THE ROLE OF MUSIC IN PEACEBUILDING AND RECONCILIATION: A CASE OF KENYA’S 2007/2008 POST ELECTION VIOLENCE

BY

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STUDENT’S DECLARATION

I, the undersigned, declare that this is my original work and has not been submitted to any other college, institution or university other than the United States International University in Nairobi for academic credit.

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This thesis has been presented for examination with my approval as the appointed supervisor.

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ABSTRACT

The use of music in reconciliation and peacebuilding efforts has long been assumed with many times its importance and potential being unrecognized. This academic study sought to cover Kenya by assessing the various programmes and activities of actors involved in music, within and outside Nairobi, who have used music as a tool and channel of communicating peace and dialogue particularly after the 2007/2008 elections violence that rocked the country. It therefore assessed the goals that were set in the peacebuilding efforts such as the Agenda Four items in correlation with the messages sent and campaigns undertaken by music agents in the process. This is through investigating the process in four spheres: the role of music in post conflict community dialogues; in social and economic empowerment of communities including women and youth; in trauma healing and recovery of victims; and in conflict prevention; the main hypothesis being that music has played a crucial role in the process of peacebuilding and reconciliation in the case of Kenya’s 2007/2008 post election violence. Eight organizations and their activities were assessed and analysed. This thesis details the background, scope and objectives of the research as well as an analysis of past studies, research design and methodologies, an analysis of the data collected, findings and recommendations. This study revealed that music greatly assisted in establishing community dialogues and urged leaders to set up mechanisms that support the victims of post-election violence. Further, the self-esteem of participants, especially of women and youth, was boosted and it brought people together by encouraging them to stop fighting. Music really aided in trauma healing and recovery, however the full attainment of the recovery is dependent on other factors such as counseling and other community engagements. It was realized that such initiatives need support from government and other agencies for sustainability and consistence. Further details on findings are indicated in chapter five. The study thus observes that music has played a crucial role in the process of peacebuilding and reconciliation in the case of Kenya’s 2007/2008 post election violence.
# TABLE OF CONTENTS

STUDENT’S DECLARATION ........................................................................................................... ii

ABSTRACT ........................................................................................................................................ iii

LIST OF ACRONYMS/ABBREVIATIONS ..................................................................................... vii

DEFINITIONS OF OPERATIONAL TERMS ................................................................................ viii

CHAPTER ONE ................................................................................................................................. 1

1.0 INTRODUCTION ....................................................................................................................... 1

1.1 Background Information to the study ..................................................................................... 1

1.2 Statement of the Problem ........................................................................................................ 4

1.3 Objectives of the study ........................................................................................................... 5

1.3.1 General Objective ............................................................................................................... 5

1.3.2 Specific Objectives ........................................................................................................... 5

1.4 Hypothesis .............................................................................................................................. 5

1.5 Significance/Justification/Importance of the Study ............................................................... 5

1.6 Scope of the Study .................................................................................................................. 6

1.8 Organization of Study ........................................................................................................... 6

CHAPTER TWO .................................................................................................................................. 8

2.0 LITERATURE REVIEW ........................................................................................................... 8

2.1 Introduction ............................................................................................................................ 8

2.2 Review of Past Studies .......................................................................................................... 8

2.3 Summary and Gaps to be filled by the Study ....................................................................... 12

2.4 Conceptual Framework ....................................................................................................... 14

CHAPTER THREE ........................................................................................................................... 15

3.0 RESEARCH DESIGN AND METHODOLOGY ..................................................................... 15

3.1 Introduction ............................................................................................................................ 15

3.2 Research Design and Methodology ...................................................................................... 15

3.3 Target Population ................................................................................................................ 16

3.4 Sampling and Sampling Procedures .................................................................................... 16

3.5 Data Sources and Instruments .............................................................................................. 17

3.6 Limitations and Delimitations of the Study ....................................................................... 17

3.6.1 Limitations of the Study ................................................................................................... 17
CHAPTER FOUR

4.0 RESULTS AND FINDINGS

4.1 Introduction

4.2 General Information on the Respondents

4.2.1 Permanent Presidential Music Commission (PPMC)

4.2.1.1 May We Dwell in Unity Project

4.2.2 The Alliance François: Spotlight on Kenyan Music Program (SOKM)

4.2.2.1 SOKM: Weapons of Mass Reconciliation

4.2.3 The Music Copyright Society of Kenya (MCSK)

4.2.4 Amka Kenya Initiative

4.2.4.1 Chagua Peace Day

4.2.5 One Vibe Africa

4.2.5.1 The Music and Arts Program: Unite The People Festival

4.2.6 The Slum Drummers

4.2.7 The Amani Community Based Organization (ACBO), Mount Elgon

4.2.8 The National Youth Talent Academy (NYTA)

4.2.8.1 The Peace Caravan 2013

4.2.9 Kenya School and Colleges Music Festivals

4.3 OBJECTIVES

4.3.1 General Information

Gender

Age

Involvement in Music Oriented Activities

4.3.2 Post conflict community dialogues

4.3.3 The role played by music in social and economic empowerment of communities

4.3.5 Examine the role of music in conflict prevention

4.3.6 Individual Comments

4.3.7 The Ghetto Classics, The Art of Music

4.3.7.1 The Ghetto Classics, The Art of Music

4.3.7.2 Sarabi

4.3.7.3 Other Prominent Patriotic Projects and Songs

4.0 RESULTS AND FINDINGS

4.1 Introduction
<table>
<thead>
<tr>
<th>Acronym</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AU</td>
<td>African Union</td>
</tr>
<tr>
<td>CBO</td>
<td>Community Based Organization</td>
</tr>
<tr>
<td>CMO</td>
<td>Collective Management Organization</td>
</tr>
<tr>
<td>INGO</td>
<td>International Nongovernmental Organization,</td>
</tr>
<tr>
<td>KNDR</td>
<td>Kenya National Dialogue and Reconciliation process</td>
</tr>
<tr>
<td>ODM</td>
<td>Orange Democratic Movement</td>
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<td>PEV</td>
<td>Post Election Violence</td>
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<td>PNU</td>
<td>Party of National Unity</td>
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DEFINITIONS OF OPERATIONAL TERMS

**Conflict:** a serious disagreement or argument, typically a protracted one.

**Creative Arts:** include drama or theater, music, film, creative writing, graphic design, photography and visual arts.

**Mediation:** A settlement of a dispute or controversy by setting up an independent person between two contending parties in order to aid them in the settlement of their disagreement.

**Music:** vocal or instrumental sounds (or both) combined in such a way as to produce beauty of form, harmony, and expression of emotion.

**Prevention:** the action of stopping or hindering something from happening or arising

**Peace building:** a process that facilitates the establishment of durable peace and tries to prevent the recurrence of violence by addressing root causes and effects of conflict through reconciliation, institution building, and political as well as economic transformation.

**Reconciliation:** the restoration of friendly relations as when former enemies agree to an amicable truce.

**Recovery:** restoration or return to any former and better state or condition
CHAPTER ONE

1.0 INTRODUCTION

1.1 Background Information to the study

Since the early 1990s, there has been an increase in the use of music and the arts within a conflict transformation context. (Bergh & Sloboda, 2015). The use of music to bring in social consciousness on some pertinent issues has been embraced in many countries as a way to bring about cohesion, education and understanding. It has the element of connecting peoples in informal settings from the ground up. Overall whether we engage with international “high art” or local community theatre, with communal singing during anti-war protests or post-war choirs, the aesthetic experiences do not occur in isolation, they are always connected with the “nitty-gritty” of everyday life. (Bergh & Sloboda, 2015). However, this contribution to post-conflict restoration is often sidelined.

The term ‘peacebuilding’ has been widely used ever since the Former United Nation’s Secretary General Boutros Boutros-Ghali’s Agenda for Peace in 1992 where he identified it as “action to identify and support structures, which will tend to strengthen and solidify peace in order to avoid a relapse into conflict.” (Boutros-Ghali, 1992). Peacebuilding is a complex and multidimensional process which takes place, directly and indirectly, over a long time following the formal end of a conflict. (ACCORD, 2015) It has a diverse range of interaction and involves various stakeholders in various levels within the spectrum of governance and development. It therefore applies both the top-down and bottom-up approaches as every affected party from the social household level below to the top political sphere are involved also actors externally and internally. This recognition is slowly taking hold in peacebuilding undertakings in Africa, and
the importance of developing peacebuilding approaches which are holistic, inclusive and long-term in their thinking is gaining recognition (ACCORD, 2015). Another aspect of it is that peacebuilding is a slow process with a number of phases and cycles. It thus takes time to have meaningful effect as the post-conflict situation involves a number of activities and efforts that take time to consolidate in results.

Reconciliation is part of the process of peacebuilding that involves forgiveness, healing and reintegration. According to Kriesberg (1998) reconciliation involves the aspects of truth (understanding the both sides of the story), justice (putting to rest the grievance), regard (through forgiveness and healing for victims), and security (the guarantee of sustainable peace and harmonious living). Regionally, reconciliation processes have been practiced across the board in various devices including the Truth and Reconciliation commissions of South Africa and Sierra Leone, as well as the Gacaca Courts of Rwanda. Rwanda for one has been quite successful in its recovery from the 1994 genocide through the courts and the International Criminal Tribunal for Rwanda accruing success in the national level of cohesion and justice. However, some scholars still point to the increased need to continue and to intensify the healing processes in the grassroots’ level with a focus on the community and the individual. Many intervening in the process of reconciliation in Rwanda agree that the next phase of the strategy of reconciliation and unity should absolutely focus on community dialogue (Basabose, 2015). As such various techniques of reinforcing this are encouraged particularly of the informal nature.

Peacebuilding therefore is the process of creating self-supporting structures that “remove causes of wars and offer alternatives to war in situations where wars might occur,” according to Johan
Galtung. (AFP, 2013) This offers a long-term solution to deep rooted causes of conflict. This is why salient issues that fueled the conflict are addressed. Such are pertinent particularly in the case of Kenya.

The 2007 Kenyan general elections saw the break of the Post- elections violence whose eruption was spurred by the two main political parties – the Party of National Unity (PNU) and the Orange Democratic Movement (ODM). A group from the African Union, a Panel of Eminent African Personalities, which included Kofi Annan, Benjamin Mkapa and Graça Machel was tasked with assisting the parties to resolve their issues through mediation. However, for the crisis on the ground, communities were divided and at the grassroot level a lot of destruction and violence occurred that would take long to recover from.

The mediation paved way for the Kenya National Dialogue and Reconciliation (KNDR) process which resulted to the National Accord which established the Coalition Government. Politically some success was achieved but in order to get far reaching peace building, the Agenda Four items were created.¹

The use of creative arts like music have been used to help address two of the Agenda Four items which are to promote reconciliation and healing and in addressing the underlying issues and causes of conflict in the country. This though has not been recognized as much and this paper seeks to investigate the impact of this tool and its potential if granted more attention or enhanced.

Researchers and practitioners also increasingly find that peacebuilding is most effective and

¹The Agenda Items are:
1. Immediate Action to stop violence and restore fundamental rights and liberties
2. Immediate measures to address the humanitarian crisis, promote reconciliation and healing
3. Find ways to overcome the political crisis
4. Address long-term issues and root causes of the conflict, using various means including legal, constitutional, electoral and institutional reform.
durable when it relies upon local conceptions of peace and the underlying dynamics which foster or enable conflict. (Coning, 2013) As such, local interaction through activities such as music could act as catalysts to peacebuilding.

1.2 Statement of the Problem

Lederach (1997) states that, peacebuilding involves a long-term commitment to a process that includes investment, gathering of resources and materials, architecture and planning, coordination of resources and labour, laying of solid foundations, construction of walls and roofs, finish work and ongoing maintenance. It as such requires transformations in structural, cultural and relational levels. (AFP, 2013) It goes to say that relationships require communication to enhance cohesion and understanding among parties. This is achieved through various media including art and music.

With the realization that deeper peacebuilding and reconciliation efforts at the grassroots is needed, all opportunities that could enhance this should be looked into. The increased need of inclusion of all actors of different levels in peace dialogues cannot be understated. The use of music is one such avenue to increase interaction and enhance discussions among affected parties in a community. Little research has been done in analyzing this avenue of expression in its effects both positively and negatively and its long term impact in Africa with more priority given to other activities. This is particularly so with the conflict that occurred in Kenya post the 2007/2008 elections. Understanding the role that music has played socially, economically and politically in various social strata will be instrumental to enhancing peace efforts in conflict areas.
1.3 Objectives of the study

1.3.1 General Objective

To analyze whether music has played a role in peace building and reconciliation in the case of Kenya’s 2007/2008 post election violence

1.3.2 Specific Objectives

1.3.2.1 To assess the role of music in post conflict community dialogues;
1.3.2.2 To determine the role played by music in social and economic empowerment of communities in the peace building and reconciliation process within the case of Kenya’s 2007/2008 post election violence;
1.3.2.3 To examine the role played by music in trauma healing and recovery of victims;
1.3.2.4 To examine the role of music in conflict prevention;

1.4 Hypothesis

Music has played a crucial role in the process of peacebuilding and reconciliation in the case of Kenya’s 2007/2008 post election violence.

1.5 Significance/Justification/Importance of the Study

This study will go far in understanding the role that music plays in conflict and post-conflict situations and propel various stakeholders to utilize this tool and support various artists and organizations in doing so. It will also deepen the realization of the need to increase efforts in bridging community lines and increasing dialogue and cohesion among Kenyan communities. Most efforts at citizen diplomacy and grassroots peacebuilding--which brings "ordinary" citizens into a process of trust-building and cooperation with former enemies--contribute to reconciliation over the long term (CRC, 2005). Music and arts in conflict transformation is not only an
interesting field for academic reasons, it is also an important space for the development of relationships beyond the art event itself. These relationships are an important part of ensuring that violent conflicts are avoided in the future. (Bergh & Sloboda, 2015). It should therefore be investigated and not merely assumed to contribute towards sustainable peace and development. This will enable researchers and practitioners to understand the various techniques that can be employed on the ground and their success rate. Government and other supporters internally and externally such as International Organizations and development partners could also get insight into how important the sector is and how to support various actors and bodies in using these tools effectively. As a channel of expression which is free and a right for every citizen, the study will attempt to depart from the generalized media enclosure as a specific channel but at the same time enhance the role of media and other actors in its impact assessment.

1.6 Scope of the Study

This academic study seeks to cover Kenya by assessing the various programmes and activities of various actors involved in music from individual artists to government in its first level and the communities in the second level within and outside Nairobi. The scope of time is within the period of 2008 to present day as the assessment of impact and of the peacebuilding and reconciliation processes are slow and take time to be assessable. The field research is to be conducted between the 26th November and 6th February 2016.

1.8 Organization of Study

The thesis shall be organized into five chapters. The first chapter shall include the proposal which has the background information, objectives of the study, methodology and literature review.
Chapter two shall then map out the various case studies within the topic to be investigated including the actors and stakeholders, the project backgrounds and their structures. This is with the aim of understanding the scope of the study and the various facets to be interrogated.

The third chapter shall then assess in detail the projects, and community activities. The projects previously described shall be interrogated in detail including the successes and challenges they face and the way they contribute to the objectives of the study. This shall go in hand with Chapter four which shall detail the summary of findings and general deductions form the analysis done featuring the hypothesis.

The final chapter, five, shall contain the conclusion and recommendations from the research mapping the way forward in the area of peacebuilding and reconciliation in Kenya while reflecting outward to the African space and global platform.
CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter reviews some past studies conducted on the issue of music in peacebuilding and reconciliation efforts both globally and locally. Literatures covered include books and journal articles on the same. The studies give an insight into the importance of music and the views of various scholars on the application of the same in peace efforts. It shall also explain the gaps found in this study and how the research intends to fill and answer them.

2.2 Review of Past Studies

In the literature available, few texts are available in repositories that cover the research topic extensively. As such many writings either tend to focus on formal music education or the general creative arts without a correlation to the issues of development, conflict or social culture. One such text is by David Machin (2010) *Analysing Popular Music: Image Sound, Text*. In it the author explores music from various regions of the world in chapters while focusing more on the technical aspects of music. As such the tool and actors are analysed but leaving out the messages transmitted. The African region is also only covered from the West African perspective leaving much of Africa unexplored in the study.

The book *From Art to Politics: How Artistic Creations Shape Political Conceptions* is an old but relevant text that assesses the political role of art. Murray Edelman (2003) assesses Art in its collective term embracing both the visual and performance arts in its meanings, constructions and its influence on public policy and opinion, as well as social order. However, the book does not look at music in specific but rather look at the creative arts in a general perspective and with an Eurocentric bias. This is one of the shortcomings of most of the literature reviewed.
Sage publications release a periodical called Index and in particular, *Smashed Hits 2.0, in Index on Censorship* (2010) is one that analyses music particularly with regards to music censorship. It investigates scenarios in which musicians have been vocal in political spheres and majorly in activism for a wide range of issues across the world such as Apartheid in South Africa, Women’s rights in the Middle East among others. A good note by one of its articles is that music can be used for the ends of good or violence defending on the actor who manipulates it. This is a publication that provides good insight on the issues facing the freedom of expression across the world.

Michael B. Bakan (2007) also explores music in the book *World Music: Traditions and Transformations* by assessing music in a broad sphere both structurally and in the social dialogue context. World music is taken to mean any and all music that exists or has ever existed in the world and is a broad term used to encompass all these. It therefore does not lock into a specific type or interpretation. As such the book explores varying music types including classical to rural musics. Bakan (2007) states that all manner of musical expression, from the most resolutely traditional and geographically specific to the most commercially oriented, cross-culturally diverse and radically experimental, are included and quotes John Blacking’s, *Music, Culture, and Experience* “…the value of a piece of music as music is inseparable from its value as an expression of human experience.” Therefore regardless of the largely technical language intended for formal musical education, it gives some insight into the importance of expression. Conversely, in relation to Africa, he only interrogates West African Musics although he begins that chapter by giving an account of African musics in context within Sub Saharan Africa.

Closer to Africa is the text *Sounds of Change- Social and Political Features of Music in Africa* edited by Stig- Magnus Thorsen (2004). The book holds that music is a significant feature in
social relation in Africa to educate and inform publics and that African music is intricately interwoven with development issues. *Music in Zimbabwe’s Crisis*, is one such article within the book by Mai Palmberg originally from Sweden that gives a good insight on the role that music has played in the political climate of Zimbabwe particularly during its election crisis. Music is a dynamic and highly charged force that affects and embraces intellectual property rights, democracy, economic growth, censorship, media, tradition, globalisation, and education (Thorsten, 2004). The discussions extend over issues of oppression of women, culture, and human rights. This text gives a closer insight over the issues that underlie conflicts in the African context and the interplay of music in such situations. However important to note is the lack of with no African writer featured. The perspectives given thus lack an African element to them although analysis of various issues is covered.

In *Music education in Kenya: A Historical Perspective*, Hellen Atieno Odwar (2005) explores the history of music in formal education in Kenya with her first chapter analyzing the history between 1850 to present segmented into five periods. She also assesses the role of formal and non-formal institutions in promoting the learning of music. Important is the highlight of some outstanding music educators in Kenya. However, the study does not give insight into the content of music but rather only looks at the formal education system. The author nonetheless notes some important aspects of the curriculum that focused on bringing students to the understanding of other cultures and on their national values which can be implied enhanced cohesion and dialogue among the youth of different backgrounds. It also gives an understanding of Kenyan perspective of music and its role in the society through education and recognises vital contributors as the learning of music in formal schooling also highly informs music in informal settings. It is one of the very few books that give a perspective on the Kenyan music system.
Nonetheless there are some journal articles and essays online that have shed some light on the connection of music and reconciliation. Michelle Cagney’s *Post-Conflict Cultural Revival and Social Restructuring in Northern Uganda* (2011) highlights the cultural revival in Northern Uganda which during the time of the study was faced with conflict and the Lord’s Resistance Army (LRA) had wreaked general havoc on the entire northern population, contributing to the ensuing psychological and physical traumas that accompany such an experience. In the chaos and devastation of the protracted conflict, many cultural practices have fallen to the wayside, including dances, songs, folktales, marriage rites, social norms and rules, and the practice of *wang’oo*, or nightly fireside meetings with extended family members (Cagney, 2011) *Wang’oo* is seen by many to be the social, cultural, political, and ideological backbone of Luo society. The cultural breakdown is assessed and the youth experience in the post-conflict situation interrogated. Cagney (2011) further states that the return of Wang’oo will open up a safe space for dialogue, invoke a sense of connection with the past, and allow people to feel some sense of control over their future, with their voices being heard in a community forum.

Rwanda is also used in a case study titled *Acting Out of Conflict: Using Participatory Theater as a Tool of Peacebuilding in Rwanda*, by Sydney Smith and Elise Webb (2011) where post – conflict Rwanda is analysed and the use of theater arts to educate the rural population on their land rights and the roles and responsibilities of local authorities in resolving conflicts is employed. As such, a in INGO called Search for Common Ground is interrogated in its use of participatory theater to equip Rwandans with the tools for resolving personal conflict and building stronger relationships between local authorities and their communities.
In Kenya, Gidion Solonka conducted a study on the *Post-Conflict Peacebuilding In East Africa: The Case Of Sotik And Borabu Constituencies In Kenya, 1990-2012 (2013)* which examined the peace-building initiatives in East Africa, by conducting a case-study of post-conflict peace-building efforts in Sotik and Borabu constituencies, which are located in Bomet and Nyamira Counties in the Republic of Kenya which faced conflict in various times including the 2007/2008 election violence. The exam showed that resort to conflict in these areas were mainly in order to meet basic needs and concludes that indigenous peace-building efforts that take into account the local context and utilise local solutions are extremely effective and sustainable.

### 2.3 Summary and Gaps to be filled by the Study

From the literature study conducted, very little is written in analyzing a very important tool of communication, music and its role in various facets of life. This deficiency has led to less realization of the importance of music as a tool and the enhancement of the same. Furthermore, there is a tendency to seclude music within the contexts of formal music education and entertainment purposes leaving out other aims that music can be used to achieve. This is regardless of the various types of music: Traditional to Mainstream (of which in both are various genres and subdivisions of the same). It is also evident that cultural exchange and education takes place more actively in these informal avenues.

Another gap identified is the lack of African scholarship on the same area with a tendency of foreign writers analyzing African Music and its role in social engagement, economy and political culture, evidenced. This means that the African narrative or perspective is left out and largely assumed for the musical scholars.
This study will thus focus on analyzing and investigating the problem in various levels from Community level: Households, Music community groups and self help groups, Musicians of various genres, Producers and other experts in fields related, Music Educationists, The Government (Music festivals, programs and music education) and Activists particularly with regard to the post- 2007-08 violence period. It shall also pick Four or five music Projects to analyze as mini case studies in the relevant question.

It shall also address the gaps seen in the assessment of the challenges facing music in Kenya within the area of peacebuilding highlighting the expected and discovered challenges which are addressed in the research objectives.
2.4 Conceptual Framework

This field is developing rapidly and the lack of theoretical foundations, which means many projects do not survive in “the wild” beyond the evaluation stage, is in urgent need of improvement (Bergh & Sloboda, 2015). As such a conceptual framework best suits this study in which the roles played by music in the peacebuilding and reconciliation processes are broken down to address the various facets of the process in different strata while involving all actors from the bottom up.

**ROLE OF MUSIC**

**ACTIVITIES**
- Records and Media airplay
- Road shows, concerts and caravans
- Community festivals and forums
- Self-help groups, community centres and bands
- Music festivals and

**STAKEHOLDERS/ACTORS**
- Involvement of women and youth in peace building and reconciliation processes
- Various actors using music (Musicians, Community groups, donors, government etc.)

**PROCESS OF PEACEBUILDING AND RECONCILIATION**
- post conflict community dialogues
- social and economic empowerment of communities
- trauma healing and recovery of communities
- conflict prevention

**SUSTAINABLE PEACE**
CHAPTER THREE

3.0 RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter provides an analysis of the research methods that shall be employed in this study. It also discusses the target group of the study, the sample, the sampling methods, data collection methods, data analyses as well as data presentation techniques used in the study. The chapter details information on how the data will be obtained from the respondents and the instruments used to facilitate the needed data. Also, information regarding the presentation of the findings will also be provided in the chapter.

3.2 Research Design and Methodology

The main research design used in this study shall be a case study. The case of Kenya with a focus on the years following the post-election violence of 2007/2008 shall be interrogated by assessing certain respondents in the population. This will then give a sample scenario of how music in post-conflict situations plays a part in peacebuilding generally.

A descriptive research design shall also be employed where the information of what exists and mostly known to respondents and information sources shall be investigated. As such, the many of the respondents were required to describe their experiences and give recommendations too. This is because of the nature of data being collected which is highly qualitative.

As such, qualitative research design will also be used to conduct the study as behavioral characteristics of the respondents shall be investigated and analyzed which shall include their
views on community dialogue and neighbourliness, as well as in assessing their recovery and healing process in the angle of reconciliation.

The methods of data collection shall be determined by the type of data contemplated. I shall mostly use primary data collection in the field study as there is little information in the mainstream and repositories on the topic. This data shall be sourced directly from artistes on the ground, community groups and individuals, government and private organs that have interacted with music projects in the time span required. The data shall also be sourced because its data is more current, authentic and not susceptible to too much distortion like secondary data.

3.3 Target Population

The Target population is the Kenyan population in general but with particular focus on communities and individuals that have been involved in music programs in their various areas of interaction, especially on those aimed at increasing community interaction, reconciliation and understanding. These respondents shall be classified under two categories, one shall be the recipients of the projects and the second shall be the actors involved in the production on the projects.

3.4 Sampling and Sampling Procedures

Purposive sampling shall be employed where respondents shall be handpicked due to their special knowledge and experience on the subject. It will also save on time and resources as it will significantly narrow down the target population.

This shall be in hand with Snowball sampling where information from respondents and other sources shall lead the study to selecting other respondents out of recommendation and association with the topic. This is particularly so because of the intricate relationships within the
field of music. Convenience sampling shall also be employed because of limited time and money, where the closest and most affordable resources shall be tapped in order to get the required information in time.

3.5 Data Sources and Instruments

The sources of data to be used in this study are interviews, focus group discussions, questionnaires and observation. This is attributed to the fact that a lot of information was needed, fast and with affordable. These tools are the most effective and suitable considering the population size of the institution. This is attributed to the fact that the information needed is special and with a qualitative research design.

The questionnaires shall be confidential and anonymous as instructed on the top of each for the respondents. In terms of structure, they will mainly be composed of closed-ended questions to ease analysis and a few open-ended questions for respondents to elaborate in their own words and get different perspectives. A likert-scale question with some items shall be used as well.

The interviews shall be conducted on special knowledge individuals and depending on the circumstance shall be personal or through telecommunication. Focus group discussions shall be employed on groups found to have special knowledge or experience as well such as community groups or bands to ease data collection. Finally general observation shall also be employed to survey the impact of music on peace efforts in Kenya.

3.6 Limitations and Delimitations of the Study

3.6.1 Limitations of the Study

Data accessibility is a problem anticipated coupled by the scope of study which will require a lot of involvement of various stakeholders in the music field. This leads to the second challenge of
responsiveness from respondents. The target population is of varied backgrounds and languages. As such communication barriers might be expected.

On the other hand the time frame of conducting the survey was limited. The challenge of finding relevant primary sources in the field for the study is a task. The process of conducting the study is also not easy as mapping has to be conducted and compilation of results from qualitative data done.

Other unforeseen problems might arise but proper preparation shall assist in eluding them.

3.6.2 Delimitations

A delimitation of the research is creating focus groups for discussions in order to capture certain demographs as well as finding contact persons who can aid in accessibility and communication. A large position of the research shall be concentrated in Nairobi where more data might be found from groups that have engaged in such activities however, some outreach in research shall be done to broaden the scope by use of various sampling methods. Planning with regard to finances and time allocation shall also be done to overcome challenges.

3.7 Expected Output

The research is expected to give credible and real results on the issues facing music in Kenya with regards to social dialogue and education with particular regards to peace and reconciliation. Gaps shall be identified within the analysis of the sector and recommendations given to various players identified by the research in order to achieve desired outcomes of sustainable peace with a relation to the Africa region and world in general.
CHAPTER FOUR

4.0 RESULTS AND FINDINGS

4.1 Introduction

This chapter contains the summary of findings and general deductions from the analysis done featuring the hypothesis. It features the information obtained particularly from the organizations and individuals interviewed in line with the objectives set for the study. All details both quantitative and qualitative are tabled and assessed.

4.2 General Information on the Respondents

The target groups were select community groups, organizers and artists. They were to be selected through purposive Snowball and Convenience sampling methods targeting their special knowledge and experience on the subject, association and due to proximity and limited time and resources.

The groups and organizations interviewed and analysed were: Amani Community Based Organization Mount Elgon, The Slum Drummers, The Kenya National Youth Talent Academy (KNYT), The Permanent Presidential Music Commission (PPMC), The Alliance Françoise, The Music Copyright Society of Kenya (MCSK), and the Amka Kenya Initiative. These are organizations that are involved in music advocacy particularly with projects that were geared towards peacebuilding and reconciliation in Kenya.

4.2.1 Permanent Presidential Music Commission (PPMC)

The Permanent Presidential Music Commission (PPMC) of Kenya is a government Commission established to promote the development and practice of music and dance, spearhead the growth
and development of the music industry and to contribute to the understanding and preservation of Kenyan musical arts and expression. As a government institution established to promote Music, it provided a good starting point for research work in investigating the projects already engaged in by the government and various organizations and individuals that the support.

It was first established in 1988 and later in the year 2008, the Ministry of State for Public Service transformed the Permanent Presidential Music Commission into Department of Music under the Ministry of State for National Heritage and Culture. As of now, it is a department under the Ministry of Sports, Culture and the Arts.

The persons engaged in interviews in the organization include the Director Mwalimu Thomas Wesonga and Deputy Director John Thenya who were quite cooperative in the research. They also provided material in terms of productions that the PPMC has made to further peace in the country. These interviews were conducted at their offices located along State House Road, Nairobi.

4.2.1.1 May We Dwell in Unity Project

Immediately the PEV broke out, Mr. Wesonga was tasked with bringing together choirs from across the country to record the album “May We Dwell in Unity” a PPMC 2008 Production which was sent out to broadcasters and played mainly by the Kenya Broadcasting Coorporation (KBC) during the volatile period. KBC being the national broadcaster managed to reach many citizens across the country with messages of peace as the world looked on.

Choirs included NSSF, NHIF, CBK, KNH, Posta and KU Staff Choirs. Mr Wesonga was also featured singing the nationally acclaimed “Tuishangilie Kenya, Daima”. This song captures the
love of citizens for their country Kenya urging them not to leave it or engage in conflict, with its lyrics stating:

*Tuishangilie Kenya* (Let us celebrate Kenya)
*Taifa Letu Tukufu* (Our Great Country)
*Kenya tunayoipenda, Daimaaa* (The Kenya we love so dear, always)

*Nauikipenda Kenya* (If you love Kenya)
*ujitenge na mambo* (Separate yourself)
*yenye kuvunja amani, Daimaaa*. (from issues that breach peace, always)

*Kenya Kipenzi chetu, hatutaicha milele daima*"2
*Mimi ni mwanakinya Daima*

Other songs featured include “Tuishi Kama Jamii Moja” (Live together as One Family) by NSSF Choir, “Chombo cha Amani” (Instrument of Peace) by NHIF Choir, “Nishaapa” (I’ve dedicated myself) by NHIF, Posta, NSSF, and KU Staff choirs, Naipenda Kenya (I Love Kenya) by CBK Choir and “Nguzo”(Foundation) by all choirs.

The PPMC rarely get directly involved in community activities, but instead set out to support artists in trainings and promotions. It mainly organizes state functions in collaboration with other agencies such as the National Music Festival and private individuals who are mainly musicians. Such functions include Madaraka Day, Mashujaa day among other engagements that take place across the country and as such the state constantly needs organization across the country from them.
4.2.2 The Alliance François: Spotlight on Kenyan Music Program (SOKM)

The ‘Spotlight on Kenyan Music’ program was started in 2005 by the Alliance Françoise supported by Total Kenya, Embassy of France, Ministry of Sports, Culture, and the Arts and Katebul Music with the aim of nurturing and developing authentic Kenyan afro-fusion across the country. This initiative has taken place annually by identifying talents from the grassroot level whose music is entrenched in diverse cultural expression as opposed to the popular music (pop-music). This program enhances their skills through training, interaction and exposure through live performances and, capacity building and various opportunities presented to them.

The project further promotes the exposure of that music to the rest of Kenya through concerts and roadshows, and release of music compilations which are to date 6 including Volumes 1, 2, 3, 4 and 5 released in 2005, 2006, 2007, 2008 and 2012 respectively as well the compilation ‘Weapon of Mass Reconciliation’ that features a selection of popular Spotlight artists and documents the 2008 Spotlight on Kenyan Music national that crisscrossed the country promoting unity in diversity following the post-election violence. This compilation and project is most relevant to the research although Spotlight on Kenyan Music generally promotes cohesion, peace and national values through the process and music.

To date the project has seen around 1500 musicians participate in the auditions that have taken place across all the former eight Kenyan provinces (Central, Coast, Eastern, Nairobi, North Eastern, Nyanza, Rift Valley and Western) from conception and over 100 musicians and groups have been features in the compilations series. Some beneficiaries who have benefited from the project and have succeeded in their musical career and keep expanding their fan base include Sauti Sol, Makadem, Juma Tutu, Benta Agen’ga, Ronald Ontiri, Michel Ongaro, George
Mutinda, Gargar, Chepchumba, and Teto Tutuma. The mentors and acts associated with the project are notable musicians including Achien’g Abura, Suzanna Owiyo, Suzanne Gachukia, Barbara Guantai, John Katana, Tabu Osusa and Abii.

Ms. Hasita Waters was very instrumental in providing materials and participating in an interview at her office in Alliance Françoise, in highlighting the work done particularly in the series Weapons of Mass Reconciliation.

4.2.2.1 SOKM: Weapons of Mass Reconciliation

In the wake of the Kenya’s PEV of early 2008, a Spotlight on Kenyan Music national tour was organized, with the continued support of the Embassy of France and Total Kenya, and with additional support from the Ford Foundation, to contribute to the various reconciliation building efforts in the country. Music as a weapon of mass reconciliation was used to promote ‘unity in diversity’ by taking musicians and music from different regions to introduce them on new turf in an effort to create a better understanding and tolerance of ‘similarities in differences’.

Over a period of six weeks, the tour made it to various identified violence hotspots and main urban centres of Nakuru, Eldoret, Nyeri, Meru, Kisumu, Kakamega, Machakos and Mombasa on a mobile stage truck, with concerts taking place in open public grounds every weekend. The tour is distinguished as being the first ever national tour of afro-fusion music in Kenya where presentations of content through varied tongue and traditional music reaching out to diverse audiences across the country in building bridges and respect between culturally distinct communities, as well as developing broad local interest in traditionally rooted modern music.
Ms. Waters provided an audio CD and documentary digipack which was launched in June 2011 entitled ‘Weapon of Mass Reconciliation’ documenting the National Tour. It directed the spotlight on a selection of the project’s successful stars that were part of the Tour.

The tour had 4 legs. The first leg from 9th August 2008 was Rift Valley performing at the Nyayo Gardens, Nakuru and Alliance Françoise Grounds, Eldoret. The second leg toured the lakeside region being hosted at the Jomo Kenyatta Sports Ground, Kisumu and Muliro Gradens, Kakamega. The third leg ventured into Central region first at the Whispers Park, Nyeri and later the Kinotu Stadium, Meru. The last leg saw performances at the Mulu Lutisya Gardens, Machakos, and Kenyatta Public Beach, Mombasa finally on the 8th of September, 2008. These tours were important as they communicated to the people peace messages and let them interact with different cultures from across the country on their home grounds.

The project’s Steering Committee is led by the veteran Kenyan music producer, Tabu Osusa, who is supported by leading musicians including Achien’g Abura, Suzanna Owiyo, Suzanne Gachukia, Iddi Achien’g, Abbi and John Katana.

The project was successful in reaching out to diverse audiences across the country, building bridges and respect between culturally distinct communities, as well as developing broad local interest in traditionally rooted modern music.

4.2.3 The Music Copyright Society of Kenya (MCSK)

The interview took place at the MCSK Offices in Westlands Nairobi, where Mr. Moses Maiyo, the Documentary Officer contributed as an interviewee.
Understanding the role that MCSK plays in music as a CMO is important as it affects musicians and other affected stakeholders like producers and performers. It is registered under the Companies Act (Cap 486 of the laws of Kenya) as a Company Limited by Guarantee. It is a Non-profit making Collecting Management Organisation for Authors, Composers and Publishers of musical works. Its main mandate is to collect royalties in public performance and Broadcasting, on behalf of its members and to distribute the same to its members, based on the professional rules of Copyright Collective Management Organisations (CMO).

The Society also represents in Kenya the interests of other interests of similar performing Rights Societies through Reciprocal agreements. MCSK aims at building, mobilizing, institutionalizing and supporting the music fraternity within Kenya, integrating, sustaining and enhancing their earning for their works.

It is in pursuit of these objectives that MCSK supports artists and bands in peace activities initiated by the latter. As such, MCSK according to Mr. Maiyo in connection to peacebuilding and reconciliation has supported various activities such as the Amka Kenya Initiative of 2013.

4.2.4 Amka Kenya Initiative

The Amka Kenya Initiative was guided through by Ms. Marita Rainbird who was resourceful in the study. Amka Kenya was the music album done and performed by former street kids from Ndugu Mdogo Rescue Center of Koinonia Community in Kibera slums. Despite their challenges, the children were able to showcase their vocal abilities while driving a message of peace and change particularly at the volatile period leading to the 2013 elections. Aside from the album, they also organized a peace concert and campaign.
The album has six songs namely: Amka Kenya (patriotic), It’s My Dream (reggae), Baba Yetu (gospel), Bolingo Bwa Nzambe (African beat) Traditional Congolese, Its Now the Time (trad), and Cheki Cheki (hip hop). They were largely written by George Ndikwe, produced by Marita Rianbird, Published by Icebreaker productions, and recorded by Noel Audio and Dede Records. There are also two videos included that is “Amka Kenya” and “Cheki Cheki”. The proceeds of the sales went towards other projects of the children.

4.2.4.1 Chagua Peace Day

Ndugu Mdogo Choir of Koinonia Community performed in the Chagua Peace Day Concert which was organised by the Kenya Red Cross and top local music artists at Uhuru Park Nairobi on Thursday 28 February 2013. The Concert was led by the renowned artist Eric Wainaina and other performers featuring were Mejja, Nameless, Atemi Oyungu, P-Unit, Wahu, Lolani Kalu, Makadem, Asali Msanii and various special guests. The event which ran from 11 am to 6 pm was broadcast live on both NTV and Citizen TV. Some of the children also joined dignitaries and top-artists on stage to perform the song ‘Harambee Harambee’ (Together). Their performance was also showed on GBS TV, and KBC, and also present was Radio Jambo, Kiss 100 and The Star.

Another event was the Peace Concert that was held in DC’s Ground in Kibera slums on 26 January 2013 to promote peace and children’s rights in Kenya before the general presidential elections in March 2013. Some of the performances made were from the Slum drummers which are also featured in the study, Kayamba Africa and other local talent. The MCSK also sponsored the event which engaged the Kibera community.
4.2.5 One Vibe Africa

Simon Okello is the founder of One Vive Africa, and is currently in Seattle, Washington and despite the distance managed to graciously contribute to the study. He runs the organization from the USA and Kenya.

One Vibe Africa – USA educates the general public about Kenyan culture, promotes the arts, and uses its creative programs and events in the United States to promote social welfare, and economic empowerment thereby lessening neighborhood tensions, preventing community deterioration, and preventing juvenile delinquency. One Vibe’s activities include Madaraka Festival (the latest which took place in May 2016), Kijiji Nights, One Vibe House Concerts, Black Collaboration, and African Languages & Culture.

One Vibe Africa – Kenya on the other hand is a registered NGO whose mission is to inspire Kenyan youth toward a deeper appreciation of culture and tradition, empowering them to develop their own creative potential through programs in music and art. Some of One Vibe’s activities in Kenya include Music & Art Program, One Vibe Studio, Piga Picha Project, Mentorship Workshops, Unite The People Festival, and Made In Kisumu. The organization mainly operates in Kisumu.

4.2.5.1 The Music and Arts Program: Unite The People Festival

In 2012, One Vibe organized the “Unite The People Concert” bringing together young people from Manyatta slum in Kisumu with various musicians.

Due to the success of the concert, One Vibe decided to change the Unite The People Concert to “Unite The People Festival”, which is now held every three months, in Kisumu, Kenya, as part of the Music & Arts Programs. The program aims at providing a safe space for youth to share
experiences, stories, and projects, giving the youth a platform to express themselves through music and art, teaching the youth to use traditional and modern musical instruments as a means of expression, and giving youth alternatives to drugs and violence.

Success of the has been visible due to the high number of youth enrolled and retention rates, constant total instruction hours, good number of youth connected to mentors and improved academic performance in school.

The festival is held at the Young Generation Centre which is an orphanage home in Manyatta that was established in 1997 hosts One Vibe’s programs. One Vibe serves 68 youth from St. Ignatius High School, Young Generation Centre, Manyatta slum, and the Western region of Kenya. The program uses the model of One Vibe’s Youth Gathering held at Young Generation Center on October 3, 2012. At that event, eight artists from Seattle, Washington, Dar es salaam, Tanzania, Nairobi and Kisumu, Kenya shared personal stories and inspired over 150 youth. Once the youth near completion of the program and are ready to explore their talents, they are mentored by local artists and professionals including counsellors. The program has various classes including Visual Art, Traditional African Music, Dance, Guitar & Vocals, Poetry, and Mentorship Workshops. The festival thus acts as a platform for the students to showcase their gain of the last three months and engages the community as well.

4.2.6 The Slum Drummers

A focus group discussion took place in Waithaka, Dagoretti where they are based, where the members of the Slum Drummers Henry Kang’ethe (chairman), Ruth Juma, Ken and Patrick Njiru (Production Manager and Drummer). The slum drummers is a Community Based Organization consisting of young drummers whose main goal is to share their musical talent to
voice positive social messages and also to encourage the community on the dangers of engaging in drug and alcohol abuse, other risk factors that they face in slums. There are 20 members in the group diverse backgrounds.

The CBO first started as Jua Kali Drummers, which was sponsored by the AMREF. In April 2011, with the guidance of Giovanni Lo Cascio, the Slum Drummers was officially registered as a Community Based Organization and they have a membership of thirteen young youth. (Ten males and three females.) They are supported an Italian Organization called GRT (Gruppo per le Relazioni Transculturali). GRT is assisting the running of their project “The Slum Drummers for the street children of Waithaka: music as an instrument for a different life – Our dreams by our Drums” “The project is funded by the Swiss foundation Alta Mane and the Italian foundation Alta Mane Italia.

Due to this and other support they have been internationally recognized and performed in various countries including Italy, Brazil and the UK, with half the members at the time of the interview abroad on a performance tour. They were also honored in 2009 to perform for and meet Queen Elizabeth of England during her diamond jubilee birthday celebration in London.

Nonetheless, locally they are yet to be fully recognized as a group and sometimes struggle in their identity and support by Kenyans, especially due to their disadvantaged backgrounds with most having come from backgrounds of violence and poverty.

The group uses instruments made from plastic and metal drums, aerosol cans, bottles, plastics pipes, rubber sandals and buckets, through a reusable process making them an environmentally conscious group. At the time of the interview their studio was under repair but they are hosted at the Agape Hope Centre where they teach and mentor the children in exchange for a room for
practice. Many of the children learn from them how to play as well and even perform at certain opportunities such as the 2013 Amka Kenya “Children for Peace” Concert.

The Slum Drummers have organized and executed various road shows and peace concerts over the years in their communities including the mentions Amka Kenya Concert and the Kibera Road Show. Slums were most affected by PEV and some of the members were also affected at the time. Ruth Juma, who is also a single mother in the group, mentioned how she and other family members and friends had received death threats due to their ethnicity in the Kikuyu dominated Dagoretti area sometimes receiving leaflets under their doors. The rest of the members protected her and her family and they did not move. The men also explained hiding themselves during that time from various community leaders who were conducting recruitments. This experience inspired them to use their music for a positive influence.

4.2.7 The Amani Community Based Organization (ACBO), Mount Elgon

The Amani CBO was founded in 2001 by 15 local school leavers from different clan and ethnic backgrounds and was registered in Mount Elgon District in 2003, by the end of 2004 it had recruited 42 members and developed an organisational leadership and management structure, with the help of the National Council of Churches of Kenya and Action Aid. The main goal of the CBO was to develop youth reintegration and reconciliation activities in the wake of the violence surrounding the 1992 elections due to land disputes in the region that still persisted. It also works to address youth poverty and illiteracy, as well as on HIV/Aids issues.

Mr. Alex Kiptorus was the main contributor to this study as the current community organizer of Amani CBO. Amani Kenya engaged the Sabaots - Soi and Nدورobo, Bukusu, Teso and Kikuyu, using the Chuятayeet choir and Masaek Young stars dancers to promote the message of peace.
The program area focused on in the study was one of their thematic areas of Peacebuilding through community dialogue and reconciliation forums and social, cultural and sporting events.

In line with this according to Mr. Kiptorus, the main objective of ACBO is to works to enhance peaceful co-existence among the diverse ethnic communities of the Mount Elgon region, in Western Kenya. The area is mainly inhabited by the Sabaot, Bukusu and Teso people, who compete for resources and political representation.

Over the recent years, Amani CBO has partnered with Change Agent for Peace International (CAPI) using the Turning The Tide (TTT) peacebuilding approach in a non-violent way to address community challenges which would bring tension and conflict among the locals. Through this project CAPT have been able to address the issue of opening up a maternity ward building. The building was constructed and closed by the constructor who claimed to have not been paid. The community had threatened to burn the building down. Amani CBO intervened in the case and was able to peacefully open the building.

Amani CBO has also participated in local partnership with Usalama Reforms Forum in helping to reform the police sector. They worked with a local police station through consultative forums on community safety, accountability, alternative to justice systems, and crime observatory committees.

In 2012 to 2013, the CBO participated in the Kenyan Civil Society Strengthening Program, a donor funded program which aimed to enhance youth participation in peace building initiatives, youth dialogue and reconciliation among communities. This involved community mobilisation and project awareness in 12 sub-locations, the identification of community elders and youth
leads as change agents, reconciliation crusades, quarterly peace sports, games and cultural events and ‘Amani shuleni’ peace activities. According to ACBO, it has taken up this strategy to enhance the community peace process and all stakeholder including youth and the elder who took up their traditional roles in conflict resolution were included. ACBO facilitated the actual activities: organising food and drinks, hiring public address systems and halls if needed, providing support to youth leaders and elders in bringing about change and influencing perceptions of other communities, organising peace awards and setting up the quarterly sports and cultural events.

Over the past immediately after 2008, the organization was involved in dialogue and reconciliation among the Soy and Ndorobo community after intra-clan conflicts over disputed land settlements escalated in the Mount Elgon area, and peace dialogues, reconciliation and public accountability discussions following the 2007 election violence, in the Western Province. From 2009 to 2011, they were involved in the donor-funded project “Strengthening Non-State Actors in Peacebuilding and Conflict Management Project” in Western Kenya and the Rift Valley.

Success of the programs is evident from testimonies of participants including Fred Roich Mendela, a Ndorobo farmer from Chepyuk, who notes that clans have been able to benefit from them and reconcile thus no longer living in fear. Formation of the ‘Partners of Joy’ self help group, with 20 members from the Soi and Ndorobo-Masop clans has greatly helped strengthen community dialogue. The thematic areas including the use of music are used together in order to achieve greater results as music alone cannot achieve the desired success.
4.2.8 The National Youth Talent Academy (NYTA)

Ms. Olivia Ouko was a Director in the National Youth Talent Academy (NYTA) that was a national governmental program set up with support of UNICEF. She was very instrumental in providing information on the foundation, successes, challenges and dissolution of the academy whose main aim was to engage vulnerable but talented youth in Kenya through a mentored process so that they gain valuable skills that contribute to personal development and livelihoods.

The program was aimed at training and mentoring youth to start businesses in their area of talent such as music, sports, creative arts which were their main areas of focus. The students were drawn from disadvantaged backgrounds, primarily targeting individuals with low levels of education and/or drop-outs. The NYTA pilot project provided alternative learning to youth (18 to 35 years of age) by offering training and mentoring in their area of talent, life skills and entrepreneurship. The first cohort of 100 youths joined and launched the National Youth Talent Academy in Kenya in March 2010 that focused on soccer (boys), volleyball (girls), film and theatre (boys and girls) and music/dance (boys and girls).

4.2.8.1 The Peace Caravan 2013

According to Ms. Ouko the 2013 Peace Caravan was an initiative of the NYTA Music Band division that saw the 2011 cohort in music, poetry and dance take on a nationwide tour advocating for peace. It was sponsored by the Ministry of Youth Affairs and Sports (MOYAS), the Ministry of Education and UNICEF Kenya. Support from the government was high with a Peace torch being passed from region to region, similar to the Olympic torch. This torch was significant because it was given by then President Mwai Kibaki to a young child to spread the word of peace pending the election and was a sign of commitment by the regional county.
commissioners to maintain peace in their areas during the election period. This constantly burning torch under the care travelled with the caravan which performed various music peaces in identified hotspot areas for violence across from Nairobi, Eldoret, Nakuru to Kisumu. The NYTA released three songs that composed and performed by the students who sang, rapped, delivered poetry, and played various instruments such as guitars, saxophones, drums, pianos among others. The students were in charge of their own performances and set ups including sound engineering throughout the tour. The songs had also been sent out beforehand such that audiences engaged with familiarity to the music performed. The Peace Tour was highly successful.

The NYTA collapsed due to the withdrawal of funding by the main donors UNICEF particularly due to the lack of governmental support of the program once the Youth Directorate which used to be under the Ministry of Youth Affairs and Sports (MOYAS), was transferred to the Ministry of Devolution and Planning with the Ministry of Culture, Sports and the Arts being formed seperately, and as such Youth, Sports and the Arts programs were split up due to the confusion on who was now responsible for the NYTA after the ministry shakeup. The Football Division however was supported by the Ministry of Sports.

Another contributing factor to the collapse of the Academy may have been to the lack of instant results from the program. Unlike other projects that reap instant returns and profits, youth training and mentorship requires time and its results are evidenced after a longer period. This is unfortunate because the UNICEF’s evaluation report (2011) also showed promising results of the training for the first cohort (n=100) which showed that 90% of music and dance participants, 98% of volleyball participants, 70% of soccer participants and 100% of film and theatre participants were able to make livelihood out of training (national-emerging, local-novice). 10%
of music and dance participants, 2% of volleyball participants and 30% of film and theatre participants were able to penetrate international markets. For instance, Ms. Ouko pointed out that many players in the recently successful Harambee Starlets are alumni of the academy. The striker and main scorer and the goalkeeper who led Kenya to qualify for the first time in the Ladies Africa Games qualifiers were former players of NYTA. Perhaps with more training more stars could have been illuminated. Musically, the alumni of the Academy have gone out to be successful and support their families. An example include the three background vocalists of the infamous Tusker Project Fame, who are all former students and more who play with various bands across the country.

However, various County and National Talent Academies are under development with counties like Meru and Kwale already setting up their own academies.

4.2.9 Kenya School and Colleges Music Festivals

The Kenya Schools and Colleges Music Festival is organised by the Ministry of Education. Their offices are located on 6th Floor of The Ministry of Education, Science and Technology Building along Harambee Avenue. The festival annually brings together thousands of pupils and students, including those in institutions of higher learning. It was first held in 1927 and has to date conducted 89 editions. Every year, there is a theme under which performers under 480 categories compete. The festival exposes various participants, trainers and teachers to electrifying performances which are both entertaining and educative.

In 2013, the theme of the festival was “Patriotism, Leadership and Integrity” which was sponsored by the Ethics and Anti Corruption Commission (EACC), and in 2014 the theme was “Nurturing Creative Talent for Prosperity”. In 2015 the 89th edition held in Kisumu was under
the theme: Fostering National pride, cultural diversity, talents and economic empowerment, and this year, the theme shall centre around “National values and Cohesion” with support from the Ministry of Interior and most notably the Directorate of National Values and Cohesion. These themes are important as they address various national issues that foster peace and unity in the country though means of music which have been largely excluded in the curriculum particularly in the Primary school level.

4.3 OBJECTIVES

The study also included the use of questionnaires in data collection which aided in the interview sessions too. The following information was contributed addressing the various objectives of the study.

4.3.1 General Information

Gender

From the questionnaires gathered in the special institutions, half were male and half female representing an equal view.
Age

Majority of the respondents were of the age bracket 26-35 years thus signaling that majority were youth.

Involvement in Music Oriented Activities

In order to best address the study, most of the respondents had been involved or been affected by a music oriented activity geared towards peacebuilding.
When asked if they had listened to any positive or negative music being played urging for peace or not before the Post-Election violence occurred, 49% of the respondents said no to hearing.
positive music and 16% yes, however none heard negative music. Those who did hear positive music largely recalled Eric Wainaina’s “Daima Kenya” being played.

The respondents then rated whether music assisted in establishing community dialogues post-conflict in any way in their opinion (perception) with the options being a) Yes, very strongly b) Yes, but not very much c) I doubt and d) No, not at all. 67% of the respondents stated ‘Yes but not very much’, and the rest, 33%, saying ‘Yes, very strongly’.

4.3.3 The role played by music in social and economic empowerment of communities
The study also investigated whether and how music contributed to improving the socio-economic status of the communities involved and if women and youth were involved in these activities. 89% of the respondents responded in the affirmative on both accounts with the 11% being incomplete responses.

It must be noted that these were their views from their direct interactions with the actual music activities and involvement too.
In the interviews, it was also found that some respondents were of the opinion that directly music didn’t play any role in social and economic empowerment of the communities, however it catalyzed leaders to have mechanism to support the victims of post election violence, for example in Bungoma county, traditional music was widely used by local musicians to express their feelings in regards to challenges victims of conflicts were undergoing and possible solutions. However in other areas it improved the self-esteem of participants including former street boys and their families as well as people living in Kibera slums in the Amka Kenya Initiative, especially with the live television broadcast from Uhuru Park before the presidential elections. They were also of the view that music also brought people together by encouraging them to stop fighting since no gain when people live in conflict.

With the Slum drummers, on top of the performances, they carry out several income generating activities, including sale of music instruments and other objects crafted by the members, trainings and/or entertaining children in schools, etc. and contributing to the improvement of living conditions of the street children in the slum of Waithaka, Dagoretti (Nairobi). It was largely held that through such activities most CBOs and groups were able to gain economically and socially.

Women were found to be involved in these processes. In most of the peace songs some of the CBOs sang women were involved in showing their strength in conflict prevention, through solo performances, dancing and even narrating the conflict experience and its effects. Youth were also majorly involved in these processes especially through the arts. Peers were able to encourage each other to stop fighting and stop joining militia. These groups participate by way of performing, supporting the team and as an audience.
In trauma healing, 83% of the respondents stated that music aided in the process, however, the full recovery of victims was largely in doubt by 50% of the respondents.
It was stated that depending on the lyrics and issues addressed, most of the music can do a lot in trauma healing if the artist or a group of musicians can be well knowledgeable of the extent to which the victims of violence are suffering. Therefore this means that most of music played a critical role in trauma healing, most of the songs we have heard in the radio encouraged the victims of violence. In Mount Elgon, local music played during peace and dialogue meetings in were very encouraging, giving hope and restore the lost ethnic group integration. Amani CBO used post performance evaluation and feedback from the audience where we were able to hear them saying affirming how the songs encouraged them to live a new better life, meeting with people from communities they were fighting with visual expression shown both groups were happy and looked healed by the songs.

It was also noted that most of the affected communities were only engaged in a short period and as not everyone was reached by the projects, and since most of the people were seriously injured and are poor, they have not been treated well or received special medication, up to date some are living minus their ears since were chopped.

The issue to justice to victims of violence and rehabilitation of perpetrators of violence has been well reformed, majority fear that the violence may again occur. The victims need to be given more psychosocial support and employment to make them busy.

The music of the Slum Drummers has been used as an instrument to strengthen integrated psychosocial response for street children’s needs. Music as an entry point for individual and community psychosocial support has been used.
4.3.5 Examine the role of music in conflict prevention

Music was found by majority being 83% to contributing positively in conflict prevention by assessing other elections. 17% objected to it.

It was stated by respondents that music creates awareness on conflict emerging issues and provides alternative solutions among the parties. It also brings solidarity, giving participants a feeling of belonging and a sense of community as Kenyans regardless of tribe, gender, age or social status.

4.3.6 Individual Comments

Some respondents gave additional comments. Some stated that music alone cannot play a role in peacebuilding and reconciliation, but it is catalyst to the processes of peacebuilding. Depending to communities, the kind of conflict and extend to which the harm has been caused, it’s important that artist work closely with people from conflicting communities to come up with music or songs that helps in addressing their needs and conflict in a holistic manner.
They should also work closely with organizations providing support to victims i.e. counselors, food relief, medical support, security agency for disarmament if need be and community elders who are unbiased during reconciliation processes. The issue of social economic and justice support processes should not be left out and therefore artists should work with organizations that can support resettlement, economic empowerment programmes and facilitating justice process.

Moreover, more support should be given to local artist who promote peace songs in local language to produce more songs, be invited to many local functions to entertain the occasion.

Also, music and other creative subjects should be brought back to Kenyan school curriculum/syllabus.

4.3.7 Observation
Aside from the organizations and individuals interviewed, there are other notable organizations and groups that have undertaken music projects and campaigns towards addressing peacebuilding and reconciliation in the country. They include the following including Ghetto Classics and Sarabi.

4.3.7.1 The Ghetto Classics, The Art of Music

Ghetto Classics was established in 2008 by Mrs. Elizabeth Njoroge involving over 300 children in Korogocho, which is home to a population of over 300,000 residents. It is funded by the Art of Music Foundation. This program uses training in classical music to enhance the skills of the youth thus improving the community. Some of the skills acquired have contributed to the children building esteem and respect, discipline, teamwork, identity and hope, and social responsibility as well as cross-cultural interaction.
They are based in a local primary school and church, we run both a brass band and string ensemble that train weekly, meeting for 3 hours every Sunday afternoon. They also give weekly music tuition to younger children in an adjacent school.

Their performances have become prominent attracting support from organizations such as Safaricom and the Kenya Conservatoire of Music. This kind of support and exposure gives a second chance and broader life options to children and youth who are vulnerable to violence and poverty and other negative slum influences and are less likely to succeed in formal education alone.

4.3.7.2 Sarabi

Sarabi is a prominent 8 member band that focuses on world music that centres on social justice. It was among the groups formed at the Haba na Haba Art Center now known as VOCAL (Voices for Change All Over) in Mathare slums from the bands Sauti za Kwetu and Webe Kali, and its membership included youth from various settlements of the ages 11-14. It was established in 2006 and clocking 10 years in 2016 they released their documentary film titled “Music is Our Weapon”. Their music is a blend of traditional East African rhythms, Benga and Afro Beat, fused with Rock and Reggae. They have grown to be recognized as one of the leading live performance bands in East Africa with recent performances at various international festivals including Sauti Za Busara festival in Zanzibar, Africa Oye in the UK, Roskilde in Denmark and the World Music Expo (WOMEX) in Hungary.
4.3.7.3 Other Prominent Patriotic Projects and Songs

These are songs that have made a huge impact in advocating for peace and unity in the country particularly during the volatile times of crisis and PEV. The links to the respective lyrics and videos can be located in the Appendices.

The National Anthem

The lyrics to the National Anthem originally composed in Swahili- *Ee Mungu Nguvu Yetu*- by locals who based it on a Pokomo lullaby, call for the unity and peace of the country expressing our deepest convictions and aspirations as a people.

\[
O \text{ God of all creation} \\
Bless this our land and nation \\
Justice be our shield and defender \\
May we dwell in unity \\
Peace and liberty \\
Plenty be found within our borders
\]

Daima Kenya, Eric Wainaina

In the study, most of the respondents recalled Daima as a positive song that was played during the time leading to the 2013m elections. The song *Kenya Only*, also released in Swahili as *Mkenya Daima*, catapulted was first adopted as the unofficial mourning song after the August 1998 terrorist bombing in Nairobi. To date, the song has become a national song of patriotism. Throughout the 2007/2008 Post-Election Violence period, every Kenyan radio and television station adopted the song as a call for peace.

Mungu Baba- Rufftone and The GSU Choir

After the 2007/2008 post-election violence, gospel artist Rufftone, real name Roy Smith Mwatia, was inspired to write a song preaching peace, love and unity ahead of the March 2013 elections
in conjunction with the GSU choir and National Youth Orchestra of Kenya. This song has become an acclaimed national song for unity and peace today.

*Tushangilie Kenya- Mwalimu Thomas Wasonga Ogola*

This is a song by Mr. Thomas Wasonga, now the Director of PPMC and a Brand Kenya Ambassador for upholding national values. It is a famous song that reiterates the love for Kenya by its people. It also features in the PPMC’s production of “May We Dwell in Unity”.

*Others*

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

This final chapter, five, contains the conclusion and recommendations from the research mapping the way forward in the area of peacebuilding and reconciliation in Kenya using music while reflecting outward to the African space and global platform. Recommendations from the research study and observations are also in line with the findings as well.

5.2 Summary of Findings

The study found that music played a crucial role in peacebuilding and reconciliation processes as held by the hypothesis.

5.2.1 Post conflict community dialogues

It was found that before the 2008 elections, positive music was not being played and that before 2013 elections, there was increase airplay and release of peace songs which showed a positive contribution to the maintenance of peace during the election period. This music also assisted in ushering in and establishing community dialogues.

5.2.2 The role played by music in social and economic empowerment of communities

Music also contributed to improving the socio-economic status of the communities involved through acting as an income generation avenue and the ensuing peace enabled the communities to continue their economic and social activities without fear of disruption.

Music also catalyzed leaders to have mechanisms to support the victims of post-election violence. Further, the self-esteem of participants including former street boys and their families
as well as people living in slums was boosted. It also brought people together by encouraging them to stop fighting since there is no gain when people live in conflict.

Women and youth were involved in and greatly contributed to the activities. Over half the respondents were youth who engaged in the music activities for positive outcomes. In most of the peace songs that some of the CBOs sang women were involved in showing their strength in conflict prevention, through solo performances, dancing and even narrating the conflict experience and its effects. Youth were also majorly involved in these processes especially through the arts. Peers were able to encourage each other to stop fighting and stop joining militia. These groups participated by way of performing, supporting the team and as an audience.

5.2.3 The role played by music in trauma healing and recovery of victims

Music really aided in the process of trauma healing and recovery. Full attainment of the recovery is however dependent on other factors such as counseling and other community engagements other than music. Music thus opened a door to recovery and eased dialogue.

Listeners to this music affirmed that the songs encouraged them to live a new better life and reconcile with other community members.

Healing requires time and as such engagements were more beneficial if they lasted longer than one day events. As such music based CBOs had greater successes than week long or one day concerts and caravans. Such initiatives need support from government and other agencies for sustainability and consistence.

In the absence of counseling in areas hard to reach, music played a crucial role due to its quick dissemination and longevity in airplay with less expense.
5.2.4 Role of Music in peacebuilding

It was stated by respondents that music creates awareness on conflict emerging issues and provides alternative solutions among the parties. It also brings solidarity, giving participants a feeling of belonging and a sense of community as Kenyans regardless of tribe, gender, age or social status. It is thus seen as a catalyst to the processes of peacebuilding.

The projects that saw music synthesize with other creative methods and means such as barazas and drama were more successful than those that did not. Works of collaboration of various actors from communities, donor and governmental levels also had a greater impact.

Support and exposure of children and youth vulnerable to poverty and violence and who are less likely to succeed in formal education, to skill acquisition and creative training greatly boosted them. They were able to have a more positive outlook to life, have a confident future and collaborate better with their community in peace.

5.3 Conclusion

The engagement of communities in musical forms of expression greatly aids in recovery and healing, communications within dialogues and in sensitizations and conflict prevention. These peacebuilding processes are crucial in supporting other engagements such as governmental dialogues and humanitarian interventions. However, more support and appreciation is needed in order to better understand and enhance these tools and boost the economy by private and governmental organizations in raising home grown talent and not let it be solely supported by foreign entities.
5.4 Recommendations

Moreover, more support should be given to local artists who promote peace songs in local language to produce more songs, be invited to many local functions to entertain the occasion.

Also, music and other creative subjects should be brought back to Kenyan school curriculum/syllabus.

Further research should be conducted to assess the impact of music on healing and recovery processes because there needs another deeper layer of psychological assessment. This requires collaboration between social and psychological scientists.

The 2013 election experience was a much more peaceful process due to great awareness campaigns and sensitization of the public. Future processes including the 2017 elections should also be supported by such activities particularly from the music industry in calling for peace.

There is also a great need of various agencies to collaborate following examples set by Total Kenya, Safaricom, UNICEF, Embassies among others. The government also needs to support such initiatives more and not leave them to private actors alone. It is evidenced from the projects that saw the involvement of government agencies such as the MCSK, Ministry of Education, PPMC, and the NYTA were gaining a lot and attracted more private support due to increased credibility.

Artists also need to look into long term projects such as Amani CBO, Slum Drummers and Spotlight on Kenyan Music to realize effectiveness and sustainability.

Music is often used in conjunction with other mediums and methods of sensitization to increase the success rate. Without such, the various methods are not as effective. More activities geared
towards peace should increase the use of music as it transcends divides and is understood regardless of invisible barriers.

Involvement of diaspora support such as the avenues used by One Vibe, can increase exposure and musical improvement through musical exchanges, festivals, and fundraisings as well as sales. This is particularly so as such initiatives are better recognized in diaspora than locally.
Appendix 1: Letter to Respondents (Introduction Letter)

[date]

Dear Sir/Madam,

I am a graduate student at the United States International University- Africa (USIU-Africa) undertaking a course in International Relations (Peace and Conflict Studies). Part of my coursework is my thesis in which I am conducting a survey on the role of music in peacebuilding and reconciliation processes in Kenya, particularly within the context of 2007-2008 election violence. I have therefore designed a questionnaire to evaluate this.

Please note that the survey is confidential and will be treated as such and at no instance will it be used for any other purpose than for this project.

If you have any questions or concerns, please feel free to contact me at awanjeri@students.usiu.ac.ke

Sincerely,

Afrikana Njuru

ID NO. 633684
Appendix 2: Questionnaire

THESIS

Target group:

a) General population- select community groups (SET 1)
b) Artists and Project organizers – including producers and project coordinators (SET 2)

Objectives

1. Assess the role of music in post conflict community dialogues
2. Determine the role played by music in social and economic empowerment of communities in the peace building and reconciliation process within the case of Kenya’s 2007/2008 post election violence
3. Examine the role played by music in trauma healing and recovery of victims
4. Examine the role of music in conflict prevention
QUESTIONNAIRE- SET 1

The following questionnaire is part of a study being conducted as a field study assignment in The United States International University by Afikana Njuru, 633684. The focus of the study is to investigate the Effects of USIU Customer Care services on the USIU Brand.
To ensure confidentiality, please do not write your name on the questionnaire.
Thank you for your cooperation.

A. Personal information

1. Date:   /   /

2. Gender: (Male) …….. (Female) ……..

3. Age: 16-25: 26-35: 36-45 45-55 56 + Above:

4. Occupation ...........................................

B. Basic information of the project

1. Were you involved in any music orientated activity or project with a 2007-2008 post election violence theme? (these are songs you heard or projects that were conducted in your community) Yes……. No……..

2. If yes, what were their titles of the project/song?

.......................................................... ..........................................................
.......................................................... ..........................................................
.......................................................... ..........................................................
.......................................................... ..........................................................
3. Who were the main organizers of the above project?

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

4. When if you can recall was the project launched (if a song, when was it released?)

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

C. Role of Music in Post Conflict Community Dialogues

5. Did you hear any positive music employed to urge for peace before the Post-Election violence occurred? (Please tick one)

Yes …………… I don’t know ……………
No ………….. Other ………………………

6. If yes, which such projects do you recall?

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

7. Did you hear any negative music that supported violence before the Post-Election violence occurred? (Please tick one)

Yes …………… I don’t know ……………
No ………….. Other ………………………

8. If yes, which such projects do you recall?

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

9. In a range of 1 to 4, did music assist in establishing community dialogues post-conflict in any way? (Please tick one)

1. Yes, very strongly……….
2. Yes, but not so much……….
3. I doubt …………
4. No, not at all ………….
D. **Role of Music in Social and Economic Empowerment of Communities in the Peace Building And Reconciliation Process**

10. Did the project have an impact on the improvement of the economic and social status of your communities?
   
   Yes …………… I don’t know ……………
   
   No …………… Other ……………………………..

11. If Yes, please give examples how

   …………………………………………………………………………………………………………………

12. Were Women and Youth involved? *(Please tick one)*

   Yes …………… I don’t know ……………
   
   No …………… Other ……………………………..

13. In what way?

   …………………………………………………………………………………………………………………
   …………………………………………………………………………………………………………………

E. **Role Played by Music in Trauma Healing and Recovery of Communities**

14. Did the music project aid in the healing process of victims and groups?

   Yes …………… I don’t know ……………
   
   No …………… Other ……………………………..

15. In which ways?

   …………………………………………………………………………………………………………………
   …………………………………………………………………………………………………………………

16. Has your community fully recovered from the trauma of the post-election violence?

   Yes …………… I don’t know ……………
No ............ Other ........................................

17. If no, why not?
........................................................................................................
........................................................................................................

F. **Role of Music in Conflict Prevention**

15 Did the music project play a part in preventing further conflict in subsequent elections and similar national events?
Yes ............ I don’t know ............
No ............ Other ..............................

16 If yes, how?
........................................................................................................
........................................................................................................

G. **Others**

In what ways can music improve in order to play a stronger role in Peacebuilding and Reconciliation within your community?
........................................................................................................
........................................................................................................
........................................................................................................

**Thank you for your time!**
Appendix 3: Interview Schedule

INTERVIEW SCHEDULE- FOCUS GROUP DISCUSSION (SET 2)

1. Introduction - Establish rapport
   (Collect Basic bio data information. To the interviewee- background, education, hobbies, interests et al) and Inform interviewee duration of Interview.

   A. General Information

   2. What is your name and profession?

   B. Basic information of the project

   3. Were you involved in any music orientated activity or project with a 2007-2008 post election violence theme? These are songs you heard or projects that were conducted in your community.

   4. If yes, what were their titles of the project/song?

   5. Who were the main organizers of the above project?

   6. When if you can recall was the project launched (if a song, when was it released?)

   C. Role of Music in Post Conflict Community Dialogues

   7. Was music employed before the Post-Election violence?

   8. If yes, which such projects do you recall?

   9. What impact did they have on the 2007-2008 elections?

   10. Did music assist in establishing community dialogues post-conflict in any way?

   D. Role of Music in Social and Economic Empowerment of Communities in the Peace Building And Reconciliation Process

   11. Did the project have an impact on the improvement of the economic and social status of your communities?
12. If Yes, please explain and give examples

E. **Role Played by Music in Trauma Healing and Recovery of Communities**

13. Did the music project aid in the healing process of victims and groups? In What ways?

14. Has your community fully recovered from the trauma of the post-election violence? If no, why?

F. **Role of Music in Conflict Prevention**

15. Did the music project play a part in preventing further conflict post-2008?

16. If yes, How?

G. **Role of Music in the Involvement of Women and Youth in Peace building and Reconciliation processes**

17. In what ways were women and youth involved in the project?

H. **Others**

   In what ways can music improve in order to play a stronger role in Peacebuilding and Reconciliation within your community?
SET 2 INTERVIEW SCHEDULE

1. Introduction - Establish rapport

   (Collect *Basic bio data information. To the interviewee- background, education, hobbies, interests et al*) and Inform interviewee duration of Interview.

A. **General Information**

2. What is your name and profession?

B. **Basic information of the project**

3. Were you involved in any music orientated activity or project with a 2007-2008 post election violence theme?

4. If yes, what was the title of the project/song?

5. Who were the main organizers of the above project?

6. What was your role in the project?

7. Who was the target audience?

8. When if you can recall was the project launched and for what duration did it run? (if a song, when was it released?)

C. **Role of Music in Post Conflict Community Dialogues**

9. Was music employed before the Post-Election violence? If yes, what impact did it have on the 2007-2008 elections?

10. What place did the music project have in community dialogues post-conflict?

D. **Role of Music in Social and Economic Empowerment of Communities in the Peace Building And Reconciliation Process**

11. Did the project have an impact on the improvement of the economic and social status of the target groups?
12. If Yes, please explain and give examples

E. **Role Played by Music in Trauma Healing and Recovery of Communities**

13. Did the music project aid in the healing process of victims and groups? In What ways?

14. Are the communities addressed fully recovered from the trauma of the post-election violence?

F. **Role of Music in Conflict Prevention**

15. Did the music project play a part in preventing further conflict post- 2008?

16. If yes, How?

G. **Role of Music in the Involvement of Women and Youth in Peace building and Reconciliation processes**

17. In what ways were women and youth involved in the project?

H. **Others**

In what ways can music improve in order to play a stronger role in Peacebuilding and Reconciliation?
Appendix 4: Links

For access to the music cited in this research, please find the links below:

The National Anthem: https://youtu.be/yg68QuTosHQ

Mungu Baba- Rufftone and The GSU: https://youtu.be/TxpEEFiIgBg

Daima (Kenya Only)- Eric Wainaina: https://youtu.be/60lcmDFWD-k

My Land Is Kenya- Roger Whittaker: https://youtu.be/fBmu0BPYfkl

Wakenya Pamoja for Peace- Various Artists: https://youtu.be/7jryL_Wg0Ec

Harambee Harambee- Daudi Kabaka: https://youtu.be/d79RKe0KcT4

Najivunia Kuwa Mkenya- Trapee and Avril: https://youtu.be/xjQabXEvZGk

Tushangilie Kenya- Mwalimu Thomas Wasonga Ogola: https://youtu.be/eClnMxB1940

Coming Home- Nameless: https://youtu.be/vhgxvogp8xU


Juliani's Voter vs. Vulture: https://youtu.be/7DMMlplRIiw

Never Again: Dela https://soundcloud.com/delamuziki

Change- Various Artists: http://www.reverbnation.com/alaccalifrecords/song/16215676-juacalirabbitmaryaavriljimwatsana

Mama Kenya- Juliian ft. various artists: https://youtu.be/rj0mBVjNIXQ
Appendix 4: Photos

Weapons of Mass Reconciliation Album Cover

The Amani CBO Peace Caravan in Mount Elgon.
Performance in by the Amka Kenya Initiative Choir at Uhuru Park Grounds

Slum Drummers making a performance in the Chagua Amani Concert in 2013
Friday, 12th February, 2016

TO WHOM IT MAY CONCERN

RE: INTRODUCTION LETTER; NJURU AFRIKANA WANJERI; STUDENT ID NO. 633684

The above named person is a final year student at the United States International University - Africa (USIU-A) undertaking a Master’s Degree programme in International Relations. As part of the course requirement, she is required to undertake field research in order to complete her Thesis Project.

The student’s area of interest is Peace and Conflict Studies. To this end, her topic of research is; The Role of Music in Peace Building and Reconciliation: A Case Study of Kenya’s 2007 / 2008 Post – Election Violence.

The purpose of this letter is to kindly request you to accord her the necessary assistance as she undertakes her research.

Yours faithfully,

[Signature]

Dan N. Odabi
Lecturer / Supervisor
Appendix 8: NACOSTI Permit Fee Receipt

OFFICIAL RECEIPT

Nairobi 2015

RECEIVED from

Afrikana Wangere Ikuma

Shillings

One thousand only

on account of

Research permit fee

Vote: 43

NACOSTI

USD

Kshs

Signature of Officer receiving remittance
Appendix 9: NACOSTI Research Clearance Permit

**CONDITIONS**

1. You must report to the County Commissioner and the County Education Officer of the area before embarking on your research. Failure to do that may lead to the cancellation of your permit.
2. Government Officer will not be interviewed without prior appointment.
3. No questionnaires will be used unless it has been approved.
4. Excavation, digging and collection of biological specimens are subject to further permission from the relevant Government Ministries.
5. You are required to submit at least two (2) hard copies and one (1) soft copy of your final report.
6. The Government of Kenya reserves the right to modify the conditions of this permit including its cancellation without notice.

**THIS IS TO CERTIFY THAT:**

**MS. AFRIKANA WANJERI NJURU**

of **UNITED STATES INTERNATIONAL UNIVERSITY AFRICA (USIU-AFRICA), 2832-1000 THIKA,** has been permitted to conduct research in **All Counties** on the topic: **THE ROLE OF MUSIC IN PEACEBUILDING AND RECONCILIATION: A CASE OF KENYA’S 2007/2008 POST ELECTION VIOLENCE** for the period ending: **2nd June, 2018**

**Permit No.: NACOSTI/P/17/36632/9753**

**Date Of Issue: 2nd June, 2017**

**Fee Received:** Ksh 1000

**Applicant's Signature**

**Director General**

**National Commission for Science, Technology & Innovation**
Appendix 10: Research Authorization Letter from the NACOSTI Director General

NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Ref. No: NACOSTI/P/17/36632/9753

Date: 2nd June, 2017

Afrikana Wanjeri Njuru
United States International University
P.O. Box 14634-00800
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on “The role of music in peacebuilding and reconciliation: A case of Kenya’s 2007/2008 Post Election Violence,” I am pleased to inform you that you have been authorized to undertake research in all Counties for the period ending 2nd June, 2018.

You are advised to report to the County Commissioners and the County Directors of Education, all Counties 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.

GODFREY P. KALERWA MSc., MBA, MKIM
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioners
All Counties.

The County Directors of Education
All Counties.
References


