

**‘OUR ELEPHANTS, OUR NEIGHBOURS’:
A DOCUMENTARY FILM ON THE ELEPHANT-HUMAN RELATION IN KENYA**

MUTWIRI, FAITH MAKENA

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DECLARATION

This research project report is my original work and has not been submitted for examination or award of a degree in any other university.

Signature.....

date.....

Faith Makena Mutwiri

Reg. No: C50/70508/2013

This research project report has been submitted for examination with our approval as the university supervisors.

Signature.....

Date.....

Dr. Tom Odhiambo

Signature.....

Date.....

Dr. Kimingichi Wabende

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ABSTRACT

This film, 'Our Elephants, Our Neighbours', came out of a question that is posed on a hill top in Tsavo West National Park, 'Would you take a bullet for a Jumbo?' The film is an attempt to address the social problem of the conflict between human beings and wildlife as well as environmental conservation. This film used the Kino-eye to highlight human wildlife conflict in Meru County. Satao, 'the biggest Tusker as at 2014 is used as a benchmark to interrogate human wildlife conflict. The film becomes a figurative bullet for the Jumbo. Residents of Gankere in Meru County tell their real life encounters with jumbos that visit on a daily basis. The interviews of the residents shed light on the problem as faced by local residents. The film highlights a social problem and explores the dynamics of the human wildlife conflict.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Film as a tool of change has been used since the early 20th Century; when the Lumier brothers developed film in 1896. film became a universal medium of mass communication because it could be broadcasted to large number of people at a sitting. Film soon become a tool popular with the government and non-governmental organizations since they used film as a tool that could propel their desired projects and ideologies. Governments viewed film as a tool that could easily induce change. With the development of film governments quickly adopted it a tool for propaganda. Over time NGOs have used film to create awareness and social change.

Since the creation of film, film has continued to reverberate with viewers and has aided the influence of particular viewpoints, including propaganda. Propaganda can so be defined as the capability "to produce and spread fertile messages that, once sown, will germinate in large human cultures. Or it can be simplified to mean —a concerted set of message(s) that are aimed at influencing the opinions or behavior of large numbers of people (Combs, 1994: 35).

Propaganda films are usually packaged in various ways but the commonest form is documentary-style productions or else the fictional screenplays which are shaped to persuade a viewer to a particular political opinion or influence the viewer's behavior towards a particular direction. This is done by providing a subjective content which in some cases be deliberately misleading or associated to an intended direction. The link between politics and film began after the reestablishment of the Boer War aimed at a film audience and recordings of the war in the

Balkans at the time. Film provided a novel medium that proved to be very critical in advancement of both political and military interests.

Film likewise provided a mighty voice for independent critics of modern-day events. The earliest recorded propaganda film to be shot and aired was a series of short silent films that were developed during the Spanish–American War in 1898 created by Vitagraph Studios. In 1912, the first ever film with a deliberate propagandist message, *Independența României*, a Romanian movie was made.

An educational film on the other hand is a film or movie whose principal aim is to educate. Educational films have at some point been used in classrooms as a substitute to other teaching methods. Films that had instructive innards, appeared as early as 1943. These films were films such as *Private Snafu (1943-1945)*, this concept is being used to present day as seen in *An Inconvenient Truth*.(2006) . After the 2nd world war the education films shifted to television.

This project aims to use film as a tool for social awareness. Film has and can be used to change attitudes and provoke action just as propaganda films do. Other than entertainment film has other purposes often determined by the director's choices. As implied in auteur theory of film, where the director is the principal author of the film, film can be used to educate the masses on emerging issues. Many films have been used to evoke social change. Some of the issues that have been addressed over time include gender inequality, Female Genital Mutilation, abortion, domestic violence, political issues and labor issues.

Film for change has been used in Kenya mainly by NGOs to educate the masses on emerging issues and to evoke behavior change. Movies like *Shuga*, *Siri* and *Makutano Junction* were initiated to promote behavior change among the Kenyans.

By making a movie on an emerging issue the film maker is opening a dialogue on the issue and thus creating awareness and eventually provoking change on issues such as environmental conservation and wildlife protection.

In 2008, the International Union for Conservation of Nature (IUCN) Red List listed african elephants as vulnerable. The alarming rates of elephant poaching in Kenya have reached a disturbing point. Over 50 elephants were reported killed in Kenya alone in the year 2015. The saddest of these deaths was the killing of *Satao*, the biggest elephant with the largest ivories in the world. His death led to a public outcry on Kenyan social media with many calling for the Kenyan government to declare a national disaster due to poaching.

Jackson Biko a prolific writer and blogger (bikozulu.co.ke) in one of his articles quotes a signpost atop the picnic point called _Poachers Lookout deep into the Tsavo West National Park, with the question —Would you take a bullet for an Elephant? posed on it. Though he is being sarcastic about the question, this post made me ask what kind of bullet the poachers had in mind. From this post I got interested in taking a filmic bullet for an elephant. This film has explored how well film can be used to sensitize the people on the relationship between the wildlife and try to show a balance and co-existence.

1.2 Statement of the Problem

Theatre is defined as a collective form of art that otherwise uses live artists to describe the experience of a factual or fictional event to a live audience in a specific place. Theatre employs various elements of art to augment the physicality, presence and immediacy of an experience in communicating, entertaining and educating. Theatre for development is the most widespread form of communicating and highlighting social problems.

Theatre for development main aim is to make the audience aware of the social problems and go further and make them participant in the solution. Theatre doesn't hold the monopoly as the tool of change.

Films has been also been used as a tool of change since it's as early as 1910s and since film can and is distributed over a large mass of people its message is spread to a larger number of people over a longer period of time. The only disadvantage being that unlike theatre film does not have the room for immediate interaction and instant response. A film such as *Sarafina* (1992) film highlights the problems of South Africa during their fight for independence and the atrocities the people faced at the time. The film gained acclaim and had people talk about the human rights violations on the South African people and a revolution ensued at the time of the independence of South Africa. Documentaries have been used to highlight problems and raise questions and awareness on various social issues from poverty, abortion, HIV/AIDs, global warming and many other issues.

Wildlife documentaries are very common with a wildlife channel *national Geographic's* being entirely dedicated to such documentaries. Elephant documentaries have been aired in the channel. Recent studies indicate elephants are an endangered species that is at risk of extinction and this film project aims at highlighting this problem and seeks to demonstrate the problem of wildlife and environment conservation and protection. This project used documentary to interrogate the human wildlife conflict and to what extent has this problem affected the people of Meru community and how film and theatre fill an exciting void.

1.3 Objectives

- I. To use fictional film to highlight wildlife protection and environmental conservancy as social problems;
- II. To demonstrate the human-wildlife interaction through fictional film.

1.4 Hypotheses

- I. Film is a very effective medium for highlighting and responding to the social problems such as wildlife protection and environmental conservancy;
- II. There is significant loss of life both human and wildlife when there is an unregulated encounter between human and wildlife.

1.5 Justification

The project aimed to highlight the plight of elephants in Kenya through the use film. Elephants are an endangered species in Kenya due to the recent poaching activities. The death of —Satao (The biggest elephant in Kenya with the longest tusks) ignited significant public interest in elephants. Some filmmakers have highlighted the plight of elephants in Kenya through the use of documentary. This project aimed at using fiction that will adopt real life characters and situations in attempting to expose the social problem. The project interviewed local members that live in the forest boundaries asking the interaction that has existed between the elephants and the local communities, some of the effects and problems faced solutions that have been used and possible solutions to be explored.

1.6 Scope of the Study

The project used a documentary approach. It focused on local members of Gakere community in North Imenti sub-region of Meru County who live next to the Mount Kenya Forest and share a fence with the forest. The project highlights the constant human wildlife conflict present within the Mount Kenya Forest in Meru and specific to the Mount Kenya Forest and not any other area.

1.7 Limitations of the Study

The film focused on the relationship between elephants and the neighboring society. There was a problem of filming elephants in their natural habitat since their timing wasn't predictable. Financial constraints proved a problem to creating a fiction feature film hence resulting to the documentary field.

1.8 Justification for the Study

The need to highlight the problem of elephant human conflict since there has been an increase on poaching and killing of elephants and other wild animals with agitated communities killing the wildlife. The interest to highlight the conflict was further prompted by the death of —Satao the largest elephant with the largest tusk at the time (2014). His death sparked a social uprising with bloggers and activists starting a #handsoffourelephants hash tag.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

"Our eyes see very little and very badly – so people dreamed up the microscope to let them see invisible phenomena; they invented the telescope ... now they have perfected the cinecamera to penetrate more deeply into the visible world, to explore and record visual phenomena so that what is happening now, which will have to be taken account of in the future, is not forgotten (Dziga Vertov, 1926: 251).

The saying by Vertov above shows how film can and is used to record actions of the present and so that they may not be forgotten by those who come after such events. A film like *Sarafina* on the killing of school children in South Africa depicts the struggles by South Africans to achieve their independence. Up to date the accounts that were captured on film still live and may never be forgotten since film will be used as a store for those accounts.

According to Andrew Tudor in *Image and Influence: Studies in the Sociology of Film* argues that,

The fundamental categories of cultural life are the same in all societies. In all the different strata of any given society, the efforts to explore and explain the universe, to understand the meaning of events, to enter into contract with the sacred or to commit sacrilege, to affirm the principles of morality and justice and to deny them, to encounter the unknown, to exalt or degenerate authority, to stir the senses by the control of and response to words, sound, shape and colors- these are the basic elements of cultural existence (2013: 135)

Film borrows a lot from the society and highlights the society. Film thus becomes a mirror of the society and for this reason audiences relate with the characters and problems they go through. Andrew further discusses the role media and cinema plays in the cultural context. He says that writers have recognized the magnitude of social change in modern society and have correctly diagnosed the potential of media and cinema in this role. He quotes Mills saying, —the media tells the man in the mass who he is- they give him identity they tell him what he wants to be- they give him aspirations they tell him how to get that way-they give him technique and they tell him how to feel that way even when he is not- they give him escapell (p. 136).

Andrew goes further to say that film offers fixed structures which sets limits on selective interpretation but the process depends on specific films and individuals. He says cinema audiences comprises of different sub-cultures of taste, and, though they may allude the movies as legitimates, the substantive values that the films legitimate may vary from subculture to culture. Meaning is far thus from being a simple constant. He further says that audience use the movies as a way of addressing the demands and pressures society puts upon them. By this Andrew suggest that as a film producer, be careful and adapt to change requirements of the audience and environment so as cinema survives.

Realism in film – which were started by the Lumiere brothers documentaries – is all about presenting the truth. Realists will try to maintain the illusion that that world in their film is un-manipulated, and it is actually unprejudiced reflection of the actual world as an audience, this style will elude you without noticing. The realist goes for a “rough look”, with the idea that "if it's too pretty, it's false." In the production then a hand held camera is used either on a tripod or not.

There is minimal use of artificial light, they use natural and available light as much as possible (often just the sun). Most the cast members are not professional actors neither do they have past experience acting in front of a camera they are just “real people” (real people playing themselves). The realists do not construct any set, but rely on already existing buildings and outdoor locations. The films they make are based on everyday people in everyday situations. The films habitually deal with social issues commonly faced. For example, a man needs to find a job in order to fend for his family. He is offered a job but he is required to own a bicycle for transportation. He and his wife have to sell everything they have so that they can buy the bicycle. He gets the bike and goes to work. Unfortunately, the bicycle gets stolen on his first day of work. This forces him to go out in search of his lost bicycle. This describes the first 10 minutes of the film *The Bicycle Thief* (1949). The film was shot on the streets of Italy with a cast comprised of amateurs. They used the natural light of the sun.

James Williamson's *A Reservist before the war, and After the War* (1902) produced in 1902 was a British film that indicated the value of social protest. . This film observed the Boer War servicemen who were coming back home and were being faced by unemployment. Repressive censorship that was introduced between 1945 and 1954 prohibited British films from more radical in their social positions. After the 2nd world war Social realist films of the time included *Target for Tonight* (1941); *In Which We Serve* (1942); *Millions like us* (1943); and *This Happy Breed* (1944).

In the 1950s and 1960s a new British wave emerged. British Auteurs like Karel Reisz, Tony Richardson, and John Schlesinger were among the Auteurs that brought plain stories into the film social structures. *Room at the Top* (1958), *Saturday Night and Sunday Morning* (1960), *The*

Loneliness of the Long Distance Runner (1962), and *A Kind of Loving* (1962) were among the new wave British films that were made in this the period.

Easing up of the earlier set censorships made it possible for the film makers to tackle issues such as homosexuality, prostitution, and abortion among other issues that could not have been filmed earlier. American director DW Griffith made controversial films *The Birth of a Nation* (1915), and the subsequent 1916 film *Intolerance* (1916), *Birth of a Nation* (1916) was dimmed controversial because of its depiction of slavery and the Ku Klux Klan. It was also considered sexist. It generated so much controversy and still Griffith made *Intolerance* (1916) in which he presented the dangers of racism and preconception.

In other areas like Iran a new wave started as early as 1960's with directors like Abbas Kiarostami movies like *Taste of Cherry* (1998) *The Wind Will Carry Us* (2000) are quite notable. Other notable directors are Tahmineh Milani, Majid Majidi, Jafar Panahi. Few social change films make it to the box office since most films made for social change are usually exclusive usually going directly to DVD. But some have made it to the box office and have made a fortune. *Fahrenheit 9/11* (2004) by Michael Moore grossed over \$220M. He has made other films that have spoken of social issues in America and have gone to be successful films. (*Bowling for Columbine* [2002]) on violence in America (*Sicko* [2007]) on health care and a film based on financial crisis (*Capitalism: a Love Story* [2009]). Moore has made a fortune with documentaries. Documentaries though are not the only form of social commentary. Feature films have also done social commentary. An animation *Wall-E* (2008) tells a story of a robot which was designed to clean up a waste-covered earth. *Happy Feet* (2006), is an animation on individual uniqueness and talent. *Persepolis* (2007) shows the revolution in Iran it is also an animation.

In Kenya a number of NGOs have worked using film as a tool of social change. PAWA254 based in Kenya is an art hub based in Nairobi. It is a collection of some of Nairobi's most creative photographers and a photographic avenue, graphic artists and their pictures, filmmakers, journalists, musicians, writers, designers and poets.

The film makers use film to have a social change. PAWA254 is an open platform for all artists who lack the space to showcase their talent. The organization offers the artist a working area and marketing online. It is mostly used by photographers and artists (graphics). Documentary Educational Resources (DER) was founded in 1968 and is a non- governmental organization. It was incorporated in 1971 for the purpose of producing and distributing cross-cultural documentary film for educational use. It is accredited as being one of the earlier innovators in developing film on 16mm and using film as media based curriculum for classroom use. It further uses film to inform people on social dynamics and on emerging issues and uses the films as a tool for social change. Some of the films it has produced in Kenya include: *Boran Women: Faces of Change* ((1974)) and *Boran Herdsmen: Faces of Change* ((1974)); *Diary of a Maasai Village* [series] (1985), *The Women's Olamal: The Organization of a Maasai Fertility Ceremony* (1986).

MTV Africa has over the years produced movies that highlight the African problem and address social problems in Africa. These films address the emerging issue of sex and HIV/AIDS among the youth. *Shuga* (2009) a short series kind of soap opera featuring Lupita Nyong'o tackled sex issues and HIV/AIDS. It was first aired in November 2009 on MTV Base and was part of an awareness initiative dubbed "MTV Staying Alive Ignite! The first two seasons of *Shuga* were commissioned by MTV Networks Africa in association with The MTV Staying Alive Foundation, PEPFAR (The US President's Emergency Fund for Aids Relief), the Partnership for an HIV-Free Generation (HFG) and the Government of Kenya. The awareness initiative was part

of a multimedia campaign to spread the message about responsible sexual behavior and abstinence.

This film proved a success and went on to be aired in over 70 television stations. *Makutano Junction* is an attention-grabbing Kenyan production. The actions are based on fictional town of *Makutano* and each episode has a topic of discussion in social commentary be it be election violence, pregnancy, child labor all are tackled in compelling and a capturing way leaving the audience entertained informed and overall a window of social discussion is discussed.

Films have a way of motivating you, and inspiring you to live differently and even transform your beliefs. This film thus is aimed at sensitizing the viewer and changing his/her attitude on their role in protecting the wildlife. Most Kenyans may not be aware of the effect of declined elephants. But in this fictitious film a village lives with an elephant Satao. Tourists come around so often to interact with it. They take it for granted until the day Satao is hunted down.

2.2 Theoretical Framework

This study relied on Realism. Realism relies on the creative attempt to recreate life as it is either in the film or as in the context of other artistic media. The function of the artist in each realism work is to report recreate and describe what he sees as accurately and honorably as possible with minimal alteration. Realism artistic movement began sometime in the 18th Century both in Europe and the Americas. It was a form rebellion mostly towards the conventions of the typical view of art which then suggested that life was usually more balanced and methodical than it actually is. It was further a rebellion towards the romantic traditions in the artistic field in which suggestions on life were more emotionally substantial that it really were. Realism theory further tries to depict life as accurately as possibly possible.

A realistic artist mostly tries to maintain his own prejudiced philosophies away from his art but he tries to report what he sees as he sees it without alterations. In Italy the Neo-realism was a sign of cultural change and what was thought to be cultural progress. Most of the films had contemporary stories and the films were usually filmed in the streets since most of the film studios had been damaged or greatly destroyed during the war. A number of film critics that were around the *Cinema* magazine, developed the neorealist style. Some of these critics included Cesare Zavattini, Luchino Visconti, Pietro Ingrao, Giuseppe De Santis and Gianni Puccini.

Realism films have universal physiognomies that this proposed film will also seek to follow. The realism films are normally filmed using amateur actors— in a number of cases though, professional actors were cast in leading roles in the films and the actors played different characters than their normal types in front of large audiences. Another characteristic is they are shot mostly and wholly on location. No sets were constructed neither were their alterations on the setting.

The topics in most of the realism films, contains the impression that one can live with the less privilege and the kind of problems the poor face. The main emphasis is on a simple social order of continued existence in country life or everyday life. Performances in the films are majorly fashioned from scenes of people doing mundane and ordinary activities, lacking of the self-awareness that unprofessional acting entails. Neorealist films in most cases feature children in major roles. The children mainly played observational roles as opposed to participatory roles.

CHAPTER THREE

‘OUR ELEPHANTS, OUR NEIGHBOUR’S’ – THE FILM

3.1 Introduction

The conception of the film was motivated by an article written by a well renowned Kenyan writer Jackson Biko in his popular blog in 2010. In his blog post of 2nd November 2010 titled —Would you take a bullet for an elephant? Biko poses the question that is found atop a hill in Tsavo West National Park: Would you take a bullet for a Jumbo?

“Satao” was one of the great tuskers that lived in Tsavo West National Park in Kenya. Satao was thought to have been born in the 1960’s and at his death could have been at least 45 years. He was one of the largest elephants in the world at his death in 2004. Satao’s large tusks almost reached the ground and were over 6.5 feet (2.0 m) long. Satao was found dead on 2 June 2014 by Richard Moller of the Tsavo Trust. His large tusks had been cut off and his face largely and badly mutilated. Satao was killed by a poisoned arrow that shot deep into his left flank. Satao was officially declared dead on 13th June 2014 after a ten day hunt for him it was then concluded the carcass found on June 2nd was Satao’s.

After the death of Satao the question posed bothered me. I thought a film highlighting the human-wildlife conflict would be the best way to try and respond to the question. As a film and theatre student I wanted to use different aspects of cinematography and film production to highlight a social problem.

3.2 Script Development

i. The Story

Mount Kenya Forest spreads to Meru County covering a big part of the county this is popularly referred to as the lower Imenti forest. The forest cut across the land and since people have encroached to the land there is a constant human wildlife conflict.

The documentary mode is the approach used to try and deliver a social problem. Why a documentary? This approach has not been used in Kenya (not to my knowledge as of the time or preparing to shoot the film) to highlight a social issue. Documentaries have been widely used and produced especially on the wildlife sector. But I sought to take a different approach since most of the documentaries are observational and to some extent silent. Few wildlife-related documentaries have used a voice over approach to tell a story. I approached residents of Gankere area a small location along the Meru Maua highway. The electric fence separates the forest from their land. The elephants have figured was to disable the electric fence.

ii. The voice-over script

A popular east African myth tells the origin of elephants. The story tells of a poor man who wanted to get rich. The poor man went to consult a witchdoctor famous for feeding the poor. The witchdoctor offered the poor man a lot of cattle, goats and sheep. The poor man declined and insisted he wanted to learn the secret to riches. The witchdoctor gave the poor man some ointment to apply on the upper jaw of his wife, from which would grow a tusk. He could then sell the tusk for a lot of wealth. The man took the ointment and applied it to the wife's upper jaw and the tusk grew. The poor man sold it for a lot of wealth. But the tusks grew bigger and bigger and the poor man's wife refused to have them plucked. The wife started to grow bigger too and her skin changed as the tusks got larger. Eventually the wife burst out of the house and went into the forest. The wife, who was pregnant at the time, gave birth to elephant kids and went on

to give birth to more elephants. This story is supposed to explain why the elephants are as intelligent as humans.

Meru County is rich with forests that harbour a lot of wildlife and my greatest fascination is the elephant – the jumbo, or *njogu*, as it is called among the Ameru. Despite the elephant being a great treasure to some people living on the border of the forest it is a source of daily problems. There is constant conflict with the jumbos as they destroy farm fences and crops. The geography of the forest is in a way that the humans constantly interact with the jumbos. Most people near the forests have lived with the conflict for a long time but due to changing times and conditions the conflict has escalated. Many factors have led to the conflict escalating: people encroaching into the forests, lack of resources like fire wood, poor planning and wildlife migrations. These problems have made the human wildlife conflict complex. This has made it necessary for a development of applicable solutions. These solutions vary from the traditional ideas to modern ideas. The applicability and success is relative. Yet, despite the conflict, traditionally, people interacted with the elephants in different social levels. Children were named after the jumbos, songs were sang and heroes recognized as in name of elephants. The urgent question today is how film – or other forms of artistic and cultural expression such as theatre – can help address the issue of wildlife human conflict. Films can reach a wide number of masses and the information can reach a lot of people within a short period of time. The film can further be used and re used and further can be stored for future reference. Theatre on the other hand can be used to show social conflicts and arouse instant change. Theatre for development can highlight problems and let the people come up with possible solutions and help inspire change. Human wildlife conflict is a developing challenge and hence possible and applicable solutions are requires as soon as possible.

3.3 Production

The shooting of the actual film on locations was guided by the shooting script from the voice-over script. The interviewees included villagers of Gankere. The questions for the interviewee's location we narrowed down to four villagers, the head Kenya wildlife a resource person on the traditions and cultures of the Ameru.

i. The Interviewees

a. The Warden

The regional chief warden gave description of the Imenti forest, its size and the animals found within the borders of the Imenti forest. He defined the wildlife conflict and how as the wildlife service they deal with the conflict. He further gave in-depth details of the conflict. He explained the legal aspect of poaching and the law on poaching. However his interview had problems and in the editing most of the footage could not be used since he was inaudible and he barely looked at the camera so his interview shots are minimally used in the film.

b. Residents of Gankere Area

I choose to interview three residents of a village that shares the forest border and where the elephants frequent. The three were selected randomly and were in different age groups. One is a lady in the mid-twenties and she is a strawberry farmer. She is born and raised in the area and has experienced the two sides of having a working electric fence and the failure of the electric fence. Ms. Diana Gakii talks of how the wildlife conflict has affected her farming. This includes the constant water interruptions caused by the elephant invasions.

Mr. and Mrs. Muriungi are longtime residents of Gankere village. They tell of life before the electric fence and how the elephants constantly invaded their homes. They bring in the idea of encroachment of the forest.

They take us through incidences of invasions by elephants and a fatality from the invasion. The Muriungis detail their experience of life in Gankere: an area that they say experiences elephant invasions almost daily at nights. The electric fence seemed to have worked for a while until the elephants figured way around them and the problem redeveloped.

Mr. Kinoti a young famer gives his simple experience with elephants that attack his farm on a daily basis. He says of local methods that he and other neighbors use to keep the elephants away from their shamba but as he says the methods do not work and when they do the results are short lived. The three residents of Gankere above tell of ways they can coexist without much damage or fatality on both ends.

c. The Resource Person

The resource person is a lady, Ms. Kathambi, who is well-versed in the cultures and practices of the Ameru people. She tries to show how the Ameru have lived in proximity and interacted with wildlife, especially elephants. She explains how the Ameru dealt with this interaction culturally, socially and economically. For instance, she notes that the Ameru named their children after animals. She further tells of stories and songs that were sang in praise of elephants and how the traditional society viewed the elephant as a large creature that was to be feared and respected. She says that traditionally people had learnt to live with the animals and how to co-exist.

The documentary systematically explores the present fusing in with the past, Crossing from one character to another through a voice over narration that guides the film. The documentary explores the elephant human conflict and looks at how the problem has developed over the years and how the locals try to deal with the problem.

The film looks at specific elements in relation to wildlife conflict. The questions asked are specific to deal with how often elephants attack, what methods have been employed to deal with

the conflict, how well have the methods worked and those that have failed why have they failed. The documentary highlights the problem of elephant human conflict through changing times and how the people of Gankere have dealt with.

Cinematic Techniques

Different forms of camera angles and movements were used to bring meaning to the film. A camera shot is defined as total amount of space that can be grasped in one shot or frame.

Camera shots are employed to establish the different facets of a film's setting where the action happens, characters- those performing the action and themes- topics handled in the film. A shot is the basic and most important element of a film.

An extreme long shot (establishment shot): contains a large amount of the setting the action takes place. It is primarily used at the beginning of a scene/film to establish the general location (setting). It is best if it is aerial but financial constraints and unavailability of necessary resources (drones and helicopter) may cause a problem in achieving that desired shot. Shots of the banner welcoming visitors to Meru County, the forest, the highway and the sacred Lake Nkunga, serve as the establishment shots. This film starts with an extreme long shot of the forest.

A long shot: has a large collection of the area but gives the viewer a more specific idea of setting. A long shot may be used to show the audience the building where the action will take place before narrowing in into the building. This shot introduces each interviewee by showing the location. This film used long shots to capture the elephants. For example the scene of the elephants crossing the forest is a long shot. Also the rivers described by Diana Gakii are long shots.

A full shot: shows a complete view of the characters. This shot introduces the audience to the characters and viewers can familiarize with the costumes of characters. This shot can show the relationship and interaction level of the characters. The shot was applicable on location getting the relationship of the people and the electric fence. The interviews use this shot. As Diana is introducing us to the strawberry farming, a long shot of her and the crew is taken as we walk to the farm. The scene of Mr. & Mrs. Muriungi walking to their hoe is a long shot.

A mid shot/middle shot: this shot usually contains the character(s) from the waist up. Viewers can easily see the characters' faces more clearly as well as their interaction with other characters. This shot can be termed as a social shot.

This was the basic shot for the interviews. Mr. & Mrs. Muriungi are interviewed as they are seated and hence a mid-shot is used. Ms. Mugambi is also interviewed using a mid-shot.

A close-up: is a shot that containing just one character's face. It is also known as a personal shot. The sole purpose is to enable the audience to know the actor's emotions and also allow them to feel and/or empathize with the character. A clear close up of Ms. Mugambi laughing heartedly is an example of a close up. While interviewing Diana Gakii cut a ways of the strawberries are used and they are an example of close up.

An extreme close-up: is a shot that usually contains one part of a character's face or other object. This shot is used to create an intense mood and also provides a heightened interaction between the audience and the characters. This was rarely used except for when showing the distraction of the fence by the elephants.

The camera angle that was largely used was an eye-level angle which is used when placing the audience on an equal footing with the characters. It is the most commonly employed angle in most films as it allows the audience to feel comfortable with the characters.

3.4 Post-production Process

Once the shooting was completed the editing brought together the shots to make a continuous story. This hence brings about the aspect of a good cinematography. The end result is: Mise-en-scene. Mise-en-scene refers to all the objects and characters in a particular frame. More specifically it is the composition of the frame. Mise-en-scene is used to simply discuss where the composer or director has placed all the elements of the scene within the frame. This is the achievement of this film. How well has cinematography helped develop the story: and if it has achieved.

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