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COMMUNITY THEATRE AND PEACEBUILDING IN KIBERA

(KENYA)

THE CASE OF FOUNDATION OF HOPE

A Thesis

By

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DECLARATION

I, the undersigned, declare that this thesis is my original work and has not been presented to any university for academic credit.

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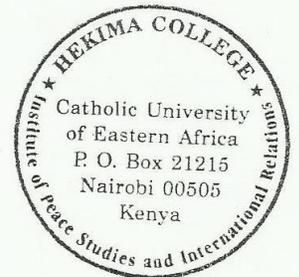
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DEDICATION

For Minou

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ABBREVIATIONS

AIDS – Acquired Immune Deficiency Syndrome

AMREF – African Medical Research Foundation

APT – Amani Peoples Theatre

CT – Community Theatre

FOH – Foundation of Hope Project – Kibera

HIV – Human Immunodeficiency Virus

MSF – *Medecins Sans Frontiers*

NGO – Non- Governmental Organization

PEV- Post election Violence

SAG – Social Action Group

TFD – Theatre for Development

Top – Theatre of the Oppressed

UN – United Nations

UNAOC – United Nations Alliance of Civilizations

USAID – United States Aid

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ABSTRACT

The 2007 Post Election Violence prompted a number of community based organizations and international aid agencies to consider the causes of violence, alternatives to violence and possible avenues for sensitizing citizens for peace in volatile locations such as Kibera. Situated in Nairobi, Kenya, it is reputed to be one of the largest slums in Africa.

The aim of the study is to determine how effective Community Theatre as practiced by the Foundation of Hope (FOH) is for Peace Building in Kibera. Both quantitative and qualitative research is used for the study. The sample size consists of 140 respondents who participated in a self administered questionnaire for the quantitative section. In depth interviews were conducted for 14 respondents in the qualitative section. There are 154 respondents in total. In addition, personal direct observation of Community Theatre was carried out.

The study finds that Community Theatre for Peace Building in contemporary Kenya has not been widely explored and is currently underutilized. In addition, it is generally viewed in Kibera as a powerful tool for conscientization and has manifested as much in the areas of inter-ethnic cohesion and peace building post 2007.

More can be done to realize the full potential of community theatre for peace building, considering its unique participatory capacity to change mindsets for the better, encourage dialogue and promote democracy for a peaceful co-existence. Recommendations for Sustainability of Community Theatre have been made.

CHAPTER ONE: INTRODUCTION

Community Theatre is used as a means of bringing people together, building confidence and solidarity, stimulating discussion, exploring alternative options for action and building a collective commitment to change. Starting with people's urgent concerns and issues, it encourages reflection on these issues and possible strategies for change (Ross, 1984, p. 265).

The arts which are both produced and consumed locally seem to have a better claim to speak with the authentic voice of the people than those that are either imported from another culture or made to be exported to another culture. They also seem to be endowed with greater dynamism and vitality representing tense centres of activity in the cultural map (Barber, 1987, p. 25). Realising the importance and unique position the arts hold in Peace Building, Lederach (2005) states:

We must set our feet deeply into the geographies and realities of what destructive relationships produce, what legacies they leave, and what breaking their violent patterns will require. The creative process itself must be explored, not as a tangential inquiry, but as the wellspring that feeds the building of peace, venturing into the mostly uncharted territory of the artist's way as applied to social change; the canvases and poetics of human relationship, imagination and discovery for those that embark on this journey. (p.5)

Peace in societies is an action concept, involving a constant shaping and reshaping of understandings, situations and behaviours in a constantly changing lifeworld, to sustain well-being for all (Boulding, 2000, p. 1). Defined in the simplest possible terms, a peace culture is one that promotes harmonious diversity that includes lifeways, patterns of belief, values, behaviour and accompanying institutional arrangements that promote mutual caring and well-being as well as an equality that includes appreciation of

difference, stewardship, and equitable sharing of resources among its members and with all living beings (Boulding, 2000, p. 1).

The key issue of this research is to establish the extent to which Community Theatre has been instrumental in peace building in the informal settlement of Kibera in Nairobi, Kenya and what value it could hold for the future in this field.

The importance of the research lies in the area where Community Theatre (CT) is considered an ethically informed creative action, at the boundary of human suffering and human possibility. These latter are a central feature of the place where performance, conscientization and peace building converge. Where members with little or no theatrical training act in real space and time in community based performance, the artistic process and product are understood as potential sites for relationship-building, learning and transformation (Cohen, Varea & Walker, 2011, pp. 3, 7). The concept of “spect-actors” is important and particular to CT. It refers to the possibility of the audience having an impromptu role of participation in performance.

The research focuses on the CT activities of the Foundation of Hope (FOH) and its impact in peace building on the residents of Kibera. Both quantitative and qualitative methods focused on relational research were used so as to obtain as much of a solid grounding to the understanding of the impact of CT by converging both broad numeric trends from quantitative research and the detail of qualitative research.

The first chapter contains the background of the study, the statement of the problem, the purpose of the study, research questions, and the theoretical framework, the justification of the problem, the limitations of the study and a definition of terms frequently used.

Chapter Two presents the literature review where key ideas and arguments relating to community theatre and peace building are expressed and examined. Chapter Three sets out the research methodology comprised of the research design, sample size, data collection procedures and research instruments that were used. Chapter Four contains the data analysis and Chapter Five provides the summary, conclusion and recommendations.

1.1 Background to the Study

Kibera is an informal settlement in Nairobi, Kenya. Built on 2.5 square kilometres of land, it is divided into 13 distinct villages (see map in appendix 1). Started more than 100 years ago as a settlement for retired Sudanese soldiers of the British colonial army in East Africa, it is now (allegedly) the largest slum in sub-Saharan Africa with estimates varying between 250,000 and 1.2 million people, but there are no reliable statistics (De Smedt, 2009, p. 586).

Kibera is home to members of all Kenyan (African) ethnic groups. Each 'village' has its own characteristic ethnic make-up, and although most villages have people of all ethnic groups, one group is often dominant. While Gatwikira Village for example is dominated by Luos, Laini Saba is a Kikuyu stronghold; both villages however have residents of other ethnic groups (De Smedt, 2009, p. 586). The multi-ethnic nature of Kibera's population, combined with negative ethnicity that pervades Kenyan politics, has led to Kibera hosting a number of ethnic conflicts throughout its century-long history (Mutisya & Yarime, 2011, p. 202) but most importantly and more recently, the Post Election Violence (PEV) of 2007.

No basic services, schools, clinics, running water or lavatories are publicly provided, and the services that do exist are owned and serviced by the private enterprise and Non Governmental Organizations. Kibera lies at the fault line of a youth unemployment crisis with an estimated 80 per cent of young people without work (Holmes, 2011). Underemployment and low wages amongst the mostly unskilled population create an endemic problem, and this in many cases leads to crime, violence and despair.

As concerns the history of the use of CT in Kenya, Ngugi Wa Thiongo's *Kamiriithu* project between 1976 and 1982 is by far the most renowned in African community theatre literature. *Kamiriithu* was the first post colonial theatre formed by the people and for the people. More will be said about its short but impacting story in the literature review.

In 1994, Amani Peoples' Theatre (APT) surfaced. It began as a response to the wanton violence experienced during and after the advent of multi-party general elections in Kenya in 1992. During this time, thousands of people lost their lives while others were displaced from the areas they had called home for over two decades. The APT built on the strengths and initiatives of the grassroots communities and used CT for conflict transformation and peace building (Amollo, 2002, pp. v, viii).

Currently, organizations that incorporate CT in their programs in Kibera are the Foundation of Hope, Shining Hope for Communities, Pillars of Kibera theatre group and Kibera Hamlets amongst others (Dinda, 2013).

This study focused on the Foundation of Hope community theatre activities and its impact on peace building in Kibera. Founded in 2006 and located in Kianda, one of the villages in Kibera, it is made up of a membership of 1,520 youth and adults, aged

between 10 and 35 years. It was set up to engage members in finding solutions to a myriad of otherwise conflictual issues, both current and historical, with the use of CT as one of its major avenues.

FOH members use dance, poetry, song and skits in their approach of community theatre in order to raise consciousness but also practically engage in activities that follow from dialogue pursued in CT. These young catalysts of change work in collaboration with development agencies such as The Kenya Red Cross, African Jesuit Aids Network, Uzima Foundation that trains in Alternatives to Violence and Sauder African Initiative for Sustainable Entrepreneurship which aims at empowerment and transformation in order to enhance social and economic standards in Kibera.

After the 2007/8 post election violence (PEV) in Kenya and especially Kibera, the FOH began to raise awareness through CT of what could be done to solve problems related to ethnic tensions so as to promote inter-ethnic cohesion, peaceful co-existence with neighbours and harmonious day to day social interaction. With the aid of CT, other FOH peace building initiatives involve coordinating for education and provision of technical skills such as tailoring, photography and graphic design, setting up income generating activities like the production of beadwork crafts and murals, counselling and empowering the community through civic education, educating and participating in environmental conservation, waste disposal and cleanups within Kibera. Ideally, the realisation of these activities should lead to peace and stability in varying degrees amongst the population that they impact upon.

1.2 Statement of the Problem

Injustice, exclusion and deprivation due to social and economic inequalities lead to despair, crime and violence. 80% of the youth are unemployed or seriously underemployed and much of the population lives in squalor. Social and economic insecurity abound, with no sustainable avenues to solutions to these tribulations.

Can Community Theatre as practiced by the Foundation of Hope be used as an effective tool of intervention to address issues of social cohesion and equity by raising consciousness that leads to peace building action in Kibera?

1.3 Purpose of the Study

This study intends to determine whether community theatre can in fact be used as an effective tool for peace building in Kibera. It also proposes to determine whether the potential of this device, for this purpose should be harnessed and developed further.

1.4 Objectives of the research

Main objective

1. To investigate the extent to which community theatre activities as practiced by the FOH plays a role as an instrument for consciousness raising towards peace building in Kibera.

Specific objectives

1. To establish whether FOH community theatre leads to dialogue followed by

action to generate peace in Kibera.

2. To investigate the relationship between certain variables, such as interest and attendance with the effectiveness of FOH community theatre for peace building.
3. To investigate the effect of participation on actors and spect-actors in FOH community theatre as relates to peace building capacity.

1.5 Research Questions

1. Does exposure to community theatre raise consciousness and generate peace for the residents of Kibera?
2. Is there a link between interest and/or attendance, and the effectiveness of community theatre for peace building?
3. What kind of impact did participation have on the peace building capacities of actors and spect-actors?

1.6 Theoretical Framework

1.6.1 Freire's Underlying Theory of Conscientization

Possibly the most influential thinker about education in the late twentieth century, Paulo Freire has been considered particularly important for informal educators in his emphasis on dialogue and his concern for the oppressed (Smith, 1997, 2002). Freire's seminal work, *Pedagogy of the Oppressed* (1972) proposed a theory of *conscientization*, a process through which marginalized groups, people who didn't have a voice, could move from a naïve to a critical consciousness, thereby creating the conditions for the transformation of

society in accordance with social justice (McCowan, 2006, p. 57). Freire's insistence on situating educational activity in the "lived experience" of participants has opened up a series of possibilities for the way informal educators can approach practice (Smith, 1997, 2002).

This study is based on Paolo Freire's underlying theory of the pedagogy for conscientization through dialogical education. It uses the problem-posing method to develop critical thinking. The term 'conscientization' refers to the process in which men, who exist *in* and *with* the world, not as recipients, but as knowing subjects, achieve a deepening awareness both of the socio-cultural reality which shapes their lives, and of their capacity to transform that reality (Freire, 1972, p. 51). The basic condition for 'conscientization' is that its agent must be a Subject (a conscious being), and 'conscientization' like education, is specifically and exclusively a human process (Freire, 1972, p. 51).

Freire's Liberating Education based on dialogical problem-posing education consists rather in acts of cognition and not in transferrals of information where students become mere repositories of it. He refers to this latter as "banking education" (1996, pp. 51-54). On the difference between liberating education and banking education, Freire (1996) explains:

Students are no longer docile listeners. They are now critical co-investigators in dialogue with the teacher. Whereas banking education anesthetizes and inhibits creative power, problem-posing education based on dialogue involves a constant unveiling of reality. The former attempts to maintain the submersion of consciousness, the latter strives for the emergence of consciousness and critical intervention in reality. (p.62)

In this process, arguments based on "authority" are no longer valid and in order to function, authority must be on the side of freedom, not against it (Freire, 1996, p. 61).

Here, no one teaches another, nor is anyone self-taught; people teach each other, mediated by the world, by the cognizable objects which in banking education are “owned” by the teacher (Freire, 1996, p. 61). A peasant can facilitate this process for a neighbour more effectively than a “teacher” brought in from outside (Shaul, 1996, p. 14).

Freire (1996) goes on to expound:

Problem posing education, as a humanist and liberating praxis, posits as fundamental that the people subjected to domination must fight for emancipation. To that end, it enables teachers and students to become subjects of the educational process by overcoming authoritarianism and an alienating intellectualism; it also enables people to overcome their false perception of reality. The world - no longer something to be described with deceptive words - becomes the object of that transforming action by men and women which results in their humanization. (p. 67)

Freire operates on the basic assumption that man’s ontological vocation is to be a Subject who acts upon and transforms his world, and in so doing moves towards ever new possibilities of fuller and richer life individually and collectively (Shaul, 1996, p. 14).

Dialogue that is central to this process must lead to action. In Freirian pedagogy, action is not just any action; it involves a collective struggle to challenge the existing social relations that have resulted in oppression. Ownership of knowledge and action by a community must underpin any project undertaken in partnership with them (Mavrocordatos, 1998, p. 8). As concerns his perception of this kind of development

Freire (1996) states:

In order to determine whether or not a society is developing, one must go beyond criteria based on indices of “per capita” income (which, expressed in statistical form, are misleading) as well as those which concentrate on the study of gross income). The basic, elementary criterion is whether or not the society is a “being for itself”. If it is not, the other criteria indicate modernization rather than development. (p. 143)

Key elements of Freire’s theory, particularly those of problem-posing education, dialogue and praxis would help determine whether community theatre practiced as informal

education was an effective tool for conscientization in Kibera and whether this in turn led to peace building action as the praxis.

In a supporting theory, Augusto Boal situates Freire's theory in specific theatre context as will be explained in the following section.

1.6.2 Boal's supporting theory

Perhaps the most celebrated proponent of a dialogic popular theatrical practice in the Third World (Desai, 1990, p. 81), Augusto Boal attempts to reconcile Freirian theory with theatrical practice, both before and during the implementation of the process. He effectively locates Freire's theory founded on dialogue, within his own method of participatory community theatre or forum theatre. Whereas Aristotle's Art "imitates nature", Boal's Art "re-creates the creative principle of created things" (1997, p. 8). Boal coined the term "*spect-actors*". He had the idea that everyone had the capacity to act in the "theatre" of their own lives and that everybody is at once an actor and a spectator.

Community theatre is ritualized through music, poetry, dance, folklore, and religion, thus creating a theatre art form that serves a greater purpose than theatre for theatre's sake. Being an art form, theatre uses fictions and a 'safe space' for performance. It is thus ideally placed to provide a commentary upon reality and offer alternatives to the perceived realities in which a given community lives (Prentki, 1998, p. 419). In Boalian theatrical practice, the spectator plays an integral part in the action and takes over the stage at various points in the process of theatrical constitution (Desai, 1990, p. 81). While CT has been practiced in several African contexts, the best known Boalian theatrical

movement in the continent has been the *Kamiriithu* project in Central Kenya (Desai, 1990, p. 82) before it was banned by the Kenyan authorities in 1982.

Mda (1993) notes, that in addition to Boal, other authorities on community theatre such as Ross Kidd, Martin Byram, Christopher Kamlongera, Stephen Dhifunyise and David Kerr saw that theatre can provide a method of implementing Friere's ideas on raising the critical awareness of the disadvantaged people in society so that they would be able to identify their problems as consequences of a particular social order (p. 10).

While Freire concerned himself with education in all its facets, Boal focused on theatre as a weapon in class struggles and adherents to his methods are in the end able to create their own theatre as a means of empowerment to overcome oppression (Ukpokodu, 1988, p. 29). This power emanates from awareness and the knowledge of one's capacities, resources, limitations and challenges. Once a people gain or regain power, they are able to resist and destroy the conditions that disempower them or disempowered them in the first place. Empowerment is, however, only achievable through certain processes which are imbued with popular participation. CT is one such process (Okwori, 2002, p. 3). The very act of participating in theatre using the *spect-actor* concept, in itself can, not only be empowering, but liberating in addition.

The FOH uses Boal's concept of inviting spect-actors into an arena trouvé. By allowing for popular participation in seeking solutions to problems, Freire's "problem-posing dialogue" is made possible while the concept of "praxis" is given a platform to become a realization. Boal's theory shows how one might test whether CT is indeed helpful for peacebuilding activities in a community such as Kibera.

1.7 Justification of the study

The circumstances for the use of community theatre are often peripheral rather than an integral part of peacebuilding. Frequently overlooked as a powerful aid in peace building, its potential requires to be maximized in order to become a fundamental resource for intervention where the interface between CT and peace building is relevant and applicable. In addition, findings from the research can be of value to the Kenyan government insofar as the status and latent possibilities for the youth and marginalized exist, where conflict resolution, intervention and prevention techniques are concerned. The findings from the study might also augur well for its newly adopted devolved system of governance. Academically, the study seeks to contribute to a greater understanding of the effectiveness of community theatre in peacebuilding.

1.8 Scope of the Study

The study focused specifically on community theatre activities of the Foundation of Hope in Kibera. It does not include their activities in other parts of the country or the activities of similar organizations due to logistical implications of time and distance.

Kibera was chosen for the site of this study because of its history as regards poverty but most importantly, its position in the 2007/8 Post Election Violence in Kenya. Again, because of the lack of provision of basic public services and the high rate of unemployment especially amongst the youth, community led action ensuing from a creative bottom up approach such as the deployment of community theatre seemed very suitable in this context.

1.9 Limitation of the Study

The Foundation of Hope incorporates several different activities in their agenda. The study however was limited to their community theatre activity in Kibera and the peace building related impact of it on residents.

1.10 Definition of Terms

1.10.1 The Arts

“The Arts” is a collective generic term that includes but is not limited to the categories of fine art, photography and sculpture, commonly known as the visual arts, the literary arts and the performing arts. These latter refer to music, poetry, dance and drama. Art, drama, theatre, the performing arts and community theatre are all interrelated concepts and are often used interchangeably.

1.10.2 Community Theatre

This term refers to participatory theatrical performance made in relation to particular communities with distinct issues that need to be addressed. Most importantly, its usage pertains to theatre made by, with, and for a community. Within its own context, the term is used interchangeably with popular theatre, forum theatre and peoples’ theatre.

1.10.3 Peace Building

Peace building is a process. It involves building social structures and relationships between parties, with a view to transforming conflict and eliminating structural violence

thereby achieving positive peace.

1.10.4 Consciousness Raising

The use of this term stems from Paulo Freire's theory of "conscientização" or conscientization, which means to liberate non-violently, both the oppressor and the oppressed from the victimization of an oppressive system through consciousness raising. The problem-posing concept of education forms the kingpin of Freire's theory of conscientization. Consciousness Raising refers to the developmental processes in which an individual moves from magical to naïve to critical social consciousness. The outcome of the process results in society's working together in the creation of new norms, rules and procedures.

1.10.5 Spect-actor

This is a term that was coined by Augusto Boal. It refers to the participating audience member in forum theatre which is part of community theatre. Bridging the separation between actor and spectator is practiced in Boalian terms by "spect-actors", who both act and observe, practicing elements of both actor and spectator roles simultaneously. This necessarily gives the audience a "participatory voice".

1.10.6 Empowerment

Empowerment is a multi-dimensional social process that helps people gain control over their own lives and fosters power in them for their individual use, their communities and

in their society by acting on issues they consider important. Components of empowerment are social action, political awareness, the right to say and to have a say, recognizing oneself and being recognized as competent.

CHAPTER TWO: LITERATURE REVIEW

2.0 Introduction

This chapter reviews the relevant literature and debates pertaining to community theatre (CT) and peacebuilding. It introduces the aspects of community theatre per se and the qualities that make it an apt and collaborative tool for peace building, concurrently acting as a catalyst for conscientization.

In order to understand the dynamics of CT in more depth and in the wider African context, a section each has been dedicated to its utilization in Africa and Kenya, past and present. To begin with however, a wider conceptualisation of community theatre and its connection to peace-building and peace behaviour is outlined below.

2.1 An overview of Community Theatre, Peace Building and Peace behaviour

The nexus between the performing arts and peace building has long been considered a powerful force in the dynamics of social evolution. Community Theatre is an important device for communities to collectively share stories, participate in political dialogue in order to break down the increasing exclusion of marginalized groups of citizens and build peace (van Ervan, 2001). Like art itself, the aesthetics of peace building and by extension, Community Theatre, are practiced using several techniques, not just one. The discipline is not to reduce complexity to facts, but to use the *haiku* concept of synthesis. *Haiku* is a Japanese poetic form that juxtaposes two images or ideas in order to capture the complexity of an organic whole by reaching its simplest composition. It sees things in the heart. When one captures the heart of a complex experience the individual arrives at the

ah-hah moment of insight, and often discovers the ways forward (Lederach, 2005, pp. 67-71). This allows conflict situations to be resolved in more harmonious and compassionate circumstances. There is poetry about conflict embedded in everyday conversation; sometimes a single conversational poem captures the complexity of a whole situation and the discipline is to hold complexity and simplicity together (Lederach, 2005, p. 71).

By addressing the very social issues that so often constrain the acceptance of development, community theatre is ideally suited to lubricating changes of attitude - from a declared helplessness of self oppression to a state of empowerment (Mavrocordatos, 1998, pp. 12, 19) and conscientization. With the aid of development agencies, CT has been used in various parts of the world as a tool to conscientize mostly the underprivileged masses in areas of political, social and economic concerns in order to cultivate more peaceable communities. The rationality of linear narrative becomes entangled in cultural memory as a mode to make things thinkable, to render the senselessness of the war intelligible and remake the world, however provisional and deceptive the result (Edmonson, 2005, p. 466). Constructing peace building platforms that support the constructive engagement of people who have been historically divided and who are or may remain in significant levels of conflict is important. Solutions to any short-term issues that arise within these relational platforms do not immediately make for enduring peaceable environments. The key to understanding and building them emphasizes rather, the sustaining of relationship and engagement in the presence of continued conflict, historic differences, experienced pain and perceptions of injustice (Lederach 2005, p. 48).

The fundamental objective in CT is to stimulate and provoke members of the concerned community to talk and discuss their problems and come up with ways of solving them. In this way, people are enabled to free themselves from that which Paulo Freire describes as the “culture of silence” (Bakari, 1998, p. 116), where people find themselves unable to voice their disapproval against abuses. The first step to creating genuine and authentic change, according to Lederach (2005, p. 48), is to understand and publicly recognize that the engagement of people in deep issues requires sustained dialogue. This latter is not always easy. Sustained dialogue is found in participation, which in itself can be deemed a tool of empowerment. Underneath the layers of violence, each society without exception has its peace behaviours, precious resources that can be available to help bring about new and gentler forms of governance locally and on a larger scale in the next century (Boulding, 2000, p. 101). CT allows the imagination to fantasize peaceful alternatives to everyday reality. Pondering the possibilities for the 21st Century, Boulding (2000) recommends the recovery of “play as fun” (a basic heritage of every society) as being the best answer to dealing with violence. Further, that a society that encourages the “play of mind” encourages the exploration of other and better methods of ordering life ways (pp. 105-106).

The mission of African theatre is to “strengthen identity, confirm history, and concretize future directions” (Dorsey, 1983). A vast amount of theatre work especially in Africa has gone unrecorded and unanalyzed. Notwithstanding, what would be interesting, would be to work out how individual personal change fed into a wider social change, affecting those who had not even seen the transformative performance or been part of the enriching experience of participating in community theatre (Etherton & Prentki, 2006, p. 10).

Community Theatre ‘praxis’ in Freirian terms is explained in the following section.

2.2 Community Theatre Praxis

Praxis is the process by which a theory is realized. It may also refer to the act of discussing an idea which would entail changing structures. Only through communication can human life hold meaning and authentic thinking. Thinking that is concerned about reality, does not take place in ivory tower isolation, but solely in communication (Freire, 1996, p. 58). Community theatre can become the ideal arena for such dialogue that anticipates praxis when logically and intelligently crafted.

Skilful peace builders using CT need to know how to network, mobilize and conscientize in order to activate the nonviolent yet forceful social power that can change structures. These social skills are rooted in the everyday political and cultural ways of a local people and they are acquired by daily practice rather than through formal training programs (Young, 2010, p. 361).

2.3 Lederach’s Peacebuilding Disciplines based on The Moral Imagination

Lederach (2005) was among the first in the peace building field to write rigorously about the connection between peace building and artistic practice (Cohen, Varea & Walker, 2011, p. 11), effectively locating it in Boal’s safe space in an *Arena Trouvé*. He bases the capacity required for creative transformation of conflict in “The Moral Imagination”, a term used to describe the capacity to imagine and generate constructive responses and initiatives that transcend and ultimately break the grips of destructive patterns and cycles

(Lederach, 2005, p. 182). Based on four disciplines, namely, The Centrality of Relationships, The Practice of Paradoxical Curiosity, Providing Space for the Creative Act and the Willingness to Risk, these capacities allow individuals to simultaneously stay grounded in the troubles of the real world and be open to possibilities of a better one (Cohen et al, 2011, p. 11).

As regards the discipline of Centrality of Relationships, peace building is fundamentally rooted in the building of relationship and trust and this involves developing a process structure that in turn involves redefining relationships, envisioning how people will work together in interdependent ways and changing the way people structure and conduct their relationships (Lederach, 2010, p. 130). If there is no capacity to imagine the canvas of mutual relationships and situating oneself as part of that historic and ever-evolving web, peace building collapses (Lederach, 2005, p. 35).

Peace building is often more about creating space, developing relationships, persevering in spite of overwhelming pessimism, and being flexible enough to respond to emerging opportunities, meagre as they may be (Lederach, 2010, p. 131). By giving birth to something new through creativity and imagination, the artist proposes to us avenues of inquiry and ideas about change that require us to think about how we know the world, how we are in the world, and most important, what in the world is possible (Lederach, 2005, p. 39).

The second discipline of the Practice of Paradoxical Curiosity approaches social realities with an abiding respect for complexity, a refusal to fall prey to the pressures of forced dualistic categories of truth, and an inquisitiveness about what may hold together

seemingly contradictory social energies in a greater whole. By its very nature, this quality of perspective and stance vis-à-vis others, even enemies, is built fundamentally on a capacity to provoke and mobilize the imagination (Lederach, 2005, pp. 36-37). Creative and expressive areas of human activity such as community theatre provide a powerful source of peace building energy and passion that are not always apparent in the formalized processes of political conflict resolution (Ramsbotham, Woodhouse & Miall, 2011, p. 349). Lederach (2005) articulates this as follows:

Paradoxical curiosity sustains a permanent inquisitiveness that vigilantly explores the world of possibilities beyond the immediate arguments and narrow definitions of reality, whose shores are only attainable by taking the arguments seriously while refusing to be bound by their visions. In this regard paradoxical curiosity is indeed the *cura* that attends to and takes care of the health of greater humanity. (p. 37)

Lederach's third discipline is about providing space for the creative act, allowing it to emerge. What we will find time and again he states, in those turning points and moments where something moves beyond the grip of violence, is the vision and belief that the future is not the slave of the past, and the birth of something new is possible (Lederach, 2005, p. 39).

The fourth and final discipline within the framework of *the moral imagination* is the willingness to risk. This involves stepping into the unknown without any guarantee of success or even safety, where violence is a known factor, and peace is a mystery. To fully understand the moral imagination, we need to explore the geographies of violence that are known and the nature of risk and vocation which permits the rise of an imagination that carries people toward a new though mysterious and often unexpected shore (Lederach, 2005, p. 39).

Because peace building is a process, its platform must be sustained by making peace building simultaneously strategic and responsive; deliberately long-term slow and short-term intensive, where strategy refers to how the sources of conflict in a given setting are connected to conflict dynamics in the system within which the conflict is located. In addition, structure relates to pressing macro issues that go beyond the scope of a particular context (Lederach, 2010, p. 150). Peace building is about seeking and sustaining processes of change. Lederach suggests that there is a need to develop an adequate time frame in the conceptualization of the practice of peace building, across vertical and horizontal lines. The vertical relates to Prospective, Transactive and Retrospective timelines while the horizontal satisfies the Vision, Potential for change and Evaluation in the transformative capacity categories. This sums up his strategic and responsive framework of a peace building setup (2010, p. 147). Rebuilding societies torn by violence and war, involves rebuilding relationships and finding new ways to be in relationship, eventually leading to the identification and building of a peace constituency (Lederach, 2010, pp. 137, 150). Peace thus achieved must be sustainable and built on process rather than classified as a finite outcome. Reconciliation is promoted by providing space and opportunity for encounters at various levels, bringing together people from opposing sides and encouraging them to articulate their past pain and to envision an interdependent future (Lederach, 2010, p. 150). He argues that innovative ways in approaching the core nature of deep-rooted conflict in divided societies must be sought in order to provide space within which emotional and psychological aspects of conflict can be addressed (2010, p. 152). Community theatre finds a perfect fit within this configuration.

A significant characteristic of CT in relation to peace building lies in its elicitive nature.

2.4 Elicitive Community Theatre

The elicitive approach to peacebuilding values participants as resources and not recipients. It shows respect for the cultural context and views the cultural knowledge of the participants as the foundation upon which peacebuilding models are grounded. Consequently, an elicitive peace builder is a catalyst and a facilitator rather than an expert in a particular field. His or her central role is to provide a highly participatory democratic process for relationship building and decision-making (Shank & Schirch, 2008, p. 11). In an elicitive approach to peacebuilding, which echoes Freire's dialogical and problem-posing education, everyone is at the same time, teacher and student. Leadership is shared, learners' experiences and concerns are appreciated, interactive participation is made possible, people co-create new knowledge and engage in critical reflection, there is a connection made between the local and the global and people can take collective action.

Theatre has for long been a powerful force for the exploration and transformation of perception understanding and feeling (Ramsbotham et al, 2011, p. 349). Practitioners in the emerging and ever-evolving peacebuilding field are placing high value on elicitive, culturally relevant methodologies. CT lends itself perfectly within this value system and Freire's problem-posing education readily offers tools for peacebuilders interested such methodologies. Since the peace building field requires tools that are as diverse and complicated as the human spirit, the arts emerge as a logical ally. Subsequently, the task for peacebuilding practitioners is to find ways of incorporating the arts into their work

and creating safe space where people in conflict can express themselves, heal and reconcile (Shank & Schirch, 2008, p. 2).

While the arts maintain enormous potential for elicitive and dialogical interaction, the realization of this capacity is often missing. The field of peacebuilding offers skills in facilitation and dialogue that can help artists maximize the elicitive nature of their work thus feeding into each other. Boal sought to democratize safe space, not destroy it. He did this in forum theatre by activating the spectator and allowing him to be transformed into a *spect-actor* in this context. Peace building practitioners can help facilitate this “safe space” where the participants or "audience" of an art project can engage in a dialogue with each other on gnawing issues in their lives (Shank & Schirch, 2008, pp. 11-12). As an art form, CT can invite people to reveal their own cultural knowledge and cultural resources where local communities elicit familiar symbols and cultural art forms as resources for expression, particularly as they struggle to communicate about events that may be traumatic or difficult to articulate. For participants who may feel uncomfortable sharing publicly and verbally their cultural knowledge and cultural resources within the traditional workshop setting, the visual, literary, performance, and movement art forms provide peacebuilders with an alternative medium to elicit this valuable information (Shank & Schirch, 2008, pp. 11, 12).

Besides being elicitive, community theatre, by virtue of form, is already equipped with its own unique and potent capacity to encourage creativity.

2.5 The Creative Power of Community Theatre

The role of the arts has all too often been convulsed by conflict, violence and despair. Up until the 21st Century, theatre artists around the world largely assumed an outsider or disengaged social commentator status. By combining artistic excellence with a carefully honed sense of social purpose and responsibility, the 21st century theatre artist has assumed a new and powerful role, as catalyst for social change and peacebuilding (Levitow, 2011, p. xvii).

According to Lederach (2005), in order for our human community to find the deeper sense of who we are, where we are situated and where we are going, requires that we locate our bearings, our compass. A compass needle functions by finding its north and the north of peacebuilding is best articulated as finding our way toward becoming and being local and global human communities that are characterized by respect, dignity, fairness, co-operation and the nonviolent resolution of conflict. To understand this north, to read this north, he adds, requires that we recognize and develop our moral imagination far more intentionally (p. 24).

Violence appears to be an ineffable experience, but then, how can a conscience crushed by the subtraction of identity be reconstructed, asks Febres (2011, p. x). How can lost meaning be found again? He suggests that fiction allows us to reconstitute reality. This facilitates a possibility to render the individual back into a person. He goes on to add that representation can be perceived to be “more real” than the represented act itself, since it is through representation that a vision of the world is recuperated and the fragmented pieces can be composed to create a fresh, coherent and meaningful picture. Art and

theatre in particular can show us that there is a greater force in creativity and a greater power in solidarity; it is in such instances that art is not just contemplation and transcendence, but also a form of justice that cleanses and vindicates our species in a universal way (Febres, 2011, p. xi).

Grounded in the belief that the arts offer a potent format for enabling communication vis-à-vis conflictual issues, animating democracy in theatre boosts artists' skills in making participatory democracy viable by encouraging civic dialogue between and among diverse audiences (Shank & Schirch, 2008, p. 12). Art is viewed as possessing agency, in which debate and dialogue in public space is supported and where sites for critical collective reflection on self representation are provided (Stupples, 2014, p. 27).

Another feature of community theatre lies in its power to communicate and indeed act as an animated communication system for education and decision making.

2.6 Community Theatre as a Communications Device for Education and Decision making

In direct modes of communication, listeners can feel patronized or overwhelmed with information. While direct communication may seem more "rational" it can be less effective (Shank & Schirch, 2008, pp. 15-16). Communication researchers claim that the best messages such as those in CT allow listeners to feel like they were not "given" the complete solution to a problem. Listeners are rather more likely to understand a new idea and change their minds when they hear information that is not complete or directive, and this allows them to draw their own conclusions.

CT has been identified as a medium of communication which could lead to the objectives of self reliance, user oriented strategies and popular participation in development planning and implementation. The reasons advanced are that it has the potential for being a democratic medium, in which the audience may play an active role in medium-programming, and therefore in producing and distributing messages (Mda, 1993, p. 2).

For those who have moved beyond Freire's pedagogy for conscientization and dialogue to action oriented processes, organization is key. Popular theatre has proven to be a powerful organizing tool (Ross, 1984, p. 266). Organization of conscientization and subsequent action lies in the domain of Augusto Boal, who said:

Theatre is a language through which human beings can engage in active dialogue on what is important to them. It allows individuals to create a safe space that they may inhabit in groups and use to explore the interactions which make up their lives. It is a lab for problem solving, for seeking options, and for practicing solutions. (Rohd, 1998, p. xix)

Rather than solving problems by negotiating the best solution, the arts can offer a new and more creative frame for interpreting the problem and the world around it. The artistic experience maintains the potential to transform people's worldviews, identities, and relationships (Shank & Schirch, 2008, p. 15). As has long been known, when people's attention is held through being entertained, they are far more likely to understand and to learn than when a lecture is being delivered to them (Prentki, 1998, p. 429).

In order to have a more in depth understanding of CT in the African context, some historical and contemporary perspectives have been explored.

2.7 Community Theatre in Africa

Theatrical activity has existed in Africa from pre-colonial times. In pre-colonial Africa, art both functioned and communicated. It functioned in the sense that art and particularly the performing arts had an important and essential use and place in organizing society. This was the epoch before the commodification of art, and creators of art were not solely artists, but commonly members of the community who engaged in the creation of artistic products. Artistic products were not owned by any particular individual and were available to all members of the community at no cost (Mda, 1993, p. 47).

Traditional systems of communication mobilized people at the grassroots levels for various socio-cultural and political activities. African cultures have a strong performative tradition which combines dance, orchestral use of drums, choral singing, mime, oral poetry, public storytelling and the elaborate use of masks and masquerades that instructed and informed. Pre-colonial theatre had its roots in religious ceremonies and rituals and later included drama which was enacted for purposes of socialization (Desai, 1990, p. 66). Public communication especially in the yearly round of religious ritual and community festivals has been expressed largely in terms of dramatic performance in various ethnic cultures (Srampical, 1994, p. 29). While traditional theatrical practices continued to serve religious interests, theatre also began to be used as a medium of popular resistance to the cultural repression and socioeconomic exploitation faced by Africans under colonialism. The Mau Mau protest songs in Kenya for example, acted as a catalyst for the emergence of pre-independence transformative activism (Desai, 1990, p. 67).

There is a long history of community theatre amongst the *Yoruba* of Nigeria. Known as “Masque Theatre”, its development and growth are closely associated with Yoruba political and social history (Adedeji, 1972, p. 257). Originating as traditional ritual plays of the *Egungun*, the cult of the ancestor, Yoruba theatre developed into a Court Masque, and by the middle of the 18th Century, professional artists had organized a travelling theatre, troupes travelled widely; in addition to entertaining princes and “caboceers” in all the principalities of the empire, they performed to large audiences during the annual Egungun festival (Adedeji, 1969, p. 60).

The main preoccupation of the Yoruba performer’s communication with the audience lies in religion and human situations as Adedeji (1972) explains:

The Masque Dramaturgist’s themes depict first his faith in the ancestor and the emotional influence that the supernatural exercises on his life. They also indicate some vagueness in his own conceptualization of the ancestor and the deities and this may qualify the reason why he operates within the realm of allegory and symbolism. Secondly, his humanistic interests are not without some reference to his general concern for the continuity and survival of society. (p. 259)

Special characteristics of the Masque are the chant, the dance, and the drama (Adedeji, 1969, p. 60). The performance itself takes place in an open arena surrounded by the audience who are required to participate at will and the performers therefore must create the right conditions for a sensitive and meaningful response by the audience (Baker, 1977, p. 232).

Presently, winds of change in Yoruba society do not augur well for the institution of traditional theatre. Islam has spread rapidly throughout the Yoruba community, creating new ideas and tastes hostile to traditional beliefs in the ancestors, focusing on new

concepts and introducing new cultural patterns into the society by its own form of education (Adedeji, 1972, p. 263). Even more powerful has been the spread of Christian education and enlightenment through churches and mission schools, undermining traditional religious beliefs by introducing new concepts of the arts and establishing new forms of entertainment based on European models (Adedeji, 1972, p. 263).

Popular indigenous theatre has a pre-colonial history in Tanzania. Dances, story-telling, rituals, heroic recitations and songs played a significant role in the life of societies and they were never separated from daily social activities; The *Bugobogobo* dance of the *Wasukuma* ethnic group for instance was performed at work places in farms to encourage and mobilise people to work hard without feeling the constraints at work (Bakari, 1998, p. 118). Theatre in traditional societies here served as an educational and problem solving institution, often incorporating ritual practices and performances (Bakari, 1998).

Interpersonal communication, group discussion and song and dance are able to accommodate heavy idiomatic expression in African language (Amollo, 2002, p. 8). The latter, are in fact philosophical expressions that are effective in creating communication processes. Because they are embedded in a culture not bound by time or space, creativity is enhanced and ideas are networked in an open market place. This gives such communication the potential to produce a new, higher order of knowledge from a synthesis of ideas (Amollo, 2002, p. 8).

Although the use of theatre as a medium for development communication is receiving increasing recognition among theatre practitioners and development extension workers in Africa, scholarship in this area has lagged behind (Mda, 1993, p. 3). Mda (1993) himself

examines how theatre-for-development functions in the context of social and political structures rather than the internal cognitive and affective makeup of community theatre (p. 5). Indigenous African theatre is created by a specific community or society with its own conventions established by the community itself and not by any outside force. Ceremonies themselves are loaded with ritual significance and this is what has been studied most in this area (Mda, 1993, p. 7). Mda (1993) qualifies participatory theatre as produced by the people and for the people, with spectators. Improvisation is made within specific parameters of the themes. Organised post-performance discussion groups may lead to short or medium term group action and there is a planned change by transfer of knowledge and skills by non-formal education and follow up (p. 50).

A brief history and the contemporary background of community theatre in Kenya is discussed in the following section.

2.8 History of Community Theatre in Kenya

Staying on the African stage and moving beyond colonization, Ngugi Wa Thiongo's *Kamiriithu* community theatre project between 1976 and 1982 was based on the ideological foundations of Adult Education. On their own initiative and independent of outside aid, the people of Kamiriithu had in the mid 1970s built a cultural centre in their village to further adult education and the arts by staging traditional plays in their native language, *Gikuyu* (Bjorkman, 1989, p. vii). The committee that ran *Kamiriithu* was comprised of amongst others, Ngugi Wa Mirii who had studied adult education in Kenya and was practicing Freire's pedagogies (Bjorkman, 1989, p. 51). Committee members decided that material for the literacy course at *Kamiriithu* should be based on the

villagers' lives and concentrate on their actual problems, such as lack of land, unemployment, insufficient food, lack of hospital and health facilities and an absence of meaningful cultural alternatives (Bjorkman, 1989, p. 52). The success of *Kamiriithu* was however short lived. Faced with an intellectual activist, Ngugi Wa Thiong'o, who was organizing grassroots class-conscious theatre, the government seized on the language of composition to trivialize the importance of his effort. He was accused of preaching tribalism by writing in *Gikuyu*, at a time when the president was supposedly trying to make the country ethnically cohesive (Ndĩgĩrĩgĩ, 1999, p. 76). In March 1982, the Kenya government gave orders to tear down the centre, terming activities as tribal, inhibiting progress and undermining the government. It then built a technical school on the site.

Ndĩgĩrĩgĩ (1999) expresses what ensued:

The role of government censorship has been explored in such detail as to illustrate the institutional handicaps that have prevented the emergence of another *Kamiriithu*. The ideological and intellectual atmosphere has also changed. Since Ngugi's detention and subsequent exile, the political situation has been such that no intellectual is free to work closely with workers and peasants. Of course, this is assuming that there is such a high-profile intellectual who would renounce his or her class and would be willing to suffer the kind of harassment that Ngugi endured from the state. Again, the latter half of the 1980s and the 1990s had been characterized by high inflation levels; people spend more time trying to make ends meet, and have little time to engage in the kind of theatre *Kamiriithu* represents. Also, with the collapse of the Soviet Union in the early 1990s, leftist rhetoric about workers and peasants began to sound empty. (p. 79)

One has to recognize that *Kamiriithu* was a uniquely 1970s and early 1980s phenomenon (Ndĩgĩrĩgĩ, 1999, p. 91).

Perhaps then, it is that against such a backdrop, CT for conscientization and development has not been prolific in Kenya except where sponsorship has been provided by NGOs such as CARE Kenya. A good example of this is the work done at Ahero in Nyanza Province in 1999 on Acquired Immune Deficiency Syndrome (AIDS) awareness.

Various people wanted to hear different stories; factions emerged, communal prejudices were exposed and the audience heard different stories from within the community, with some members insisting that it was the traditional practice of wife inheritance that was to blame for the high incidence of AIDS. Others doubted the existence of AIDS until they heard the personal recollections. Every question was refocused back to the audience who emerged from the whole experience more conscious of what AIDS was and their own prejudices against infected people (Ndīgīrīgī, 1999, pp. 85-86), in other words more conscientized to the pandemic.

Amani Peoples Theatre in Kenya (APT) was founded in 1994 to assist victims of violent conflict variously referred to as “ethnic clashes” and “land clashes”. In all its encounters with participants, it uses a variety of communications methodologies with a heavy bias on participatory theatre which offers an interactive forum through which people can dialogue on issues affecting them in a creative and redemptive manner. The techniques used by APT are heavily rooted in African Traditional models of communication and are also informed by the theories and works of Paulo Freire and Augusto Boal (Amani Peoples Theatre, 2013).

Boulding (2000, p. 158) suggests that youth participation should be supported in decision making if we are to make wise choices in the 21st Century. The young, she observes, not only have their own keen powers of observation, they respond to what they see and help change their environment, help deal with problems in ways adults rarely notice, and are in fact co-shapers of their families and of their society (2000, p. 142).

The focus of this research is a youth based organization, The Foundation of Hope. A framework of their modus operandi as concerns the engagement of CT for peacebuilding is outlined below.

2.9 The use of Community Theatre in the Foundation of Hope context

The Foundation of Hope (FOH) youth based organization was established in 2006 with the aim of engaging youth as catalysts of change. Its genre of community theatre uses choreographed and spontaneous group dance, forum theatre, media theatre and poetry to discuss social and political issues, conscientizing the wider community about health matters, interethnic cohesion and the need for a peaceful co-existence within Kibera.

CT is understood to contribute to the social capital of a community, insofar as it develops the skills, community spirit, cultural and artistic sensibilities of those who participate, whether as producers or audience-members. Members of the FOH take great care in designing peace building performance initiatives combining strategic thinking and openness to creative intuitions and emerging serendipities. Apart from that, they pay attention to the aesthetic qualities of their theatre. While they consider this important for impact, it generates creative employment opportunities for the youth in their membership to design and produce costumes of high standard such as fantasy animal theme costumes if the need for performance is in wildlife conservation awareness or animal husbandry and requires to be acted out in context (Dinda, 2013). Often, the group takes its theatre to other parts of Kenya, and many a time, they are invited to perform at special awareness raising functions, such as youth unemployment and the scourge of AIDS, using dance, poetry and drama. The principal and original base of the FOH however remains in Kianda

district, Kibera, Kenya.

As with the Amani Ya Juu Group, the CT structure of the FOH is designed to not only assist the people to own the solutions to their problems but also to restore dignity and hope in their lives. Forum theatres are conducted with a freeze at crisis moments, where the performance stops for a few minutes so that actors and prospective spect-actors at this stage have an opportunity to go back and analyze the problem and seek solutions. The second part of the performance then carries on in a spontaneous manner with both actors and spect-actors eventually performing together (Dinda, 2013).

The theatre practice of the FOH effectively harmonizes Freire, Boal and Lederach's theories and disciplines, where untold stories, unmourned losses, suppressed emotions, unexpressed remorse, unreconciled relationships, unimagined hopes and silences that are in need of expression are brought into dialogue in safe space and transformed (Cohen & Walker, 2011, p. 206). The praxis in the context of FOH's activities includes the quest for inter-ethnic cohesion and healing, civic, entrepreneurial and technical education, and community peace building in general. The utilization of Boal's forum theatre incorporating *spect-actors* allows for Lederach's transformation of "what is" into "what is possible", profoundly manifesting a creative capacity with a willingness to risk, painful and traumatic as the circumstances may be, to make life especially for the youth and surrounding community more bearable, in effect engendering social change.

Community Theatre and Peace Building however does not come without its own challenges, some of which are outlined in the following section.

2.10 Challenges to Community Theatre and Peace Building

The great test in peace building is how to build creative responses to patterns of self-perpetuating violence in a complex system made up of multiple actors, with activities occurring simultaneously. Lederach (2005, p. 33) defines complexity in this context as multiple actors pursuing a multiplicity of actions and initiatives at numerous levels of social relationships in an interdependent setting at the same time – complexity emerges from multiplicity, interdependency and simultaneity.

Community theatre can fail to reach authentic objectives when aid conditionalities that do not synchronize with the psyche or social set up of relevant communities set in. In Acholi, Uganda for example, Edmonson (2005, p. 472) states that the considerable resilience of the dancers was repackaged as part of the makeover narrative of World Vision, a foreign aid agency.

While CT can be 'liberation-oriented' by inspiring collective effort, deepening confidence, building group or organizational unity, it can also be used to 'domesticate'. That is to say it can be used to coerce people into accepting their situation or adopt practices contrary to their interests. This then becomes rather a 'top-down' approach, which is not what community theatre is about. It can become a form of 'sponge theatre', providing a means of participation through which people can 'let off steam' but fail to channel their grievances into organized action. Its ultimate impact depends not on the form, but on the process in which it is organized (e.g. the degree of learner participation and control, and

the openness to a questioning, issue-raising approach), and the political-economic interests it serves (Kidd, 1984, pp. 267-280).

David Kerr (1991), a popular theatre practitioner himself, re-iterates that the problem with turning on the popular voice is that what rushes out may well be contaminated by the perverted clichés of a repressive ideology or by the fear of speaking freely. If the popular voice that results from such a process merely parrots the received wisdom of political despots or developmental gurus, then the people are participating in their own mystification. Kerr (1991) goes on to add that popular theatre workers are tempted to assume that a participatory form is automatically liberating (p. 68). This is not always the case. According to Mda (1993), failed development lies within larger political and economic structures where the locus for change here is not set within the individual who is ignorant and traditional, and therefore easily stymied into action (p. 4). Another area of interest and importance as regards community theatre is the sustainability of theatre groups that serve it.

2.11 Sustainability of Community Theatre groups

Sustainability of CT for peace building groups is fundamental. Because peacebuilding is a long term process and even a work in progress, it requires long term thinking and planning, constructive relationship patterns between people and their environment, and the human and financial resources and abilities to oversee these processes. In this way, human needs are met for many generations. Capacity building includes training and education programs, development, and transformation (Shank & Schirch, 2008, p. 7).

In India today, central to the organization of the social action groups, akin to community theatre groups, is the notion of participation, democratic decentralization and collective management and responsibility. Participation is a key element of sustainability. Participation itself becomes an educational process and an essential element in the act of conscientization (Srampickal, 1994, p. 165). It is not the kind of participation of the so-called democratic governments through elected representatives; it is instead, a process which begins at the grassroots level. Ideally, its success depends on the collective involvement of all the people in all aspects. It means that the entire community takes initiatives, asserting themselves, contributing their share to the analysis and planning of the various programs. Artists can use visual, literary, performance and movement art as capacity-building mechanisms to build self-confidence, enable self-expression, provide training in leadership, public speaking and creative problem solving (Shank & Schirch, p. 7).

2.12 Conclusion

Thus far, the literature has provided descriptive insights into the value of CT in peacebuilding in various parts of the world. Kenya has had an all too brief and rather recent history in the use of CT for peacebuilding and social change. The reasons for this have been made evident. However, as the literature suggests, in a constantly evolving and dynamic world of globalization, there seems to be a powerful place for it in our future. If practiced to incorporate the philosophies and aims of Freire, Boal and Lederach, CT can become a powerful tool for structural transformation because it so ably lends itself to “the space to dream”, “the space to dare”, “the space to risk”; to move from a position of

“what is” to “what can be” and find our way back to humanity where a broken world can be healed.

It is imperative that the underlying philosophies of conscientization and participative dialogue are not circumvented by development aims of agencies where community theatre simply becomes a tool for self preservation or satisfying aid conditionalities. If this happens, it will defeat the original purpose of achieving the more important results of social justice, equality and inclusion for a greater number of deserving people on the ground.

Also crucial is that it is not used with a top-down approach as often happens because this can only be construed as a failure to relate within the theoretical frameworks of the appropriate and intended use of CT. The bottom up approach is central to its strength and viability. In order to maintain its potency, CT has to be participatory and liberating, capable of safe space dialogue. It must become rather, the empowerment catalyst as opposed to the piece exclusively for entertainment or the dominating one for that matter.

Contemporary African Community Theatre must serve a greater, more important functional purpose as was intended for it in large part in pre-colonial traditional African societies. This way, its unique and potent capacities can be harnessed to realize a transformed, more conscientized and humanized society – making possible in the end, a just world, a more inclusive world, undeniably a more colourful world.

CHAPTER THREE: METHODOLOGY

3.0 Introduction

The study sought to investigate the effectiveness of community theatre on peace building and prospective peace builders in Kibera. Both quantitative and qualitative research was used for the study, adopting a mixed approach using the case of FOH and its community theatre activities. The purpose was to better understand the research problem by converging both broad numeric trends from quantitative research and the detail of qualitative research.

3.1 Research Design

A one shot cross sectional design in the quantitative section focusing on relational research was selected. The quantitative research made possible by a questionnaire, was designed to establish the elements of co-relational aspects between community theatre and its effectiveness in peace building.

The qualitative research was divided into 3 basic sections.

In the first section, indepth face to face interviews for particular stakeholders in community theatre and peacebuilding that included development agencies such as Uzima Foundation, Youth We Can and Amani Kibera, religious community representatives, peace practitioners, entrepreneurs and representatives of the administrative arm of the FOH were carried out.

The second section entailed indepth interviews designed for actors from the Foundation of Hope set of actors and *spect-actors* that attend their theatre.

The third section was based on personal direct observation of FOH community theatre. This fulfilled the appropriate demands in assessing the behavioral or descriptive elements of the data and helped in interpreting patterns that followed from community theatre experiences. What impact for instance did performance have on the people who participated and witnessed them? How could what has been accomplished in the space of performance re-enter and translate into the praxis, the “every-day life” in Kibera? It assisted in discussing causation more in-depth, gaining insight and making inferences, conclusions and recommendations regarding the impact of community theatre on peacebuilding in marginalized communities in Kibera. It also sought answers as to whether community theatre was worth developing further with the aim of peace building and generating peaceable communities.

3.2 Sample Size and Procedure

The sample size consisted of 180 persons of both genders in Kibera for the quantitative research. This figure was arrived at with the expectation that a fair and equal chance would be given to respondents to be drawn from each of the 13 villages in Kibera, depending on their respective populations that were exposed to FOH community theatre in one way or another.

Respondents were selected from the general population of Kibera that had attended community theatre, participated in it or had attended but not participated. Those that may

have never attended or participated but may have heard about it were included in the survey.

The sample size for the qualitative research comprised 14 respondents.

For the first type of in-depth interview, (9) respondents were selected. This number was deemed adequate to cover the information sought from respondents drawn from development agencies such as Uzima Foundation, Amani Kibera, Youth We Can (A USAID sponsored youth organization), a member from the entrepreneurial community in Kibera, representatives from religious communities, representatives from secondary school educational institutions, peace practitioners and administrative members from the Foundation of Hope group.

For the second type of indepth interview, (5) respondents were drawn from the actor and *spect-actor* groups.

3.3 Sampling Techniques

Non probability cluster sampling was chosen in the case of quantitative research because the study sought to measure whether FOH community theatre impacted on a cross section of the districts of Kibera.

Non probability purposive sampling was preferred in the case of qualitative research because only certain respondents were directly connected to specific aspects of design in the peacebuilding architecture of community theatre.

3.4 Data Collection Procedures

A research permit from National Council of Science and Technology, Nairobi was obtained (Refer to Appendices 7 and 8). Data for the quantitative research was collected through a self administered questionnaire with closed ended questions and one last open ended question (Refer to Appendix 2). These were distributed to respondents with the assistance of gatekeepers mostly from the Foundation of Hope administration. Of 180 distributed, 140 were returned.

A time plan containing the research process was availed with an allocation of all the tasks to be carried out and the duration involved.

For the qualitative research, respondents' voices were recorded. Transcriptions were then made and were used in the analysis. This entailed 2 types of face to face in-depth interviews:

For the first type of interview, primary data was collected from unstructured interviews with corresponding interview guides of 6 questions for 9 respondents (Refer to Appendix 3).

For the second type of interview, primary data was collected from unstructured interviews for 5 respondents and was accompanied with an interview guide of 6 questions (Refer to Appendix 4).

In addition, primary data was collected from direct observation of community theatre activities in action. This would help render an opinion on whether there was VALUE in the community theatre performance that occurred (Refer to appendix 5 for the question guide).

3.5 Data Analysis

The variables to be analyzed in this study related to the effectiveness of community theatre in peace building. Frequency tables and cross tabulations were extracted from data obtained from primary research. Statistical Package for Social Science research (SPSS) was used to analyze quantitative data using Pearson's Chi Square and Cramers V as statistical tools to determine if association existed between variables and if so, what was the magnitude of the relationship. Frequencies obtained were used to establish percentages in various fields.

Thematic analysis was employed for qualitative data in order to focus, interpret and tally the main concepts of the findings.

3.6 Ethical Issues

Names of respondents were withheld to ensure confidentiality. Respondents in the qualitative research were not prompted for pre-conceived answers and were put at ease to give their views on the subject matter as they saw fit. Permission for photography and videography was sought from the appropriate person/s in charge of CT activities that related to obtaining such data. Permission was also sought to record voice in interviews.

CHAPTER FOUR: DATA ANALYSIS

4.0 Introduction

Research was carried out to examine the impact of Community Theatre on peace building taking the case of The Foundation of Hope; a youth based organization in Kibera. In this chapter, bio data and data collected from the field were used to answer research questions that followed from research objectives in the following order:

1. Does exposure to community theatre raise consciousness and generate peace for the residents of Kibera?
2. Is there a link between interest and/or attendance and the effectiveness of Community Theatre for Peace Building?
3. Did participation impact positively on the peace building capacities of actors and spect-actors?

4.1 Bio Data

Table 1 shows the number of respondents who participated in both the quantitative and qualitative research.

The total number of questionnaires returned from respondents from the quantitative research was 140. 9 respondents from Development Agencies which included Youth We Can, a USAID sponsored youth based organization in Kenya, Uzima Foundation, and Amani Kibera. Media Representatives from Pamoja FM, a radio station in Kibera, peace practitioners from the Foundation of Hope, an independent peace practitioner, an entrepreneur in Kibera and a religious school head were interviewed while 3 actors, 1

actress and 1 spect-actor were interviewed for the qualitative research. In addition, field notes on direct observation of community theatre were made.

Table 1: Frequency table of respondents

Instrument	No. of respondents	Total
Questionnaire	140	140
Interview for Development Agencies, FOH administration Peace Practitioners, School Heads	9	9
Interview for Actors and Spect-actors	5	5
TOTAL	154	154

Source: Researcher's data 2014

4.1.1 Description of Study Population for Quantitative Analysis - 140 respondents

Of the 140 questionnaires, 6 had to be discarded as they lacked data pertaining to the independent variable of age. A total of 88.8% of the respondents fell between the ages of 11 and 35, classified as 'youth'. The focus of this study, Foundation of Hope is a youth based organization.

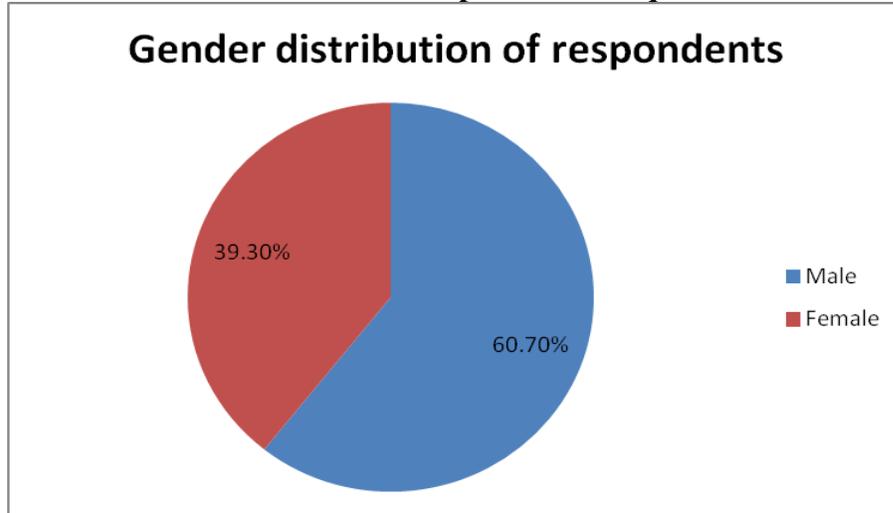
Table 2: Age distribution of respondents

Age group	Frequency	Percentage
11-15	10	7.5 %
16-20	45	33.6%
21-25	40	29.9%
26-30	14	10.4%
31-35	10	7.5%
36-40	10	7.5%
41 and above	5	3.7%
Total	134	100.0%

Source: Researcher's data 2014

It was observed and noted that there was a gender bias in data collection, where 60.7% of respondents were male and 39.3% were female.

Chart 1: Gender distribution of respondents for quantitative research



Source: Researcher's data 2014

Of the 140 respondents, the data in 1 questionnaire had to be discarded as it lacked the information for the independent variable of Ethnicity. A predominance of 41% of respondents belonging to the Luo tribe followed by the Luhya at 23% was noted. The main tribe that composed the "other" category was made up of a distribution between the Kisii, Turkana and the Miji Kenda.

Table 3: Ethnic composition of respondents

Ethnic Origin	Frequency	Percentage
Luo	57	41%
Luhya	32	23%
Kamba	12	8.60%
Kalenjin	11	7.90%
Kikuyu	10	7.20%
Other	14	10.10%
Rather not say	3	2.20%
TOTAL	139	100%

Source: Researcher's data 2014

Accordingly, the predominant village of residence for respondents was Kianda at 31.6% of the respondents coming from there. Kianda is also the headquarters of the FOH. This was followed by Makina at 17.65%. In this case, 4 questionnaires were discarded due to lack of relating information.

Table 4: Village of residence in Kibera

Village	Frequency	Percentage
Kianda	43	31.60%
Soweto	13	9.60%
Raila	12	8.80%
Gatwekera	10	7.40%
Kisumu Ndogo	6	4.40%
Kambi Mburu	1	0.75%
Lindi	6	4.40%
Silanga	3	2.20%
Soweto E.	2	1.50%
Laini Saba	5	3.70%
Mashimoni	7	5.10%
Makina	24	17.65%
Kicchinjio	4	2.90%
Total	136	100.00%

Source: Researcher's data 2014

4.2 Research Question 1: Does exposure to community theatre raise consciousness and generate peace for the residents of Kibera?

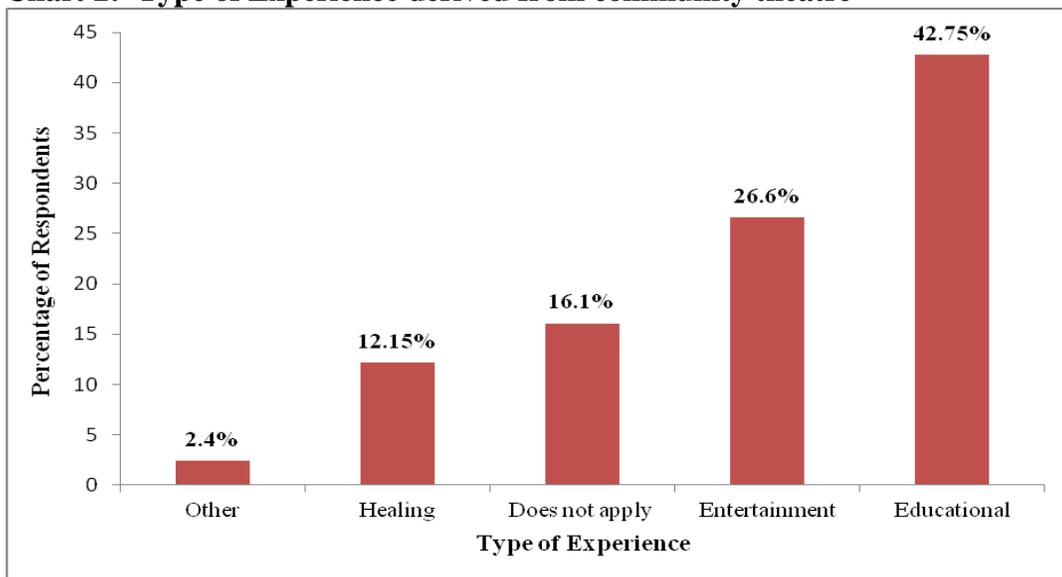
Informal Problem-posing Education, hereafter referred to as “Education”, is an essential element of Freire’s theory of conscientization. This first research question was to investigate whether, by exposure to community theatre, consciousness was raised as regards conflict issues in Kibera. Such issues include inter-ethnic strife and violence

against women. Did this in turn lead to the awareness of the benefits of inter-ethnic cohesion and peaceful co-existence with neighbours?

Chart 2 presents some findings, pertaining to the kind of experience respondents derived from community theatre in the quantitative research. 13 questionnaires had to be discarded due to respondents filling out more than one variable, usually both education and entertainment for this particular question. This constitutes about 10% of the total number of respondents.

42.75% of respondents found that it was primarily educational. This points to the fact that exposure to community theatre was seen to raise consciousness in the first place. While education or consciousness raising constitutes the main objective of this research, it is important to note that 26.6% found the experience of FOH community theatre as primarily entertaining. This came up as being the second type of distinct experience community theatre had for the respondents. According to Boulding, incorporating play as fun in ordering life ways is also essential (2000, pp. 105-106).

Chart 2: Type of Experience derived from community theatre



Source: Data collected by researcher, 2014

Again, when asked to qualify in their own words, in Question 17 of the questionnaire, as to how specifically FOH community theatre had helped respondents, the researcher made a standardized interpretation - a content analysis, and classified responses into the following themes: CT was educational, CT was a source of entertainment, CT promoted interethnic cohesion, CT promoted peace and harmony with neighbors. Table 5 illustrates this. Results showed that of the 86 respondents who qualified their answer, 45.3% felt that yet again it was educational, 4.7% felt it entertained them, whereas 25.6% felt it promoted peace and harmony with neighbors. 24.4% felt it promoted inter-ethnic cohesion, a very important element of peace in Kibera. These latter 2 percentages (25.6% and 24.4%) combined, add up to 50% of respondents feeling that community theatre generated peace. In as far as the utilization of CT for peace-building aims is concerned, one respondent from the FOH who was interviewed for the qualitative research stated:

For me CT might be underutilized at 50-50. Kibera is big and I cannot move round Kibera in one day. I have to take other days to prepare and move to the villages based on my planning and timing. I feel like most of it (CT) has not majorly been on issues to do with peace, but if we look at issues to do with health, with all these, I believe, the message is home. (Respondent 1, 2014, March 3)

This means that there still is potential for the utilization of CT for purely peace-building aims.

Table 5: How specifically has FOH community theatre helped? (Open ended response)

How specifically has FOH theatre helped	Frequency	Percentage
It was educational	39	45.30%
It was entertaining	4	4.70%
It promoted Inter-ethnic cohesion	21	24.40%
It promoted peaceful co-existence	22	25.60%
Total	86	100%

Source: Data collected by researcher, 2014

To demonstrate the mileage CT has achieved in the area of peace and interethnic cohesion, one male respondent of Kamba origin aged 31 commented in the qualitative part of the questionnaire, as to how specifically FOH community theatre helped: “FOH community theatre helped me in good understanding of the goodness of having peace among ourselves as before I used to hate Nubians and Luos” (Respondent 102A, 2014, February-March).

Another 26 year old female respondent of Kikuyu ethnicity wrote: “It helped me a lot especially the way my tribe is hated a lot. Am now able to relate more with Luos” (Respondent 136A, 2014, February-March).

The data contained in Table 5 is reflective of what a respondent from the FOH had to say regarding the peace building work that they have done with CT in Kibera:

We have had reconciliation sessions. We have had issues to do with tribal boundaries to ensure that we try to reconcile. We try to reconcile different tribes. Then, issues to do with gender based violence where we have been having a number of fights in the homes so we try to like at least try to unite the families so that instead of quarrelling, they have alternatives. (Respondent 1, 2014, March 3)

A respondent from the Pamoja FM radio station said of FOH community theatre activities:

We worked with the FOH during the Football Peace Tournament just after the PEV of 2007. During that time they were presenting their play which had a message of peace. It really helped us, because we the organizers of the tournament were aiming to bring our community together and their play during that tournament really worked very well. At least it made some improvement. (Respondent 2, 2014, February 11)

CT enables important resolutions seeking solutions to salient issues to be reached, further re-iterating the power of CT insofar as consciousness raising and peace-building is concerned. A respondent from the Pamoja FM radio station recounted his own experience of CT:

I can remember attending one of the CTs in Mashimoni. I was just strolling in Kibera one Sunday in 2013, where many people had just attended the Quakers church at Mashimoni. They joined in to have a watch of what was happening, but from there, people were just giving resolutions, there and then, saying that we don't want to go the same way as we did in 2007. If at all we follow what the performance has been showing us, then we go the right way. Then someone said that even if there are allegations of a stolen election, briberies, stealing or whatever, we should not fight because it won't benefit us. We can take it to the courts. (Respondent 3, 2014, February 11)

Again, insofar as community theatre raises awareness and generates peace for the residents in Kibera, one respondent from a development agency for youth noted: "The more we share, the more knowledge we share, the more we get to know how to handle solutions and the more united we will be. FOH is multi ethnic and they can show people that ethnic cohesion is possible" (Respondent 8, 2014, February 14).

Elements of peaceableness in post conflict situations include healing, trust and security. Table 6 indicates that 57.7% felt that the community theatre experience helped heal broken relationships with people from other ethnic communities apart from their own. Data from 3 questionnaires out of 140 in the quantitative research were discarded due to inadequate information on the variables concerned.

Table 6: Did experience of Community Theatre help heal broken relationships with people from other ethnic communities apart from your own?

Heal broken relationships	Frequency	Percentage
Yes	79	57.70%
No	20	14.60%
Don't Know	22	16.10%
Not applicable	16	11.60%
Total	137	100.00%

Source: Data collected by researcher, 2014

Table 7 shows that 61.7% of respondents felt that they were able to trust other people from different ethnic communities apart from their own, after their experience with community theatre. Data from 12 questionnaires out of 140 were discarded due to missing information on the variables concerned.

Table 7: Were you able to trust people from different ethnic communities more after your experience with community theatre?

Trust different ethnicities	Frequency	Percentage
Yes	79	61.70%
No	13	10.20%
Don't Know	9	7.00%
Not applicable	27	21.10%
Total	128	100.00%

Source: Data collected by researcher, 2014

Table 8 indicates that 76.3 % felt that theatre made them feel more secure living with their neighbours that they could not before. Of 140 questionnaires, those of 9 respondents were discarded due to missing information pertaining.

Table 8. Did your experience at community theatre make you feel more secure living with your neighbours that you could not before ?

Feel secure living with neighbours	Frequency	Percentage
Yes	100	76.30%
No	15	11.50%
Don't Know	16	12.20%
Total	131	100.00%

Source: Data collected by researcher, 2014

While community theatre has shown capacity to change people's mindsets towards feeling more unified in the post conflict situation in Kibera, one respondent from a

development agency articulated the attributes of community theatre in an interview as follows:

My take would be that it is a powerful tool for peace building because when you're doing theatre, you may not rebuke the person but may rebuke the act that you feel is an obstacle to peace, the act that is conflict related or causes disturbance. In theatre you are able to mention things that one would not even want to hear, such as tribe. For example, you're doing a play and you're mentioning a tribe against the other. People will take it differently because audience is mixed. But when you look at theatre, they are able to first create a conflict and later, have a solution to it. So, from what I've seen and what I know, theatre is a very powerful tool for peace building because you'll find most of the people responding, and not just from one village, not just from one tribe, not from one race. The best part is when they interact with the community. (Respondent 5, 2014, February 14)

4.3 Research Question 2: Is there a link between interest and/or attendance and the effectiveness of community theatre for peace building?

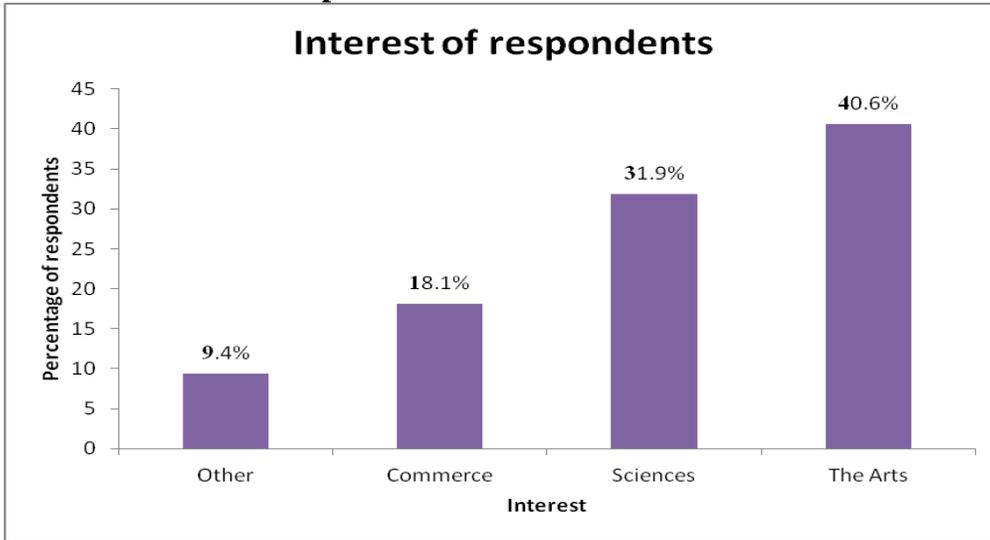
The second research question inquired into whether there was a link between variables such as interest and attendance with the effectiveness of CT for peace building. Interest is defined to mean one's own partiality either to the arts, commerce, sciences or other as stated by the respondent.

4.3.1 Interest

Chart 3 shows that of the total number of 140 respondents, 136 of which were valid, 40.6% had an interest in the arts whereas 31.9% had an interest in the sciences. However, correlation analysis shows that no significant association between interest and the effectiveness of community theatre could be established.

The researcher's interpretation of this is that community theatre does not require pre-disposition to a particular interest and generally cuts across the board, making it adaptable to most.

Chart 3: Interest of respondents

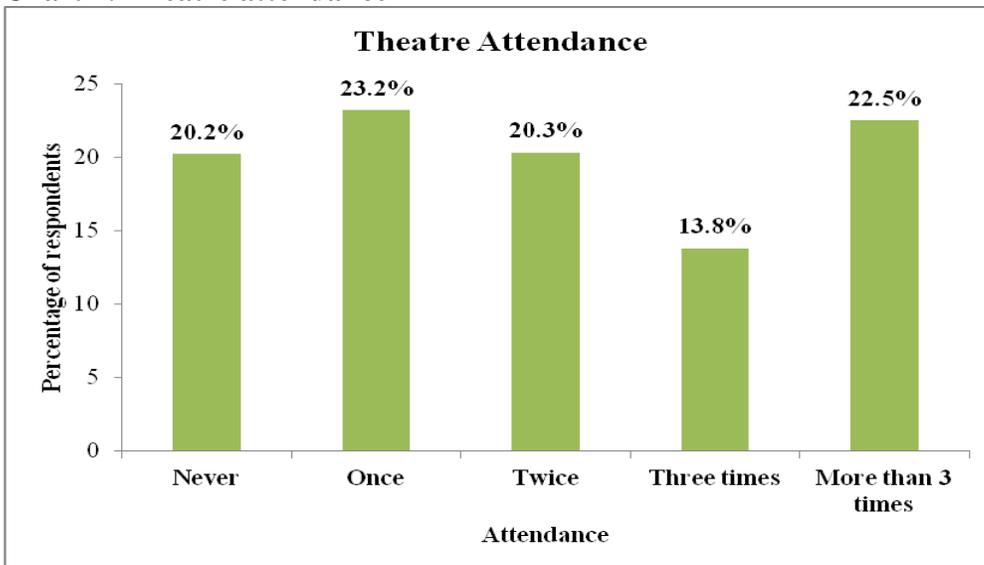


Source: Researcher's data 2014

4.3.2 Attendance

Chart 4 indicates that out of 138 valid responses, 20.2% of the respondents had never attended theatre, 23.2% had attended once, 20.3% had attended twice, 13.8% had attended three times and 22.5% had attended more than 3 times.

Chart 4. Theatre attendance



Source: Researcher's data 2014

In attempting to investigate the relationship between attendance and the effectiveness of community theatre, an initial cross tabulation of attendance and the general experience of community theatre, contained in question 11 of the quantitative questionnaire was made. Elements which make up effectiveness are the ability to heal, the ability to trust and the ability to feel more secure after attending community theatre. These are contained in questions 13, 14 and 15 of the quantitative questionnaire.

In a number of 124 valid cases out of 140, it yielded a large Pearson chi-square value of 106.851 significant at .001 within 16 degrees of freedom. The very strong degree of the relationship between the variables was indicated by a Cramer's V of .464.

A second cross tabulation was then made between attendance and the specific question as to whether community theatre was able to heal broken relationships with people from other ethnic communities. 136 valid responses out of 140 yielded a Pearson chi-square value of 57.931 significant at .001 level of significance within 12 degrees of freedom. The strong magnitude of relationship between the variables of attendance and healing was indicated by a Cramers V of .377.

A third cross tabulation was made between attendance and whether respondents were able to trust people from different ethnic communities more after that.

127 valid cases out of 140 revealed a Pearson Chi-Square value of 40.948 significant at .001 within 12 degrees of freedom. The strong degree of association between the variables was indicated by a Cramers V of .328.

A fourth cross tabulation was made between attendance and whether after CT attendance, respondents felt more secure living with neighbours than before. 130 valid cases out of

140 yielded a Pearson Chi-Square value of 59.772 significant at .001 level within 8 degrees of freedom. The strong degree of relationship between the two variables of attendance and security was indicated by a crammers V of .479.

The interpretation of statistics obtained in these last three cross tabulations from the quantitative analysis suggests that attendance at community theatre does have a significant influence on the effectiveness of community theatre in the areas of being able to heal, trust and feel more secure.

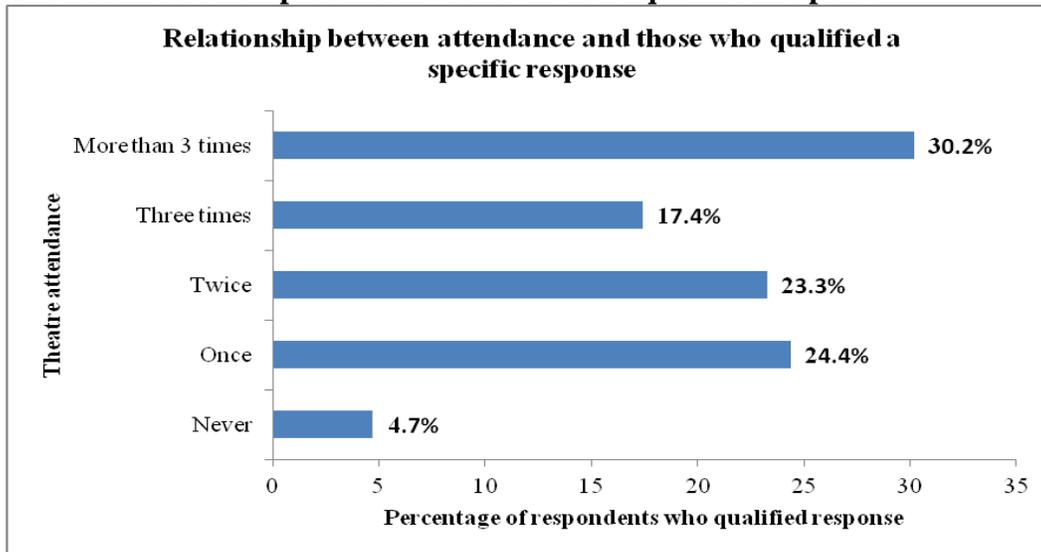
Marginal values derived from a cross tabulation between attendance and a qualified response are demonstrated in chart 5. It indicates that of the 86 respondents from 140 who qualified their answer as to how specifically FOH community theatre helped, 30.2% had attended community theatre more than 3 times, 17.4% had attended 3 times, 23.3% had attended twice and 24.4% had attended once. Though, there is no significant association between the number of times respondents attended theatre and the ability to qualify a response, the total figure of 95.3% of those that qualified an answer had attended theatre on one or more occasions. One respondent who had attended community theatre twice remarked: “The Foundation of Hope’s community theatre helped me in such a way that I am able to appreciate and feel that people living next to me are not from my tribe but we are living in harmony. i.e. no tribalism” (Respondent 72A, 2014, February-March).

Another respondent who had attended community more than 3 times stated: “It helped me interact with other people in the community and live together as one” (Respondent 112A, 2014, February-March).

Yet another respondent who had attended community theatre only once wrote: “I

acquired knowledge which I would not have acquired easily and implementation of it helps the community positively” (Respondent 98A, 2014, February-March).

Chart 5. Relationship between attendance and qualified response



Source: Researcher's data 2014

Chart 5 shows the relationship between attendance and those that qualified a specific response as to how FOH community theatre helped them. The figure of 4.7% of respondents that never attended theatre but were able to qualify a response is interesting in that it seems that individual personal change fed into a wider social change, affecting those who had not even seen the transformative performance or been part of the experience of participating in community theatre. One such respondent in this category wrote: “FOH Community theatre shows one how to create good relationships with neighbours” (Respondent 57A, 2014, February-March).

CT as a tool for consciousness raising does not discriminate between one's inclination and even attendance at one time or more.

The researcher concluded that CT impacts on people of different interests across the board. While it impacted to a great extent on those that had attended, it had an effect for some that had never attended, albeit to a lesser degree. For this reason, it has the potential of being a far reaching, powerful and versatile tool for consciousness raising.

4.4 Research Question 3: What kind of impact did participation have on the peace building capacities of actors and spect-actors?

The data pertaining to the 3rd research question was derived exclusively from qualitative research. 5 specific respondents were interviewed categorically for this purpose. In addition, notes from direct observation of community theatre are used for this analysis.

Most of CT acting for Peace Building in Kibera has been carried out after the PEV of 2007/2008. CT played a significant role in trying to unite the different ethnicities of Kibera during that time and to date. All the actors had attended training on peace building and problem solving. According to them, CT had to be dialogical and engaging. This factor was central and had to bring to bear on their acting. As one actor put it: “What enables us as a group is that we have been attending training on peace building and problem solving issues. We only learn how to solve problems with dialogue and without violence, and that’s how we can engage people” (Respondent 11, 2014, February 14).

All the actors in this interview category were very conversant and aware of certain technical aspects of effective community theatre such as the Centrality of Stage. One actor stated: “We cannot just come from our offices and find that we say that today we

are going to do our community outreach here. We have to consider the number of people who will come to see what we are doing. Are they 10, are they 100 but we want to lead to a larger audience” (Respondent 10, 2014, February 11).

Acting has to be relevant to community problems and had to allow for true expression by actors, where bad acting yields bad results. Material for theatre has to come from the people as one actor commented:

When we go outside into the community or when we’re practicing we don’t use scripts. It’s something that you’ve seen, we act based on the things that happen here, it comes from the heart from the experience of the community. It has to come from you and the people around, so you have to play that part. (Respondent 11, 2014, February 14)

Participation impacted on actors in the following areas:

First, that the message had to be rendered in an effective manner in such a way as to drive the point home and even feed into a wider community who may not even have been present, so that, according to one actor:

At the end of the day they change their mentality about everything. Those people that thought that they were enemies, now they are friends. Things turn around and my neighbour is my neighbour, I need to know more of my neighbour, we interact, we know our culture, things like that. (Respondent 10, 2014, February 11)

Second, 4 out of 5 respondents in this group felt that their acting in community theatre was educational. Not only that, but they had to live what they acted, they had to develop their own set of values and be role models. Because CT acting is really about the community, actors in peace building find themselves as being sensitized to community needs, working in the community spirit as their own awareness is being raised. One actor commented:

Acting enabled me to work with people of different ethnic communities, share ideas, see the differences that people have taken negatively. And it has been easy to understand them so I take people as the same. In Kibera we have different ethnic groups, so when I

am given other ethnic communities, it's easy to work with them. I can speak 4 other languages - *Kijaluo, Kisii, Kikuyu* and *Kikamba*. I am a *Kikuyu*. (Respondent 11, 2014, February 14)

CT enables young actors to identify values much earlier in their lives that they associate with and incorporate into their acting, as one actress stated: "People should love one another, because love is the greatest gift. When you start with love, it leads to peace" (Respondent 12, 2014, February 22).

Third, two of the youngest actors interviewed commented that acting in community theatre helped identify and develop their talent. One of them said in no uncertain terms: "Acting is my passion...If my opportunity would make me a good actor, I would take it" (Respondent 13, 2014, February 22). Both actors have since proceeded under sponsorship to acting school and the study of drama in higher education respectively.

Fourth, all the actors interviewed talked at length about community theatre as encouraging dialogue. Community theatre is "people's theatre". It is participatory and capable of impact. This was confirmed by the one spect-actor who was interviewed and remarked:

Participating in CT had a positive impact. Where I used to stay, we had a community that had different ethnics and different backgrounds. I was the only Luo amongst the Kikuyu. Actually coping was hard and tough. When FOH came to our region, they changed my view and perspective. They gave me something where I could work out other people's perspectives. When you think ill about people and when a skit is performed, you can change. (Respondent 14, 2014, March 8)

Insofar as impromptu participation yields a feeling that one's issues are being addressed, the same spect-actor commented:

As a person in the audience it makes you feel great and that there is someone ready to listen to you. It is not only about what you're seeing but that you could get involved. It allows for true expression from spect-actors because actually in the community when the thespians perform and then the spect-actors give back, it's the community giving back so

they say whatever they have in mind and what they want to say. If you're wrong, they tell you that you're wrong and if they can't do it, they just tell you that "we can't", but they always get to the point. I felt that issues were being going to be addressed through CT. I can't just go to a government office and say "you have to do this" but some of the people who attend CT with the thespians are from the government. If we say this is what is happening down here, do this, we need this, they get down there and they discuss it. (Respondent 14, 2014, March 8)

Photograph 1. Intervening Spectator



An intervening spect-actor (left in blue) in FOH Community Theatre "Stop violence against women" at Kamukunji Grounds Kibera, March 8th, 2014.

Acting in itself makes actors more conscientized of community problems and seeking solutions from within. For this, they felt that the quality of their acting itself had to be of high standards, and they themselves had to act as role models on the specific issues being addressed. If these conditions were not met, the message risked being misunderstood or not understood at all which could negatively affect their status as peace builders and future peace builders. Being exclusively from the youth age group, this level of thought is noteworthy and impressive.

To demonstrate the effects within the context of community theatre participation by actors and spect-actors, following is a description of an outreach.

4.4.1 Community Theatre in Action: A narrative

An FOH community theatre event was carried out on March 8th, 2014 to mark World Women's day. It was to sensitize residents about stopping violence against women. The skit conducted in Kiswahili was well attended by Kibera residents in a proportion of roughly 60% women and 40% men.

At first a conflict scene was enacted where a couple had 2 daughters. The husband was arguing that he didn't have money to bring into the house. He asked, "in any case, what have you brought me?" referring to the gender of his children; that his neighbours had boy children. He told one of the girls to go and get married while she was young before she "lost market", that girls had no value. He then began reining blows on his wife and daughters.

The facilitator posed the problem at this crisis point to the audience as to whether this mentality and behaviour were in order, since children were from mother and father. He was able to draw the audience into active participation, where the slogan was "*Suluhisho ni mimi*". This means "I am the solution". A spect-actor got up on to the stage to lead the action that qualified his personal response. He tried to explain to the father (actor) that all children, whether boys or girls, are valuable. In articulating the disapproval of the father's behaviour that berated his girl children and his wife with violence, the spect-actor went into a discussion with the audience about X and Y genes and that girl children are really the "fault" of the man, amid much laughter. At this juncture, the facilitator asked the audience whether they agreed with the concept about equal rights for boy and girl children as a solution to end violence against women. They voiced their approval with

much vigour. In the end the couple were reconciled and the father accepted his wife and daughters as valuable human beings regardless of gender.

Actors and actresses displayed a verve and vitality on stage. They had self confidence. The facilitators of FOH were at critical points, very active, co-ordinating several different activities - the music, the dance, the acting and problem-posing, between the audience, the actors and the spect-actors. It was quite apparent that both catalysts (actors and spect-actors) and audience felt that the problem was addressed through the skit and the message had been driven home.

After this there was a dance to show accordance and harmony. It was very well appreciated by the audience. Theatre here is seen as a vehicle to conscientization and platform for resistance to specific issues, such as violence against women (*Researcher's observations of community theatre, Kamukunji Grounds, Kibera, March 8th, 2014*).

Photographs 2 and 3. Actors and actresses at FOH Community Theatre



Actors and actresses at FOH Community Theatre “Stop violence against women” at Kamukunji Grounds, Kibera. March. 8th, 2014

4.5 Other findings

The qualitative research revealed other detailed aspects of community theatre, not obtainable from the quantitative research, but nonetheless important to its future use and sustainability.

4.5.1 Frequency of Community Theatre Performances and Effectiveness in Peace Building

Before the 2007/2008 post election violence, there were not many CT activities being conducted in Kibera as concerns peace-building. The situation was too unstable and volatile to put up peace awareness raising CT immediately. It took 4-6 months after the violence was quelled for CT to take to the ground again. There was great distrust and suspicion amongst residents. One lady peace builder respondent noted:

You could gather for theatre, then another community would feel that you were against them and they would start throwing stones. So you would have to look for the youth leader of a village and inform them of an intended theatre performance. When you made people aware like this, the community would feel a bit safer, safe to stand and watch such a thing. (Respondent 6, 2014, March 3)

Between the 2007 and the 2013 elections, there was a proliferation of CT outreaches on peacebuilding with FOH conducting the number they could, within their budgetary constraints. The aim was to avoid a repeat of the post election violence experience and to basically change a mindset to generate peace, ahead of the 2013 elections.

Considering the challenges that the FOH face in rendering more frequent performances for conscientization in peacebuilding, whatever they were able to achieve within their constraints as regards reaching the community in this respect between the 2007 and 2013 elections yielded results as aforementioned in the analysis. These are worth taking into account for future possibilities in Community Theatre for Peace Building. It was felt that CT needs to be more frequent and held on a continuous basis throughout Kibera in order to keep the peace building flame alive. A lady peace practitioner respondent had this to say about the present frequency and consequences of community theatre activities:

We need to do more, because the problem is that people forget. They need to be reminded every now and again. More activities should be done, at least twice a month in each village in Kibera so that people can still remember what happened. (Respondent 6, 2014, March 3)

In the qualitative research, sustainability of community theatre for peace building in Kibera came up as the most important factor to be looked into.

4.5.2 Sustainability of Community Theatre

7 out of the 9 respondents interviewed in the research highlighted the importance of the sustainability of CT groups and activities. CT is free for the residents, and no fee is charged. Peace building through CT however costs time and resources. Peace building groups such as the FOH however have to seek funding either from their own actor members who have other sources income from unrelated employment, or from sponsorship. This latter is not always easy and does not happen on a regular basis, but it happens sometimes as in the case where USAID and CREAM (Centre for Rights, Education and Awareness) sponsored community theatre to sensitize Kiberans on Violence against Women, on World Women's Day – March 8th, 2014. Having said that, lack of funding and resources often stunt the frequency of performances and leads to fewer community theatres being conducted. As one of the co-ordinators of the FOH group put it:

For me it would have been my wish to have CT every week, even if it was every day. Our youths are very active. Our big challenge is that most of the youths are jobless. All we do is volunteer. Dedicating your full time or the community, giving all this information – At times they find that they need to do something extra compared to just moving around in the community, so they have to go round, look for some money to sustain themselves, other than just being in the program only. (Respondent 1, 2014, March 3)

A respondent from a development agency stated:

Community theatre is underutilized. And this is where support is needed. CT groups need support and mentorship. These are people that will be very far because they are able to give back to the community, through performances, by changing the mindset of the community and the actors, because it is not just because of what you get, it is because of what you're giving. Sometimes, the need comes before the handouts that you think. At times the community will tend to think that if a group decides to perform, it has been supported, they will say "this is a group that has enough funds" but in most instances, it's not the case. According to the problem of the community, the group might decide today, "Let's go and have a performance there, with or without funds." People need to be involved and the community needs to change its mindset. What needs to be looked into is the sustainability of CT. (Respondent 5, 2014, February 14)

Another area of importance in the qualitative research that a number respondents felt compelled to talk about was the significant role that women play in community theatre for peacebuilding.

4.5.3 The Involvement of Women in Community Theatre for Peace Building

Women were deemed to be distinctly capable and efficient in carrying the peace message home to the grass root level in communities. So far their role in CT for this purpose, whether through direct or indirect participation has been underestimated and underutilized. 5 out of 9 respondents in the qualitative research discussed this point. One respondent expressed his views on women's participation and instrumentality in community theatre for peace building as follows:

I believe women are instrumental in peace building with a reason. A mother is caring; a mother feels the pain of something wrong happening. When a mother is hurt, the child will be hurt. The men will go outside there and throw stones, but women will be left at home. While the men are throwing stones out there, they have neglected the security of the wife and the children at home. They are the ones who are going to suffer. So I believe that when we empower women, we show them which direction to influence the men and tell them that "this is how we want you to change. We don't want you to go around the community because of a, b, c. We want you to be focused and stay focused, so that at least we can achieve better. (Respondent 1, 2014, March 3)

As regards the role of women in their initiative during the post election violence of 2007 and peace building in Kibera, a lady peace practitioner respondent in the qualitative research stated:

First it was women that mobilized – women said ‘can we do something?’ Because when they looked, it was their husbands, their kids, their sons, who were getting injured. When food was being distributed, it was women who were running up and down to. So it was the cry of women who said, “We should do something, let something be done.” Women were the first to come out, followed by youths. (Respondent 6, 2014, March 3)

Adding:

It’s still more women interested in peace building because most of the men go to work. Not easy to convince men to come for a workshop. It’s easy to convince women. They are available after work, after doing their housework, they’re just in the house, so it’s easy to interact with them. But men are free only on Sundays and even then, they have some other duties. Women are more active than men in peace building. (Respondent 6, 2014, March 3)

While the instrumentality of women in community theatre for peacebuilding was considered important, the role of the youth in this regard was equally fundamental.

4.5.4 The Place of Youth in Community Theatre for Peace Building

4 out of 9 respondents in Indepth Interview no.1 and 3 out of 5 respondents from Indepth Interview no. 2 discussed this point.

Youth aged between 16 and 25 formed the predominant group of respondents for the quantitative research at 63.5% (refer to Table 2, p. 44). It is to be noted that well over 60% of the population of Kibera is made up of persons in this age category (Bodewes, 2005, p. 168).

As concerns the nexus between community theatre and the youth, one school head mentor commented:

Identity and self esteem are built in community theatre. True peace has to be founded on just societies, so that there can be equitable sharing of resources and a fair chance in life.

If youth have hope, they are going to be more careful about what they do. If they don't have hope, they will develop a 'devil may care' attitude. Community theatre helps young people see a possibility for their future. (Respondent 7, 2014, February 14)

A young leader of a youth organization sponsored by USAID re-iterated this by stating:

We have been so much exploited. But as long as I can say, after youth have been engaging in the community theatre, there has been progress. It takes time. If you engage 1 to 1, 40% of the people affected in 2007/8 PEV, came back to reflect "My cousin or my aunt was affected somewhere, so this time round, I will say 'I'm not ready for that.' I can say that CT has impacted because even right now, we have been having issues of insecurity here and there and this has reduced to a certain extent. For now we have seen why we need to be together. The person we need help from today will need help tomorrow. (Respondent 8, 2014, February 14)

He went on to say:

Community theatre comes from the initiatives of the youth groups, they volunteer, they mobilize people. They need more support, but you can't just wait for support. They will sacrifice their time to do at least something small to educate people in their own village. We should continue to use them, because of migrations and new people coming into Kibera that should also be sensitized. Community theatre should be used to expand to other places. (Respondent 8, 2014, February 14)

The youth respondents in the qualitative research were well aware that their role in peacebuilding is not only important for the future of the community but they are eager, able and enthusiastic about being a vital part of a more peaceable future. They have learned their lessons from the 2007 PEV and are willing to pass on the peace message to the wider audience. These are indeed their own families, their neighbours, their future.

4.6 Conclusion

In this chapter, the 3 research questions corresponding to the 3 research objectives have been addressed from all 3 types of data analysis, quantitative, qualitative and direct observation of CT. The field research data confirms the major theory of Freire's educational dialogical participation and conscientization as regards peace building in

Kibera. Boal's spect-actor theory or participation on stage as being empowering also shows up particularly from the qualitative interviews, of both the spect-actor and development agencies and peace practitioners sets.

Research findings in the quantitative research confirm that 42.7% of respondents found community theatre to be educational. While this figure is encouraging it also means that there is potential for development in this area.

Second and not least important, the research showed that community theatre served as a source of entertainment for 26.6% of the respondents. While entertainment does not serve as the predominant use of community theatre, "play" is an important part of education and solution seeking.

By being perceived as predominantly educational and to a lesser extent, entertaining, FOH community theatre has effectively addressed two specific and major concerns of the 2007/8 PEV in Kibera; the first of interethnic cohesion and the second of peaceful co-existence within the community. Both are central to peace building.

Where education can be considered a peace building element in and of itself, the FOH has provided this in remarkable part through its CT activities as the analysis has shown.

CHAPTER FIVE: SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.0 Introduction.

The main objective of the study was to investigate the extent to which CT activities as practiced by the FOH play a role as an instrument for consciousness raising towards peace building in Kibera. The purpose of this study has been to examine the impact of CT on peace building in Kibera, taking the case of Foundation of Hope organization. In order to achieve this, 3 objectives were considered:

1. To establish whether FOH Community Theatre leads to dialogue followed by action to generate peace in Kibera.
2. To investigate the relationship between certain variables such as interest and/or attendance, with the effectiveness of FOH Community Theatre for peace building.
3. To investigate the effect of participation on actors and spect-actors in FOH Community Theatre as relates to peace building capacity.

5.1 Summary of the Findings

Data analysis has established a strong association between CT and peace building in Kibera with room for a fuller utilization of its potential for this purpose.

Five major points have been noted. First, that CT in the case of FOH serves to educate and has been successful in addressing PEV issues by promoting interethnic cohesion, unity and peaceful co-existence. By incorporating aspects of the diverse ethnic cultures

found in Kibera through dance, poetry and skits, it promotes a more tolerant society.

Second, attendance of community theatre has a significant bearing on the measures of effectiveness of healing, trust and a better sense of security amongst previously conflictual communities. Though education is an important part of peace, entertainment is not an insignificant part of learning and indeed it is desirable that it hold a component of it. It was also established that CT does not demand that anyone be predisposed by way of inclination such as the arts or sciences in order to appeal or get the message across for peace building and peaceableness in the community. It is a tool that cuts across the board. It is dialogical, participatory, open to all and free for all.

Third, while youth found their own value in community theatre acting, they consciously used it to educate the community. Actors and actresses found it important that their acting made an impact. It was imperative that they were understood by the audience in order to be effective. Not only this; the quality of their acting had to be of substance and the message had to end up being conveyed to a significant section of the community, otherwise it would be futile. They were very aware, having been trained how to conduct CT professionally, what the effective rendition of it entailed and could yield.

The spect-actor found the experience of spect-acting empowering, re-iterating the fact that community theatre is indeed participatory and dialogical. This way, his voice can be heard. The voice of the community members finds a safe space arena in which to operate where concerns might eventually be addressed, while suggesting solutions themselves.

CT was one of the avenues of awareness raising against violence that led to inter-ethnic cohesion and peaceful and harmonious living within Kibera in the leadup to the 2013

Elections. Being participatory, its role in peace building was rendered not only relevant, but also pivotal. The FOH was successful in achieving its peacebuilding goals to a commendable degree. The analysis reflects this position.

Fourth, thus far the role of women in community theatre activities for peacebuilding, particularly as the target audience, has not been utilized to its potential. Community theatre and peace practitioners are however well aware of this, as they have had a chance to assess the magnitude of the role women played in the quest for peace after the 2007/2008 PEV. They realise that they would do well to incorporate more women in the area of CT for Peace Building, since women are more enthusiastic, more effective within their families and the community, open to and willing to spread and perpetuate the peace message.

Lastly the role of the youth in CT for Peace Building, whether as active participators or audience cannot be overemphasized. The youth are the future and what impacts on them will be translated into their adulthood leadership of communities they form part of. Their will and enthusiasm could only serve to help immensely and this is what has to be harnessed. Through direct or indirect participation, they are exposed to peace building elements of CT such as inter-ethnic cohesion and harmonious living. These elements show promise of more peaceable societies in the future that have positive implications for development.

5.2 Conclusion

Community Theatre is often overlooked as a tool of intervention. Its potent qualities of sheer diversity, creativity and versatility give it a particular malleability quite aptly suited

to peacebuilding. Care however must be taken that it is indeed able to transform trajectories and hold its relevance in instances of juxtapositioning with peacebuilding.

In the case of Kibera, The Foundation of Hope's CT has proved to be a powerful tool, a valuable instrument, a popular avenue and a democratic medium for peace building, capable of societal transformation after the PEV of 2007/8. The ability of CT to conscientize with regards to inter-ethnic cohesion and the benefits of peaceful and harmonious neighbourliness is remarkable. With this kind of capacity, its usefulness must never be underestimated. More of it is needed. What is for certain is that in present circumstances, its utilization stands at about ½ its capacity and more can be done with it if certain factors are taken into consideration. These would include measures of sustainability, the involvement of more women in community theatre activities for peacebuilding and encouraging youth involvement. More support for community theatre by the government and international agencies would be of considerable import for the government itself, a peaceful Kenya and peaceful International Relations.

5.3 Recommendations

Recommendations are made for all stakeholders in peace building. They consist of the government, both local and international peace building organizations, local and international aid organizations, peace practitioners and the ordinary citizen.

5.3.1 Sustainability of Community Theatre

As regards recommendations to the government and stakeholders in peace building, funds need to be set aside for the sustainability of CT in order to ensure peaceable communities. CT is an important part of education or conscientization on otherwise conflictual issues. For government in particular, CT also provides a base of knowledge and interaction where grievances of the community may be known at informal levels within safe space and addressed accordingly.

Income generation training and job generation for the productive mostly youthful population is an avenue for sustainability that must be explored fully. In this way, community theatre groups will be able to give freely of their vital capacity in this field to their own communities without feeling overburdened.

Applying for grants through local and international agencies connected with peace building to raise funds for sustainability can provide preliminary and auxiliary support. So far, this avenue has been the strongest base for CT support in Kibera. While it has helped tremendously, it should not remain the only source of support. Other sustainable avenues like income generation as mentioned in the preceding paragraph must be looked into, and with urgency.

5.3.2 Targeting Increased Participation by Women in Community Theatre for Peace Building

More women should be encouraged to take up roles in community theatre activities for peace building. Women have a unique status in conflict and post conflict societies

because their stakes are much higher. Their level of influence in families can also be harnessed to supplement peace building efforts. In a community like Kibera, women have shown themselves as having the will and time to engage in effective peace building.

5.3.3 Targeting Youth Involvement in Community Theatre for Peace Building

The youth are the future and indeed the future leadership of Kenya. Their involvement in peace building activities, their education and exposure to peaceful solutions is paramount. Their participation has to be encouraged and sustained in CT because first and foremost it is educational. As the praxis, it directs youth to be of positive service to the community by generating exemplary values that they themselves conform to, providing role models of appropriate behaviour. Secondly, CT can and has shown itself to be a tool that identifies future talent and has in some cases pointed actors towards future careers in acting, community development, counselling, teaching, care-giving. All these relate to peace in a very special way.

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APPENDICES

APPENDIX 1: MAP OF KIBERA SHOWING VILLAGES



Source: Map Kibera Project
www.mapkiberaproject.org/

APPENDIX 2: RESEARCH COVERING LETTER FOR RESPONDENTS

INSTITUTE OF PEACE STUDIES AND INTERNATIONAL RELATIONS

HEKIMA COLLEGE – NAIROBI

A CONSTITUTENT COLLEGE OF THE CATHOLIC UNIVERSITY OF

EASTERN AFRICA

Dear Respondent

My name is Lucia Quadros and I am pursuing a master's degree in Peace and International Relations at Hekima College, Catholic University of Eastern Africa.

The topic for my research is **Community Theatre and Peace building in Kibera: The case of Foundation of Hope**. The main objective of my study is to investigate how effective the community theatre activities as practiced by the Foundation of Hope are as concerns peace building in Kibera. The study is relevant in the sense that if indeed community theatre can help in peacebuilding, then it should be encouraged and practiced more.

Your participation in the study is voluntary.

Please rest assured that all the information that you will provide will remain anonymous and will be treated with the strictest confidentiality.

Thanking you in advance.

Lucia Quadros

APPENDIX 3: QUANTITATIVE RESEARCH QUESTIONNAIRE

COMMUNITY THEATRE AND PEACEBUILDING IN KIBERA: THE CASE OF FOUNDATION OF HOPE.

Please answer the following questionnaire:

Tick your answer like in the following example if you are male

Male	✓
Female	

1. Gender:

Male	
Female	

2. Age (In years)

	years
--	-------

3. Ethnicity:

Luo	
Luhya	
Kamba	
Kalenjin	
Kikuyu	
Other (please specify)	
Rather not say	

4. Your highest educational qualification:

Primary School	
Secondary School	
Technical/Diploma	
Major Degree	
Post Graduate Degree	
Other – Please Specify	

5. Interest:

The Arts	
Sciences	
Commerce	
Other – Please Specify	

6. Status:

Student	
Self Employed	
Employee	
Other – Please specify	
Rather not say	

7. Profession:

Artist	
Artisan	
Teacher	
Administrator	
Business Person	
Other - Please specify	
Not applicable	

8. Religion:

Protestant	
Catholic	
Muslim	
Other – Please specify	
Rather not say	

9. Which village do you reside in, in Kibera?

Kianda	
Soweto	
Raila	
Gatwekera	
Kisumu Ndogo	
Kambi Mburu	
Lindi	
Silanga	
Soweto E.	
Laini Saba	
Mashimoni	
Makina	
Kicchinjio	

10. How many times have you attended community theatre in the past year?

Never	
Once	
Twice	
Three times	
More than 3 times	

11. What kind of experience did Community theatre obtain for you?

Educational	
Healing	
Entertainment	
Other - Please specify	
Does not apply	

12. Have you been able to use what you obtained from the community theatre experience?

Yes	No	Not applicable
-----	----	----------------

13. Did your experience of community theatre help to heal broken relationships with people from other ethnic communities apart from your own?

Yes	No	Don't know	Not applicable
-----	----	------------	----------------

14. If the answer to the above question is yes, were you able to trust them more after your experience with community theatre?

Yes	No	Don't know	Not applicable
-----	----	------------	----------------

15. Did your experience at community theatre make you feel more secure living with neighbors that you could not before?

Yes	No	Don't know
-----	----	------------

16. Did Foundation of Hope's community theatre help you?

Yes	No
-----	----

17. If your answer is YES in the above question, how specifically did Foundation of Hope's community theatre help you?

.....
.....
.....
.....
.....
.....

Thank you for your co-operation in completing the questionnaire.

APPENDIX 4: QUESTION GUIDE – QUALITATIVE RESEARCH

IN-DEPTH INTERVIEW NO. 1

For Development agency representatives such as Uzima Foundation, Amani Kibera, representatives from religious communities, secondary educational institution representatives, peace practitioners, administrative members of the FOH all operating in Kibera.

1. Could you comment on the adequacy of FOH Community theatre in achieving peacebuilding aims in terms of networking, mobilization and/ or consciousness raising.
2. What are your views as concerns the power of FOH community theatre as a tool for peace building?
3. In your experience, does it assist in attaining social power capable of changing oppressive structures over a process of time?
4. Are there any areas within social change that FOH community theatre for peacebuilding has already impacted on?
5. In terms of utilization of community theatre as a tool for peace building aims in Kibera what are your views? Is it underutilized, widely utilized, adequately utilized for example?
6. In your view, should community theatre itself be developed further and given more importance in peacebuilding aims?

APPENDIX 5: QUESTION GUIDE – QUALITATIVE RESEARCH
IN-DEPTH INTERVIEW NO. 2

For Actors and Spect -actors of Foundation of Hope Community Theatre.

1. What kind of impact did performance and participation in Community theatre have for you as a peacebuilder or a future peace builder?
2. What are your views insofar as Community Theatre allowing for true expression by actors and *spect-actors*?
3. Did Community theatre lead to specific action for the community?
4. If so, what was achieved?
5. How would you rate community theatre in terms of effectiveness in seeking
 - a. Solutions to community related problems? For example, weak, strong, too slow,
 - b. Not effective?
6. Could you say why with accompanying examples?

APPENDIX 6: QUESTION GUIDE FOR PERSONAL DIRECT OBSERVATION

1. What was the level of participation? Were people keen to participate? Comment on level of participation as this will allude to effectiveness of safe space.
2. What was the level of freedom for participants? Did participants speak more than facilitators? Notes on observation of this element will show whether participants found the confidence, empowerment and freedom to air their views in this safe space. It will also point to whether indeed what is being achieved is a bottom up approach.
3. How was CT performance conducted? Did argument occur? Depending on the context of the performance, this could show either the ability to think dialogue and come up with solutions and the accommodation of different views, or the clarification of matters.
 - b. Did conflict occur? Again, depending on the context of performance, this could allude to whether safe space was able to allow unresolved conflictual matters to re-surface so as to be re-defined.
4. How profound was the act of performance? Did participants show emotions? Notes on this would allude to the authenticity and effectiveness of performance as a serious tool for peace building and not just pure entertainment.
5. How did the performance conclude? Was some way forward agreed upon? This would show whether there was a possibility of praxis of conscientization, dialogue leading to action.

APPENDIX 7: RESEARCH PERMIT

THIS IS TO CERTIFY THAT:

MISS. MARIA LUCIA QUADROS
of HEKIMA INSTITUTE OF PEACE
RELATIONS, 0-100 Nairobi, has been
permitted to conduct research in
Nairobi County

on the topic: COMMUNITY THEATRE AS
A TOOL FOR PEACEBUILDING AND
SOCIO-ECONOMIC EMPOWERMENT IN
KIBERA

for the period ending:
15th March, 2014

Permit No. : NACOSTI/P/14/1384/470
Date Of Issue : 15th January, 2014
Fee Received : Kshs khs1000,00



Applicant's Signature

Secretary
National Commission for Science,
Technology & Innovation

APPENDIX 8: RESEARCH AUTHORIZATION LETTER



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone: +254-20-2213471,
2241349, 310571, 2219420
Fax: +254-20-318245, 318249
Email: secretary@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

9th Floor, Utalii House
Uhuru Highway
P.O. Box 30623-00100
NAIROBI-KENYA

Ref: No. **NACOSTI/P/14/1384/470**

Date:

15th January, 2014

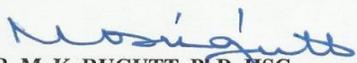
Maria Lucia Quadros
Hekima Institute of Peace
Studies and International Relations
P.O. Box 21215-00505
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*Community Theatre as a Tool for Peacebuilding and Socio-Economic Empowerment in Kibera,*" I am pleased to inform you that you have been authorized to undertake research in **Nairobi County** for a period ending **15th March, 2014**.

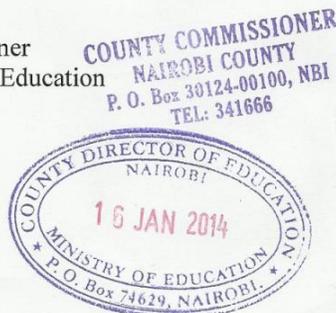
You are advised to report to **the County Commissioner and County Director of Education, Nairobi County** before embarking on the research project.

On completion of the research, you are expected to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.


DR. M. K. RUGUTT, PhD, HSC.
DEPUTY COMMISSION SECRETARY
NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION

Copy to:

The County Commissioner
The County Director of Education
Nairobi County.



National Commission for Science, Technology and Innovation is ISO 9001:2008 Certified