



The Use of Community Drama in the Mitigation of Human Elephant Conflict, Laikipia, Kenya

Laikipia Elephant Project
Working Paper 4



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The Use of Community Drama in the Mitigation of Human Elephant Conflict, Laikipia, Kenya

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Executive Summary

This paper reports experience under Darwin Initiative project 15/040 on the use of community drama to spread awareness of techniques to mitigate human-elephant conflict in Laikipia in north-central Kenya. Drama can be an effective way of generating public understanding of conservation problems. It can overcome the barrier of literacy, and create opportunities for discussion of complex, contested and controversial issues in a relatively safe and open environment. The Laikipia Elephant Project recruited a local drama group based in the town of Nanyuki, to develop and perform an interactive play about human-elephant conflict that could be performed with communities of smallholder farmers on Laikipia.

The play was first performed in 2007, focusing on building community awareness of tools available for the defence of crops against elephants (such as chilli fences, smoke etc.). In 2008, the play was rewritten to engage communities in the challenges of managing the new electric West Laikipia Fence, funded by a donor grant to the Laikipia Wildlife Forum. Both versions of the play are reproduced in Appendices.

Informal assessments of the effect of the drama suggest that it has played a significant role in promoting debate, understanding, and has helped contribute to attitude and behaviour change. As one of the actors put it 'if people see the play they understand'.



Background

The idea of ‘community conservation’ became an important element in conservation thinking and planning globally in the closing decades of the twentieth century (Western et al. 1994, Hulme and Murphree 2001, Brosius et al. 2005, Adams 2008). Community-based conservation initiatives ranged from ‘people and park’ projects to ‘community-based natural resource management based on consumptive use of wildlife’ (Barrow and Murphree 2001, Hutton and Leader-Williams 2003, Hutton et al. 2005).

Ideas and practices in community-based conservation have drawn extensively on participatory approaches that became standard practice in development (Nelson and Wright 1995). Slowly experience has been gained of strategies to empower local communities to be powerful and effective partners, potentially leading partners, in conservation. Systems for building trust, resolving disputes and procedures for taking action that might lead to successful conservation and resource governance became increasingly well developed (O’Riordan and Stoll-Kleemann 2002).

It has been increasingly widely accepted that social and human capital are central to success in conservation, because they underpin the establishment of relations of trust between conservationists and resource users. Pretty (2002) argues that conservation needs to be based on ‘collective cognitive action’ (p. 69), and argues that participation and ‘inclusive social learning’ are important in conservation. An element that is critical to the success of conservation initiatives that seek to take account of the interests of local communities is the availability of knowledge, both about the conservation resource, and conservation strategy (Jacobson et al. 2006). Conservation education has become an important element of conservation programmes in many contexts (Jacobson et al. 2006).

The importance of information exchange is particularly marked where human-wildlife conflict is a problem. Such conflict can be severe, involving injury and deaths and damage to property and crops (Woodroffe et al. 2005), as well as hidden costs, such as the imposition of curfews by large dangerous animals which are important but more difficult to quantify (Hill 2004; Naughton-Treves 1997). In rural Kenya, human-elephant conflict is a significant problem, especially where land managed for conservation adjoins farmland (Thouless 1994; Kangwana 1995, Omondi et al. 2004). Efforts to reduce direct and indirect costs of human-elephant conflict to tolerable levels have focused on traditional farm-based deterrents (the use of watchtowers, fires, ditches and loud noises), novel farm-based deterrents (chilli grease fences, fireworks and powerful electric lights) and the creation of barriers such as electrified fences (Thouless and Sakwa 1995, Sitati and Walpole 2006, Graham and Ochieng 2008, Osborn and Parker 2003, Walpole and Linkie 2007).

Building capacity to alleviate human-elephant conflict

Between 2006 and 2009, the UK Darwin Initiative funded a three-year programme in the Laikipia Plateau in north-central Kenya (Project 15/040 Building Capacity to Alleviate Human-Elephant Conflict in North Kenya). Its purpose was to ‘alleviate human-elephant conflict and promote tolerance of elephants in Laikipia District, Kenya’. A key output of this project involved ‘dissemination of information on Elephant Conservation and Human-Elephant Conflict Management among vulnerable communities and conservation practitioners’ (Logframe Output 4).

As part of its work, the project undertook a range of information dissemination work, including a comic book addressing human-elephant conflict in Laikipia, a poster about human-elephant conflict, and a school essay competition about elephants. It also developed a community drama to explore issues around human-elephant conflict. That initiative is the subject of this paper.

The Study Area

The Laikipia Plateau (9,700 km²) comprises three districts in north-central Kenya at an elevation of 1700-2000m above sea level, northeast of the Aberdare highlands and northwest of Mt. Kenya. Laikipia has the second highest density of wildlife in Kenya, after the Maasai Mara, including the country's second largest population of more than 3,000 elephants. There are high levels of human-elephant conflict, particularly crop-raiding on smallholder farms in the south of the plateau (Thouless 1994; Graham 2007).

Annual rainfall on Laikipia falls from 750 mm in the south to 300 mm on the lower northern part of the plateau (Berger 1989). Precipitation is bimodal, with 'long rains' April - June, and 'short rains', October - December, although rain may fall at any time of year. Variations in altitude and rainfall are associated with marked changes in land use, ranging from upland forest (with various forms of protected area status), through smallholder cultivation to savannah either managed traditional transhumant pastoralism, or in large-scale commercial ranches or wildlife conservancies. There is extensive commercial wheat and irrigated flower and vegetable cultivation in eastern Laikipia. Tourism based on the wildlife resource increasingly plays a role in the local economy.

Drama in Conservation



Drama is widely recognized as an extremely effective way of generating public understanding of conservation problems. Drama breaks the barriers of literacy, and creates opportunities for discussion of complex, contested and controversial issues in a relatively safe and open environment. Moore (2009) points out the importance of the stories told about elephants among Khwe people of northern Namibia in helping in the avoidance of human-elephant conflict, and that such indigenous technical knowledge can be recalled and re-learned through social exchange. Drama provides a rich stimulus and opportunity for such learning.

Television 'soaps' and radio plays have been widely used to promote debate and disseminate information about a range of policy issues relating to health, environment and development. Thus in India, the Karnataka Centre for Ecological Sciences created a 14-episode interactive radio drama with All India Radio as a contribution to the creation of a biodiversity action plan for Karnataka State (Apte 2005).

However, many rural people do not have access to television or radio. Here 'street theatre' has an important role. Thus, in 1999, the World Bank funded a collaborative programme between Theatre for Africa Community Outreach Program, Africa Resources Trust and a network of 20 NGOs working in seven southern African countries to promote conservation and community development (web.worldbank.org/2009). The program used theatrical and other artistic techniques to develop innovative communication mechanisms. The specific goals were to improve communications between rural communities and urban decision makers; exchange lessons and ideas on natural resource management throughout southern Africa; and promote local employment through the development of local theatre groups. Fourteen actors, two from each country were selected and trained in drama, extension and communications. They returned to their countries of origin and performed a series of plays with specifically researched environmental education messages and assisted communities and local decision-makers address key environmental issues.

In Harda District of Madhya Pradesh in India, a street play was used by researchers on the Cambridge Harda project, funded by the UK Government DFID, to explore the relationship between adivasi communities and the forests, and the Indian Forest Department. Following training, a play (with songs) *The Story of a Forest* was performed in 24 villages. Those attending agreed with the portrayal of the relationships between Forest department, NGO and government and forest dwellers, and in some instances they spontaneously began to debate the issues raised (Bharat Gyan Vigyan Samiti 2005).

In Liberia a professional theatre group, House of Freedom, were recruited by Fauna & Flora International to write a play about Sapo National Park. The Monrovia-based professional group trained a local troupe, Community Conservation Promoters (CCP), in acting, drumming and dancing skills. The play was performed by CCP in Jalay Town, home to the Headquarters of Sapo National Park in 2009 (http://www.fauna-flora.org/news_liberia_ccp.php).

Human-Elephant Conflict Drama

Under Darwin Project 15/040, the Laikipia Elephant Project recruited a local drama group based in the town of Nanyuki, Raukati Theatre, in October 2006. The aim was to develop and perform a play about human-elephant conflict that was interactive, developing issues concerning the conservation and management of elephants with communities affected by human-elephant conflict in Laikipia.

The drama group was originally formed in 1999, and created and performed a variety of community plays relating to the environment (water supply and shortage and sanitation) and health (particularly AIDS). The group was led by its founder Kelvin Mutugi, and its members evolved over time. By 2009, the name of the group had changed to Community Thespians, a group offering a range of dramatic services including awareness creation, community mobilization, participatory educational theatre and entertainment (communitythespians@gmail.com). Five actors from the group were typically involved in each performance, playing a wider variety of parts.

The play was first performed in 2007. Initially, it focused on building community awareness of tools available for the defence of crops against elephants (such as chilli fences, smoke etc.). After the first performances, the play was developed so that it could be performed under a range of different circumstances and can be used to help local stakeholders understand HEC, and so help reduce tension between the wildlife authorities and local communities (Table 1).

In 2008, the Laikipia Wildlife Forum had received funding for the construction of an electric fence across the District to try to provide a permanent barrier to crop raids. This generated a new set of issues for communities, relating to the management of the fence (repairing break-ages, reporting problems, maintain voltage etc.), and new relationships with local large land-owners and wildlife authorities. The script was therefore rewritten to reflect these new issues, to build awareness of issues around the management of electrified fences, and specifically to contribute to the project's efforts on behalf of the Laikipia Wildlife Forum to engage smallholder farmers in the management of the West Laikipia Fence.

The play was performed interactively, with dialogue extemporised by actors, often with extensive participation from the audience. Two versions of the play are presented in Appendices: the earlier version, focusing on community-based elephant defence (*Pulling Together*, Appendix 1), and the later version, focusing on the problems of managing the electric fence (*A New Beginning*, Appendix 2). The broad plot of *A New Beginning*, much of it common to both versions, is set out in Box 1.

Box 1 : The Plot of the Play

NB: The broad pattern of the plot and the main characters have remained constant, the detail is adapted each time.

Characters

1. King'uriu - *a middle-aged man, shaggy and mad*
2. Badilisha - *a divorced middle aged man, active in elephant fence committees*
3. Kameme - *a woman who is the village gossip*
4. Jikaze - *a hard working, divorced and childless woman*
5. Kifagio - *a lazy mother of nine children, now expecting a tenth. She likes every thing free.*
6. Various officials and outsiders - *KWS officers, Ranchers, Laikipia Wildlife Forum*
7. An Elephant

Scene One

The play opens with King'uriu getting a flashback to the crop raiding season. The scene captures the loss, desperation and emotions that go through a farmers mind when and after elephants crop raided.

Scene Two

Badilisha and Jikaze meet and discuss their divorce because of Badilisha's obsessive concern about crop-raiding elephants. Gossip between Kifagio and Jikaze about the fence. Jikaze is faithful, loves one man and waited on hope. Kifagio is very different - she loves everything free - education, maternity, love. She even desires free labour and asks her friend to help her with her field. After the women gossipers leave the stage an elephant breaks through the electric fence and destroys Jikaze's crop.

Scene Three

A shocked Jikaze finds her farm raided by elephants. She shouts for help. Her neighbours and her friend Kifagio come and they start wondering how an elephant can break through the fence. Issues that come to the fore about who the fence belongs to, who maintains it, how the community contributes to the maintenance, and the way forward in the village. The scene ends with a marriage proposal being revisited

Scene Four

A woman comes with a new born baby on stage. She laments about the high fees of having her baby baptized. A wedding party arrives and the woman interrupts the proceedings to ask for the baby be baptized because the priest is there anyway. They name the baby Fence Mapambano (struggle) and hope to live happily ever after

Performance and Community

Performances of the play typically took place outdoors, in a cleared space adjacent to a building where actors can change. A fence or other barrier allowed actors to enter and leave. Scene changes were indicated simply by actors themselves.

The play has been performed in a wide variety of contexts, including schools, local trading posts and communities (Table 1). On some occasions the play was presented to audiences outside the local community context to inform policy makers about HEC issues. So, for example, the play was performed at the Nanyuki Agricultural Show at the request of CETRAD so that visiting

government officials could watch and learn from the performance. It was also performed at the Laikipia Wildlife Forum AGM, and to a meeting of Kenyan wildlife conservationists discussing the Wildlife Bill.

Table 1. HEC Play Performances

Date	Location	Event	Play Type
March 2007	Nanyuki Sports Club	Dress rehearsals	Crop defence
March 2007	Raya Primary School	Parents meeting	Crop defence
May 2007	Mutara Labour day	Crop defence	Crop defence
May 2007	Rumuruti	Headteachers' meeting	Crop defence
June 2007	Lewa Conservancy	Lewa Marathon	Crop defence
August 2007	Kinamba	Community Meeting on HEC mitigation	Crop defence
January 2008	Ol Maisor	LWF Unit Meeting	Crop defence
January 2008	Sports Club	Dress rehearsals	Electric fence
March 2008	Ex-erok	Community Meeting on HEC mitigation	Electric fence

The location and timing of performances of the play were the result of discussions between senior project staff, local conservation partners and other stakeholders (such as District Officers). A critical element in the planning was the Community Scouts, employed by the project in local communities, to collect data on crop raiding (and latterly fence-breaking) incidents, and promote human-elephant conflict mitigation activities by local people. The scouts 'tell the mood of the people' to the drama group, and identify any particular problems in the area (Interviews 1 September 2009).

At each performance, Community Scouts and other project staff acted as facilitators to explain and discuss critical issues at various stages of the drama. The actors are briefed before each performance on particular local issues (and characters), and are able to use this knowledge to tailor their performance in order to draw the audience into the discussion. There is a high degree of extemporization and spontaneous in-character humour and debate. Audiences are also drawn in by the actors themselves into discussions of issues of elephant, fence, family or morality.

The effectiveness of drama as a conservation tool is hard to assess in a field situation, especially where (as in the case) they are performed in locations lacking all amenities, and where the audience is free to come and go (so 'before and after' survey methodology would be hard to use effectively). Furthermore, the play was intended to stimulate debate and discussion, and discussion with the drama group and other local partners led to the conclusion that any kind of formal questionnaire-based assessment would be unhelpful. We were influenced by the 'most significant change' method described by Wilder and Walpole (2008), although the project lacked the staff to develop a formal MSC methodology. Instead, we interviewed two groups most concerned with the drama, the drama group itself (Box 2), and the local Community (Box 3), in an attempt to identify 'stories of positive change' and 'stories of negative or unexpected change', as described by Wilder and Walpole (2008).

Table 2. Stories from the Drama Group Interviews in English 1 September 2009

1	'If people see the play they understand'	D1
2	'Angry farmers who have been raided laugh'	D2
3	'After the performance, people become willing to form fence management committees, contribute labour and deal with breakages'	D3
4	'People say the play is very good'	D4
5	'People say they see the need to change'	D5
6	'The play attracts everyone - senior people and ordinary people all together, so the senior people understand the problems'	D6
7	'KWS [Kenya Wildlife Service] think they know the problems and lecture people, but when they see the play they laugh too, so they understand the problem - and people understand conservation, so their work becomes easier'	D7
8	'As a topic, environment is hard. Telling people how to relate to animals is harder than AIDS or water because you have to tackle issues people distrust and dislike' D8.	D8

Table 3. Stories from the Community Scouts Interviews 3 September 2009, in a mixture of English and translated from Swahili

1	'Before the drama, people didn't know well about elephants or any benefits of elephants. People didn't know how they could defend themselves against elephants'	C1
2	'Before people considered elephants as pests. They didn't know what their contribution to human elephant conflict was e.g. blocking rivers for irrigation and attracting elephants'	C2
3	'They didn't know they could participate in reporting incidents - reporting was someone else's job. The role of the Committee was not seen'	C3
4	'The play shows lots of myths - about unfaithfulness and family breakdown because men stay out in the field at night'	C4
5	'Where the fence existed people didn't know how it worked'	C5
6	'The drama brought unity'	C6
7	'Before the drama people had a lack of knowledge about organizations like LWF [Laikipia Wildlife Forum] and KWS [Kenya Wildlife Service]'	C7
8	'Before the drama people didn't see elephants as a conservation issues - elephants were just around'	C8
9	'Before the drama, one Mzee [old man] thought the fence was the solution, but the drama changed his perception of how the fence worked. He realized that he needed to be there to cut the grass around the fence and repair and keep the fence voltage high'	C9
10	'After the drama the Vice-Chairman of the Rumuruti Fence Committee decided to call a meeting to tell people about monitoring and to keep the fence maintained'	C10
11	'At Ol Moran the audience had lots of drunken Turkana and Pokot men who were aggressive and angry because the actors were Kikuyu. They were angry about the fence and because they were being told not to cut the fence and about the elephants and because they were being blamed'	C11
12	'The drama is more effective than the comic book because most people in the area can't read'	C12
13	'The first time the drama was performed mobilized people, so the second time more people come because those who saw it the first time told them'	C13

Discussion

The strategy of asking actors and project staff to think about the play, and recall and share stories about its successes and failures, was interesting. It is not surprising that many of the comments were positive - interviews were done by a senior expatriate team member (Adams), and the common pattern of people reporting upwards only good news can be expected. However, interviewees showed a visible pride in the drama on the part of both actors and project staff. There was a simple sincerity to statements such as 'people say the play is very good' (Story D1). The impact of the play was clear from the way those who had seen it encouraged others to see it ('the second time more people come because those who saw it the first time told them' (C13)). When the play was performed before an audience of elephant 'experts' at the Regional Human-Elephant Conflict Workshop in September 2009, it attracted an almost instant crowd of local staff from the Mpala Research Centre, and achieved a high level of engagement in the human (and human-animal) drama it presented.

Moreover, not all stories were good: Story C11 described a near-disaster when Pokot pastoralists reacted badly to the focus of the play on the fence, whose construction the pastoralists opposed, and its presentation by a Kikuyu acting team. As one actor said 'as a topic, environment is hard. Telling people how to relate to animals is harder than AIDS or water because you have to tackle issues people distrust and dislike' (D8).

The stories recorded about the play suggest that it contributed in two ways: it promoted understanding, and it promoted changes in attitude and associated communal action.

Understanding

The contribution of the play to the understanding of human-elephant conflict on the part of those who saw it is clear from numerous stories. As anticipated, the drama was judged more effective than the comic book' because most people in the area could not read' (C12): as one actor put it 'if people see the play they understand' (D1). Before they saw the play, people just considered elephants as pests, and did not know of 'any benefits of elephants', or how they could defend their crops against them, (C1, C2, C8). The play provided information about how the electric fence worked (C5), and about the work of organizations such as the Laikipia Wildlife Forum and the Kenya Wildlife Service (C7). The play also addressed social issues related to crop raiding, like the problem of unfaithfulness and family breakdown because men stayed out in the field at night (C4).

The play was effective not only in communicating downwards (from project to community), but upwards, from village to officialdom: the play attracted' everyone - senior people and ordinary people all together, so the senior people understand the problems' (D6), and even the Kenya Wildlife Service (who 'think they know the problems and lecture people') laugh when they see the play 'so they understand the problem (D7).

Attitude and Activities

With increased understanding of the problem of human-elephant conflict, the play (and especially its humorous style of storytelling) helped change attitudes. As one actor put it 'angry farmers who have been raided laugh' (D2), and having laughed, saw the opportunity to act differently (D5). Knowledge was empowering: the play 'brought unity' (C6). Local people realize they had a role in reporting fence breakage incidents: before the play 'they didn't know they could participate in reporting incidents - reporting was someone else's job. The role of the Committee was not seen' (C3).

Empowerment extended to local government: after seeing the play, the Vice-Chairman of the Rumuruti Fence Committee decided to call a meeting about monitoring and fence maintenance (C10). From new insights followed an increased willingness to get involved in community work, for example cutting long grass and maintaining voltage (C9), forming fence management committees and contributing labour and deal with breakages (D3).

Conclusion

This experiment in the use of community drama to address issues surrounding human- elephant conflict with smallholder farmers has shown considerable promise. While the assessment of impacts was rudimentary (in keeping with the low profile and low investment of the initiative), the evidence suggests that the drama was enjoyed by local people (and experts), and stimulated lively discussion both within and outside the play itself. It taught those who took part things they did not know about elephants, about wildlife officials, and perhaps about themselves. It contributed to debate, and to the beginnings of changes in attitudes and changes in behaviour.

The use of drama in such situations is not by any means novel, but the conclusion of to be drawn from this exercise is that it can have great potential as a contribution to solving otherwise intractable people-conservation issues

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Annexe 1 Text of the Play 1: Community Elephant Deterrence

Pulling Together

Script by

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Characters

King'uriu - a middle-aged man, shaggy and mad
Badilisha - a divorced middle aged man, active in elephant fence committees
Kameme - a woman who is the village gossip
Jikaze - a hard working, divorced and childless woman
Kifagio - a lazy mother of nine children, now expecting a tenth. She likes everything free.

Various officials and outsiders - KWS officers, Ranchers, Laikipia Wildlife Forum

An Elephant

Scene I

A woman is in her farm, tending her crops. Backstage groups of people are singing.

*Wakulima msilale, lale lale
Wa-laikipia msilale, lale lale
Wazee msilale, lale lale
Wamama msilale, lale lale
Bado mapambano, mapambano mapambano.....*

Jikaze: Nice song, catchy rhythm, danceable beats. If only it was not describing the struggle we have with elephants. Isn't it funny that the best song describes the worst situation.

(A man is heard backstage singing)

Is that Badilisha? Useless man, I hope he is not coming here

Badilisha: Ah Jambo, how are you today?

Jikaze: The way I have been since you decided to marry elephants instead of me.

Badilisha: That's not fair

Jikaze Fairness! Are you talking of fairness? fairness my foot. For you, it is all elephants: elephant meetings, fence meetings and everything elephants. No wonder they say you are the elephant man in the village. You are in every committee in the village. **(Sneering)** So Mr. Elephant Chairman what can I do for you?

Badilisha: aaaah, actually I came to talk to you about us. I wanted to...

Jikaze : Stop it there! You wanted to do what? Me and you, we are finished, go marry those elephants

Badilisha That's what I am talking about, we can have a normal life like other normal people should do.

Jikaze No we can't, but for the first time since you were born you have talked sense. Did that come from your mouth? We can finally talk like normal people. And what about the elephants? How can we have a normal life when elephants have changes our lives to suit theirs? Tell me another one, leta ingine

Badilisha Please listen to me

Jikaze Haiya, you even know how to say please. We will change your name from Badilisha Ndovu to your proper name...

Badilisha Please listen, I had not paid attention to you and I realize the elephants take most of our time as a couple and I apologize.

Jikaze Are you trying to reconcile with me? Because...

Badilisha: I am not only trying to reconcile with you, far from it, I want to marry you

Jikaze: Gosh, this is the most unoriginal proposal I have ever heard. You come to my fathers' farm, say you no longer care about elephants, you start sounding normal and when I have given you the benefit of doubt, you ask me to marry you so soon after we broke up.

(A woman calls out Jikaze's name twice)

Badilisha: At least give it a try, will you?

(A woman walks into stage)

Kifagio Jikaze, *habari ya leo?* (***Noticing badilisha***), mmmh and what are you doing here, Mr. Elephant Chairman?

Badilisha : What I am doing here is none of your business. Jikaze, will I see you later?

Jikaze Sawa. OK. (***dismisses him with a hand gesture***)

Kifagio Did you just allow that moron into your life again? I thought he was married to elephants

Jikaze I didn't allow him but for the first time in his life he talked sense. He has realized he is spending too much time chasing the damn elephants.

Kifagio And you have been stupid to wait that long without finding another man, you should look for a plan B like I did. Now see, I am on my tenth baby.

Jikaze And who is the father of this one now? A different one I guess?

Kifagio You know me, I am consistent. When my first husband decided chasing elephants away from the farm was more important than me, I got a side plate and see where I am. Nine and a half babies.

Jikaze: 9 and ½ ? How is that?

Kifagio: Nine are delivered and this one (***pointing to her tummy***) is not yet done, so it is nine and half.

Jikaze Most families are breaking as a result of elephants. There is no food in the farms, the wazees are always in the guard huts at night and the women are sneaking to the lazy wazees who don't go guarding.

Kifagio: Wee, are you talking about me?

Jikaze You see, they say the guilty are always afraid. I didn't mean you, but it sure comes close to your description.

Kifagio *Shida iko wapi?* The maternity is free, post natal care is free, education is free, and love is free,

Jikaze: free, free, freeeee. And who foots the bill for your free things?

Kifagio Government

Jikaze You see, you love free things but you never ask yourself, who pays for them

Kifagio I said government, and where it does not, the nine different fathers of my children.

Jikaze I pray to God we never get more like you. The free things you are talking about are paid for by tax money some of which comes from tourism revenue generated by wildlife including the same elephants that chased my Badilisha from my life.

Kifagio You are crazy like your former husband. Since when did elephants start paying? Did they pay for the free primary education? Did they pay for the labour of the new road? You are mad, now wonder Badilisha left you!

Jikaze You cannot reason with her. You cannot teach her any economics. She only knows one sign in mathematics. Addition: add more and more babies!

Kifagio: Enough!

Jikaze By the way what free thing did you want from me?

Kifagio: I was asking for little help with my shamba. Would you please lend me a hand? You can see my situation.

Jikaze Free labour, ha ha ha, free help (*singing, -Bibi yangu ni mzembe, anapenda bure*) (*my wife is lazy, she loves free things*)

Kifagio Will you? See how your plot has a good crop of maize and cabbages.

Jikaze Good crop until elephants decide it is too good to be harvested by the one who planted! In fact I might just take back Badilisha to be my husband again, at least until the crop is out of the farm.

Kifagio You also cannot decide what is good for you, when he is chasing elephants at night, you want him at home. When the crop is too good like now you need him to defend it, woman you need ten men to harvest this crop. One man cannot defend this crop. Adopt my style and get ten men

Jikaze And ten babies to go with! Lets go, I don't have as much free time as you.

(They start leaving the stage but Jikaze turns)

That crop is wonderful, those cabbages when sold will buy iron sheets for my roof. The onions will purchase a new dress and this maize, finally I will open a bank account.

Kifagio *Wee twende unisaidie!* Let's go and stop dreaming, the elephants will bring you back to reality soon enough.

Scene II

An elephant approaches the plot and destroys the crops by eating them and trampling them underfoot. After a few minutes shouting is heard from backstage. Jikaze approaches the farm and at first there is a look of disbelief on her face. She enters her plot, examines her crops and starts wailing

Jikaze: *Shetani ashindwe*, this is work of the devil. Why me, why my plot,

(she wails again)

Noo, noo, noo,

(others can be heard from back stage asking what the problem is)

(she wails again)

This is witchcraft, *murogi*, my cabbages, my onions, my maize. No mabati roof for me now. But why, oh why

Kameme: What's the problem woman? Why are you yelling like you have seen a devil?

Jikaze But I have!

Kameme: What does he look like? Which *kabila*?

Jikaze I don't know but what or who could have done this.

(Two more people rush into stage)

Kifagio: What happened, you just left my place?

Jikaze I should not have come to your place Mrs Free Everything. See, I come to help you, forgot to defend my farm and see what happens, the devil visits my farm.

(Badilisha examines the damage)

Badilisha: These elephants are too much, *caigana ni ciagana* (enough is enough). This time I must do something, something that will teach these elephants that this is my Jikaze's plot

Jikaze: What can you that you have not done already Mr. Elephant Chairman?

Kameme Are you going to kill them? Yes, let's kill them and start elephant butchery

Kifagio Don't be silly, kill one and you won't see sun. This sky will be so full of helicopters looking for you and the rest of us will be clobbered by Game [Kenya Wildlife Service] to say where you are.

Badilisha But I will do something, something that has never been done!

Jikaze You are not helping us. What will you do? The evidence is fresh here. In the first instance, whose elephants is this?

(asking the audience)

Kameme Whose elephant is this? Wananchi whose elephants?

(He asks the audience)

- Jikaze: What are you people saying? These elephant cannot be mine or ours. If they were ours, they would be more considerate. What do I benefit from them anyway?
- Badilisha I will do something!
- Kameme Shut up, how long does it take to do something!, you keep on saying I will do something. A tiger doesn't proclaim its tigritude, it just pounces! Do what you are saying!
- Jikaze Wait, What do you have in mind?
- Kameme We are used to him and elephant meetings, what new thing can you tell us?
- Badilisha I will take the elephant to court, and we shall see whose land this is.
- Kifagio From how long you thought about it, I was tempted to believe you had a brain wave, a completely new discovery. But alas, as usual your head is full of elephant dung.
- Jikaze That's not fair and its' my former husband you are talking to here.
- Kifagio Former is the key word my dear, and the reason for the former status is elephants
- Badilisha Shut up, woman! I will take them to court and maybe something will come out of it. This time something will happen. Wait and see.
- Kameme I think we are getting somewhere. *Wananchi mnaona je?*
- Kifagio Let me go call others; we may get free labour and compensation from the court
- Jikaze You and free everything (**others leaves**) You are not leaving? What are you waiting for?
- Badilisha eeeeh, aaaah, there is an issue I was asking you about?
- Jikaze Which one? And remember the elephants are back!
- Badilisha You know I love you and would really love to get back with you
- Jikaze Tell that to the elephants, they made us separate. We got divorced before we even knew we were married
- Badilisha I really am serious (**he kneels**) please Jikaze, you know I love you, will you marry me
- Jikaze I will do that if only in the vows there is a line that says "**with or without elephants till death do us part**" Okay?
- Badilisha I will see to it that the pastor puts the line there.
- Jikaze Will he charge extra for that.
- Badilisha No! The vows are free. (**They start walking away slowly laughing holding hands**) But when should we set the wedding date?

Jikaze

After you win the court case against elephants

Scene III

The scene opens with an African courtroom where the elephant is the accused and Badilisha the complainant. A judge moderates the argument between the farmer and the elephant. Since this is an African open court each side is allowed to interact with the audience when presenting their arguments.

Court Orderly All arise! The court will begin its hearing of the The People vs.
The Elephants, Honourable Wisdom Mjanja is the presiding judge.

(the judge enters and sits near the middle of the semi-circle formation of the court).

Judge Mjanja This case presents a dilemma to the conventional court system for elephants can Badilisha I have brought this case here today because I have had enough of these elephants destroying my crops and more importantly my social life. I plant year in, year out and the same thing happens will regularity of sunrise, elephants destroy my crops. I have come to this court to ask for one thing, lets us destroy the elephant, all of them. Lets just take pictures of them, record how they looked like and destroy this pest, or what do you say people of *[insert the name of where the play is performed]* ?

Judge Are you finished?

Badilisha No, I have not started and I am sorry, I went to the solution before explaining the problem. Twenty years ago when we bought this land there was no elephants, it was just bush. As soon as we started clearing the bush and planting, the wretched creatures started to destroy our crops. I don't see their benefit even as the government people keep on saying they are our heritage. I pray that this court grants me my wish to have anything related to elephants destroyed. Or what do you say? *(He gets feed back and support from the audience)*

Judge Sit down, may the elephant representative address the court.

Wakili Some untruth was spoken here a few minutes ago.

Badilisha Shameless! Do you now see how shameless he is, which untruth, yesterday? Where were you? At Jikaze's farm!

Judge Silence in court, you have had your say, let the elephant speak.

Badilisha Okay, but let him speak the truth

Wakili I am here to speak nothing but the truth, thank you very much. As I was saying, the complainant said until twenty years ago this land was bush. I would like to ask this audience, whose bush was it? Whose bush? *(He gets answers from the audience)*. It is not like elephants just fell from the sky when you humans settled here. We have been living in this area for ages. Unlike you, we don't build houses but that doesn't mean we are not there. We have been here longer than any of you.

Jikaze We didn't see many elephants when we bought land, just one passing by occasionally and they didn't raid our crops.

Wakili The reason you didn't see us is because we still had a huge ranging area but the humans have encroached on our habitat and we are finding less and less area with all the humans settling down in this area.

Jikaze And why do you crop raid?

Wakili Because I need to survive just like you need to survive or what do you people think? *(a few heads nod)*

Judge Both of you have spoken and we have heard you. I said this court is different, so today we have a different setting. We have a friend of the court who will help us reach a conclusion in arriving at an amicable solution to this case. I will ask the complainant to join the audience and the elephant to leave the courtroom while this friend of the court addresses the court. However, I need to assure the defendant that whatever the friend of the court says will not lead to granting of complainants prayer of elephant extermination. Please leave the court Mr. Elephant.

(At this point, a person from the Project explains the CBPAC (Community-based Problem Animal Control) methods relevant to the area. This process is interactive with audience participating and asking for clarification).

Judge Thank you very much. Due to the unique circumstance of this case, we will not share this information with the accused elephant. However, we shall inform him that we have chosen to live together subject to certain conditions which will be implemented by us. Please call Mr. Elephant Wakili

Wakili I am here your Honour

Judge This court has considered your plea and the accusations leveled against you. While it will not grant the prayer for your extermination, it has empowered these farmers to devise ways to keep you out of their farms. In summary, this court has ruled that we can live together but certain conditions must be met. The farmers have the initiative to keep you out of their farms.

Wakili Will they hurt me?

Judge I hope not but we will find out soon enough. Thank you all for attending and good luck in working on the methods.

Wakili Which methods?

Badilisha You will know them soon enough!

Court orderly All arise *(the audience disperses, a chorus is sung by those dispersing)*
 Wakulima msilale, lale lale
 Wa-laikipia msilale, lale lale
 Wazee msilale, lale lale
 Wamama msilale, lale lale
 Bado mapambano, mapambano mapambano...

Scene IV

Jikaze and Badilisha are working on Jikaze's plot erecting a range of elephant deterrents. There is a perimeter fence with mutton cloth hang on it. There is a spotlight, and a banger stick

Badilisha: Faster, my friend, we need to set up this plot before darkness. This time we must not let the elephant destroy our crops without taking an active defense.

Jikaze But Badilisha, will they really work?

Badilisha There is only one way of knowing, by trying them. Do you remember the project man *[or woman depending on who presented the methods]* said that no single method is one hundred percent but when used in combination they make a difference?

Jikaze What do you mean?

Badilisha You need to use a combination of methods to keep elephants out of the farm. Remember these are very clever animals so we need to stay ahead of them all the time.

Jikaze You are sounding very intelligent there, but maybe just less intelligent than the elephants. How can we apply all this methods?

(Kifagio walks towards the two)

Badilisha Bure kabisa, Mrs Free Everything is here.

Kifagio Now, what in God's name has gotten into you? What are these strings, torches, walking sticks, chili, and elephant dung for? Are you people trying to practice witchcraft on elephants or what?

Jikaze Ask him, he was about to explain!

Badilisha I will say two things to you. One, I am glad you delivered your baby safely and two it is time to close the store. No more babies for you, the tax payer is feeling the pinch of paying for your free everything

Kifagio We didn't come here to talk about babies. You talk rubbish most of the time anyway. No wonder she left you.

Jikaze Hey, you two stop! It's obvious you don't like each other but this is neither the time nor the place. We have work to do. Explain Badilisha

Badilisha I am sorry my dear. As I was saying, we need to use a combination of measures like the spotlights, an early warning system which is what I am setting with a bicycle alarm here, and also defend our farms in a more coordinated manner to avoid opportunistic attacks by elephants.

Kifagio I certainly won't put that paraphernalia in my farm. When you are finished doing this, your farm will look like some bored kindergarten children made it their playground

Badilisha Go away woman, there are always people like you in the society, and if you don't put a defense around your farm you are helping the elephants attack the farms of those who have, because your farm presents the path of least resistance

Jikaze Hear that Kifagio! Badilisha is sounding intelligent these days. I guess the elephant seminars had their use after all. What did you want, because with Badilisha talking intelligently like that you are disrupting our quality time?

Kifagio Actually I was asking if you would agree to be the godmother at the baptism of my son. Please Jikaze, you are so hardworking, I hope it will rub off on him.

Badilisha Actually, that is a good idea; let us have him baptized at our wedding

Jikaze Whose wedding? We have not agreed yet!

Badilisha Don't worry, we will agree after you see how elephant defense works. We will certainly have more time together because it is the elephants that will be calling whenever they break this early warning system. This will be right next to our bed, if they break and before they destroy crops my friends and I will be upon them with spot lights and if they resist we will use the banger stick.

Kifagio Lets wait and see. I have to go, my baby is crying but thanks for agreeing that he is baptized at you wedding *(She leaves the stage)*

Jikaze Did we actually agree?

Badilisha leave her alone, the priest will agree anyway and I think after tonight you will see we can defend our farms and leave a near normal life.

Jikaze Lets wait and see. *(they leave the stage)*
 Wakulima msilale.....
 Lale, lale.....

Elephants approach the farm and try to break through the perimeter fence. An alarm sounds and Badilisha, Jikaze and other villagers chase them away using CBPAC methods.

Badilisha It worked, the alarm worked. And to imagine it is just a bicycle alarm. It worked. Thank you all for helping me, this is what we need, working together, defending our farms in a more coordinated fashion.

Kifagio But my farm was attacked, what shall I do?

Badilisha I am tempted to tell you to wait and see but I will ask my friends to help me put CBPAC defenses in your farm. But your boys and of course your many male friends will need to help.

Kifagio Lets do it. I can't afford to lose this crop, not with all these babies to feed.

Jikaze He will after the wedding.

Kifagio Which wedding?

Jikaze I am going to marry him again. He is intelligent and he has demonstrated leadership tonight. What do you say Badilisha?

Badilisha For the first time in my life, I don't have words. Just one word, when?

Jikaze Tomorrow

Badilisha Then tonight is Christmas!
 Wakulima msilale, lale lale
 Wa-laikipia msilale, lale lale



*Wazee msilale, lale lale
Wamama msilale, lale lale
Bado mapambano, mapambano mapambano*

Scene V

A man in priestly robes walks in. He has a bible, a priestly collar, and a cassock. A child can be heard crying in the background. A couple in wedding dress walks

Priest: Praise the Lord, brothers and sisters. ***(He pauses)*** that was a very small Amen. Can I hear a bigger Amen- Praise the Lord!

Audience: Amen!

Priest: We are gathered here today for a very special purpose. Brothers and sisters, a couple who had been separated by elephants, would you believe it, are remarrying again brothers and sisters Can I get an Amen?

Audience: Amen

Priest Jikaze and Badilisha were in this very church for their first wedding and hardly had they gone home that evening when elephants invaded their farm. Badilisha being a proper farmer went to chase the elephants and he has not been in his home for more than a few hours every day Kifagio ngoja Pastor, Now that there is

a wedding, will you baptize my child for free

Jikaze *Bure kabisa*, everything free!

Priest I will baptize your child for free no problem (*the woman ululates*)

Priest Without much ado let us start.
Do you Badilisha, take Jikaze to be your lawfully wedded wife,
in time of joy and in terms of sorrow
in riches and in poverty
in times of many elephants and in times of no elephants
till death do you part?

Badilisha I do.

Priest Do you Jikaze, take Badilisha to be your lawfully wedded husband,
in time of joy and in terms of sorrow
in riches and in poverty
in times of many elephants and in times of no elephants
till death do you part?

Jikaze I do.

Priest may the Pastor now kiss the bride

Badilisha *Wewe wacha*, it's the groom.

Priest I am sorry, may the groom now hug the bride

Kifagio And the baptism?

Priest Brothers and sisters, we wish to dedicate this child to the Lord as renewal of our
covenant with our Lord. He is a sign of better things to come and we shall
appropriately name him and baptize him.
I now ask the members of congregation to suggest names for the child

Badilisha lets call him CBPAC

Jikaze No lets call him Mapambano

Kifagio Hey this is my child. We call him William

Priest We shall call him William CBPAC Mapambano Kariuki in remembrance of the
battles we have had and the renewed hope we have in the name of the Father
and the Son and the Holy Spirit. Brothers and sisters, can we now have that
chorus
 Wakulima msilale.....
 Lale, lale.....

Curtain falls

Annexe 2 Text of the Play 2: Electric Fence

New Beginning

Script by

Gabriel Kahiro, Kelvin Mutugi, Tobias Ochieng Nyumba, Max Graham and Jasper Graham

Characters

King'uriu - middle-aged male, shaggy and mad
Badilisha - A divorced middle aged male, active in elephant fence committees
Kameme - The village rumour and true information purveyor
Jikaze - A hard working, divorced and childless woman
Kifagio - A lazy mother of nine and expecting the tenth child. She likes everything free.
KWS officers, Ranchers, Laikipia Wildlife Forum
An Elephant

Scene 1:

(A man walks into the stage; he is dressed shabbily like most mad men. He shakes his head, yells loudly and starts mock fighting, throwing stones)

King'uriu *Haiya*, most people in this village believe I am mad. But come to think of it, what if I was normal and they were mad.
I had a dream yesterday, a very bad dream
A dream about elephants, very bad dream
You see, I have this big shamba, 25 acres planted with cabbages
And this big group of elephants -30 of them waits,
I can see them discussing,
Mummy elephant, can we invade those cabbages today?
No, they are not yet ripe and we will invade them just when they are about to harvest
Sawa (OK) mummy
Ah, what was I saying? Ah yes, the dream of elephants invading my farm
The buyers came to see the crop yesterday morning
And at night the elephants came

(He screams and makes mock fight gestures)

Woi, woi, am finished,
The capital was from a loan
The petrol to irrigate was on debt
Woi, am finished
And then the debtors started coming
Leta pesa yetu (bring my money)
And I asked the elephants wapi pesa yao? (where is their money)

(Seemingly coming out of the trance)

And then I woke up and I went to the farm

And lo, I was so happy,
Haiya iya, I was so happy because there was fence.

(Singing the first stanza and going off the stage)

<i>wakulima msilale, lale lale</i>	(farmers don't sleep)
<i>wana-Pesi msilale, lale lale</i>	(People of Pesi don't sleep)
<i>Wa-laikipia msilale, lale lale</i>	(people of Laikipia don't sleep)
<i>Wamama msilale, lale lale</i>	(ladies do not sleep)
<i>Bado mapambano,</i>	(The struggle continues....
<i>mapambano mapambano.....</i>	

Scene II

(Catching the rhythm of the fading msilale chorus)

Jikaze They say Kinguriu is mad, but he sings very well. Could it be that we are all mad and he is the normal one. But sometimes he shouts about elephants raiding the farms and that cant be true because now there is an electric fence.

(A man is heard backstage singing)

Is that Badilisha? Useless man, I hope he is not coming here

Badilisha: Ah *Jambo*, how are you today?

Jikaze : The way I have been since you decided to marry elephants instead of me.

Badilisha : That's not fair

ikaze Fairness, Are you talking of fairness? Fairness my foot. For you, it was elephants: elephant meetings, fence meetings and everything elephants
No wonder they say you are the elephant man in the village. You are in every committee in the village. *(sneering)* So Mr. Chairman what can I do for you?

Badilisha Aaaah, Actually I came to talk to you about us. I wanted to...

Jikaze : Stop it there! you wanted to do what? Me and you, we are finished. Go marry those elephants

Badilisha That's what I am talking about, now that there are no elephants, we can have a normal life like normal people should do.

Jikaze For the first time since you were born you have talked sense. Did that come from your mouth? We can finally talk like normal people.

Badilisha Please listen to me

Jikaze *Haiya*, you even know how to say please, we will change your name from Badilisha Ndovu to your proper name.

Badilisha Please listen, I had not paid attention to you and I realize the elephants took most of our time as a couple and I apologize.

Jikaze Are you trying to reconcile with me? Because...

Badilisha I am not only trying to reconcile with you, I want to marry you

Jikaze: Gosh, this is the most unoriginal proposal I have ever heard. You come to my fathers' farm, say you no longer care about elephants, you start sounding normal and when I have given you the benefit of doubt, you ask me to marry you

(A woman calls out Jikaze's name twice)

Badilisha: At least give it a try, will you?

(A woman walks into stage)

Kifagio Jikaze, *habari ya leo?* (how are you today?) *(Noticing badilisha)* Mmmh and what are you doing here, Mr. Elephant Chairman?

Badilisha : What I am doing here is none of your business. Jikaze, I will see you later?

Jikaze Sawa. (OK)

Kifagio Did you just allow that moron into your life again? I thought he was married to elephants

Jikaze I didn't allow him but for the first time in his life he talked sense. He said he spent too much time chasing the damn elephants.

Kifagio And you were stupid to wait that long, you would have looked for a Plan B like I did, now see am on my tenth baby.

Jikaze And who is the father of this one now? A different one I guess?

Kifagio You know me, I am consistent. When my first husband decided chasing elephants away from the farm was more important than me, I got a side dish and see where I am. Nine and a half babies.

Jikaze: 9 and half ? How is that?

Kifagio the half is not yet done so it is nine and half.

Jikaze Most families broke as result of elephants. There was no food in the farms, the *wazees* (husbands) were always in the guard huts at night and the women started sneaking to the lazy *wazees* who didn't go guarding.

Kifagio: Wee, are you talking about me?

Jikaze You see, they say the guilty are always afraid, I didn't mean you, but if it fits your...

Kifagio *Shida iko wapi?* (What is your problem?) The maternity is free, post natal care is free, education is free, love is free,

Jikaze: Free, free, freeeee, and who foots the bill for your free things?

Kifagio Government

Jikaze You see, you love free things but you never ask yourself, who pays for them

Kifagio I said government and where it does not, the nine fathers of my children.

Jikaze I pray to God we never get more like you. The same elephants that chased my Badilisha from my life account for much of the revenue that pays for your maternity

Kifagio You are crazy like your former husband, since when did elephants start paying. Did they pay for the fence? Did they pay for the labour of the fence?

Jikaze You cannot reason with her. You cannot teach her any economics. She only knows one sign in mathematics. Addition. Add more babies!

Kifagio: Enough!

Jikaze By the way what free thing did you want from me?

Kifagio: I was asking for little help with my shamba, would you please lend me a hand, you can see my situation

Jikaze Free labour, ha ha ha, free help (*singing, -Bibi yangu ni mzembe, anapenda bure*) (my wife is lazy, she likes everything free)

Kifagio Will you? See how your plot has nice cabbages, and onions

Jikaze Since the fence came up, we have had very good times, we sleep, we relax well and in fact I might just take back Badilisha to be my husband again

Kifagio The fence is doing very good work. Even husbands are home a lot more.

Jikaze lets go, I don't have as much free time as you.

(They start leaving the stage but Jikaze turns)

A fence is wonderful, that part with those cabbages used to be the elephant high way. Now see the cabbages there.

Kifagio *Wee twende unisaidie* (lets go you help me)

Scene III

An elephant approaches the fence and turns backwards. It gathers momentum and breaks down the fence. It destroys the crops by eating them, trampling them underfoot. It does this for a few minutes. It leaves the shamba. Jikaze approaches the farm and at first there is a look of disbelief on her face. She approaches the crops and starts wailing

Jikaze *Shetani ashindwe*, (damn Satan) this is work of the devil. No elephant can break through electric fence (*she wails again*) Noo, noo, noo,

(others can be heard from back stage asking what is the problem)

(she wails again)

murogi, This is witchcraft, my cabbages woi.

Kameme: What's the problem woman? Why are you yelling like you have seen a devil?

Jikaze But I have!

Kameme: What does he look like? Which *kabila*? (tribe?)

Jikaze I don't know but what or who could have done this.

(Two more people rush into stage)

Kifagio: What happened, you just left my place?

Jikaze I should not have come to your place Mrs Free Everything, See, I come to help you overnight and see what happens, the devil visits my farm.

(Badilisha goes near where the fence was)

Badilisha: The fence is broken and there is elephant dung here, look it broke though here, there is a lot of grass here. I didn't know the fence had this much grass.

Jikaze *Kwani?* It's my work to cut the grass?

Kameme let me ask you before you people fight, whose fence is this that you are talking about?

Kifagio don't be silly, the fence is *Mzungus'* (white mans')

Badilisha It is a government fence

Jikaze Its Laikipia Wildlife Forum fence

(asking the audience, depending on the place make this very interactive)

Kameme Whose fence is this? *Wananchi* (countrymen) whose fence is this? **(He asks the audience)**

Jikaze: What are you people saying? The fence was put by *mzungus* and while we are grateful for the fence, its not ours.

Badilisha Which *mzungus*? The fence was put up by our member of parliament .

Kameme Listen up everybody, before the fence came up who lost more, we farmers or the *mzungus*?

All We the farmers!

Kameme And now whose fence it is? The wearer of the shoe feels where it pinches most. All *Ni yetu kweli*, it is ours

Kifagio But we don't know how to maintain the fence.

Jikaze There is no electrician in this village, how will we maintain the fence.
Badilisha I hear in that village, they came up with a scheme where each family gave a goat for the fence fund and the ranch neighbouring them agreed to raise the goats for them

Kifagio I also heard in Pesi **(choose another village if in Pesi)** all the self help groups have work days dedicated to the fence. Makutano clears the fence this month and Mabeste group the other month.

Jikaze But why do they do that? I thought once the fence is up nothing can break through

Kameme There is grass that needs to be cut to increase fence efficiency; we need to tell out children not to short the fence, or even adults who damage the fence to access firewood in the ranch

Kifagio I confess I have gone through the fence to get free firewood

Jikaze Aaaa you like everything free, even firewood. You risk being chased by elephants in your condition to get free firewood

Kameme That's it women. Stop it! We need a way forward here. What are you people suggesting here?

Jikaze We form a fence group, but first we repair this section

Badilisha We contribute a goat or 10 chickens for a year to maintain our section.

Kameme I think we are getting somewhere. *Wananchi mnaona je?*

Kifagio Let me go call others, we may get free labour

Jikaze You and free everything **(Kifagio leaves)**

Kameme Let me look for Community Liason Officer and let us we start **(Kameme leaves)**

Jikaze You are not leaving? What are you waiting for?

Badilisha Eeeeh, aaaah, there is an issue I was asking you about?

Jikaze Which one? And remember the elephants are back!

Badilisha You know I love you and would really love to get back with you

Jikaze Tell that to the elephants, they made us separate. We got divorced before we even knew we were married

Badilisha I really am serious **(he kneels)** please Jikaze, you know I love will you marry me?

Jikaze I will do that if only in the vows there is a line that says "*with or without elephants till death do us part*" Okay?

Badilisha I will see to it that the pastor puts the line there.

Jikaze Will he charge extra for that.

Badilisha No! The vows are free. **(they start walking away slowly laughing holding hands)** But when is the wedding?

Jikaze Next month



Scene IV

A man in priestly robes walks in. He has a Bible, a priestly collar, and a cassock. A child can be heard crying in the background. A couple in wedding dress walks

Priest Praise the Lord, brothers and sisters. **(He pauses)** that was a very small Amen. Can I hear a bigger Amen- Praise the Lord!

Audience Amen!

Priest We are gathered here today for a very special purpose. Brothers and sisters, a couple who had been separated by elephants, would you believe it, are remarrying again brothers and sisters. Can I get an Amen?

Audience Amen

Priest Jikaze and Badilisha were in this very church for their first wedding and hardly had they gone home that evening when elephants invaded their farm. Badilisha being a proper farmer went to chase the elephants and he has not been in his home more than a few hours every day

Kifagio *Ngoja* (wait) Pastor, Now that there is a wedding, will you baptize my child for free

Jikaze *Bure kabisa*, (useless) everything free!

Priest I will baptize your child for free no problem

(the woman ululates)

Priest Without much ado let's start.
Do you Badilisha, take Jikaze to be your lawfully wedded wife,
in time of joy and in terms of sorrow
in riches and in poverty
in times of many elephants and in times of electric fences
till death do you part?

Badilisha I do

Priest Do you Jikaze, take Badilisha to be your lawfully wedded husband,
in time of joy and in terms of sorrow
in riches and in poverty
in times of many elephants and in times of electric fences
till death do you part?

Jikaze I do.

Priest may the Pastor now kiss the bride?

Badilisha *Wewe wacha*, (stop it) it's the groom.

Priest I am sorry, will the groom now hug the bride?

Kifagio And the baptism?

Priest Brothers and sisters, we wish to dedicate this child to the Lord as renewal of our covenant with our Him. He is a sign of better things to come and we shall appropriately name him and baptize him. I now ask the members of congregation to suggest names for the child

Badilisha lets call him Electric Fence

Jikaze No lets call him *Mapambano* (struggle)

Kifagio Hey, this is my child we call him William

Priest We shall call him William Electric Fence *Mapambano Kariuki* in remembrance of the battles we have had and the renewed hope we have in the name of the Father and the Son and the Holy Spirit. Brothers and sisters, can we now have that chorus

Wakulima msilale.....

Lale, lale.....

Curtain falls

Laikipia Elephant Project Working Papers

- 1.The Use of Electrified Fences to Reduce Human Elephant Conflict:
A Case Study of the Ol Pejeta Conservancy, Laikipia District, Kenya (2009),
*Max Graham, Nathan Gichohi, Francis Kamau, George Aike, Batian Craig,
Iain Douglas-Hamilton, and William M. Adams.*
- 2.The Use of ‘Push to Talk’ Mobile Phone Technology to Reduce Human Elephant Conflict,
Laikipia District, Kenya (2009)
*Max Graham, Christine Greenwood, Gabriel Kahiro,
William M. Adams.*
- 3.An Assessment of Elephant-Compatible Livelihoods: Trials of Beekeeping,
Chilli Farming and the Production of Dung Paper in Laikipia, Kenya (2009)
Max Graham, Susie Wren and William M. Adams
- 4.The Use of Community Drama in the Mitigation of Human Elephant Conflict, Laikipia, Kenya,
Laikipia Elephant Project, Nanyuki, Kenya (2009)
Max Graham, Tobias Nyumba, Gabriel Kahiro, Kelvin Mutugi and William M. Adams.
- 5.Trials of Farm-Based Deterrents to Mitigate Crop-raiding by Elephants
Adjacent to the Rumuruti Forest in Laikipia, Kenya, Laikipia Elephant Project,
Nanyuki, Kenya (2009)
Max Graham, Tobias Nyumba, Gabriel Kahiro, Martin Ngotho and William M. Adams.

Building Capacity to Alleviate Human-Elephant Conflict in North Kenya

DEFRA Darwin Initiative Grant 741

This project aims to enhance the conservation and management of Kenya's second largest elephant population (over 5,000 animals) and the ecosystem they inhabit through the implementation of an integrated and sustainable community based approach for alleviating human-elephant conflict (HEC).

The purpose of this project is to alleviate human-elephant conflict and promote tolerance of elephants in Laikipia District, Kenya.

The project works to support local partners in the following activities:

- Research on the development of systems to provide early warning of human-elephant conflict using local knowledge, Mobile phone ('push-to-talk') technologies and GPS/GSM collars;
- Dissemination of information on elephant conservation and human-elephant conflict management in vulnerable communities and local conservation organisations and land managers;
- Assess the feasibility of establishing economic activities that promote sustainable livelihoods and reduce negative human-elephant conflict;
- Promote the establishment of strategy and revenue streams to support for long term human-elephant conflict management in Laikipia;
- Support local organisations in the development of the institutional capacity to manage the West Laikipia Elephant Fence.

The project's partners are:

CETRAD

Elephant Pepper Development Trust

Kenya Wildlife Service

Mpala Research Centre

Ol Pejeta Conservancy

Rivercross Technologies

Save the Elephants

Symbiosis Trust

The Laikipia Wildlife Forum

www.laikipiaelephantproject.org

www.geog.cam.ac.uk/research/projects/heccapacity/



Laikipia Wildlife Forum



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People living with elephants