
"Muna the Monkey" - using theatre as a conservation education medium in Northern Morocco:

A project report to the Primate Society of Great Britain on behalf of
MASC: Monkeys Acting in Schools for Conservation



Joy Iliff

Abstract

MASC and BMAC (previously BMCRif) collaborated to create a piece of educational theatre to teach about the situation of the Barbary macaque (*Macaca sylvanus*) in the wild in Northern Morocco. The use of theatre can be particularly effective as a teaching method when the education is trying to encourage empathy as well as where there are varying levels of literacy. Two versions of the play were developed. Firstly a version was produced for a British audience, aimed at the potential buyers of primates and other exotic pets. This taught why macaques make bad pets, what it would be like to be a monkey taken as a pet and the impacts of removal of individuals on wild populations. The second version was produced for a Moroccan audience who were more likely to have been exposed to macaque pet trade. This version had a similar message but tailoring to cultural differences, was presented in a less emotional, more forceful way.

Introduction

Monkeys Acting in Schools for Conservation (MASC) and Barbary Macaque Awareness and Conservation (BMAC) (formerly Barbary Macaque Conservation in the Rif - BMCRif) collaborated in 2012, to create a piece of environmental education about Barbary macaques (*Macaca sylvanus*). We wanted to influence the local conservation of the species, which did not rely on literacy (to reach the widest audiences both in terms of age and education), leading us to theatre as an educational medium. Theatre is also a fun and engaging way to convey information and people, particularly children learn well under the guise of entertainment (Anderson *et al.*, 2010).

Most literature about theatre in environmental education (TIEE) refers to societies with low literacy levels, as an alternative to writing-based teaching (e.g. Passingham, 2002; Jacobson, 1991). A critical review of conservation NGOs in Cameroon using theatre as a tool for conservation education suggests educational projects were often implemented by outsiders without a thorough understanding of local culture (Takem, 2005). The designer of environmental theatre thus needs to consider the cultural background of their audience. Where theatre in education are used without a thorough understanding of cultural and theatrical traditions the message cannot fail to be lost (Takem, 2005).

TIEE in tends to be on local conservation (Takem, 2005). Community theatre groups have devised plays about local environmental issues as a means of educating the performers as well as the audience (Hobgood, 1970; Bräuer, 2002). For this and for other cultural reasons we chose to use local actors to reduce the potential to alienate the audience. This we did despite the additional language barrier this would pose to production.

MASC is a primate conservation education charity. They use theatre and interactive workshops to teach environmental awareness and positive conservation. BMAC is a

conservation NGO that engages with communities in the Rif area of Morocco to promote Barbary macaque conservation.

In Morocco, Barbary macaques are in decline (Butynski *et al.*, 2008). Among many threats facing them such as increased pressure from pastoralism (Menard, 2013) and young men killing or harming them for amusement (Waters, unpublished data) many are taken from the wild to be pets or photographer's props, this is in part driven by the tourist trade (Menard, 2013). Individuals who are fed by tourists are less frightened of humans and provide easy targets for poachers (Menard, 2013). Visiting ex-patriot Moroccans and Europeans to Morocco take macaques as pets (Butynski *et al.*, 2008) and due to a lack of facilities these are rarely confiscated (Waters, unpublished data).

The Development of *Muna/Teshta the Monkey*

Due to the illegal trade in infant Barbary macaques from Morocco into Europe, a campaign is conducted annually at the Spanish port of Algeciras by a group of European NGOs (Straits Campaign, see www.barbarymacaque.org/straights_campaign.html for details). In the past, BMAC has collaborated with these NGOs including the production and translation of a children's story about a young Barbary macaque and her experiences of being taken from the forest and sold as a pet. The story was originally called *The Journey of the Macaque Muna*, Muna being a popular female name in Morocco.

The story was aimed at ex-patriot Moroccans and Europeans who came to Morocco on holiday and often bought Barbary macaques as pets. The story aims to foster compassion in children who may not have a high awareness of animal welfare or of conservation issues. *The Journey of the Macaque Muna* tells a typical story of a young macaque extracted for the pet trade (see Figure 1). There is a strong focus on the fact that there is no a happy ending because she can never return to the wild and must cope with living in captivity for the rest of her life. The central message is that Barbary macaques and by extension all non-human primates make very unsuitable pets.

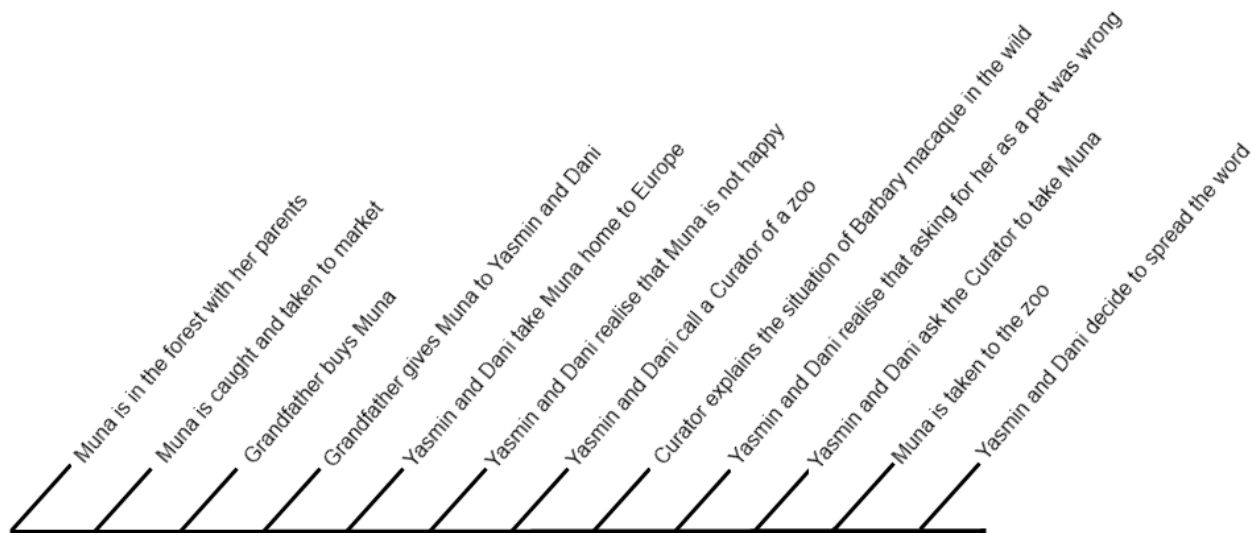


Figure 1: Timeline of *The Journey of the Barbary Macaque Muna* storybook

In 2011 MASC and BMAC collaborated to create a piece of TIEE about Barbary macaques based on *The Journey of the Macaque Muna*. We wanted to teach about the Barbary

macaques in a fun and informative way, presenting the threats they face without laying any blame. It was our goal to increase knowledge and empathy for the animals without being overly sentimental. The first version of the play was created for a British audience.

Muna the Monkey

The play, *Muna the Monkey* was adapted by JI, from *The Journey of the Macaque Muna*, for a British audience. We chose a story-telling style show, where a Narrator told the story with dialogue and thoughts dramatised by the characters. It was adapted by expanding on the story to bring it up to roughly 25mins running time (see Figure 2).

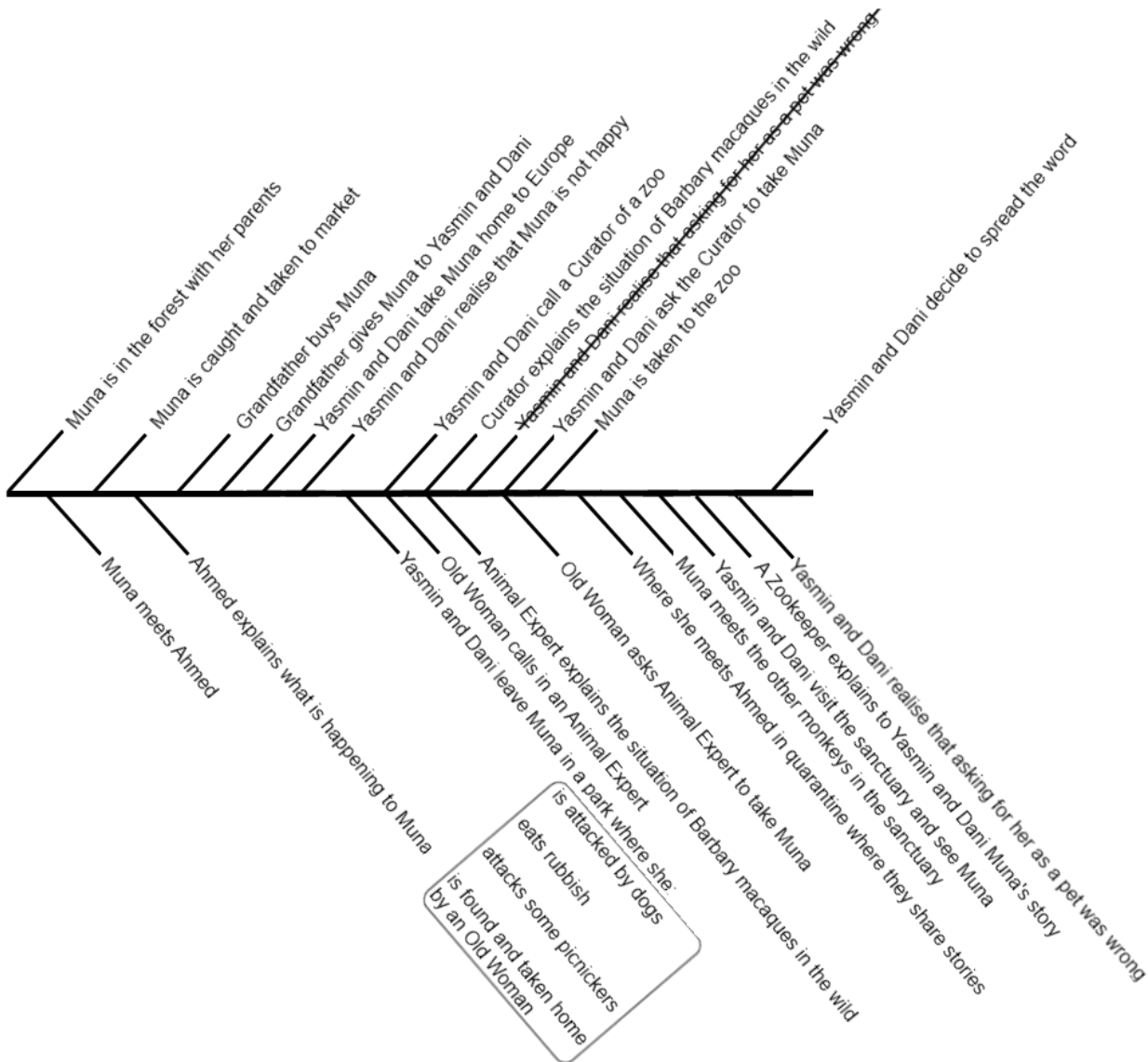


Figure 2: Changes made from the story book (above the line) to the show (below the line)

The first major change was the addition of another character, Ahmed the spur-thighed tortoise (*Testudo graeca graeca*), used to widen the educational message and act as a friend for Muna and as a storytelling tool. Spur-thighed tortoises are extracted in large numbers for both the pet trade and the souvenir trade in this area of Morocco (Hayfield & Bayley, 1996). In the story the children are told about what happens to Barbary macaques in the pet trade, but in the play they see these things happen (see Figure 2). We added an extra scene showing Muna in the sanctuary with other rescued macaques to give an

insight into how other individuals end up in sanctuaries in Europe (van Lavieren, 2004). At the end of the piece the children see Muna in the rescue centre and the keeper explains her story, the children then realise the consequences of their actions. We also added a section where the old lady who finds Muna speaks with the animal welfare specialist to convey some of the important information on the pet trade and the legal status in the UK for older people in the audience.

When producing this play all of the props, set and costume were designed with the impact on the environment as a priority. Things were made from recycled and renewable materials as much as possible and to pack down as small as possible to minimise the amount of transport required. The set needed to be able to be used both indoors and outdoors (see Photo 1) and in any space so a free-standing book set was constructed.



a.

b.

Photo 1: The book set being used both indoor at Beale Park (a.) and outside at the Monkey Sanctuary (b.) (images by Lorna Wilkie)

Muna the Monkey was pilot tested in Beale Park, Upper Basildon and in The Monkey Sanctuary, Liskeard (Wild Futures) in August and September 2012.

Before the play could be presented to a Moroccan audience there were a number of elements of the production that needed to be changed.

Transition to *Teshta the Monkey*

Feedback from the Straits Campaign discovered that some Moroccans found the use of a human name like Muna for a monkey offensive. Thus in the 2012 re-print of the story, the principal macaque was called Teshta, the local name for zeen oak (*Quercus canariensis*), and the other macaque characters names were changed to names of mountains in the Rif (Kelti, Richa and Tizouka). No more complaints were made after re-naming.

JI re-wrote *Muna the Monkey* for this new audience. Creating a piece that was suitable for a different audience with different attitudes to animals required careful consideration (Serpell, 2004). When we created *Teshta the Monkey*, we decided, even though the language barrier could make working on the project difficult, we would work in Arabic not French to encourage engagement with the project both by collaborators and audiences. The first major adaptation for this new audience was the story. The events of the story were changed (see Table 1). Instead of being found in a park where she approaches humans

she eventually goes to a village in search of food since she is humanised and unable to survive in the wild. These changes resulted in a story much closer to a true story of a Barbary macaque who was abandoned in the forest and taken to Temara Zoo in Rabat by BMAC which reinforced this as a more appropriate story for this audience.

Table 1: The key events in the story for both *Muna the Monkey* and *Teshta the Monkey* (since the lead has different names 'she' is used to refer to the character)

Muna	Teshta
She is wild in the forest with her family	
She is caught and taken to market	
She is bought by the Grandfather for his grandchildren (Yasmin and Dani)	
Yasmin and Dani return home to Europe (UK)	Yasmin and Dani live in a big town in Morocco
The children realise that she is not happy	
The children take her to a park and release her	The children take her to a forest and release her
She is attacked by dogs	She is attacked by wild Barbary macaques
She attacks people having a picnic	She breaks into a house and steals food
She is found by an Old Woman who takes her home	Nada wants to throw her to the dog but Ali saves her
The Old Woman gets an Animal Welfare Specialist to come and take her	Ali gets a conservation NGO to come and take her away
She is taken to a rescue centre	She is taken to a big city zoo
She meets Bert (ex-fighter) and Lily (ex-lab animal)	She meets Asmach (ex-pet) and Nesnusa (ex-photo prop)
The children visit and see her, a keeper explains her story and they are remorseful at wanting her as a pet	

Due to the different attitudes to animals (Masri, 2009; Aidaros, 2005); where in the UK we primarily appealed to compassion, we did not in Morocco where animals are thought of primarily in a utilitarian way (Serpell, 2004). A Moroccan audience is less sentimental about animals than a British one so the script needed to be hard-nosed about the fate of the monkey. Monkeys are seen as immoral and debauched in Islam (Sahih Bukhari, 7:69:494). The play had to be firm; rather than appeal to compassion alone, we decided to appeal to morals and reference the Koran, i.e. in dialogue between the woman from an NGO and Ali, the woman suggests euthanasia but Ali replies that "we would go to hell" since euthanasia (as part of all killing) is prohibited in Islam (Qur'an, 17:33).

We had to be extremely careful with the script to make sure that we were not sending an inadvertent message to keep primates as pets or to treat Barbary macaques in a negative way. In both productions we were careful to make sure at the point at which Muna/Teshta and Ahmed are caught it was highly stylised so as to not teach the audience potential methods for catching monkeys. This was especially important in Morocco where our audience would consist of impressionable young people with potential access to wild monkeys (Waters, unpublished data).

We were also careful to give the other macaques in the story regionally appropriate backgrounds. In *Muna the Monkey* one of the two abused monkeys that Muna meets in the rescue centre was an ex-fighting monkey. Given the practice of monkey fighting in Paris (Henley, 2000), this would be a relevant history for a European rescue centre animal. There is no available record of macaques being used for fighting in Morocco and to avoid highlighting the existence of the sport as well as aiming for regional accuracy, we removed all mention from the *Teshta the Monkey* script. In *Teshta the Monkey* the monkeys Teshta meets are a confiscated pet and a photographer's prop.

Production

The factors that influenced the production could be broadly grouped into four categories; these were: by far the largest - cultural (which included religious, attitude to animals and language factors), economical, practical and environmental.

Cultural considerations

We tried to pre-empt as many cultural problems before AH and JI went to Morocco to begin rehearsal earlier on in the production-process. As could be expected many of the following issues we were not able to predict before we started rehearsing.

Before rehearsals

When writing the script Arabic names were selected for the Moroccan characters. The name Amal was chosen for the village man from an online search for 'male Arabic names', but the translator explained it was a female name so it was changed to Ali. Originally there was a mention of Fennec foxes (*Vulpes zerda*) as a carnivorous species from Morocco but, in the area, jackals (*Canus aureus*) (locally referred to as 'dib') are more common (Asa, 2008; Jhala & Moehlman, 2008).

Culture impacted more than the content, costume had to be considered. Before we met the group it was possible that female members of cast might wear the hijab (veil) and thus we had to ensure that costume for the female parts would work with a hijab. In the end none of the cast wore the hijab but in future, this still might be a consideration.

Another consideration we made was how much touching would be acceptable between the male and female members of cast. We did not know how comfortable they would be climbing on each other as in *Muna the Monkey*. Again this did not appear to be a problem, on this outing but still must be considered when staging theatre in countries where culture have strict rules about contact between the sexes.

The set for both shows was a book, with each page being a backdrop, but for *Teshta the Monkey* we put the pages in the opposite order to not alienate the audience (Chan & Bergen, 2005). We researched Moroccan interiors while having the set painted in the UK and we had seen the blocks of colour around doors and on walls which seemed to be quite popular. We chose a neutral gold/yellow colour but on arrival we observed that blue was a far more commonly used. In this set there is a sofa which was drawn in a style we considered to be neutral but in Morocco we saw that the sofas were differently styled. The backdrops are still recognisable but this is would be changed for future productions.



Photo 2: The rich house backdrop for *Teshta* as painted by Hellen Bersacola (image by Steve Foster Images)

Once rehearsals began

Jl and AH went to Morocco on 29 April 2013 and stayed until the 12th and 8th of May respectively. The project was based in Martil, near Tétouan in Northern Morocco where BMAC is based. Siân Waters and Ahmed El Harrad had arranged to work with one group but on arrival for the short stay we found out that they were not available until the second (and last!) week. So we had to find another group in the first week of MASC's stay. Ahmed El Harrad contacted a local theatre group based in Martil called Ibn Khaldoun, their director, Norddine Maghouz was happy to collaborate with us.

Due to the group being made up of students we could not guarantee full attendance every performance and we double-cast the production. Ibn Khaldoun had only three female members so we cast a boy as the second Teshta since the name is gender-neutral. This proved useful immediately since the male Teshta was very physically adept and sadly the young woman playing Teshta was sadly not available for rehearsal after the first day due to a death in the family.

Before arriving it was difficult to judge how receptive a cast might be to playing monkeys or dogs. Both these animals are seen as unclean or unpleasant in Islam (Mughaffel, 2:551). We initially removed the part of the dog from the script but it was later re-instated when the whole cast and director said they were happy to play one. In subsequent rehearsals, it transpired that the actor who played the dog did not want to for fear of ridicule. Ahmed El Harrad stepped in since, as Stage Manager he would be present at every performance to play the part. In the final rehearsal the actor said that he had thought further and would be happy to play the dog. This shows the impact of cultural and peer pressure and the mixed feelings about playing culturally rejected animals.

Since it was impossible to cut out monkeys we told the actors as much as possible about the state of the Barbary macaques to try and encourage empathy and understanding of them before we began. They were shown a video, encouraged to research them for themselves, having been given some resources such as Arkive.org and offered the opportunity to visit BMAC's field site to see macaques in the wild for themselves.

Further to the issue of naming Teshta, the tortoise called Ahmed and the two monkeys in the zoo at the end needed to be renamed. During rehearsal Ahmed and the two crazy monkeys (called Lily and Bert in *Muna the Monkey*) were renamed to Sulahfed (Arabic for tortoise) and to the regional words for monkey Ashmach (Rif) and Nesnusa (middle Atlas).

Having done *Muna the Monkey* all the basic 'blocking' (movements) had been set for the parts of the play that were the same. Most of the key parts that needed to be changed were relating to how humans would interact with and handle animals. In *Muna the Monkey* when there were dogs on stage they were on leads. In Morocco it is rare to see a dog on a lead and in a village it is practically never done. So in this case the dog did not have a lead. Another change was that most people would not be very eager to touch a monkey or a dog with their hand, particularly in a village. When Teshta is tied to a stake to wait for the woman from the NGO we asked for Moroccan input from Ahmed El Harrad as to how they would be handled. We incorporated his feedback into the blocking. Additionally when the dog in the village tries to attack Teshta the most likely response would be to push it out of the way with a foot rather than try to use hands.

Financial, practical and environmental considerations

Financial considerations for the show included the up-front costs of production and the



on-going cost for maintenance and transport. For the whole production, items that could be found were used over bought ones. This had secondary environmental consequences.

Practically the show had to be compact, flexible, durable and replaceable. It had to be compact for both international and local travel. The set had to be flexible enough to work in a variety spaces. The importance of replaceable items in a show that has potential for a changing cast was paramount. Ahmed El Harrad as the Stage Manager, will have a check list but smaller fixings etc. can often get misplaced when there are other demands on time and concentration such as talking to audience members about the content of the play.

Costume

In both shows the actors wore black clothes ('blacks') underneath one item of costume to represent each character. The animal costumes were made in the UK using left-over stock from *Muna the Monkey*. The remaining fabric was added to spare stock in Morocco to enable costumes to be repaired or altered as necessary. The costumes for the human characters were sourced in Morocco for both financial and cultural reasons. We bought two futas (a wrap worn around the waist or shoulders by village women) for Nada. Ahmed El Harrad provided other costumes like a djallabah and a kashaba as well as a jacket for both Dani and Yasmin, a headscarf for a village girl and a cap for the village boy (see Table 2). In Morocco the actors provided their own blacks to minimise the cost to BMAC and MASC as well as to negotiate the practical difficulties of potentially changing cast.

Table 2: The costumes for *Teshta the Monkey*. The photos are from rehearsal and would be worn over blacks (images by Ahmed Al Harrad)

<p>Teshta (sand-coloured tunic and trousers with fluffy jacket) & Sulafed (wicker-work shell)</p>	
<p>Yasmin (pink cardigan) & Dani (blue sports jacket)</p>	

Nada (village woman) (two futas) & Ali (village man) (kashaba)



Village boy (baseball cap) & girl (headscarf)



Market seller (right) (djallabah)



Siân (animal expert) (BMCRif T-shirt)



Nesnusa & Asmach (furry shrugs)



Tortoise shell

For the tortoise we had a shell made in the UK. For the British production we had one made of recycled cardboard boxes that was very light but not very sturdy (see Photo 3a,). We had one woven from willow by a local artist (see Photo 3b,) to take out to Morocco, we chose these materials since they were sourced locally, they were renewable and were made by a local artist with traditional skills. When we arrived, however the shell proved to be impractical because it was not sturdy enough to cope with extensive touring to a variety of venues (both in transport and in doing outdoor shows). Through contacting local leather-workers through the Artisan Centre in Tétouan we devised a new way of making the shell. With a wooden frame (made by Ahmed El Harrad from wood) and a leather cover (see Photo 3c,) it would be more durable and most importantly the expertise to mend it or replace it should it be damaged was nearby.



a.
Image by Aoife Healy



b.
Image by Steve Foster Images



c.
Image by Ahmed El Harrad

Photo 3: The three different tortoise shells. Shells a and b were made by Christine Brewster and c was made by a number of Moroccan craftsmen in Tétouan.

Set

The British set was a large, heavy book frame with the pages inside that so it was free-standing. This was not practical in this case so it was re-designed to be purely fabric and Ahmed El Harrad acquired some poles in-country from a construction site with bases to hold it up.



a.
Image by Lorna Wilkie



b.
Image by Ahmed El Harrad

Photo 4: The two different ways used to hold up the book set. The free-standing book set at The Monkey Sanctuary, Liskeard (a). The fabric book held up by recycled metal poles in Cinema Rif, Martil(b).

For *Muna the Monkey* we used three, donated, wooden blocks to represent furniture like a park bench, a sofa and the division between Muna and Ahmed in the market. These were too heavy to transport and we planned to find an alternative in-country. Ibn Khaldoun had used some crates in a previous show which were used in rehearsal in the place of these blocks. They were ideal and more flexible to work with the new blocking but they were smaller and less stable so an alternative will be sought by Siân Waters and Ahmed El Harrad in the future.

Communication

By far the biggest factor in producing the piece was communication. JI and AH did not speak Spanish or Arabic but French. Norddine Maghouz spoke French, Spanish and Arabic as well as Ahmed El Harrad, while Siân Waters spoke English and Spanish. The cast all spoke Arabic with some having French, some Spanish and some limited English.

Communication was not always simple particularly when trying to put across complicated movements and motivations. We used all translation paths to get the messages across depending on who was there and the complexity of the message but the most common path was from JI to Norddine Maghouz or Ahmed El Harrad in French and then on to the cast in Arabic. Having done a version in the UK where there was no language barrier the more difficult parts of direction had been figured out and so practically it was much easier to pass on the message.

We had to allow for translation time in rehearsals which meant that it was not a very quick process. The potential for misinterpretation was high in these situations so a lot of body language and demonstration was used as well as a video of *Muna the Monkey*. To aid direction we also put line numbers on the Arabic script and copied as many as we could onto the British script where we knew they matched up.

For JI to direct she needed to be able to follow the progress in Arabic, the only words she knew were the names of characters, and the word for 'forest/trees' and the word for 'but'. These proved to be sufficient to be able to keep track of where in a paragraph of text the Narrator was.

When working with any existing group as an outsider it is essential to have an understanding that there will be social dynamics that you are not aware of that may influence the way casting etc. is interpreted by the group. For this reason Norddine Maghouz, an established member of the group, did the casting. JI allocated cast to two groups but they re-formed into a pair of far more cohesive groups on their own.

When getting the flow right for the show we found that the action given to the characters while the Narrator was talking often had to be stretched to cover the passages. The same things in Arabic take longer to say than in English so it took a while to get the correct timing. Once it is possible to run the show Ahmed El Harrad and Norddine Maghouz will be able to assess if any lines need to be cut or shortened to increase the pace.

In *Muna the Monkey* the Narrator sat on a box down-stage-right (at the front of the stage to the left as the audience saw) and although he moved around to turn pages and step into the story he was mostly constrained to this position. In the Arabic version he was much more active, he walked about more and often stood by his box, sometimes with a leg up on the box to rest. This came completely from the Moroccan director and cast and since they knew how such a character would behave it was not questioned or changed.

A barrier that we found in trying to communicate the theatrical vision to the Moroccan theatre group was that theatrical conventions were different in Morocco. Instead of having a script with all of the dialogue and stage directions in it the local group worked on the text to give each actor a list of only their own lines (including cue lines) and without any stage directions in it. This did not become apparent until the Narrator read out the stage directions as well as the lines. The formatting of the script was thus not very clear to the Moroccan cast and director at first.

Discussion

Lessons learnt

The most important thing to consider when using theatre to spread any messages, but particularly those that require such a large degree of co-operation by all those involved in production is flexibility. You have to know which things cannot be changed and then be flexible with all the other elements and if you have found someone you can trust let their judgement of what is culturally acceptable be enough. Without coming from the culture or being submerged in it for a very long time (possibly not even then) you cannot predict how an audience will respond to any element of the production. You might be giving the wrong impression, inadvertently encouraging that which you are aiming to discourage or even offending your audience, sometimes without even being told. When the story was called the Story of Muna no one told Siân Waters that effects of that name but they did tell Ahmed El Harrad since he was from the same culture.

Having in-country collaborators is essential. Not just for translation of language but to notice the ways in which your approach is not acceptable or is not clear. By using the small theatre group in Martil and ensuring that we showed an interest in their activities as well as how much they could help us meant that they worked very hard for us. Conservation must engage local communities who are effected not only by the wildlife but by any measures put in place to conserve it. If you do not have an understanding and respect for the local communities you are likely to not succeed or possibly even damage your cause, making in-country support crucial.

Having more than one translation path is also essential for cases of misinterpretation. In theatre not only words can be misinterpreted but vision as well. Since our scripts had made the assumption about how they were to be presented it was difficult to explain what these parts of the script were, and that they were not to be read aloud. Although we investigated theatre traditions in North Africa we were unaware of this potential stumbling block before we arrived. We gave an electronic copy of the script to the director to be able to edit it to conform to the appropriate form of script for the actors.

Key cultural and language factors must be taken into account. In rehearsal time must be allowed for cultural and language translation, particularly when using different alphabets. In Islamic countries particular attention must be paid to the naming of and the interaction with animals, especially those that are considered unclean.

Theatre in conservation education should involve collaboration between both international theatre, education and conservation experts as well as local people. All people need to be involved at all stages from scripting to production and performance. Mutual respect between these three groups will allow the resulting piece to be practically possible, teach the correct messages and be culturally and linguistically appropriate, and more importantly entertaining for the audience.

Future plans

In the future BMAC hopes to take the play to local schools to disseminate the message as widely as possible. Potentially this play could be taken further afield within Morocco.

This group as well as another will be able to reproduce this play under the supervision of the director and BMAC. We hope to have given them the means to continue work on this piece. Once the show has been filmed it is possible to show it to other audiences though a film does not always have the same impact as a live theatrical production.

MASC hopes to take *Muna the Monkey* to schools and zoos in France and Spain. These are some of the key markets for pet macaques while on holiday (Butynski *et al.*, 2008). These are the individuals who are often abandoned in parks and given to dog shelters. This is closer to the original story book of *The Story of Muna the Monkey*.

BMAC and MASC hope to collaborate on another play based on a new story written for a rural audience which shows how the macaques live in the wild trying to emphasise that they have feelings and emotions like humans do.

Assessing the success of the project

It is difficult to assess the success of education projects in awareness raising and in behaviour change in general (Christ, 2009; Huckle, 1996; Zimbardo, 1991). We anticipate that the difficulties would only be enhanced when the activity you are trying to assess are illegal. Anecdotal feedback from audiences at the pilot studies suggest that the play is informative and entertaining (JI, unpublished data). We are hoping to collect data on the effectiveness of both pieces on their respective audiences. We will use pre and post questionnaires with follow-up surveys for the British audiences 2 months later. If we take the piece to schools in future we will be able to do further follow-up a year or more later as we see fit.

Conservation outcomes

The conservation results of this project may be difficult to measure but even if it is on a very small scale they are apparent. While in Morocco we had cast members who were originally interested in being involved in a British rather than a conservation project, who, after being educated about the Barbary macaques, expressed compassion for them. The impact of demand characteristics in these situations cannot be under-estimated but the cast, who found it difficult to communicate with JI and Aoife Healy, went out of their way to try to express the things they had learnt and how they felt about the monkeys after reading the script or watching the educational video. This shows the potential for education amongst this young, urban population. Through social media it has been possible to observe these people over time occasionally mentioning monkeys in a positive light which is unlikely to be something they did before.

On the British side of things we spoke to many audiences after the show and found that they had not previously heard about the situations in which primates came into the pet trade (JI, unpublished data). Through networking and spreading the word it is possible that these few audience members will have informed many other people (Kadushin, 2012). As this show is shown to more audiences the messages will be spread further.

Other accomplishments

We are preparing a manuscript about the cultural aspects of this project. We are hoping to collaborate on a further production in Morocco for those who extract macaques.

Budget

Below is a breakdown of the items that the CWP grant was to be spent on. Other items that were funded through alternative methods are not included.

Production Costs

	Proposed cost	Actual cost	Notes
Tortoise shell (a and b)	£18.08	£50.00	Three were made (see Photo 3) a =£0.00, b = £50.00 and c= came out of the £500 given to BMAC to use in Morocco
Basics	£58.72	£44.04	Used one fewer cast member, provided their own in Morocco.
Muna basic	£14.68	£14.68	Made 2 outfits
Monkey shrugs	£16.50	£16.50	Made 6 shrugs
Human costumes	£0.00	£16.50	Donated in Morocco and bought in a charity shop in the UK. Needed twice as much fabric
Pages of book	£77.15	£152.26	and changed design for <i>Teshta the Monkey</i>
Frame of book	£28.75	£26.90	
Production Total	£213.88	£320.88	

I requested £213.88 to cover the cost of producing the show. In the end we decided to produce two shows. By changing the way the show was designed (changes to cast, set design and costuming) we managed to produce both shows for £320.88. This does not include any production costs spent in Morocco (see below).

Performance Costs

	Proposed cost	Actual cost Notes
Inoculations	£66.45	£0.00 No longer necessary
Flights	£0.00	£402.00 Two flights and insurance
In-country expenses (requested from PSGB)	£717.00	£500.00* All in-country expenses: transport, accommodation, subsistence and production costs
Performance Total	£783.45	£902.00* *£225.50 from profit on showing <i>Muna the Monkey</i> at Beale Park

We asked for £717.00 from PSGB for various in-country expenses, since the number of people visiting Morocco went from 4 to 2 the amount spent on flights, accommodation and subsistence were all decreased. Also the new team going to Morocco were already, both inoculated against rabies. These meant that we bought our flights from the money from PSGB and with the money saved from production and some money from MASC we gave £500 to BMAC to cover our in-country expenses, including production costs such as the tortoise shell and the futas from the Artisan Market in Tétouan.

This provides a grand total of £1,222.88 which was made up of £997.38 from the PSGB CWP and £225.50 made as profit on the performances of *Muna the Monkey* at Beale Park. This budget does not include the expenses that were incurred visiting the Monkey Sanctuary or Beale Park, these were covered by a small grant from Wild Futures, money raised from showing *Muna the Monkey* and *Save Your Last Roloway* at Beale park and money from fund-raising events.

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