁵ *ibid*

²⁶ Companion Curriculum to Blood Diamond, <http://www.amnestyusa.org/blooddiamond/>

²⁷ 71% of survey respondents reported that there were “still too many conflict diamonds in the market”

Canada would highlight: they are interested in seeing small-scale African diamond miners receive more benefits for their communities from their diamond resources. As well, some Sierra Leoneans feel their self-esteem, reputation, and potentially their economy, could be damaged by this film depicting a situation which has since ended.²⁸ It is often not possible for an NGO to completely control the content or messages emerging from various forms of media, or the actions of a celebrity partner.

3.2 Recommendations for Practitioners

Evaluating the impact of *Blood Diamond* has demonstrated the potential of media such as film to have a significant policy impact, and an influence on public awareness. It has also highlighted a lack of a systematic approach to evaluating the social impact of ‘big budget’ Hollywood-style films. Some parallels can be drawn with the social impact research done on documentary films, but Hollywood films tend to lack the grassroots social grounding which “can mobilize communities and...build new community partnerships”.²⁹ At the same time, they do have the “resources to achieve distribution and outreach”³⁰ on a much larger scale.

To further evaluation practices in this field, we recommend:

- Comparing the results of research on the social impact of documentaries³¹ with the social impact of Hollywood films with similar messages, and undertaking a retrospective analysis of the longer-term social impacts of films from the past
- Developing a series of indicators and measurements for evaluating social impact of film more generally, with suggestions on adapting or creating issue-specific indicators

²⁸ Interview with Ian Smillie, Partnership Africa Canada

²⁹ Breaking New Ground 7

³⁰ *ibid*

³¹ Described in Breaking New Ground

- Take advantage of the powerful tools of new media for evaluation purposes: SurveyMonkey, tracking website traffic, and news gathering services such as Google alerts (www.google.com/alerts)
- For the study of *Blood Diamond* in particular, we recommend that the potential impact on African diamond-producing countries be examined, particularly Sierra Leone

For those considering the use of films and associated celebrities as part of their campaign planning, we recommend:

- Careful consideration of the context and potential for policy impact: can the film fit into a pre-existing social movement or campaign structure, and is the timing appropriate for taking advantage of policy opportunities?
- Search for enduring impacts with a view to the long-term shelf life of the film, and seek to have the film play a role in school-related curriculum
- Beware of unintended outcomes: pilot test new initiatives on the public to confirm the messages that emerge

Perhaps the final word should go to the director of the film, Edward Zwick, who has said that:

*The most that a film can do is present a set of iconic images to the culture, and precipitate thought, debate and conversation that add to a collective consciousness about a problem. Change happens when a rising tide of voices apply themselves, and the aggregate of all those voices and concerns reach a tipping point. So this movie is only one very small part of what I hope is a very large concern.*³²

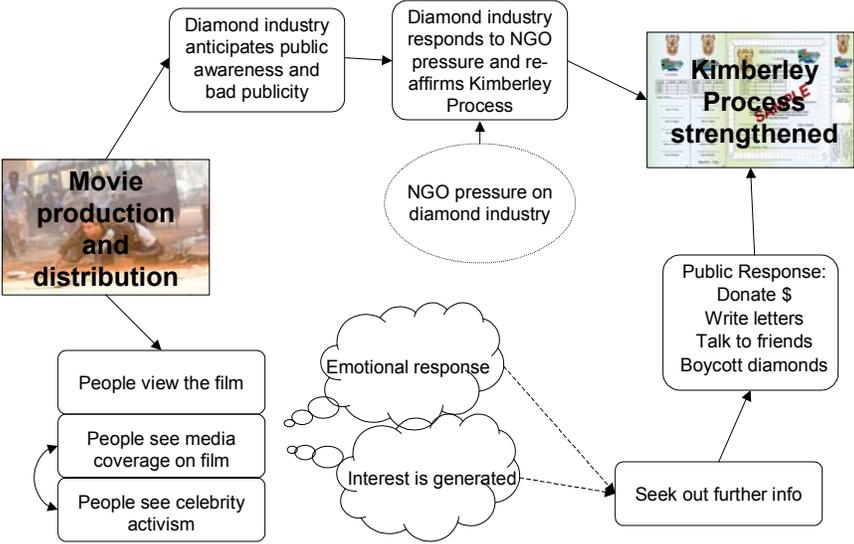
³² Other Facets Newsletter, http://www.pacweb.org/e/images/stories/documents/other_facets-23.pdf

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Appendix A: The Logic Model

A theory of change: two pathways



Appendix B: Detailed Summary of Findings

Case Study – Detailed Summary

Subject: Male, age 29, Ottawa

Our case study subject was born and raised in Ottawa and works full-time at a building products company. He was first exposed to the issue of conflict diamonds in a high school 'World Issues' class in the mid-1990s. He found the issue interesting, but it was not something he felt he "needed to do something about" at the time. However, being aware that there were large diamond producers in Africa, and that violence and corruption were often associated with diamonds, he wanted to be certain that any diamond he might purchase in future was conflict-free. As a result, he has come to feel strongly that he would only purchase a Canadian diamond.

After watching *Blood Diamond*, over 10 years after first being exposed to the issue, our case study subject finds that the movie re-affirms his commitment to buying only Canadian diamonds. He had been aware before watching the movie that there was some kind of diamond certification process, although he did not recall the title 'Kimberley Process' before or after watching the film. Despite this, he feels that there are likely still too many conflict diamonds in the market, and feels any certification process is unlikely to be very successful. He sees the situation as "a vicious circle - it doesn't matter who's in power...other people will step in and do it [abusing diamond resources] again".

He was left with some cynicism after watching the movie. He recognizes the seriousness of the issue, but describes the movie as "Hollywood glamorization of guilt". He believes that most people are not aware of the issue of conflict diamonds, and that it seems to 'require Hollywood' to get it out into the public eye. However, the movie demonstrates that conflict diamonds are now "a bandwagon cause" which is coming too late to make any difference to the situation in the 1990s, much like the movie *Hotel Rwanda* came too late to avert the genocide in Rwanda in 1994. Furthermore, as the movie is a big-budget Hollywood film with a big star, rather than a documentary, he feels the movie producers are "praying on the situation to make money". He questions why the movie industry is not making films like this about current issues such as the genocide in Sudan.

Despite these feelings of cynicism, the movie has highlighted the issue for him again, and he feels it does make him want to talk to people about it. He suggests the idea of developing "fair trade diamonds". Since watching the film, he has not pursued any further research on the topic and is not aware of any celebrity activism around this issue.

Appendix B continued

Focus Group – Detailed Summary

Questions:

1. Did you know about the issue of conflict diamonds before watching the movie?
2. Overall, how did the movie make you feel? a) depressed b) helpless c) angry d) indifferent
3. Do you now think that conflict diamonds are: a) still a big problem b) somewhat of a problem c) not a problem at all anymore
4. Now that you have seen the movie, will you want to get more information about the issue?
5. Has the movie affected how you feel about diamonds and if so, how?

Results:

Due to the maturity level of the focus group participants the focus group only lasted for thirty minutes. The participants all knew each other, and knew the facilitator as well. None of them took the activity very seriously. Most of the participants laughed throughout the movie, and continued to giggle during the question period. Group think set in, and as soon as one participant began to give joke answers to the questions, the others followed suit. Although the focus group did not go as intended, the responses do contribute to the overall project since they illustrate that age is an important consideration, also that movies will not be received in the same way by all members of the audience. Certainly there will be people who, due to the circumstances under which they are viewing the film, or their own personal characteristics, will not be impacted emotionally as the researchers had predicted.

Appendix C: The On-Line Survey

When did you watch the movie *Blood Diamond*?

- Within the last few weeks
- Within the last few months
- I haven't watched the movie

How would you describe your awareness of 'conflict' or 'blood' diamonds before watching the movie?

- I had never heard the term 'conflict diamond' or 'blood diamond' before
- I had heard of this issue, but I didn't know much about it
- I was already familiar with this issue

How would you describe your awareness of the Kimberley Process before watching the movie?

- I had never heard about the Kimberley Process before
- I had heard of the Kimberley Process, but I didn't know much about it
- I was already familiar with the goals of the Kimberley Process
- I don't know what the Kimberley Process is

How has your awareness of 'conflict diamonds' or the 'Kimberley Process' changed since watching the movie?

	Conflict diamonds	Kimberley Process
My awareness has not changed	<input type="checkbox"/>	<input type="checkbox"/>
My awareness has increased a little	<input type="checkbox"/>	<input type="checkbox"/>
My awareness has increased alot	<input type="checkbox"/>	<input type="checkbox"/>

Have you ever considered purchasing or receiving a diamond?

- No
- Yes

Has your perspective on purchasing or receiving a diamond changed as a result of watching the movie *Blood Diamond*?

- No
- Yes
- Maybe

Please explain why your perspective has or has not changed.

Have you sought out further information on conflict diamonds since watching the movie? (for example, doing an internet search)

- No
- Yes

Since watching the movie, do you think you would be more likely to discuss this issue with friends or family who were considering purchasing or receiving a diamond?

- It would definitely be more likely
- It might be more likely
- It would not be any more likely

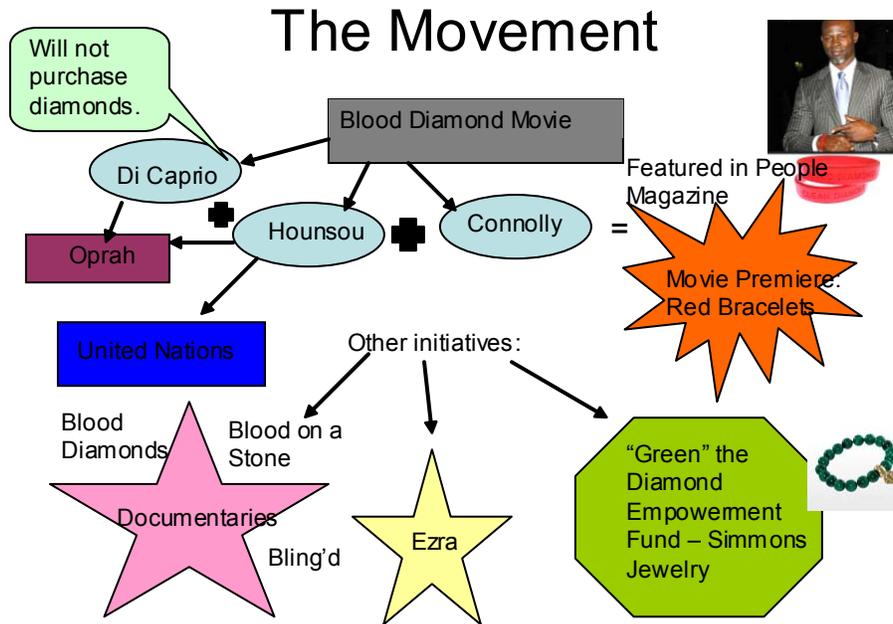
Did the movie leave you with the impression that:

- The problem of conflict diamonds seems to have been taken care of
- There are still too many conflict diamonds in the commercial market
- Other (please specify)

Weblink for survey:

<http://www.surveymonkey.com/s.asp?u=28323419155>

Appendix D: The Movement Surrounding the Film



The diagram visually illustrates what occurred after the release of the film *Blood Diamond*. The three main actors in the film, DiCaprio, Hounsou and Connolly were involved in some activism although most of it was based around the advertising for the movie and the movie's premiere. DiCaprio and Hounsou appeared on the Oprah show and spoke about the issue of conflict diamonds, among other things. Hounsou was at the premiere of the film at the United Nations and he sat on a panel of experts which discussed the issues presented by the film, following its showing. At the film's premiere in Los Angeles, all three of the film's stars wore the "Blood Diamond/ Clean Diamond" awareness bracelets which were designed and sold by Amnesty International. The pictures from the premiere and a short story about the awareness bracelets were published in People magazine. Leonardo DiCaprio also told People magazine that since filming the movie *Blood Diamond* he would never purchase diamonds for anyone other than his mother.

Other initiatives which developed at the same time as the movie or as a result of the movie were documentaries, the film *Ezra* and Russell Simmons' Diamond Empowerment Fund.

The three documentaries which came out as a result of the movie *Blood Diamond* are:

- History Channel's "**Blood Diamonds**", which looks to some of the world's foremost experts for the facts of the history of the diamond trade, as well as interviewing both the victims and perpetrators of diamond-fueled atrocities in countries like Sierra Leone.

- VH1's "**Bling'd: Blood, Diamonds, and Hip Hop**", an upcoming film that takes a hard-hitting look at the illegal diamond trade in Sierra Leone, West Africa and how 'blinging' in the flashy world of commercial hip-hop played a role in the 11-year civil war, which ended in 2002.
- CNN's "**Blood on a Stone**", which was filmed in conjunction with the movie *Blood Diamond* and was suppose to air right before the Hollywood film's release in North America, in order to set the stage for the feature film. As it aired only a few weeks before this study was completed, not a lot of information on the film was available.

The African film *Ezra* deals with the subject of child soldiers and touches on the issue of conflict diamonds and its effects on civilians. This film premiered at the SunDance Film Festival, but was not widely shown in the North American market.

"Green", which is Russell Simmons' Diamond Empowerment Fund, raises money for the development and empowerment of the people and communities in Africa where diamonds are a natural resource. The Diamond Empowerment Fund is a non-profit international organization established by individuals and businesses in the diamond industry.