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Kuelewa: Evaluating the JABE Therapeutic Dance Program in Kibera

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KUELEWA: EVALUATING THE JABE THERAPEUTIC DANCE PROGRAM IN KIBERA

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Thesis submitted to the faculty of Columbia College Chicago

in partial fulfillment of the requirements for

Master of Arts

in

Dance/Movement Therapy & Counseling

Department of Creative Arts Therapies

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Abstract

The purpose of this study was to evaluate the effectiveness of the JABE (Just And Best Entertainers) therapeutic arts dance program in meeting their stated goals and outcomes through a pilot summative mixed methods program evaluation. The participants of the study included 65% of JABE program participants ages 12 to 19 and JABE's two program leaders including the Chairman and Program Coordinator. The data were collected through an embodied survey, art based individual interviews, semi-structured interviews, and a focus group. Data were analyzed using descriptive statistics, Kvale's interview analysis method, and Forniash's analysis method.

Findings showed JABE's overall effectiveness at meeting goals and outcomes at 53% with a potential to reach 87% through implementing recommendations. Empirical evidence shows that JABE effectively meets 3 predetermined goals: (1) supports artistic talent in participants through dance, education, and personal encouragement; (2) establishes secure attachment; and (3) instills a sense of belonging, leadership, and responsibility. Qualitative data highlighted the theme of the overwhelming positive impact the program has on participants.

Implications suggest: (1) that JABE fills an important gap in the context of the Kibera slum, where literature shows that participants have little to no access to mental health services, experience poverty, violence, loss of loved ones to HIV/AIDS, and risk diverting towards illegal activity and addiction; and (2) that therapeutic arts programs like JABE can serve a meaningful role in community settings and make a significant impact on improving the lives of participants. An additional discussion is included about the possible role of community based therapeutic arts programs and the global interface with the creative arts therapies scope of practice.

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Chapter One: Introduction

Life in the Kibera slum of Nairobi comes with many challenges, especially for children and young people. Onyango & Tostensen (2015) found that repercussions of the HIV/AIDS pandemic along with political violence and an everyday struggle for life amid poverty creates a vulnerable situation for youth in Kibera. According to the Kenya National Bureau of Statistics (2012), these everyday experiences lead to complex trauma, isolation, dropping out of school, and in many cases criminal activity and/or addiction. The National Child Traumatic Stress Network (NCTSN; n.d.) defines complex trauma as both the exposure and the wide-ranging, long-term impact of multiple severe and pervasive traumatic events, often of an invasive, interpersonal nature, such as abuse or profound neglect. These events usually begin early in life and can disrupt many aspects of the child's development and the very formation of a self (NCTSN, n.d.).

According to the World Health Organization's (WHO, 2005) Mental Health Atlas, Kenya, a country with an estimated population of 44.3 million people, only has about 80 psychiatrists, 30 clinical psychologists, and 250 psychiatric nurses working in mental health. For every 100,000 people there are only 0.01 psychologists and 0.2 social workers (WHO, 2005). According to a survey by the African Population and Health Research Center (APHRC) (2014) health facilities such as public clinics and hospitals are not provided by the Kenyan government, leading many Kibera slum dwellers to depend largely on services provided by non-governmental organizations (NGOs) such as the African Medical Research Foundations (AMREF), Médecins Sans Frontières (MSF), and faith-based organizations. As Onyango and Tostensen (2015) point out, NGOs are paramount in filling service gaps in an area where access to health services are extremely limited. Many small initiatives have taken the priority of wellness into their own

hands and seek to provide safe spaces for psychosocial support and opportunities for social development of children in the Kibera community (Art From Below, n.d.; Cohen, 2016; Dandora Art Center, n.d.; Harambee Arts, 2016; Kibera Community Youth Program, 2005; Patel, 2015; Uweza Foundation, n.d.).

In addition to the challenges of poverty, crime, the HIV/AIDS pandemic, and gaps in health and mental health services, political violence is a major concern for the Kibera community. Kibera was a major setting for violence, rape, death, displacement, and destruction of property after the 2007 presidential elections between Raila Odinga, of the Luo tribe, and Mwai Kibaki, of the Kikuyu tribe (Ekdale, 2011). Polling and early election results favored Odinga as the assumed winner but after a delay in releasing the results the final tally showed that Kibaki had won the election (Ekdale, 2011). Many posited that the election was rigged and the announcement from the Electoral Commission set off intense fighting in the country (Ekdale, 2011). Tensions were particularly intensified in Kibera (Ekdale, 2011). Kenya's account of the post-election violence, the *Waki Report*, showed that more than 1,000 Kenyans died during the two months following the election (*Commission of Inquiry*, 2008). Responsibility for the violence is largely assigned to both political parties for ethnically driven rhetoric before and after the elections (Ekdale, 2011). Kiberan residents express regret over what happened in their community during the post election period and many NGOs have created ongoing projects focused on encouraging peace between ethnic groups (Ekdale, 2011).

JABE: A community response. JABE (Just And Best Entertainers) is a community-based organization that was initiated in 2010 after the post-election violence to incorporate positive and peaceful coexistence among the residence of Kibera. Acknowledging that the conditions and challenges in Kibera can be traumatizing for children and young adults, JABE

seeks to address the psychosocial needs of youth affected by poverty, violence, and abuse through therapeutic dance and movement.

Kibera native, Victor Onyango, founded JABE in 2010. At the time Mr. Onyango was a dancer and university student majoring in Social Work and Community Development with an interest in using the arts as an agent for social change. Joined by program coordinator Grace Atieno Owino, also a social work student, the leaders organized programs in dance education, after school tutoring, arts exploration, circus skills, community sanitation, girls' empowerment, mentorship, counseling, and leadership training.

Programming is held in an event hall in Global Alliance for Africa's Community Library. Different programs take place daily with children ranging from age two to 19. Their daily youth program consists of playing games with younger children, leading dance trainings, offering support and discussion groups, and regular mentoring and counseling. JABE frequently welcomes regional and international guests to facilitate trainings and workshops. The public face of JABE is a breakdance crew that competes in local and international competitions and hosts a regional competition called Slum Dance Africa, which is growing rapidly.

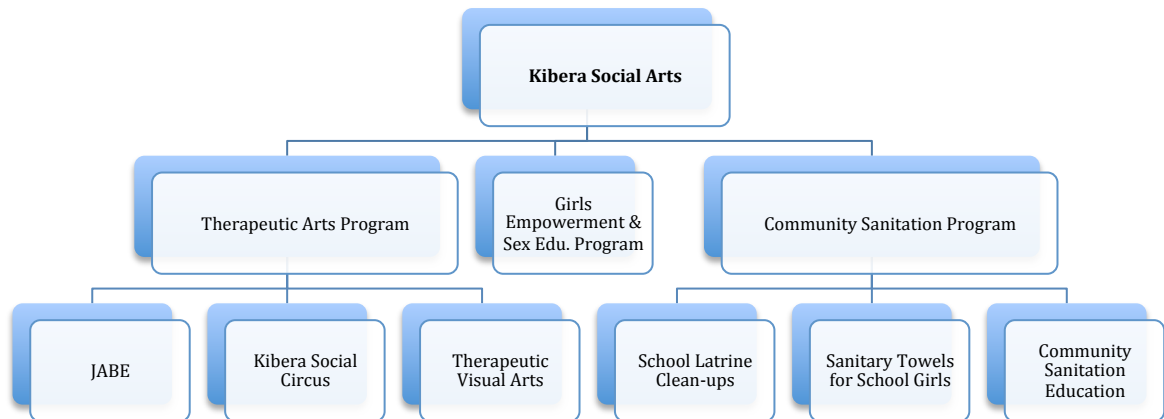
JABE's leaders are ongoing partners of Global Alliance for Africa's (GAA) Therapeutic Arts Program (TAP). As GAA TAP partners, the leaders are considered therapeutic artists and participate in professional exchanges and workshops on therapeutic arts techniques and theories with other therapeutic artists from East Africa and creative arts therapists from around the world including practitioners of dance/movement therapy, drama therapy, music therapy, and visual art therapy. Faculty from several creative arts therapy programs including the School of the Art Institute Chicago, George Washington University, and Columbia College Chicago contribute to the collaborative trainings. GAA defines therapeutic arts as the application of basic

theory and methods from the creative arts therapies (dance/movement therapy, drama therapy, music therapy, and visual art therapy) and counseling for the benefit of people in need of psychosocial services. Therapeutic artists are defined as paraprofessionals trained to provide a safe, supportive environment within which the arts can be used to address the concerns and develop the strengths of individuals and communities.

Kibera social arts. Recognizing that their work was expanding into new areas including girls empowerment and community sanitation, JABE's program leaders established Kibera Social Arts (KSA) in Spring of 2016 as an umbrella organization to encompass their diverse range of programming including JABE. KSA's mission is to promote peaceful coexistence, positivity, therapeutic healing and development focused capacity building among children and youth (KSA, 2016). KSA's vision is a positive, peaceful, informed and empowered society. The diagram below (see Figure 1) illustrates the organizational structure of KSAs therapeutic arts program. JABE was the first program established in 2010 followed by Kibera Social Circus. The other KSA programs reflected below were established over the span of the last seven years.

Figure 1

KSA Organizational Chart



Connecting with JABE. I was introduced to JABE leaders while attending Global Alliance for Africa’s therapeutic arts training program in East Africa. After hearing the leaders speak about JABE and observing the leaders and participants in a workshop, I was inspired to pursue a thesis that might somehow support the great work I witnessed. The concept for this thesis and evaluation was born after JABE’s leaders shared about past efforts and challenges to receive constructive feedback from participants. After a discussion about how a program evaluation might enable leaders to better understand the programs effectiveness, we decided to collaborate on this program evaluation that would also serve as my thesis project. Although JABE had been in operation for five years at that point in time, the program had never been formally evaluated. Despite the meaningful impact the program’s participants often speak about, the sustainability of the program may be threatened without new capacity building and increased insight into effectiveness.

Motivation for the Study

The motivation for this study stemmed from my desire and felt responsibility to support the dedicated and radiant family of young people involved in running and participating in the JABE program. There is a common saying in Kibera that what individuals lack is not talent, but opportunity. It is my sincere hope that this evaluation may contribute to increased opportunities for JABE and its participants. A larger motivation came from my passion for supporting therapeutic arts around the world and in the context of the dance/movement therapy scope of practice conversation in which I often find myself engaged. Therapeutic arts is operationally defined using the Global Alliance for Africa definition wherein therapeutic arts is the application of basic theory and methods from the creative arts therapies (dance/movement therapy, drama therapy, music therapy, and visual art therapy) and counseling for the benefit of people in need of psychosocial services. I base my approach to supporting therapeutic arts around the world on the assumption recognized by the field of creative arts therapy, that there is an innate healing potential in art making and creative expression.

The therapeutic artists involved in JABE have much to offer not only to their community but also to the field of dance/movement therapy. In the context of a country that has no options for pursuing credentials in creative arts therapies, it is my hope that this evaluation will also contribute to a larger scope of practice conversation about the effectiveness and value of therapeutic arts globally. Because of my own background and passion for this work, I consider myself an advocate of therapeutic dance and movement around the world. Witnessing the value of JABE in the community first hand only resulted in a deeper commitment to support their work.

Program Goals and Outcomes

The program evaluation focused specifically on the following JABE goals and outcomes. In the planning process of the evaluation, I shared with the leaders that in order to evaluate the program we first needed to know the clear goals and outcomes of the program. JABE leaders initially decided on an informal list of objectives during the program's initiation in 2010. The previous list was reviewed, discussed, reorganized, clarified, and added to during a discussion between the program leaders and myself during our evaluation planning in early 2016 when we documented the following list.

Goal 1. Support artistic talent in members through dance, education, and personal encouragement

Outcomes:

1a. Members will demonstrate motivation through observable activities such as regularly attending dance sessions, demonstrated knowledge of how to accomplish assigned tasks, and demonstrated ability to focus and regulate.

1b. Members will report increased feelings of positivity related to personal abilities and potential

Goal 2. Establish secure attachments between members and leadership

Outcomes:

2a. As a result of secure attachment, members will demonstrate increased self-esteem, self confidence, social skills, emotional health, and sense of leadership

Goal 3. Foster safe space where members are able to deal with ongoing trauma and receive emotional support from their peers

Outcomes:

3a. Members will report feeling physically safe at JABE

3b. Members report being able to express vulnerable emotions, thoughts, feelings, or experiences at JABE

Goal 4. Instill sense of belonging, leadership, responsibility, and independence within members towards JABE, their families, and their community through delegating tasks, assigning roles, and mentoring members.

Outcomes:

4a. Members will demonstrate observable increase in sense of belonging through statements about connectedness, "family", or value of JABE community in personal history.

4b. Members will demonstrate leadership skills through observable increase in interpersonal skills and ability to motivate others as well as for older members ability to organize additional activities with either support from JABE leaders or independently.

Goal 5. Promote peace in community, families, and individuals through dramatized and verbal messages, education, and general environment.

Outcomes:

5a. Members will demonstrate increased understanding of peaceful communities and demonstrate observable actions towards promoting peace

Goal 6. Promote positive co-existence and reconciliation

Outcomes:

6a. Members will report an increase in actions relating to co-existence, tolerance, and forgiveness

Goal 7. Educate against criminal activity

Outcomes:

7a. Members will report increased understanding about consequences related to criminal activity

7b. Members will demonstrate ability to resource in their community to meet needs rather than resorting to criminal activity

Theoretical Framework

The same framework I employ as a therapist and therapeutic facilitator guides my theoretical framework as an evaluator. In my work with JABE, I integrated relational cultural theory, a trauma informed approach, and a commitment to culturally informed work. By integrating these concepts I was able to honor the healing component of community, stay cognizant of symptoms of trauma in an effort to avoid re-traumatization, and attempt to redress power imbalances in an inclusive way. This integration led to my ability to facilitate the evaluation in a person-centered way, keeping the program community's wellbeing as the priority in all decision making. This was particularly important not only because I was an external evaluator but also because of the power and privilege dynamic as an evaluator from a different socio economic background, race, and country.

Relational Cultural Theory

My theoretical framework is rooted in relational cultural theory and the concept defined by the Jean Baker Miller Training Institute (2013) which posits that healing is a communal process. Relational cultural theory is based on the idea that people grow through and toward relationships throughout the lifespan, and that culture powerfully impacts relationship. The Jean Baker Miller Training Institute (2013) states that chronic disconnection is the basis for all human suffering. I embrace this approach as a practitioner particularly in community based therapeutic arts settings recognizing that the mere sense of community can be among the most healing elements of therapeutic work. This perspective guided how I designed and implemented the evaluation as well as how I interpreted the findings into recommendations.

Trauma Informed

I follow a trauma informed approach to therapy and community work. According to the U.S. Department of Health and Human Services Substance Abuse and Mental Health Services Administration Agency (SAMHSA) a trauma informed program, organization or system: “realizes the widespread impact of trauma and understands potential paths for recovery; recognizes the signs and symptoms of trauma in clients, families, staff, and others involved with the system; responds by fully integrating knowledge about trauma into policies, procedures, and practices; and seeks to actively resist re-traumatization” (SAMHSA, 2014, p. 9). I embraced these guidelines in the process of my evaluation particularly in terms in design, implementation, and reporting which were all completed collaboratively with program leaders. I also focused on facilitating the evaluation in a way that promoted SAMHSA’s main principles for trauma informed care. These principles include: “safety, trustworthiness and transparency, peer support, collaboration and mutuality, empowerment, voice and choice, cultural, historical, and gender

issues” (SAMHSA, 2014, p.9). I frequently questioned how my procedures were keeping these principles at the forefront of my facilitation throughout the various stages of the evaluation.

Culturally Informed/Inclusive

I take my ethical responsibilities as a member of the American Dance Therapy Association to heart in advocating for equitable access to services and culturally competent care for participants at community, institutional, and societal levels. Conducting an inclusive evaluation aligns to my theoretical orientation and transformative paradigm (Mertens, 2010). Inclusive evaluations deliberately attempt to: include groups that have historically experienced oppression, focus on building links between the results of evaluation and social action, attempt to redress power imbalances by involving relevant stakeholders in an authentic way, accurately represent stakeholders’ viewpoints, seek cognizance of social justice issues, consider merit and worth for the purpose of reducing uncertainty in decision making thus facilitating positive social change (Mertens, 2010). I integrated these standards into the design and implementation of the evaluation by including JABE leaders in all decision making, encouraging JABE leaders to utilize veto power of the information to be included in my thesis in any place they saw fit, encouraging participants to take ownership over their program through hearing and anonymously voicing their concerns and suggestions, maintaining cognizance of the history of oppression colonialism has placed on Kenyans, and advocating for JABE as an impactful therapeutic arts program in my international and professional communities.

Conclusion

The purpose of this study was to evaluate JABE’s program goals and outcomes which focus on the psychosocial health of youth by supporting talent through personal encouragement, establishing secure attachment, fostering safe space, instilling sense of belonging, increasing leadership skills, promoting peace, tolerance, and reconciliation, and educating against criminal

activity. These topics are multifaceted and many fields of study contribute to the understanding of each of them. The following literature review will explore JABE's seven program goals in relation to other similar therapeutic programs as well as the elements of DMT and therapeutic dance that foster these qualities.

Chapter Two: Literature Review

The purpose of this literature review is to understand the context of therapeutic arts in Kibera, the precedents for therapeutic dance and dance/movement therapy in community settings, and the international models for creative arts therapies training programs. The majority of programs identified did not have published or publically available evaluations. The few available evaluations will be discussed in relation to the JABE program evaluation focused on in this thesis.

Wilson, Lipsey, & Derzon's (2003) study differentiated between research oriented evaluations and practice oriented evaluations, and found that the majority of the evaluations published are research-oriented, and that there is a shortage of information about practice-oriented programs, such as the Kibera based therapeutic arts programs overviewed in this literature review. While researching evaluations for these programs, evaluation information was practice oriented in nature and did not include explanation of design, methodologies, and indications that the reported findings were representative of all data collected and thus complete. Additionally, these evaluations did not typically include the human subject review boards common in research-oriented evaluations. Layering this finding with the cultural context of informal work in Kibera, it is no surprise that program evaluations of the programs overviewed are scarce. Nonetheless, the therapeutic arts programs noted below are potentially meaningful actors in their community and as pointed out by de Menil, Knapp, McDaid, & Njenga (2014), access to health care and mental health services are critically limited in Kibera specifically and Kenya at large. The World Health Organization's (2005) Mental Health Atlas highlighted Kenyan's lack of mental health services noting that there are only 0.01 psychologists and 0.2

social workers for every 100,000 Kenyans. The programs overviewed below are in many cases the only access Kibera residents have to psychosocial services.

Therapeutic Arts Programs In and Around Kibera

The following section includes an overview of the various therapeutic arts programs operating in and around Kibera. Due to the informal nature of community programs in the slum, it is unlikely that the following list of programs is fully comprehensive. However, the programs overviewed are intended to provide an accurate view of how the therapeutic arts are embraced and practiced in Kibera.

The moving cultures program. Operating out of the Magoso School, the Moving Cultures Program serves as a creative initiative and therapeutic arts program to contribute to positive change in Kibera (Patel, 2015). Patel's (2015) article discusses how poetry, drumming, gospel singing and acrobatics are being used in the school to manage anxiety and aid children in overcoming their experiences of violence. Patel (2015) states: "the music and dance sessions, held every morning, are the closest most Kenyans come to formalized music therapy" (p.1). When speaking about the impact and determination to continue programming the school's founder Lilian Wangala stated, "I love music, and I have seen it can change somebody's life. Even if there is struggle, this is what I have to do." (Patel, 2015, p.2).

Kibera community youth program. (KCYP, 2005) is a community-based organization formed and operated by young people in Kibera. It is formalized and registered under the Kenyan Department of social services. Their mission is to advance the well-being of young people in Kibera through opportunities that promote proactive participation in community development, including their arts for development and social change program which engages participants in expressing themselves through community theater to educate the community on

issues such as: HIV/AIDS, peace, development, drug abuse, corruption and civic awareness. Their youth participants focus on exploring various social, economic and political issues and finding their own role in healing the community.

The uweza foundation. (n.d.) focuses on developing talent, building life skills, and improving emotional and mental well-being. Their community center in Kibera serves as an office and provides a safe space for community members to meet and engage in weekly art classes, dance sessions, and a journalism club. The space provides Kibera residents, especially youth, a safe place to exchange ideas, explore talents and interests, learn new skills, and develop holistically. Uweza also launched two weekly art classes at the Greenhouse school, a primary school for deaf students located just outside of Kibera. In their collaborative work with Deaf Aid and the Greenhouse School, Uweza provides students, who are often neglected and marginalized due to their disabilities, with the opportunity to express themselves creatively and explore their artistic capabilities.

Harambee arts. (2016) is one of the more well known therapeutic arts programs operating in Kibera. Founded in 2008 by Gloria Simoneaux, an American expressive arts therapist, Harambee hosts a healing arts program led by local trainers for children from different tribes to overcome rivalry, crime, and conflict and learn to collaborate through common expression, dreams, and joys. Harambee embraces a train-the-trainers model where local staff are trained to provide expressive arts facilitation to those in their communities. Some of their most popular modalities include the use of art, music, and movement to elicit therapeutic expression as a means of exploration and processing with participants.

Art from below. (n.d.) A number of therapeutic arts programs found in the research for this review fall under a cooperative umbrella called Art From Below (n.d.) a network of program

leaders from Nairobi's Kibera, Muthare, and Dandora slums that meet weekly to support one another as community artists and leaders in development. Art From Below serves a meaningful function to connect and allow for programs to resource and learn together. According to Art From Below (n.d.) these programs include: Goldmines Foundation which encourages youth development and well being through arts, music, dance, theatre, sports, and an entrepreneurship club; the inspiration center in Mathare which supports youth to discover and peruse their artistic talents with the belief that as they develop artistically and socially they will also develop into responsible people in their community; and the Center for Empowerment and Life Transformation (Celtra), which is a community based organization providing arts programing to youth, women and children in Kibera in order to transform, empower and equip the society through holistic community development.

Dandora art center. (n.d.) is another umbrella network supporting 18 different therapeutic arts initiatives based in the Dandora slum in eastern Nairobi. Through some membership groups are more focused on mental well being, while other focus more on artistic talent, all groups agree that their aim is to foster peace through participatory and empowering arts activities. Dandora Art Center houses thirteen departments some of which include: music, creative art, women's empowerment, theatre, modern dance, and cultural dance. According to Dandora Art Center (n.d.), two of their eighteen membership groups also focus on counseling and self help including: Uprising Self Help, a group which provides counseling and community support and encourages artistic expression of members and Pamoja Ghetto, which focuses on building community and relationships among youth through the arts. Similarly to the network Art from Below, Dandora Art Center acts as support for membership groups to connect with each other and resource in their creative community.

A better Eastlands still possible (ABESP). According to Cohen (2016), ABESP is an urban youth peacebuilding initiative focused on community theatre. ABESP is another umbrella organization made up of several anti-violence arts and cultural initiatives. ABESP works with groups and audiences in many areas around Nairobi such as Dandora, Korogocho, Mathare, and Kibera that experience similar types of poverty and violence. Through their public music and theatre performances about living through poverty and violence, youth participants create a forum between the performers and the audience to address and identify struggles from their personal daily lives. Many of ABESP's participants have been trained in the pedagogy of the Theatre of the Oppressed. Though ABESP's focuses on anti-violence initiatives, their work is inherently a healing process for participants who tell their own stories and receive community support in facing their challenges.

Other programs in Kibera. Moon (2013) notes some additional therapeutic arts initiatives. There are innumerable initiatives surrounding political activism and community events as well as popular practices not necessarily formalized into programs. Though not necessarily formalized programs, it is important to recognize that therapeutic arts are truly widespread as part of everyday life in Kibera. For example, the Art for Healing Project organized in Kibera after the 2007 post election violence and the common practice of community based therapeutic arts. Moon considers impact of liberation theory based on Freire's 1993/1970 educational model and Martin-Baro's (1994) approach to psychology, proposing that those who are oppressed have the capacity to identify, analyze, and take collective action for the purpose of liberating themselves, proposing that the disenfranchised are the authorities of their own experiences and the ones most capable of developing solutions. In Kibera this takes form though

artists collectives, community theatre focusing on common issues in society, and arts based protest and activist projects.

Common themes among programs in Kibera. It is helpful to consider some of the common themes and goals of all the programs as well as their preferred modalities, and likely facilitators. Most of the programs overviewed above shared a theme of using the arts in various ways to support the psycho-social development of participants (Art From Below, n.d.; Cohen, 2016; Dandora Art Center, n.d.; Harambee Arts, 2016; Kibera Community Youth Program, 2005; Patel, 2015; Uweza Foundation, n.d.). Most groups focus on working with youth (Art From Below, n.d.; Cohen, 2016; Dandora Art Center, n.d.; Harambee Arts, 2016; Kibera Community Youth Program, 2005; Patel, 2015; Uweza Foundation, n.d.) though some, for example Uprising Self Help and Art From Below, also serve adults. With the exception of the Moving Cultures program, most of the programs operate independently from schools, churches, or other institutions. According to most of the program websites, they are financed independently and accept public donations (Art From Below, n.d.; Cohen, 2016; Dandora Art Center, n.d.; Harambee Arts, 2016; Kibera Community Youth Program, 2005; Patel, 2015; Uweza Foundation, n.d.). The most popular modalities noted by the programs included theatre (ABESP, n.d.; Art From Below, n.d.; Dandora Art Center, n.d.), visual art (Art From Below, n.d.; Cohen, 2016; Dandora Art Center, n.d.; Harambee Arts, 2016; Kibera Community Youth Program, 2005; Uweza Foundation, n.d.), dance (Art From Below, n.d.; Dandora Art Center, n.d.; Patel, 2015), music (ABESP, n.d.; Art From Below, n.d.; Dandora Art Center, n.d.; Harambee Arts, 2016; Patel, 2015), and sports (Art From Below, n.d.). Facilitators for these programs are assumed to be informal community leaders as their credentials were rarely listed in program descriptions. A final theme seems to be that most of the groups place a high value on

empowerment focused participatory action models and encourage community members to take charge of their own personal and societal growth.

Creative expression in traditional healing. It is enlightening to consider the number of programs and the innumerable therapeutic arts initiatives spanning into activism. Research for this review shows mostly a boom of therapeutic arts programs in the last 10 years (ABESP, n.d.; Art From Below, n.d.; Cohen, 2016; Dandora Art Center, n.d.; Kibera Community Youth Program, 2005; Patel, 2015; Uweza Foundation, n.d.). However, further research into traditional healing practices by Sima and West (2005), shows that creative practices have always been part of healing processes for Kenyans. Any outside interventions from foreign therapeutic artists and creative arts therapists seem to formalize programs and provide western theoretical support for the natural expressive healing practices and post modern therapeutic arts developments already in place.

Dance/Movement Therapy and Therapeutic Dance in Community Programs

This section introduces precedents for dance/movement therapy and therapeutic dance in community settings. While dance/movement therapy is typically considered a clinical practice there are some examples of how it has been adapted in community settings including schools and community organizations. The list below is in no way way exhaustive, yet serves to offer some examples. There was no intentional reason for focusing on more programs based in the U.S. than on programs based abroad. The first two programs overviewed below are both based and implemented in the United States. The third program, Center for Victims of Torture, is based in the United States and implemented both in the U.S. and internationally. The fourth and fifth programs are both based and implemented abroad.

Disarming the playground. Rena Kornblum's U.S. based violence prevention program *Disarming the Playground* (2002) uses a body based curriculum in an effort to address youth violence and aggressiveness in schools. Hervey and Kornblum's (2006) evaluation of *Disarming the Playground* showed significant quantitative and qualitative findings showing its' effectiveness. Hervey and Kornblum used a mixed methods approach and included in their evaluation a needs assessment, process/ monitoring, outcome evaluation, and consumer satisfaction. Data collection included using interviews, observations, consultations with teachers, drawings from students, and written statements from both teachers and students. As a pre and post test, the evaluation included a five-point likert scale called the Behavior Rating Index for Children (BRIC) (Stiffman, Orme, Evans, Feldman, & Keeney, 1984). Findings showed a statistically significant decrease in the evaluation sample's BRIC scores and a significant reduction in problematic behaviors that contribute to school violence. In qualitative findings, out of the sample of 56 students, 24 students interviewed were able to describe 89 incidents of skills used, 40 skills learned, and 41 favorite skills from the violence prevention curriculum. This finding suggests that stories children tell about how they use their learned skills may provide the most accurate and detailed indicators of curriculum impact and evaluation. Hervey and Kornblum's study supports the integration of body-based methods in preventing violence.

PEACE through dance/movement. (Koshland & Wittaker, 2004) is a 12-week violence prevention program based in the United States, which used a dance/movement therapy group process to engage children in creative, problem solving experiences. The program introduced pro-social behaviors and methods of self-control through movement, children's stories, and discussion. The PEACE program goals related to socialization, self-control, and management of disruptive behavior. Koshland and Wittaker's (2004) evaluation of the PEACE

program looked at the effectiveness of the dance/movement therapy based PEACE program by comparing 54 students engaged in the program with a control group of older grade students who were not participating. Data collection included a pre and post student response form including likert scales, teacher's observations tested for statistical significance using a dependent t-test, classroom observations by a social work intern also rated with a dependent t-test measure, and the principle's log of aggressive incidents. Sources for data collection included the children, the teachers, an independent observer of the classrooms, and reports of aggressive incidents made to the principal. The evaluation found that through comparing the number of incidents reported to the office to a χ^2 test there was a statistically significant decrease for groups that received dance/movement therapy compared to those that did not ($\chi^2 = 1$, $N = 53 = 26.55$, $p < .001$). Overall, there were significant decreases in aggression and disruptive behaviors as measured by each instrument used. (Koshland and Wittaker, 2004).

The center for victims of torture (CVT). (n.d.) is an established example of an organization that embraces a community-focused use of therapeutic movement with survivors of torture both in the United States and internationally. CVT utilizes a train-the-trainers model wherein psychotherapists, including certified dance/movement therapists and other creative arts therapists, train local staff to serve clients in reconnecting to their bodies during the process of therapy. CVT recognizes a trauma informed approach, which posits that “the wounds of torture run deep into a victim's psyche, body and spirit” (CVT, n.d). In a 2015 process evaluation utilizing ethnographic interviewing, CVT reported that 89 percent of torture survivors who received care at the St. Paul CVT Healing Center experienced improvements in their symptoms. Additionally, 84 percent of torture survivors served reported improvement in functional areas. Survivors at CVT's international care programs also reported significant decreases in mental

health symptoms such as anxiety and depression, decreases in somatic (physical) symptoms, along with increases in the measure of functionality and social connections. (CVT, 2015)

Kolkata sanved. is an organization serving survivors of trafficking in Kolkata, India. According to Fagnoli (2014), their dance and movement based work springs from the premise that dance can help to heal and empower survivors. Kolkata Sanved's mission is to help survivors "transcend their trauma and become educators and activists employed by the organization to break the cycle of marginalization and violence, and in turn create and perpetuate a new cycle of empowerment and growth" (Child Recovery and Reintegration network, n.d.) Their work is deeply rooted in community. Two themes identified in Fagnoli's (2014) phenomenological study identified "sharing within relationship" as an essential form of self care among survivor/ participants and that survivor/ participants emphasis of "connecting with others" was strengthened through movement.

Arte centro's personal atlas program. (Che, 2017) is based on the work of Joan Chodorow's use of *Active Imagination* as well as the work of Aby Warburg, a German historian, who conceptualized the *Picture Atlas* technique of collaging as a therapeutic storytelling process. The Atlas program seeks to integrate life experiences and emotions through participants' creation of personal atlases, supporting the therapeutic work of resolution, reconciliation, cooperation and harmony. The program focuses on a therapeutic practice through movement and dance but also incorporates other creative elements. Atlas is a collaborative community focused project implemented by psychotherapists, social workers, dancers, and artists, and serves at risk youth risk in Guatemala City, Guatemala. The Atlas program is in the processes of establishing their evaluation design.

Creative Arts Therapies Training Programs in International Settings

This section introduces programs that focus primarily on trainings in community contexts internationally. Some programs which provide trainings were delimited in the case that they also focused on providing direct service or in the case that they provided training primarily within educational contexts, for example through international university programs.

Global alliance for Africa's (GAA) therapeutic arts training program (TAP). (2017)

The therapeutic arts training program is one tenant of GAA's multilevel approach to addressing the needs of vulnerable children in East Africa. The TAP mission "is to provide emotionally and physically safe spaces where orphaned and vulnerable children and youth are valued and respected as contributing members of the community, and where they can use the arts to freely express themselves, be unburdened of whatever troubles them, learn from each other, gain confidence in their skills and abilities, and experience a sense of belonging (Global Alliance for Africa, 2017)."

According to Moon (2013) The TAP trainings are a collaborative initiative utilizing a train-the-trainers model. Local therapeutic artists, community leaders, counselors, and social workers join international creative arts therapists including: art therapists, dance/movement therapists, music therapists, and drama therapist in coming together to contribute to the trainings. TAP participants and leaders have included graduate students, American board certified creative arts therapists, and professors and chairs from the School of the Art Institute, George Washington University, and Columbia College Chicago's creative arts therapy programs. Trainings are lead para-professionally in a spirit of exchange by both the local leaders and the international visitors. Moon (2013) highlights the importance of cultural competency, explaining that TAP takes on a culturally informed approach recognizing that the local leaders have the

skills, interests, sensibilities, and dedication to provide strengths-based therapeutic arts programs in their community contexts with cultural knowledge and skills that exceed that of foreign practitioners.

What is particularly relevant in this section of the literature review is the question of scope of practice and ethical models for training in international contexts. Moon & Lyonsmith (2010) explore cultural relevance and the understanding that Western art therapy training therapy does not always translate into a new culture. Shifts in understanding and increased openness, especially culturally, is required for those involved.

The therapeutic arts trainings—because they involve integration of a Western model of therapy with indigenous practices in a country that has overwhelming humanitarian needs but few psychosocial resources—have raised a number of context-specific ethical questions. At times, we have been stymied by circumstances unlike anything either of us has confronted in previous professional experiences; our knowledge base and professional ethical guidelines have been inadequate to address the complexities of some situations. Therefore, our best efforts at addressing ethical quandaries have consisted of asking questions; listening to and learning from our African colleagues; considering the applicability of professional guidelines originating in the U.S.; making tentative moves to test out our ideas and moral bearings; and operating from a flexible praxis in which we make ongoing adjustments. (Moon & Lyonsmith, 2010, p. 6).

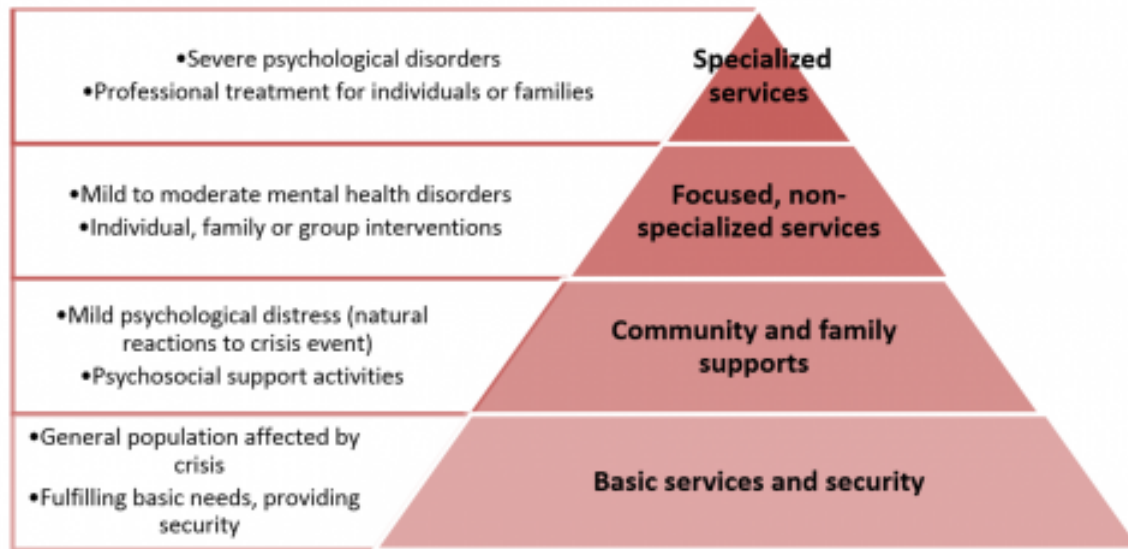
BuildaBridge restorative arts. (n.d.) is another example of a training program for arts-based trauma informed community service. BuildaBridge offers teaching labs led by western mental health practitioners and social workers in collaboration with the Center for Transformation Mission Kenya (CTM) to teachers and social workers in Kibera with the

objectives to train local community leaders and youth caregivers in the *Restorative Arts* to deliver holistic approaches to trauma and well-being through children's programming, to provide support for psychological evaluations and interventions for children through arts-based programming, and to engage in and encourage community opportunities that incorporate creative approaches to problem solving. Their trainings focus on incorporating arts-based methods. BuildaBridge defines *Restorative Arts* as an arts-based creative processes designed to heal relationships, build resilience, develop agency and increase hope for the future. BuildaBridge focuses on professional development of integrating arts practices for mental health practitioners and community leaders both inside and outside of the United States.

A moving world foundation. According to Sapru (2017), A Moving World Foundation founded by Katia Verreault in 2013, has offered workshops in Nepal, India, Kenya, Uganda, The Netherlands, France, and Greece to mental health professionals including social workers, psychologists, psychiatrists, creative arts therapists, and counselors including yoga instructors and community leaders recognizing the need for *task sharing* (WHO, 2008) a common approach in low-income countries. The concept of task sharing is similar to that of task shifting, which is defined as “delegating tasks to existing or new cadres with either less training or narrowly tailored training but also recognizes the ongoing role of specialists” (Hanlon et al. 2016). The goal of the Moving World Foundation workshops is to introduce the importance of the body and movement into their existing programs and sessions in community settings. A Moving World Foundation utilizes the Inter-Agency Standing Committee's (IASC) (2007) intervention pyramid for mental health and psychosocial support in emergencies (MHPSS) (see Figure 2):

Figure 2

IASC MHPSS Intervention Pyramid



This illustration is based on the intervention pyramid for mental health and psychosocial support in the IASC Guidelines (2007).

Sapru (2017) explains the perspective of A Moving World Foundation, that dance/movement therapy can be implemented on different levels of care and be used in supportive, preventative, stabilization and therapeutic forms in addition to its common clinical form as a specialized service. Likewise dance/movement and other creative arts therapists can move out of specialized care, the top of the pyramid, to work on other levels prevention and psychosocial support where their services and knowledge are also needed and useful. Through trainings, A Moving World Foundation takes on the challenges that come with a critical shortage of specialized mental health workers and an absence of mental health care in general health care settings, which according to the Mental Health Gap Action Programme (WHO, 2010), is attributed as the main cause of large treatment gap for individuals in need of mental health services in the low-income countries of sub-Saharan Africa.

Summary. Train-the-trainer's models were favored by all three organizations (BuildaBridge, n.d.; Moon, 2013; Sapru, 2017) because of the ethically based assumption that local communities are the experts of their own lives and know how to best adjust and implement new skills. Global Alliance for Africa's Therapeutic Arts Training program and A Moving World Foundation's training program both favored collaborative sharing approaches (Moon, 2013; Sapru, 2017); while BuildaBridge (n.d.) had a more direct expert to student training approach. All the programs shared the commonality of offering trainings to community leaders such as community arts leaders, counselors, social workers, teachers, and mental health practitioners, and those otherwise on the front lines of community mental health (BuildaBridge, n.d.; GAA, 2017; Sapru, 2017). Similarly to the therapeutic arts programs in Kibera, most of the creative arts therapies training programs in international settings shared a theme of using the arts in various ways to support the psycho-social development of participants (BuildaBridge, n.d.; GAA, 2017; Sapru, 2017). Only in the case of the training programs, they supported this development through a secondary channel of training direct care providers and not offering the direct therapeutic arts services themselves. These training programs train primarily adults who themselves serve primarily youth (BuildaBridge, n.d.; GAA, 2017), with the exception of A Moving World Foundation, which serves many adults. Most of the programs operate as non-profit organizations and are not attached to schools, churches, or governments (BuildaBridge, n.d.; GAA, 2017; Sapru, 2017). According to most of the program websites, they are financed independently and accept public and private donations (BuildaBridge, n.d.; GAA, 2017; Sapru, 2017). The most popular modalities noted by the programs included theatre, visual art, dance, and music (BuildaBridge, n.d.; GAA, 2017; Sapru, 2017). In contrast to the therapeutic arts programs in Kibera, the facilitators of these programs tend to include professionally licensed and

certified practitioners who work in collaboration with informal community leaders (BuildaBridge, n.d.; Moon, 2013; Sapru, 2017). Keeping with the Kibera programs overviewed, the training programs in International settings also seem to place a high value on empowerment focused participatory action models as well as a strengths based approach (BuildaBridge, n.d.; Moon, 2013; Sapru, 2017).

Conclusion

The literature in this review shows the critical need of mental health services and large service gaps in the country (Mental Health Gap Action Programme, 2010; WHO, 2005) and at the same time shows the popularity of therapeutic arts in and around Kibera with the 28 programs overviewed including those outlined and those included under umbrella organizations. Creative expression seems to be an inherent part of healing leading back to indigenous healing methods in Kenya (Sima and West, 2005). A common theme throughout all three sections was the healing power of connection and relationship. International organizations have set a precedent for psychosocial support services (IASC, 2007) and train-the-trainers models (BuildaBridge, n.d.; Moon, 2013; Sapru 2017) for educating local practitioners in the use of therapeutic arts. Several of the overviewed dance/movement therapy and therapeutic arts community programs and reported evaluation findings in line with those of the JABE program evaluation.

Chapter Three: Methods

Methodology

Program evaluation. Summative (Fitzpatrick, Sanders, & Worthen, 2011) and inclusive program evaluation (Mertens, 2010) with mixed methods data collection and analysis were utilized in this pilot program evaluation. Summative program evaluation focuses on a program's effectiveness (Fitzpatrick, Sanders, & Worthen, 2011), which was the main purpose of this study. Best practice for cultural competence was focused on throughout the process. Conducting an inclusive evaluation aligned with a theoretical orientation and transformative paradigm (Mertens, 2010). Inclusive evaluations deliberately attempt to: include groups that have historically experienced oppression, focus on building links between the results of evaluation and social action, attempt to redress power imbalances by involving relevant stakeholders in an authentic way, accurately represent stakeholder's viewpoints, seek cognizance of social justice issues, and consider merit and worth for the purpose of reducing uncertainty in decision making thus facilitating positive social change (Mertens, 2010). For the purpose of this evaluation, stakeholders are operationally defined as individuals and groups who have direct interest in and may be affected by the program being evaluated or the evaluation's results (Fitzpatrick, Sanders, & Worthen, 2011).

Creative based evaluation. Sport and Development (n.d.) define creative monitoring and evaluation as a participatory approach which combines traditional, standardized monitoring and evaluation tools with alternative, innovative monitoring and evaluation tools. With some examples including visual art, storytelling, poetry, photography and video, music making, theatre, and movement. An expressive and creative approach was embraced throughout the planning, implementation, and presentation stages of this evaluation. According to Lietz, Langer,

and Furman (2006) the agenda of expressive arts research is not to reduce the human endeavor but to illuminate and expand on an experience or phenomenon. Lietz, Langer, and Furman (2006) posit that through the use of expressive or creative arts mediums, researchers attempt to show the richness and fullness of the phenomenon being explored. Daykin, Gray, McCree, and Willis (2017) considered the contribution of arts based approaches to evaluation and how these approaches can be adopted in a rigorous way. Daykin, Gray, McCree, and Willis (2017) point out a number of reasons creative based evaluations are attractive to evaluators including: the merit for creative based evaluations when evaluating creative based programs, the opportunity for facilitating new perspectives, the rich data that may be generated, the chance to empower participants and strengthening their voices, and enhanced dissemination options.

One aspect of cultural sensitivity within this specific program was integrating creativity with movement and art making into the evaluation process because the program itself integrates and focuses on creativity and movement and are common ways for participants to regularly express themselves. Participants were approached with a therapeutic lens, focusing not only on obtaining the desired information needed for the program evaluation but also on recognizing participants needs and providing space for their processing in a culturally relevant way. This was particularly apparent in the person-centered approach utilized in the embodied survey, interviews, focus group, and the closing celebration.

Language considerations. All documents and data collection methods were offered by the evaluator in English and translated into Swahili by an interpreter. According to JABE program leaders, approximately “90 percent” of JABE program participants are fluent in English because English is the official language used in Kenyan education beginning in primary school. According to the Embassy of the Republic of Kenya to the United States (n.d.) “English is the official language of Kenya while Swahili (Kiswahili) is the national language spoken by almost every Kenyan. Sheng, a

mixture of Swahili and English ... is also commonly spoken in urban areas" (Embassy of The Republic of Kenya, n.d.). The evaluator contracted a professional interpreter to translate between English and Kiswahili/Sheng when necessary throughout the evaluation process from recruitment to the focus group and evaluation celebration. The interpreter signed a confidentiality agreement that included a review of ethical interpretation standards (see Appendix J).

Recruitment

Evaluation participants are operationally defined as the JABE program participants that choose to participate in the program evaluation and signed a consent/assent form. The sample of participants came directly from JABE program participants enrolled in or leading the program for the 2016/2017 year. Participants were invited via a verbal script. Then written consent/assent forms were given to participants to take home and read over with a trusted adult. Many of the JABE program participants have been orphaned due to the HIV/AIDS pandemic or have otherwise absent parents. Therefore, consent was not requested from parents or guardians rather, participants themselves were asked to initial assent forms. After one week, the participants met one-on-one with the evaluator to ask questions and sign the consent/assent forms. According to the National Institutes of Health (2010) a waiver of consent is justified when: the project is designed to study, evaluate, or otherwise examine service programs; the research involves no more than minimal risk to the subjects; the waiver or alteration will not adversely affect the rights and welfare of the subjects; the research could not practicably be carried out without the waiver or alteration; and whenever appropriate, the subjects will be provided with additional pertinent information after participation.

The evaluator's style of relating to participants was both external and objective (Fitzpatrick, Sanders, & Worthen, 2011). The transformative paradigm of the evaluator focused on inclusivity of leaders and participants in the evaluation process.

Setting

Kibera is an informal settlement, also referred to as a slum, in Nairobi Kenya. The Kibera community began in 1904 as a land allotment to former Nubian soldiers returning from military service under the colonial Kings African Rifles (De-Smedt, 2009). The population grew when migrant workers from the rural countryside and neighboring countries began squatting or renting from Nubian landlords (Macharia, 1992). For much of the past century, the Kenyan government considered the housing rentals in Kibera to be unofficial and illegal. Kibera's population has grown to include individuals from every major ethnic group in Kenya (Erulkar, 2007). These tribally based ethnic groups, which are also represented in the political landscape of Kenya, have been the basis for a number of violent conflicts throughout Kibera's history most recently after the 2007 presidential elections (Elhawary, 2008).

Defining the demographics of Kibera through statistics is challenging as well as controversial (Robbins, 2012). While Kibera is frequently referred to as the "biggest slum in Africa" (Desgroppes & Taupin, 2011, p.1), many scholars question the overstating of population numbers and the positive impact this overstating may have on NGO funding from abroad (Barcott, 2011). Statistics from reputable international organizations and state surveys frequently contradict each other (Desgroppes & Taupin, 2011). A study completed by the French Institute for Research in Africa (IFRA) in 2009; stated that the population of Kibera is frequently cited by media sources to be between 700,000 to one million. A 2009 census on Kibera's population showed that there are approximately 200,000 residents in Kibera (Kenya National Bureau of Statistics, 2010).

JABE participants in the context of Kibera. JABE's participants have experienced the loss of loved ones and guardians due to the HIV/AIDS pandemic. Some participants have

experienced homelessness as well as hunger, poverty, lack of protection and safety, common crime and political violence—all potentially leading to complex trauma. An important part of JABE’s mission is to provide a sense of belonging to combat isolation, leaving school, and in many cases criminal activity and/or addiction, all of which are common struggles for other youth in Kibera. The evaluation took place in the Global Alliance Community Library in Kibera, Nairobi, Kenya, as well as Kibera’s Graffiti Center. These are community facilities with dance spaces and are the primary facilities used by JABE.

Participants

The evaluation participants were participants of the JABE program ranging in age from 12 to 27. 50% of participants self identified as girls and 50% as boys. 13 JABE program participants engaged in the evaluation overall. Participants were selected based on JABE’s list of enrolled participants in the 2016/ 2017 program year. Involvement of enrolled participants through data collection was necessary in order to gain a clear picture of the effectiveness of the program. Participants included: 65% of JABE program participants ages 12 to 19 and two JABE program leaders/facilitators including the Chairman and Program Coordinator.

Ethical Concerns

The majority of ethical concerns focused on how to protect the identity and confidentiality of participants. In order to insure that these concerns were addressed, identifying information was never collected from participants. Data collection was organized in a way that all contact between the evaluator and the participants was face to face so as not to need a record of participant’s full names, contact information, or other identifiers. Participant’s signed assent forms with a single initial to further protect their identity. Forms and data were destroyed after

the submission of the thesis with the exception of the assent forms, which were scanned, encrypted, and password protected on a personal password protected computer.

Boundaries. The establishment of clear boundaries between the JABE participants and the evaluator was an additional part of ethical intention. JABE participants are accustomed to hosting volunteers, interns, and guest teachers. The nature of the role of the evaluator was clarified and differentiated from past visitors. As an evaluator from a different cultural background, cultural differences and boundaries were a main focus, particularly those differences noticed between individualistic and community based cultures. For example, JABE participants prefer group work, group processing, and even in individual processing—often speak about themselves as individuals in the context of their group. Participants use we statements more often than I statements. It was ethically important for the evaluator not to try to change these norms for the sake of the evaluation, which was designed to capture some individual experiences as well as the group experience.

Physical touch. Physical touch was another area for ethical consideration. The description of professional boundaries and physical touch found in the American Dance Therapy Associations code of ethics article 1.4 (ADTA, 2016) was used to guide the evaluators mindfulness and awareness around touch. Many JABE participants were young and in some cases raised in environments with absent guardians and insecure attachment. An effort to maintain physical touch boundaries through high fives and fist bumps rather than hugs was imperative for the evaluator. Relating to all children with equal amounts attention so as not to imply favoritism or engage in coercion was also imperative.

Dual roles. were another tenant of ethical practice to focus on. Many of the participants had met or seen the evaluator before during two previous trips to visit the JABE program under

the role of GAA participant in the therapeutic arts training program. In the role with GAA, the evaluator was present as a supporter and, together with local leaders, co-facilitator of therapeutic arts experientials. Participants sometimes also saw and interacted with the evaluator walking around Kibera once the evaluation had begun. A concerted effort was made to clarify that, unlike past visitors, the evaluator was present for the purpose of evaluation and not as an activity facilitator for participants. However, for the sake of relationship and trust building, participants also experienced the evaluator as a mindfully engaged community guest who participated in events whenever invited to do so.

Timeline. The timeline (see Appendix B) for working with JABE was a final area for mindful consideration. Participants engaged with the evaluator over the span of five months. During that time participants saw the evaluator regularly and personal relationships inevitably developed. Participants were communicated with regarding the length of the evaluation, how long the evaluator would be staying in Kibera, and exactly when the evaluator would be leaving. Following through with that pre-determined timeline helped the participants part ways and transition smoothly. The closing celebration after the last evaluation activity provided space for everyone to honor the time they had spent together and say goodbye.

Data Collection

Data were collected using quantitative and qualitative methods including an embodied survey activity, individual semi structured interviews, and a focus group. All data were collected by the evaluator in person in Kibera between August and December 2016. All documents and data collection methods were offered by the evaluator in English and translated into Swahili by an interpreter. According to JABE program leaders, approximately 90 percent of JABE program participants are fluent in English because English is the official language used in Kenyan

education beginning in primary school. According to the Embassy of the Republic of Kenya to the United States “English is the official language of Kenya while Swahili (Kiswahili) is the national language spoken by almost every Kenyan. Sheng, a mixture of Swahili and English ... is also commonly spoken in urban areas” (2015). A professional interpreter was contracted to translate between English and Kiswahili/Sheng when necessary. The interpreter was present at all times during evaluation activities. The interpreter signed a confidentiality agreement that included a review of ethical interpretation standards (see Appendix J).

Survey activity. The primary purpose of using a survey activity in the program evaluation was to systematically compare program participant experiences with JABE’s expected outcomes. JABE program participants who agreed to be part of the evaluation participated in the survey activity. JABE program leaders did not participate in the survey.

The survey activity was based on the following JABE outcomes:

1b. Members will report increased feelings of positivity related to personal abilities and potential

3a. Members will report feeling physically safe at JABE

3b. Members report being able to express vulnerable feelings, thoughts, or experiences at JABE

4b. Members will demonstrate leadership skills through observable increase in interpersonal skills and ability to motivate others and organize additional activities with either support from JABE leaders or independently.

5a. Members will demonstrate increased understanding of peaceful communities and demonstrate observable actions towards promoting peace

Participants began the survey standing at one end of a tape line grid. The grid was made up of eight vertical lanes, one for each participant, and five horizontal lines. Participants began standing at one end of the room and moved forward across the five chalk lines as the survey progressed with each of the five survey statements, (see figure 3). Every other line was staggered in an attempt to protect confidentiality and decrease potential peer pressure while increasing honesty in responses.

Figure 3

Diagram of Survey Grid

Statement 5							
Statement 4							
Statement 3							
Statement 2							
Statement 1		P2		P4		P6	P8
	P1		P3		P5		P7

Participants were asked to rate their level of agreement by answering with one of the following options: not at all, kind of, or definitely in response to the following statements drawn from the program's outcomes identified:

1. My feelings of positivity related to my own abilities and future potential has increased as a result of being a member of JABE.
2. I feel physically safe at JABE.
3. I feel safe to express thoughts, feelings, and experiences at JABE.
4. I have organized or lead activities as a result of being a member of JABE.

5. As a member of JABE I participate in promoting peace in my community.

Participants were given an opaque plastic bag with 15 beads inside, including five red, five blue, and five green beads. Red beads represented the “not at all” category. Blue beads represented the “kind of” agree category. Green beads represented the “definitely” agree category. As a visual reminder, a large color response key was taped on the wall in front of the tape line grid with the bead colors and corresponding responses noted in English and Swahili. Participants provided their rating response by placing a colored bead, which was symbolic of their response, through a foil slit, into an opaque plastic cup on the ground.

Rationale. The survey activity included creative movement and an element of play. The importance of cultural competency as an ethical consideration led to this type of active and embodied survey. Program participants frequently engage in creative movement games and physically competitive games. The active and embodied survey was chosen over a pencil and paper survey after the evaluator observed program participants engaging in physical games, consulting with program leaders, and consulting with the thesis advisor. To help the participants engage in the survey activity, an additional positive physical challenge was incorporated in a playful way. Participants were asked to place the beads into the cups using different movements and body parts. Five examples were offered such as: placing the bead into the cup using their fingers, using their toes, using their mouth, with a back bend, or with a favorite dance move. Participants were also encouraged to be creative and come up with their own movements to get the beads into the cups and, as final challenge, to use a different movement for each bead with no movement repetition.

Survey stages and schedule. The stages of the survey activity were explained during the introduction. The participants were given three practice statements to “not at all,” “kind of,” or

“definitely” agree with and had time to practice responding before beginning the structured survey. After the last statement and response, participants were prompted to hand in their plastic bags and exit the space.

The survey lasted 33 minutes total. The schedule was as follows:

- Five-minute introduction
- Nine-minute practice statements and responses
- Two-minute practice exit
- 15-minute official survey
- Two-minute closure and exit

After the participants left the space, the beads were gathered from each of the five lines/five statements and stored in separate corresponding labeled envelopes for analysis. After analysis the beads, along with the bags, cups, and foil, were recycled and donated to JABE for later use.

Individual interviews: Art directive. Individual interviews were conducted using an art directive with the two evaluation participant groups (group one: program participants, group two: program leaders- Chairman and Program Coordinator). Interview questions were based on two art directives and a follow up question. Additional deepening questions or rephrasing of questions were incorporated as needed. The procedure for individual interviews followed these steps:

1. Available art supplies were laid out and participants were handed a sheet of paper.
2. On the left side of the paper, participants were asked to create art around what they expected to get out of involvement in JABE when they first joined the group. On the right

side of the paper, participants were asked to create art around what they have received as a result of their involvement in JABE.

3. Participants were assured that there was no right or wrong way to create their artwork and reminded that their artwork would not be shown to anyone, nor would the artwork be analyzed.

4. Participants were given a maximum of 15 minutes to create their artwork.

5. After participants finished creating, they were asked to share about their artwork.

The subsequent sharing and discussion served as the interview portion to be analyzed. Understanding the participant's processing of their experiences, rather than their artistic abilities, lines, colors, symbols, or other visual art analysis categories was the main interest of the art directive. The evaluator was focused more on the verbal discussion that resulted from the art directive and less on the art itself. Artwork was dis-identified. Artwork was kept as supporting material during the interview analysis procedure after which, it was returned to the participants. No images were kept of the artwork.

Interviews lasted between 10 and 30 minutes. Interviews were audio recorded and stored electronically in password-protected files on a password-protected personal computer. For any interviews that needed to be conducted with the help of a Swahili interpreter, only the English translation was transcribed. The primary purpose of using interviews was to allow more flexibility for participants and leaders to offer their own experiences and opinions to be taken into consideration. Interviews provided the opportunity for confirmations or negations of JABE's program goals and outcomes to surface organically. In the cases where no experiences related to

goals and outcomes surfaced, the content was explored in consideration of what meaning might be found for the programs overall effectiveness.

Individual interviews: Semi structured questions. In addition to the art directive, semi structured interviews were conducted with the program leaders. Interviews included structured questions and additional deepening questions or rephrasing of questions as needed. Interviews included 5 structured questions about the history, positives, and challenges in the program (see Appendix H). Interviews lasted between 20 and 35 minutes. Interviews were audio recorded and stored electronically in password-protected files on a password-protected personal computer. Program leaders requested that the interviews be conducted only in English, preferring not to have an interpreter present. The primary purpose of using the semi-structured interviews was to increase insight into the program leaders experiences and ambitions related to the program as well the program's goals and outcomes.

The interviews were audio recorded and stored electronically in password-protected files on a password-protected personal computer. The personal computer was transported via carry on hand luggage. Electronic files were destroyed upon final submission of the master's thesis.

Focus group. After collecting data from the survey activity and individual interviews, data were analyzed and validation strategies were conducted. Finally, participants engaged in a focus group. The focus group was aimed at the discussion of two key topics: firstly, the discussion of the most salient challenges and positives which were identified through analysis of the survey activity and interviews. Secondly, the discussion of possible ways of problem solving challenges and ways of expanding and increasing positive successes. The focus group lasted approximately 45 minutes. The primary purpose for conducting the focus group was to bring together community members to discuss and problem solve in a group. The focus group was

audio recorded and stored electronically in password-protected files on a password-protected personal computer. The personal computer was transported via carry on hand luggage. Electronic files were destroyed upon final submission of the master's thesis.

Evaluation closing celebration. The closing celebration was not a part of data collection. After the focus group, JABE participants were invited to join for an informal closing celebration of the program evaluation honoring the meaningful role JABE plays in the lives of participants. The program leaders suggested a closing celebration and pizza party as the best way to offer appreciation to participants for their involvement in the evaluation. During the planning stage of the evaluation, the leaders stated that they could not support paying the participants monetarily or offering them any gifts as tokens of gratitude for their participation. The leaders explained that closing celebrations, pizza parties, and dance parties however, were common in JABE's communal culture and would help participants feel appreciated. As a dance/movement therapist, the evaluator integrated her role as therapeutic facilitator to also make the closing celebration a chance for closure, marking the end of her relationship with participants and a celebration of the community.

The evaluator facilitated a creative movement experiential around the following themes identified in individual interviews: "friends, dance, challenge, love, joy, together, comfortable, passion, confidence, and JABE." Participants were able engage in improvisational movement around these words and express what JABE means to them. After the theme experiential, a closure was facilitated wherein a ball of string was passed around the circle and participants were given the option to move with the ball, speak their feelings when the ball reached them, or pass the ball with silent reflection. This experiential symbolized the closure of the evaluation and the end of the participant's time working with the program evaluator. Once everyone in the circle

passed the ball of string, participants were left holding up a large circle of string representing the connectivity of the group. The string was cut between each participant and each of the small sections of string were tied around each participants wrist as well the wrist of the evaluator. This symbolized the connections made between one another that will stay with participants and the evaluator as they move forward. In keeping with JABE's cultural tradition, the evaluation celebration concluded with a dance party and a pizza party.

Data Analysis

Both quantitative and qualitative methods were used to analyze data including descriptive statistics for the embodied survey, Kvale's interview analysis method (Curry & Wells, 2006) for the individual interviews, and Forniash's Interview Analysis steps (Forniash, 2012) for the focus group. These methods were chosen to honor the reflections and experiences of the participants and allowed for a synthesis of themes in a way that not only provided insight but also ensured confidentiality. The qualitative methods both supported using the validation strategies of negotiated meaning and member checking (Lincoln and Guba, 1985).

Embodied survey. After the survey activity, the colored beads/responses were collected from each grid line/ statement. The beads/ responses were sorted by color and counted. Analysis was conducted using descriptive statistics to calculate the mean for the responses to each question.

Individual interviews. Kvale's interview analysis method and interpretive approach was used to analyze individual interviews (Curry & Wells, 2006). Kvale's interview analysis steps were modified to meet the JABE program evaluation. The interview analysis procedure included the following steps:

1. Read participant's interview transcript until sense emerges of the gestalt of his/her experience.

2. Write a summary statement of gestalt of transcript.
3. Apply meaning seeking question to the transcript and to the recollection of the interview:
 - a. How has [involvement in JABE] operated in this person's experience?
 - b. What kind of transformation did this person experience/ if any?
 - c. How did this experience change how this person interacted with her/his world?
 - d. What opened up in this persons psyche because of this experience?
 - e. Does this person's experience relate to any of JABEs goals and outcomes?
4. With each question in mind, reread the transcript and note what the text has to say in response to these questions.
5. Rewrite the summary statement to more accurately reflect the above questions.
6. Repeat these steps with each interview transcript.
7. Write a statement that tells the story of [involvement in JABE] and transformation as told through the combined voices of participants and evaluator.
8. Apply same questions above to the new story statement.
9. Write a final statement that gives the derived meaning of the experience of [involvement in JABE] and transformation in the evaluation participants.

Focus group. Forniash's Analysis steps (Forniash, 2012) were used to analyze the focus group. Forniash's analysis includes the following steps:

1. Review the data in their entirety. Organize the data loosely into categories such as source, chronology, interviewee, movement analyst, type of data, sample group, etc.

2. Review the data again, *marking significant or meaningful parts of the content*. Let the data “speak” to you, approaching it with an open mind,
3. When “saturated” with the data, organize marked content into themes.
4. If possible check these themes back with the source of the data, such as the research participants.
5. Construct a description of phenomenon being studied. Look for generalizations as well as uniquely powerful information, new perspectives, some enlightenment in relation to the research question. Also look for the relationship between themes and within themes.
6. Present the findings in a form that effectively communicates the understanding reached and relate the findings to their context, the literature, and the research questions.

When analyzing the focus group, first the audio recording from the group was transcribed, participant’s responses were marked with a highlighter to single out JABE’s positives and challenges and participant’s suggestions about how to overcome challenges and expand positives. Responses were then organized into lists. Next, the transcription was re-read to ensure the essence of participant’s reflections were captured. The anecdotal reflection content was then delimited and summarized for presentation. Finally, the participant suggestions from the focus group were related to the content of positives and challenges previously identified by program leaders in the individual semi-structured leader interviews and were integrated into the recommendations for program leaders in the evaluation report.

Confidentiality

All data were anonymous and/or dis-identified. Participants were asked not to write their name on any information and the name of the program did not appear on any data collection documents. Program participants may have been able to identify individuals who were not

participating in the program evaluation but it was not likely because flexible schedules and participation is common in JABE programming. Electronic audio recordings of individual interviews and focus group were stored in password-protected files on a password-protected personal computer. All data was transported via carry on hand luggage and were destroyed upon final submission of the master's thesis.

Any information collected and distributed to JABE program leaders in the final report to JABE was also anonymous. JABE program leaders signed a form, which included an agreement insuring that they would be able to review and omit any information that would be used in the thesis or future articles.

Consent. The consent and assent processes were approved by the Institutional Review Board at Columbia College Chicago. Consent was obtained from JABE program leaders through a provided informed consent form (see Appendix C). The informed consent form explicitly stated that by signing the informed consent form, leaders acknowledged that they read the form, understood it and, agreed to participate in the program evaluation. The informed consent form was given to the potential participants in the initial phase of recruitment after the verbal invitation was read to the entire group of potential participants. After the verbal script, informed consent forms were handed out for potential participants to take home and review. Potential participants were given a maximum of one week from when the invitation was offered in order to make a decision. The following week, potential participants met one-on-one with the evaluator to answer any questions and sign the consent form. Depending on the potential participant responses to the invitation from the evaluator, the participant was either removed from the evaluation due to a lack of interest or their participation in the study was confirmed through the consent forms provided. The participant then returned the signed copy of the informed consent

form as evidence of their participation in the study and also received a signed copy for their own records.

Assent. An initialed assent form with a waiver of consent (NIH, 2010) was obtained from JABE program participants ages 12 to 19. Participants initialed an informed assent form with a waiver of consent. The assent form was given to the potential participant in the initial phase of recruitment after the verbal invitation was read to the entire group of potential participants. After reading the verbal invitation, assent forms were handed out for potential participants to take home and review. Potential participants were given a maximum of one week from when the invitation was offered in order to make a decision. The following week potential participants met one-on-one with the evaluator to answer any questions and initial the assent form.

Written assent was the only possible way that program participants could have been identified so signatures were not requested in the end. Rather, individuals were requested to initial the assent form with one letter further protecting their identity and justifying the request for a waiver of consent. Written assent was preferred over oral assent in order to ensure that the program participants were making thoughtful decisions about their willingness to participate and provide useful information in the evaluation process.

Presentation and Reporting

After the data were analyzed they were presented through the evaluation report. The evaluator sent a copy of the report to the JABE program leaders and also presented the findings both verbally and visually through a live online PowerPoint presentation. Following through with the inclusive and collaborative nature of the evaluation, the live presentation provided leaders with the opportunity to ask questions, discuss findings and recommendations, veto any information they did not wish to be included in the thesis, and offer suggestions and changes

regarding the history and information given about JABE and the context of Kibera. After the presentation, the leaders were encouraged to take the evaluation results into their own hands and implement recommendations or present the impact findings in any way that might be useful to them.

Chapter Four: Evaluation Report

JABE



PILOT PROGRAM EVALUATION REPORT

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March 15, 2017

About JABE

JABE (Just and Best Entertainers) is a community-based organization that was initiated in 2010 after the post-election violence to incorporate positive and peaceful coexistence among the residence of Kibera. Acknowledging that the conditions and challenges in Kibera can be traumatizing for children and young adults, JABE seeks to address the psychosocial needs of youth affected by poverty, violence, and abuse through a therapeutic dance and movement approach.

Kibera native, Victor Onyango, founded JABE in 2010. At the time Mr. Onyango was a dancer and university student majoring in Social Work and Community Development with an interest in using the arts as an agent for social change. Joined by program coordinator Grace Atieno Owino, also a social work student, the leaders organized programs in dance education, after school tutoring, arts exploration, circus skills, community sanitation, girl's empowerment, mentorship, counseling, and leadership training.

Programming is held in an event hall in Global Alliance for Africa's Community Library. Different programs take place daily with children ranging from age two to 19. Their daily youth program consists of playing games with younger children, leading dance trainings, offering support and discussion groups, and regular mentoring and counseling. JABE frequently welcomes regional and international guests to facilitate trainings and workshops. The public face of JABE is a breakdance crew that competes in local and international competitions and hosts a regional competition called Slum Dance Africa, which is growing rapidly.

JABE's leaders are ongoing partners of Global Alliance for Africa's (GAA) Therapeutic Arts Program (TAP). As GAA TAP partners, the leaders participate in professional exchanges

and workshops on therapeutic arts techniques and theories with other therapeutic artists from East Africa and creative arts therapists from the around the world.

Kibera Context

In addition to the challenges of poverty, crime, the HIV/AIDS pandemic, and gaps in health and mental health services, political violence is a major concern for the Kibera community. In Nairobi, Kibera was a major setting for violence, rape, death, displacement, and destruction of property after the 2007 presidential elections between Raila Odinga, of the Luo tribe, and Mwai Kibaki, an ethnic Kikuyu. Polling and early election results favored Odinga as the assumed winner but after a delay in releasing the results the final tally showed that Kibaki had won the election. Many posited that the election was rigged and the announcement from the Electoral Commission set off intense fighting in the country. Tensions were particularly intensified in Kibera. Kenya's account of the post-election violence, the *Waki Report*, showed that more than 1,000 Kenyans died during the two months following the election (*Commission of Inquiry*, 2008). Responsibility for the violence is largely assigned to both political parties for ethnically driven rhetoric before and after the elections (Ekdale, 2011). Kiberan residents express regret over what happened in their community during the post election period and many NGOs have created ongoing projects focused on encouraging peace among ethnic groups (Ekdale, 2011).

Kibera Social Arts

In Spring of 2016, JABE's program leaders established Kibera Social Arts (KSA) as an umbrella organization to encompass their diverse range of programming.

KSA Mission

To promote peaceful coexistence, positivity, therapeutic healing and development focused capacity building among children and youth.

KSA Vision

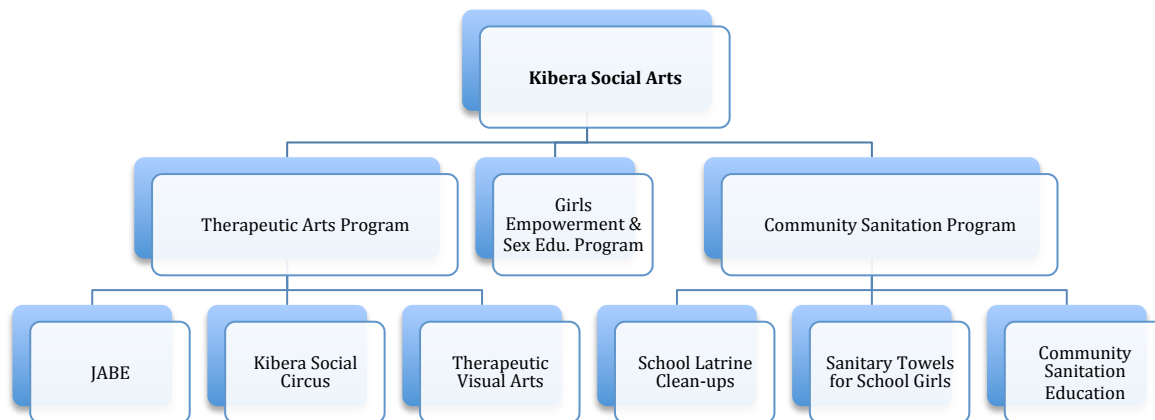
A positive, peaceful, informed and empowered society.

Website

<http://www.ksa.or.ke/>

Figure 1

KSA Organizational Chart



JABE was the first KSA program established in 2010 followed by Kibera Social Circus. The other programs were established over the span of the last seven years. JABE programming is ongoing under KSAs therapeutic arts program. This program evaluation focused specifically on the JABE program and the following goals and outcomes which were clarified and documented by JABE leaders and the evaluator during the evaluation planning phase in early 2016.

JABE Goals and Outcomes

1. Support artistic talent in members through dance, education, and personal encouragement
1a. Members will demonstrate motivation through observable activities such as regularly attending dance sessions, demonstrated knowledge of how to accomplish assigned tasks, and demonstrated ability to focus and regulate.
1b. Members will report increased feelings of positivity related to personal abilities and potential
2. Establish secure attachments between members and leadership
2a. As a result of secure attachment, members will demonstrate increased self-esteem, self confidence, social skills, emotional health, and sense of leadership
3. Foster safe space where members are able to deal with ongoing trauma and receive emotional support from their peers
3a. Members will report feeling physically safe at JABE
3b. Members report being able to express vulnerable emotions, thoughts, feelings, or experiences at JABE
4. Instill sense of belonging, leadership, responsibility, and independence within members towards JABE, their families, and their community through delegating tasks, assigning roles, and mentoring members.
4a. Members will demonstrate observable increase in sense of belonging through statements about connectedness, “family”, or value of JABE community in personal history.
4b. Members will demonstrate leadership skills through observable increase in interpersonal skills and ability to motivate others as well as for older members ability to organize additional activities with either support from JABE leaders or independently.
5. Promote peace in community, families, and individuals through dramatized and verbal messages, education, and general environment.
5a. Members will demonstrate increased understanding of peaceful communities and demonstrate observable actions towards promoting peace
6. Promote positive co-existence and reconciliation
6a. Members will report an increase in actions relating to co-existence, tolerance, and forgiveness
7. Educate against criminal activity
7a. Members will report increased understanding about consequences related to criminal activity
7b. Members will demonstrate ability to resource in their community to meet needs rather than resorting to criminal activity

Population

Evaluation Participants included:

- 65% of JABE program participants ages 12 to 19 and, (Only 65% of program participants aged 12 to 19 were available to participate. The majority of other non-participating members were away at boarding school and unavailable for the duration of the evaluation activities.)
- 100% of JABE program leaders including the Chairman and Program Coordinator.

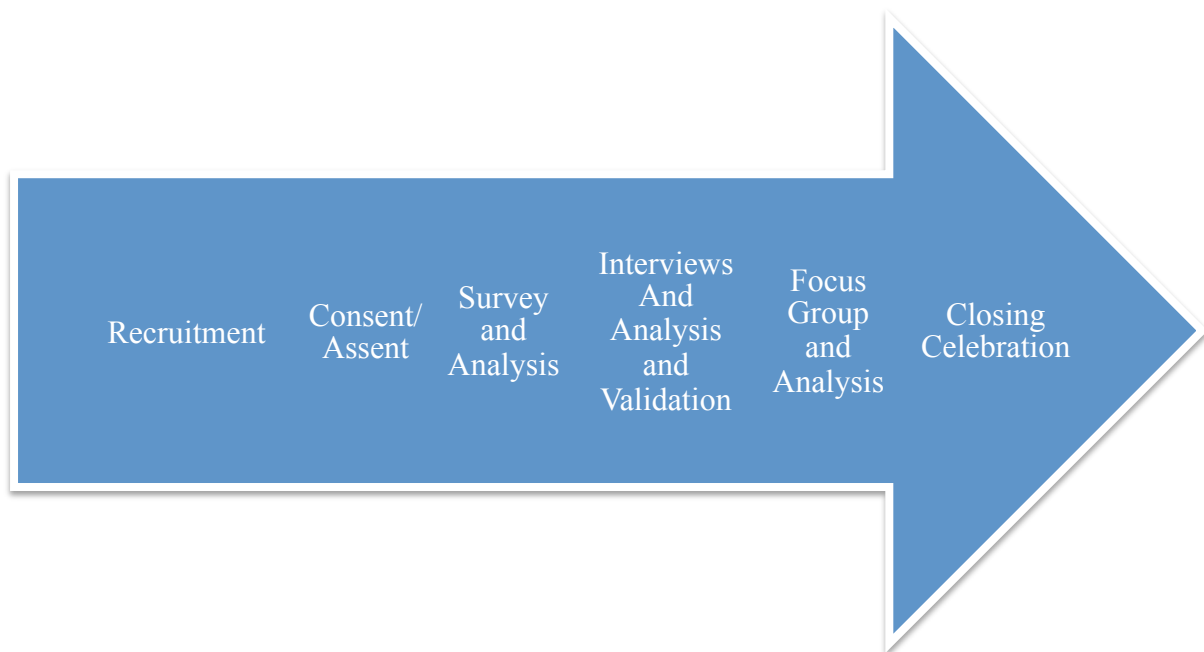
Recruitment Procedure

- The sample of participants came directly from JABE program participants enrolled in or leading the program for the 2016/2017 year.
- Participants were invited via a verbal script.
- Then written consent/assent forms were given to participants to take home and read over with someone they trusted.
- After one week the evaluator began meeting with participants to answer any questions and sign the consent/assent forms.

Evaluation Procedure/Activities

Figure 4

Procedure/Activities Timeline



Evaluator's Theoretical Framework and Worldview

As an emerging dance/movement therapist and mental health practitioner, the evaluator utilized the same framework she employs as a therapist and therapeutic facilitator to guide her engagement as an evaluator. This framework includes the integration of the concept from relational cultural theory that healing is a communal process (Jean Baker Miller Training Institute, 2013); a trauma informed approach embracing SAMHSAs (2014) principles of “safety, trustworthiness and transparency, peer support, collaboration and mutuality, empowerment, voice and choice, cultural, historical, and gender issues” (SAMHSA, 2014, p.9); and Mertens’ (2010) definition of a transformative research paradigm and inclusive evaluation approach which deliberately attempts to: include groups that have historically experienced oppression, focus on building links between the results of evaluation and social action, attempt to redress power imbalances by involving relevant stakeholders in an authentic way, accurately represent stakeholders’ viewpoints, seek cognizance of social justice issues, and consider merit and worth for the purpose of reducing uncertainty in decision making thus facilitating positive social change.

The integration of these concepts led the evaluator to a person-centered facilitation process, keeping the program community’s wellbeing as the priority in all decision making and informing her interpretation of the evaluation results in JABE’s cultural context. This inclusiveness and culturally informed approach were particularly important not only because this was an external evaluation but also because of the power and privilege dynamic with the evaluator coming from a different socio-economic background, race, and country.

Strengths Based

The evaluator also entered into implementation recognizing the innate resilience among the JABE community where members have not only survived but also thrived in their environment. The strengths based approach served to acknowledge that members of JABE are well resourced and highly experienced at getting their needs met through their community. The evaluator acknowledged the JABE program leaders as talented and knowledgeable experts not only in the field of therapeutic dance but also in their general ability to navigate complex daily problems in the community thus embracing the JABE leaders belief in the concepts of “Ghetto positivity”—the idea that one can be proud rather than ashamed of the slum and face any challenge with an open mind; and “bboy/bgirl spirit”—a driving motivation to never give up.

Embodied Survey

- Survey questions were read aloud in both English and Swahili.
- Participants were asked to respond to survey questions by placing a: red (not at all), blue (kind of), or green (definitely) bead in cups along a large room size grid.
- A color-coded response key was posted on the front wall as a reminder for participants.
- Music and movement were used to make the experience more fun and participants were encouraged to attempt different movement challenges when answering each question.
- Confidentiality was protected (making sure participants could not peak at their friends answers) by using opaque covered cups and staggering participants so they were not directly next to one another.
- The survey lasted 33 minutes total. The schedule was as follows:
 - Five-minute introduction
 - Nine-minute practice statements and responses
 - Two-minute practice exit
 - 15-minute official survey
 - Two- minute closure and exit

Diagram of Survey Grid (P= Participant)

Figure 5

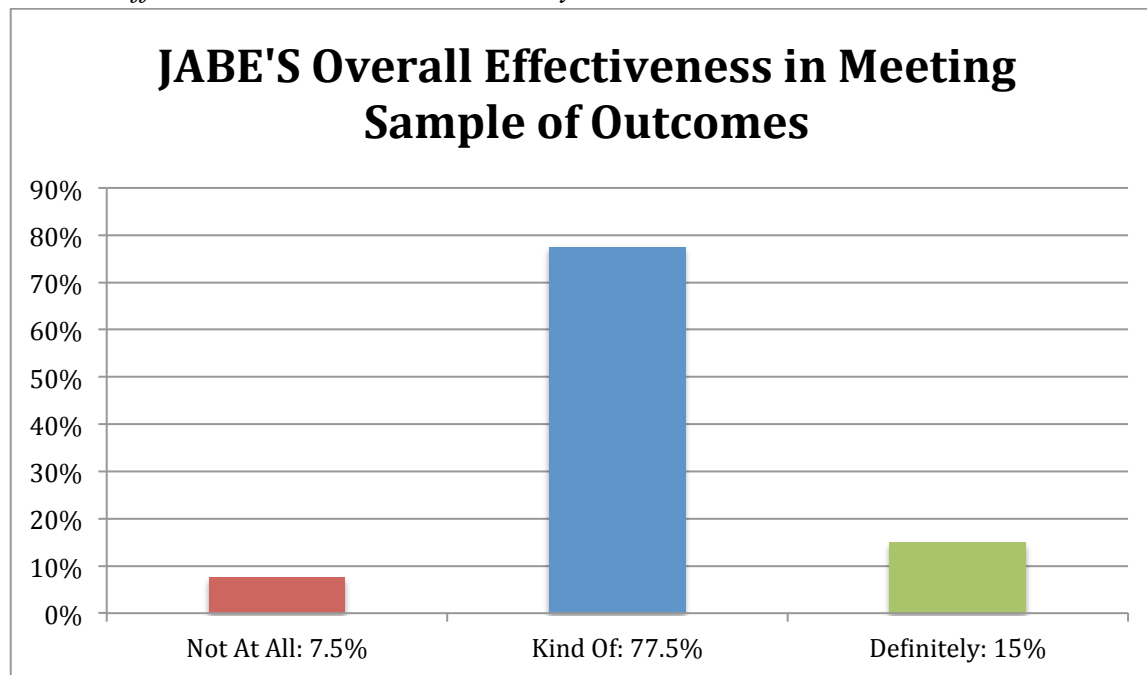
Diagram of Survey Grid

Statement 5							
Statement 4							
Statement 3							
Statement 2							
Statement 1		P2		P4		P6	
	P1		P3		P5		P7

Embodied Survey Results

The program evaluation focused only on JABE's 12 to 19 age group and the eight participants present at the survey included the majority of JABE participants in that age range.

Table 1
Overall Effectiveness as Indicated in Survey



Based on the sample of outcomes selected, participants reported effectiveness in reaching program outcomes 15% of the time.

Data Breakdown

Table 2
Total Response Data

Total Response Data			
	Not At All	Kind of	Definitely
Statement 1 “My feelings of positivity related to my own abilities and future potential has increased as a result of being a member of JABE”		100%	
Statement 2 “I feel physically safe at JABE”		75%	25%

Statement 3 “I feel safe to express thoughts, feelings, and experiences at JABE”		87.5%	12.5%
Statement 4 “I have organized or led activities as a result of being a member of JABE”	35.5%	37.5%	25%
Statement 5 “As a member of JABE I participate in promoting peace in my community”		87.5%	12%

Individual Interviews

- Individual interviews with 13 program participants
- Interviews were based on an art directive
- Evaluator laid out a piece of paper and art supplies
- On one side of the paper, evaluator asked participants to create art around what they expected to get out of involvement in JABE when they first joined the group.
- On the other side of the paper, evaluator asked participants to make art around what they have received as a result of their involvement in JABE.
- The subsequent sharing and discussion served as the interview portion of the data to be analyzed.
- Interviews provided the opportunity for confirmations or negations of JABE's program goals and outcomes to surface organically.
- The interviews were analyzed using Kvale's nine step interview analysis method.

Group Summary

The following is a summary of the 13 individual interviews as synthesized through Kvale's interview analysis method.

Participating in JABE is a transformative experience that helps participants overcome idleness, negative influences, and emotional struggles while opening their psyches to their own self efficacy, increased tolerance in their communities, and expanded worldviews. At JABE participants learn that they are safe in their bodies, that they can resource in their world, that they can affect change around them, and that through finding positivity in childhood they can grow to be capable and passionate leaders. Overall, JABE promotes participants wellbeing in an atmosphere that manifests joy, encouragement, love, and family.

Themes and Descriptors

A word cloud is a graphical representation of word frequency. The following word cloud was created from the individual interview and group summary statements. When asked to describe JABE in one word, focus group participants responded with: Love, Family, Joy, and Confidence.

Themes and Descriptors Word Cloud



Leaders Semi Structured Interviews

- Individual semi structured interviews with the two program leaders.
- Interviews included five structured questions and additional deepening questions or rephrasing of questions as needed.
- Interviews lasted between 20 and 35 minutes.
- The primary purpose of using the semi-structured interviews was to increase insight into the program leaders experiences and ambitions related to the program as well the program's goals and outcomes.
- The semi structured interviews were analyzed using Forniash's six step analysis method

Semi Structured Interview Results

Table 3

Leaders Challenges and Positives

Challenges	Positives
<ul style="list-style-type: none">• Gaining the trust of parents• Balancing with providing structure and freewill. For example, kids aren't forced to participate and may use the program time as an excuse to engage in dangerous street activities• 90% of program is funded out of leaders own pockets• "Draining" for leaders to volunteer long term and full time without income from program• Need new people and fresh ideas• Finding individuals who will support JABE long term, as most volunteers come for a short time• Meeting participants expectations particularly regarding money• Finding a team• Establishing long term sustainability	<ul style="list-style-type: none">• Keeps kids "out of trouble"• Increases discipline which translates to better school performance and better relations with their parents• Instills resilience (the ability to persist and overcome challenges)• Increases self-efficacy particularly for girls who now feel they have their "own voices"• Increases confidence• Creates potential leaders, for example older JABE members are trusted to run parts of the program with younger kids.• Creates responsible citizens and artists in the community who are able to think openly and diversly.• Expands participants world view.• Leaders feel that by volunteering their time and money, they are investing in their community, mentoring positive new leaders and creative thinkers, and contributing to a better society.

Discussion

There was juxtaposition between challenges and positives wherein the challenges were primarily about the leaders while the positives were primarily about the participants. The only challenge reflected by the leaders that was about the participants was the second point about some participants using JABE as an excuse to spend time on the streets. The only positive reflected by the leaders that was also about the leaders themselves was the last point about contributing to a

better society. Most of the challenges also seemed to be about capacity building behind the scenes, while the positives were primarily about direct service programming. Several of the capacity building challenges will be addressed in the recommendations section. The juxtaposition between challenges and positives may be indicative of potential leader burnout. Increased resources and support through, volunteers, emotional support, administrative support, and financial support may be necessary in preventing burnout. Recommendations related to these areas will be addressed in the recommendations section.

Focus Group

- All of the evaluation participants were invited to participate in a focus group however, only four participants were available for the activity.
- The focus group centered on discussion of themes that arose during interviews about the most common program challenges and positives.
- Participants responded to the question how can they can meet and resolve the challenges and expand the positives?
- The primary purpose for conducting focus group was to bring together participants to discuss and problem solve in a group.
- The focus group was analyzed using Forniaash's six step analysis method
- It is important to note that these participants are as young as 12 years old and the following are their ideas about how to improve their own program.

Focus Group Results

The following tables are organized in three rows: the **challenges or positives** identified by participants are located on the top rows, the main **themes** found regarding those challenges and positives are located in the middle rows, and individual **suggestions** from participants on how to meet the challenges or expand the positives are listed under their corresponding themes and located on the bottom rows.

Table 4

Participants Challenge 1

Challenge 1.					
New participants feeling afraid [nervous] when they first come to JABE:					
Theme A. Importance of Street Shows		Theme B. Welcoming/ Helping		Theme C. Structuring	
New participants should watch or participate in a street show because shows convey what a positive environment JABE is.	New participants watching a street show will also feel encouraged when they see people their age trying new things.	Help new participants feel welcomed by showing them love and encouraging communication about the group and the new things they are learning.	If a new participant doesn't know how to do something, show him/her how and help him/her learn.	Don't give new participants the most difficult tasks/dance steps but start with something simple so they can realize how they are able to improve.	New participants should have time together as beginners to learn the basics in addition to time with the larger and more advanced group. Time apart is important so that they don't feel overwhelmed.

Table 5
Participants Challenge 2

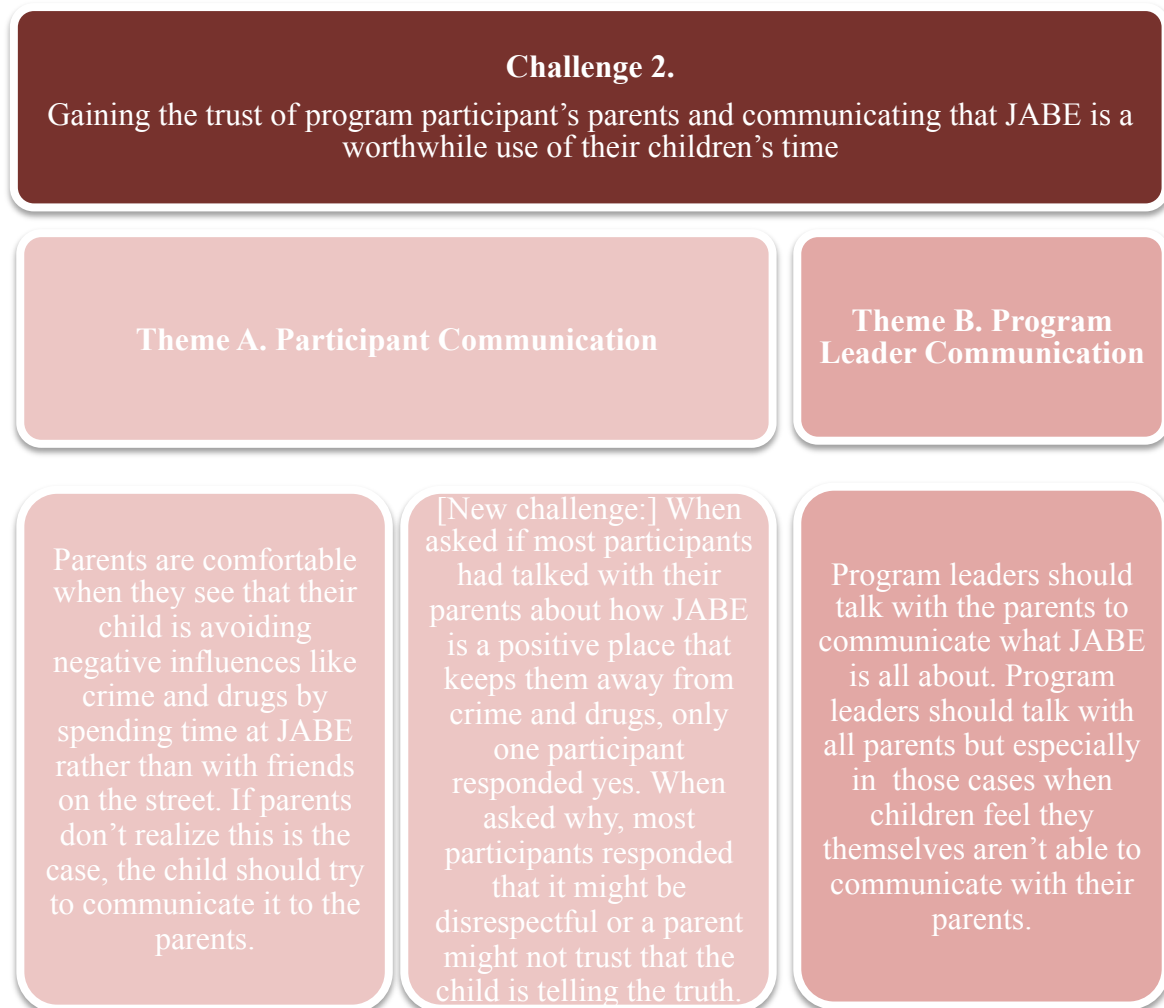


Table 6

Participants Positive 1

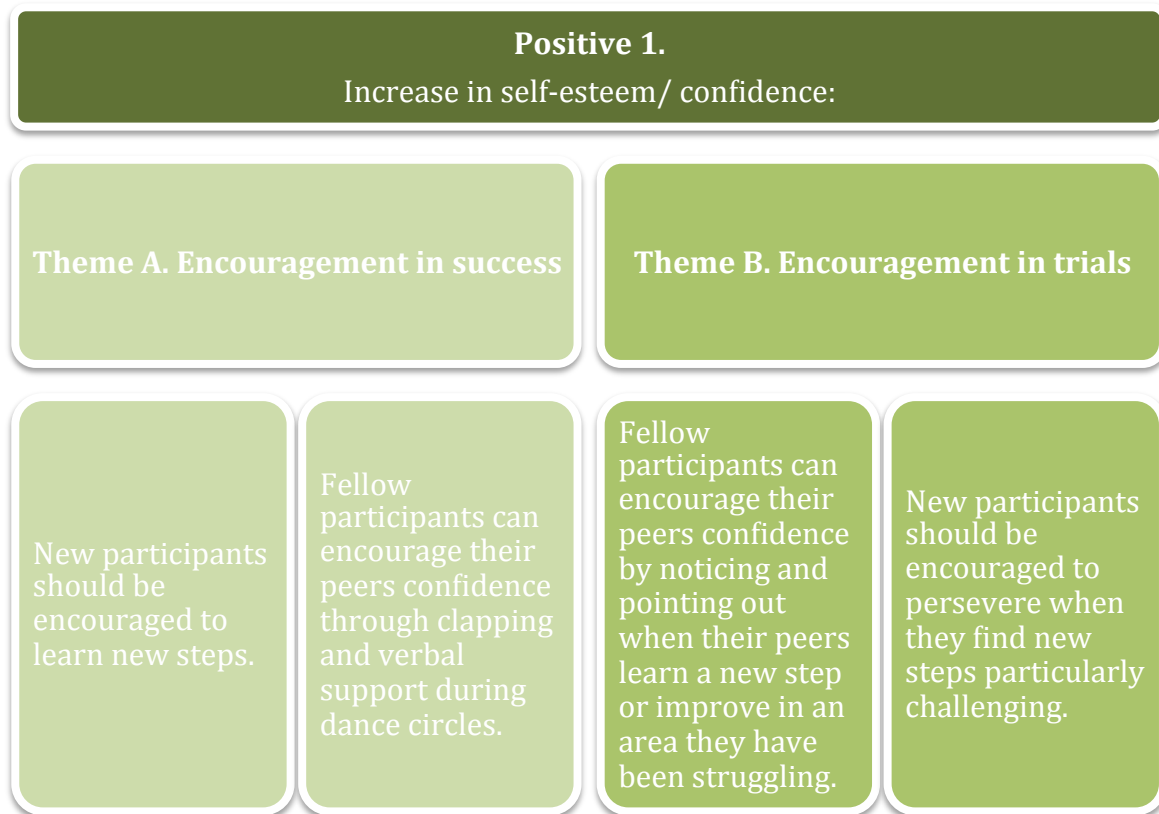


Table 7

Participants Positive 2

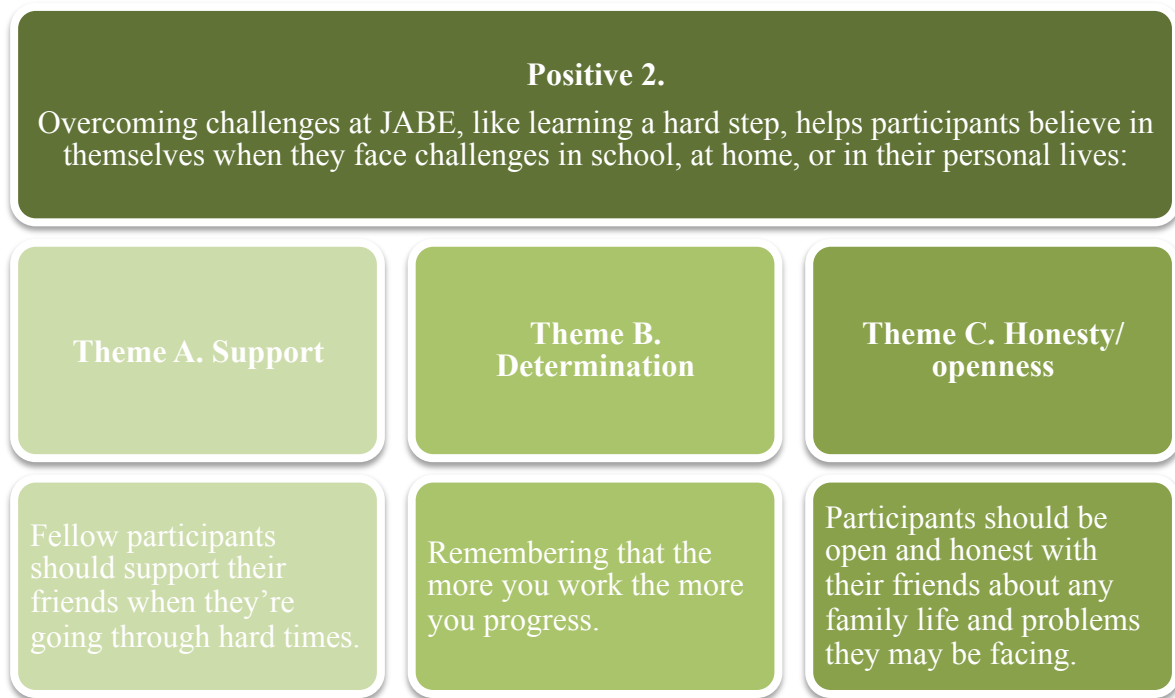
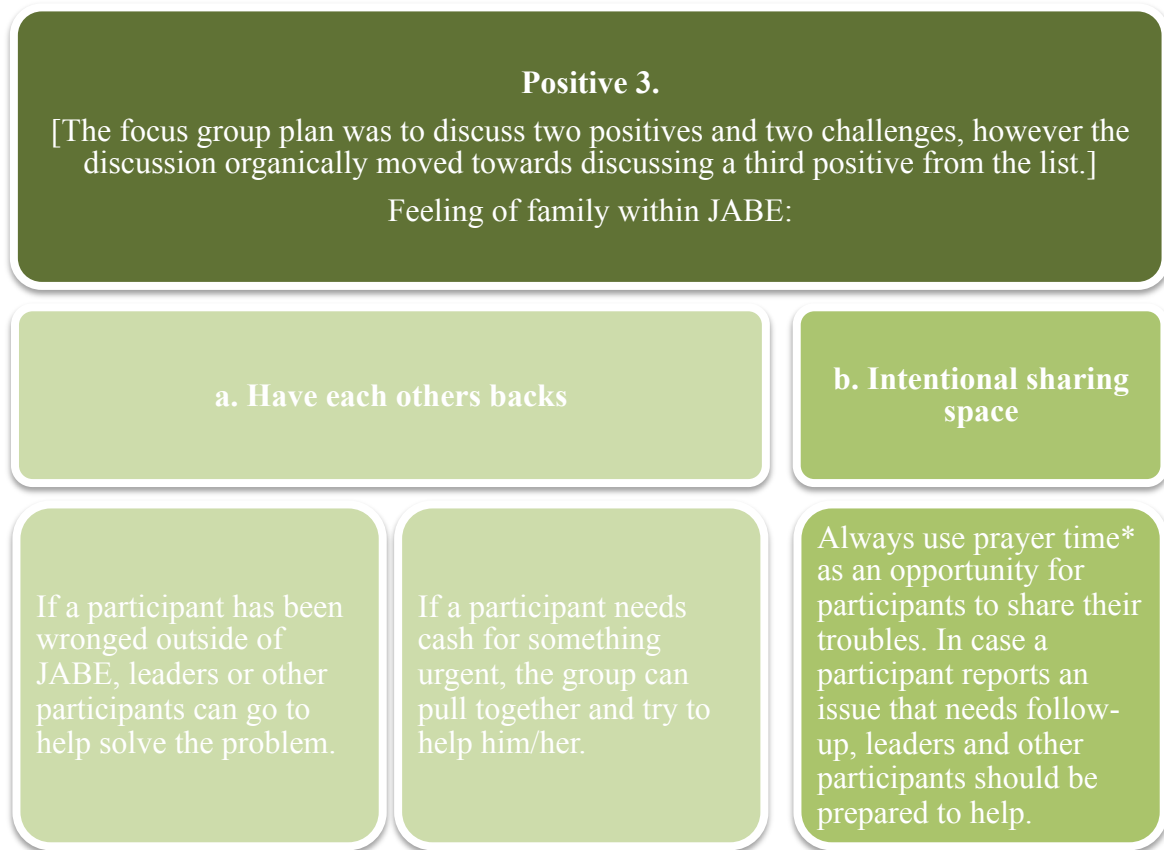


Table 8

Participants Positive 3



*Prayer time is a common ritual at the end of every JABE meeting. Participants and leaders hold hands in a circle and usually share announcements, concerns, and requests. Either the leaders or volunteer participants pray aloud to conclude.

Conclusions

Impact statement

A mixed methods program evaluation rated JABEs overall effectiveness rate at 53% with a possibility to reach 87% through implementation of recommendations. An outside evaluator found empirical evidence demonstrating that JABE effectively supports artistic talent in its' participants through dance, education, and personal encouragement; establishes secure attachment; and instills a sense of belonging, leadership, and responsibility. Qualitative data showed that participants frequently refer to JABE as a family. In the context of growing up in the Kibera slum, where literature shows that participants experience poverty, violence, loss of parents and loved ones to HIV/AIDS, and risk diverting towards illegal activity and addiction, these findings show JABEs significant impact on improving the lives of participants.

It is important to keep in mind the overwhelming positive impact apparent in the qualitative interviews. An unmet goal highlighted below does not imply failure rather more likely implies an opportunity for organizational restructuring or programming shifts.

Evaluation Activities Limitation

It is possible that using different evaluation activities (i.e. activities other than embodied survey, interviews, and focus group) to collect data may have resulted in different findings.

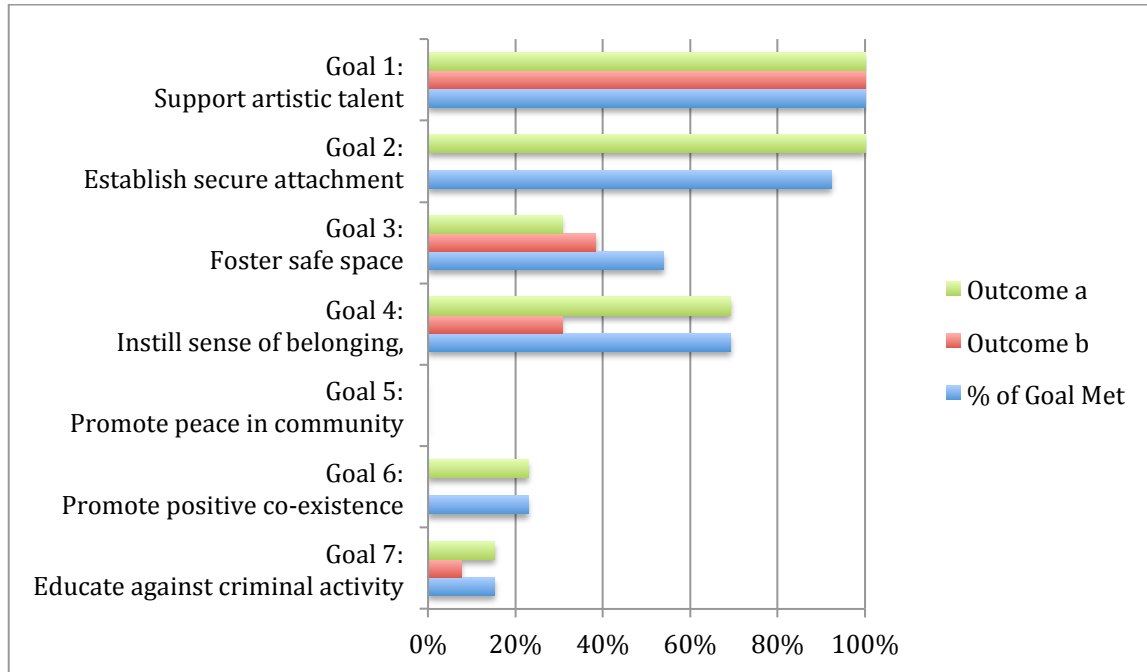
Analysis

A total of 13 participants engaged in interviews. A summary of their responses in relation to each goal and outcome is below.

JABE'S Overall Effectiveness in Meeting Goals and Outcomes as indicated in Interviews

Table 9

Overall Effectiveness Based on Interviews



Based on the individual interviews, participants indicated effectiveness in reaching program goals 50.5% of the time. That is, 13 participants had 91 total chances to reflect program goals being met. Out of those 91, chances participants only reflected met goals 46 times.

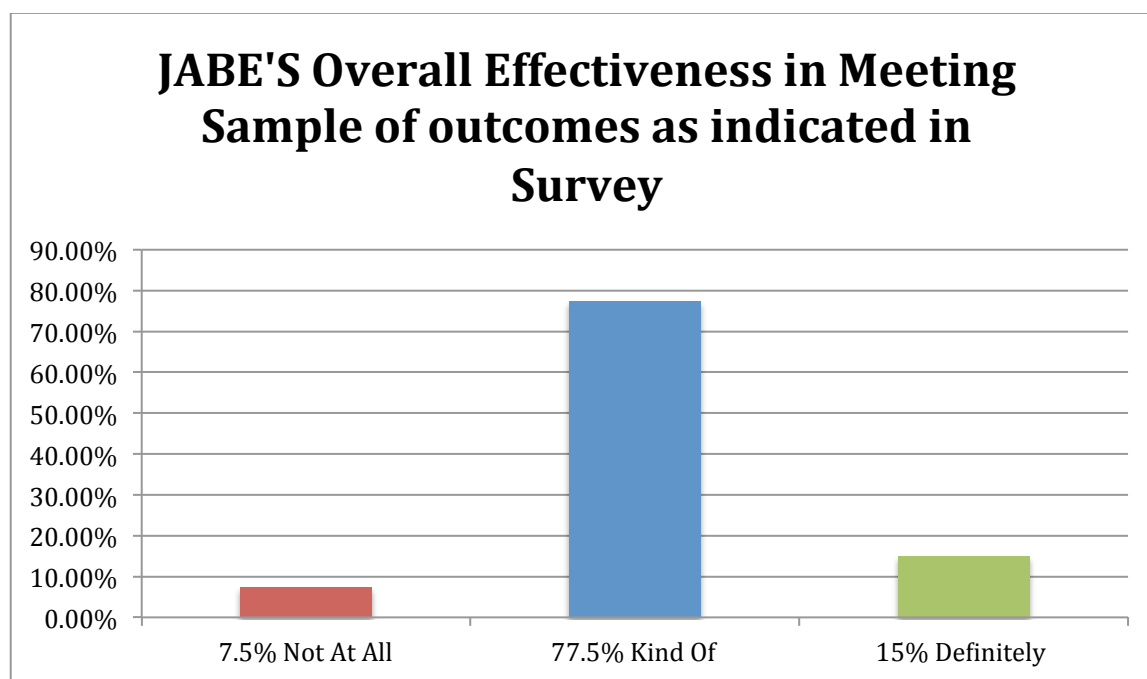
Additional Outcome Analysis

Based on the sample of outcomes selected for the embodied survey, participants reported effectiveness in reaching program outcomes 15% of the time. That is, eight participants had five chances each to respond “definitely” to survey questions based on JABE outcomes. Out of those 40 chances to respond “definitely” participants only responded “definitely” six times.

Based on the individual interviews, participants indicated effectiveness in program outcomes occurring 47% of the time. That is, 13 participants had 11 chances each to reflect program goals being met. Out of those 143, chances participants only reflected met goals 67 times.

Table 1

Overall Effectiveness as Indicated in Survey



Discussion: Design Considerations

There may be a cultural implication related to why more participants answered “kind of” over “definitely” or “not at all”. Ruben & Copeland’s (2010) study speaks about the cultural values of shyness and assertiveness in various cultures around the world and notes how Kenyan children, in particular, are taught respect over assertiveness. The “not at all” and “definitely” response options may have been considered too assertive, bold, or black and white when compared to the option of “kind of.” Had the response options been binary with only two options and with both utilizing subtler language, the responses likely would have shifted towards the affirmative. This

is not only a tenant of Kenyan culture, how to prevent a lean towards the middle while still offering options for variance is a common discussion in the field of monitoring and evaluation.

Recommendations

JABE is 87% effective in meeting goals one, two, and four and their respective outcomes. These are the areas where JABE excels:

Goal 1. Supporting artistic talent in members through dance, education, and personal encouragement.

Goal 2. Establishing secure attachments between members and leadership.

Goal 4. Instilling sense of belonging, leadership, responsibility, and independence within members towards JABE, their families, and their community through delegating tasks, assigning roles, and mentoring members.

Leaders may consider directly focusing programming on these three successful goals and their achievable outcomes. Doing so would strengthen the program and its' measurable impact overall. See actionable recommendations below for possible recommendations to more directly integrate goals that are not being met or shifting the unmet goals into other KSA programs (outside of JABE) or into a new values list.

Actionable Recommendations

The following recommendations were developed by the evaluator and then discussed with program leaders. Slight adjustments were made to clarify some recommendations after the discussion with program leaders.

Table 10

Actionable Recommendations

Issue #1	Goal 3 (fostering safe space). Outcomes are not being met. 61% of participants are not reporting being able to express vulnerable emotions, thoughts, feelings or experiences at JABE. Discussion: Safe space seems to be there for the kids who need it, but not for all.	
	Possible Causes of Issue	Possible Recommendations
Causes of Issue #1 (Goal 3)	Maybe outcome is more likely for older/more mature participants. As younger kids are more likely to come to JABE mainly for dance and fun/ less explicitly for emotional support.	<ol style="list-style-type: none">Shift outcomes to be different for different age groups.Move goal to another Kibera Social Arts program outside of JABE. For example, this seems like it could be apparent in the Girls Empowerment group.Move the goal to a value: "JABE values safe space where members are able to deal with ongoing trauma

		and receive emotional support from their peers.”
Issue #2	<p>Goal 5 (Promote peace in community). Outcomes are not being met. Participants are not reporting promoting peace in their community.</p> <p>Discussion: Outcomes were not apparent at all during interviews, where participants talked naturally without structured questions. However, in survey question 5, when participants were asked directly: 85% of participants responded “kind of” to the statement “As a member of JABE, I participate in promoting peace in my community.” So it seems that the outcome is partially being met but it is not explicit enough that participants are self-reporting it.</p>	
Possible Causes of Issue		Possible Recommendations
Causes of Issue #2 (Goal 5)	JABE programming/ activities are not currently directly focused on building peace.	<ul style="list-style-type: none"> a. Integrate direct peace building programming/ activities. For example, a monthly workshop on peace building with activities that promote peace in the community. b. Move goal to another Kibera Social Arts program outside of JABE. Maybe create a peace building and positive coexistence program. c. Move the goal to a value: “JABE values the promotion of peace in our community”
Issue #3	<p>Goal 6 (Promote positive coexistence). Outcomes are not being met. 76.9% participants are not reporting an increase in actions related to co-existence, tolerance, and forgiveness.</p> <p>Discussion: A few (again older/ more mature) participants did talk about this outcome, but it is not being met for the majority.</p>	
Possible Causes of Issue		Possible Recommendations
Causes of Issue #3 (Goal 6)	JABE programming/activities are not currently directly focused on positive coexistence.	<ul style="list-style-type: none"> a. Integrate direct positive coexistence programming/ activities. For example a period in each meeting where participants discuss/ create

	<p>Maybe outcome is more likely for older/more mature participants. As younger kids are more likely to come to JABE mainly for dance and fun/less explicitly for learning about positive co-existence.</p>	<p>art/do movement experientials around themes of co-existence and reconciliation.</p> <ul style="list-style-type: none"> b. Shift outcomes to be different for different age groups. c. Move goal to another Kibera Social Arts program outside of JABE. Maybe create a peace building and positive coexistence program. d. Move the goal to a value: “JABE values positive co-existence and reconciliation in our community”
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Issue #4	<p>Goal 7 (educate against criminal activity). Outcomes are not being met. 76.9% of participants are not reporting increased understanding about consequences related to criminal activity or demonstrating the ability to meet their needs through JABE rather than resort to criminal activity.</p> <p>Discussion: A few (again older/ more mature) participants did talk about this outcome, but it is not being met for the majority.</p>
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Possible Causes of Issue		Possible Recommendations
<p>Causes of Issue #4 (Goal 7)</p>	<p>JABE programming/ activities are not currently directly focused on educating against criminal activity.</p> <p>Maybe outcome is more likely for older/more mature participants. As younger kids are more likely to come to JABE mainly for dance and fun/less explicitly to resource within JABE rather than resorting to criminal activity.</p>	<ul style="list-style-type: none"> a. Integrate direct activities that educate against criminal activity and provide resources so participants can avoid resorting to criminal activity. For example a discussion group where participants can share their experiences and the experiences of their peers engaged in criminal activities, a “shared pot” could be created to help participants who need finances to avoid illicit activities. b. Shift outcomes to be different for different age groups.

		<ul style="list-style-type: none"> c. Move goal to another Kibera Social Arts program outside of JABE. Maybe create a good citizen counseling/ support group. d. Move the goal to a value: “JABE values good citizenship and educating against criminal activities with our participants. JABE encourages participants to resource within the JABE community to avoid resorting to criminality.
<p>Issue #5</p>	<p>“90% of program is funded out of leaders own pockets.” The program can not be sustainable when the leaders are the only ones funding it. For example if leaders left, the program would cease to exist in the form that it does now. Furthermore lack of resources overall including administrative and emotional support may be indicative of a potential for burnout.</p> <p>Discussion: Leaders take pride in contributing to this meaningful community and are (mostly) happy to donate what they have. However, long term, full time, unfunded volunteering is draining both financial and emotionally for leaders. Leaders have responsibilities of rent, food, etc.</p> <p>At the same time, leaders are concerned that having funding could create new problems with parents of participants and participants themselves. It could shift motivations for program involvement as many other government and international non-governmental organizations in Kibera pay participants for engaging in trainings and workshops. JABE leaders want participants to come to the program out of their own intrinsic motivation and not for financial benefits. Leaders do not want any space for parents to demand payments for occupying the children’s time.</p> <p>Money seems to be needed for 5 critical areas:</p> <ul style="list-style-type: none"> • A pool for school fees when kids cannot afford them. • A fund for travel or field trips so kids can get a new perspectives • Capacity building for organization i.e. hiring an office manager or grant writer • Creating sustainability so that JABE leaders can run the program as their full time jobs without the need to work elsewhere for their own finances. 	

<ul style="list-style-type: none"> Supervision or other emotional support to avoid burnout. 		
Possible Causes of Issue		Possible Recommendations
Causes of Issue #5 (Funding/Resources)	<p>Parental distrust</p> <p>Lack of capacity. Leaders are talented passionate about working directly with participants not spending time on paper work.</p> <p>Non-profit funding in Kibera is highly competitive. And JABE would be competing against established and high capacity programs.</p>	<ol style="list-style-type: none"> Consider culturally based source of parental distrust. Research best practice in using funds in Kibera community programs. i.e. how to avoid creating mistrust with parents, how to avoid participation because of funding. Other organizations face these problems, consider what ways they have found to manage funding. Consider placing impact tab on website so people will be encouraged that if they donate, their money is being well spent. (87% effectiveness) Consider placing summarized version of evaluation report or select statistics on website. Resource within personal networks (GAA, Loyola students, Columbia students, leaders own former universities) to bring on a volunteer/student/intern, who is experienced in non-profit world to help write funding proposals for seed grants. Once JABE received a seed grant they could potentially hire someone for that job. Research transparency models to maintain trust with donors and participants. Report on that transparency. “Do what you do best” working with kids, and find other supporters to help with larger organizational issues.

Chapter Five: Discussion

The purpose of the evaluation was to better understand the effectiveness of JABE's therapeutic dance program in meeting their stated goals and outcomes. The goal of the evaluation was to produce data to empower program leaders with knowledge to inform future decision-making. Both the purpose and goal were met. The findings certainly provided insight into the program's effectiveness and the program leaders responded that the findings shed new light on possible options for meeting long time challenges. The process of evaluating the JABE therapeutic dance program in Kibera seemed to be a beneficial project for those involved. At this time, I cannot say what the exact impact will be for the JABE program participants because it is not yet known how the JABE leaders will chose to take action on the evaluation findings. The leaders responded positively to each recommendation during the presentation of the evaluation report. Although the leaders have expressed intentions towards programming shifts they have not yet made any formalized changes, to my knowledge. Participants reflected positively on the participatory action approach to data collection and expressed pride in taking agency of their own program through having their voices, their constructive criticism, and their meaningful personal stories shared with leaders in an anonymous way. Through our post evaluation celebration, participants celebrated and reflected through words and movement the meaningful impact being members of the JABE community has had in their lives.

The JABE leaders collaborated in every step of the evaluation from planning to reporting. The leaders now have a format and example for evaluation design and reporting which they can use in the future. This was the first evaluation implemented for the JABE program. In their collaboration with me, the leaders experienced what it may look like if they were to implement another evaluation in the future.

The Evaluation Report

The evaluation report was intended first and foremost to give JABE program leaders a clear perspective on the effectiveness of the program, a deeper understanding of the impact JABE has on participants, and constructive feedback about possibilities for meeting challenges and expanding positives. JABE leaders and I had the opportunity to go through the report together through a live online visual presentation. I answered questions and incorporated their feedback on what could or could not be included in my thesis. Regarding veto power, leaders did not request that any evaluation findings be removed from the report or thesis. They asked for limitations of evaluation activities to be included, i.e. a statement acknowledging that using different activities to collect data may have resulted in different findings. They also requested some information, that could have been interpreted as politically biased, be deleted from the Kibera Context section. The leaders asked about specific findings and we discussed together some of the recommendations. Leaders expressed gratitude for the way the report brought so much to light and stated that it seemed unbiased and well executed (G. Atieno Owino & V. Onyango, personal communication, March 16, 2017). JABE's chairman stated that he planned to continue considering positive opportunities for change and other implications from the findings (V. Onyango, personal communication, March 16, 2017).

It was my hope entering into this evaluation that the data from the evaluation report might also be useful to JABE program leaders for use on the Kibera Social Arts website or for drafting funding proposals. The impact statement could be useful for fundraising purposes because it offers a concise description for potential donors to understand program effectiveness.

There are some cultural implications related to funding in Kibera that should be considered. Many organizations operating in the slum pay participants "sitting allowances" as

recognition of their time spent engaging in programming (Rogers, 2013). Well-known organizations that follow this practice are usually large international initiatives or government sponsored (Bobkoff, 2016). There is a debate among local organizations that this practice takes away from their programming when they cannot afford, and do not necessarily believe in, paying for participation (Rogers, 2013). There may also be concerns that outside funders have their own agendas and expectations that do not align with participant's motivations. Considering the history of colonialism in East Africa (Moon, 2013; Moon and Lyonsmith, 2010) fear of outside power assertion is understandable. The JABE program leaders recognize that, to a point, long-term sustainability will depend on securing funding but the leaders are still grappling with how exactly to introduce a financial layer to the program.

Recommendations

The five main program issues were: not meeting program goals three, five, six, and seven and the larger question of future funding. The possible causes and recommendations offered for approaching each issue were mainly based on my own knowledge and experiences getting to know the JABE program rather than on specific literature. One exception was the recommendation to research further what models other programs, like the Uweza Foundation (n.d.), have used to introduce funding and preserve transparency and trust around finances. And an additional exception, that most of the literature reviewed supported the evaluation approach favoring mixed methods and participatory action evaluations.

As the evaluator, I developed the recommendations on my own and then discussed with program leaders during the online presentation of the report. After the discussion with program leaders, I made some clarifications and adjustments to the recommendations. During the online presentation, leaders dialogued about the findings and recommendations. Their suggestions for

clarifying limitations of the evaluation activities were incorporated into the report, as was their request to remove potentially politically biased information in the Kibera Contest section. They responded that there were good recommendations they had not previously considered and expressed intention to work on implementation (G. Atieno Owino & V. Onyango, personal communication, March 16, 2017). The recommendations about shifting the unmet program goals to become program values was a popular simple suggestion that the leaders expressed seemed very logical. JABE leaders have often reconsidered the program goals and outcomes but have not previously considered adding a values list.

The evaluation not only helped JABE leaders tangibly see the impact of their program but also helped them to better define their goals and outcomes and to identify accurate language to what they are accomplishing. The leaders initially agreed on a mission and informal list of objectives in 2010. We discussed, reorganized, clarified, and added to this informal list during the planning stage of the evaluation in early 2016 (see timeline in Appendix B). They went on to solidify their mission and vision on their website in Spring of 2016. There is now room to add a values list and possibly include it on their website along with their mission, vision, and updated goals and outcomes. The leaders also shared their idea to bring these formalized lists to program participants and discuss as a group.

The current stated goals and outcomes did not exist until I prompted leaders to identify them in order to conduct the evaluation. The evaluation later revealed that some of the goals were misidentified as goals and may be better defined as values. This is common for grassroots program development and reflects an advancement in the program itself within the public eye—which may allow space for the program to evolve, i.e. financially, programmatically, etc.

Changing the goals on paper however, does not change anything that is already occurring for the community on a day-to-day basis.

I realized several things about JABE as we worked to clarify the program's goals and outcomes. Firstly, thinking about their work in this model of non-profit development was fairly new to the leaders. Secondly, there was a challenging relational disconnect in asking them to explicitly state these program goals and outcomes. Given my background in clinical assessment and planning as well as former experience in program development, I felt comfortable in our discussion of their program goals and outcomes. Understandably, the leaders, who have less experience in this type of planning, were not as comfortable. Thirdly, the leaders were certain about what they wanted to accomplish—and were already accomplishing—as goals but were less clear on how to identify measurable actions for accomplishing the goals. Because of that uncertainty, listing the outcomes under each goal was the biggest challenge.

This program evaluation helped to identify the clearly achievable goals, outcomes, and big picture organizational values. For example, with goal five regarding building peace, shifting the goal to a value such as “JABE values the promotion of peace in our community” is more representative of the program. JABE does not actively base programming on building peace or reconciliation activities. Rather, peacebuilding is an overarching cause the group is committed to in their Kibera community and it is foundational to the leaders' shared worldview and, thus, modeled for youth participants through actions, words, and beliefs. I also offered several other recommendations such as integrating new activities that directly relate to peacebuilding or creating a new Kibera Social Arts program that focuses specifically on peacebuilding. However, the creation of a peacebuilding value as a cause JABE stands up for seemed to fit best.

The larger issue about resources and funding is one that I, as a supporter of JABE and mental health practitioner, am particularly concerned about. The way the leaders reported JABE's challenges and positives highlighted that the majority of the challenges have to do with being leaders while the majority of the positives have to do with participants' experiences. This juxtaposition indicates a potential for burnout. While the leaders' worldview and embracement of ghetto positivity supports their own resilience, without better resources and more support emotionally, administratively, and financially, burnout is a concern. It will likely take time to explore and consider recommendations around these issues but the chairman agreed that resourcing local or international interns and volunteers would be a great first step.

Future Evaluation Recommendations

This evaluation was a pilot study. If conducted full scale, I suggest several new components. First, this evaluation only included participants age 12 to 19. However, JABE works with a large younger age group ranging from ages two to 11. Given the program goals and outcomes, I believe some may be too mature as stated for relevant applications with the younger group. Including younger participants in the evaluation process may identify that a new set of outcomes, or differently focused outcomes, is needed for different age groups or a different way of understanding how some outcomes are actualized with younger children.

Additionally, the time of year chosen to conduct the evaluation prohibited a handful of participants from engaging because they spent the majority of the data collection timeframe away at boarding school. If done again in the future, I would suggest the August school break as the best time for the evaluation to take place. Regarding the recommendations section of the report, I suggest developing the recommendations in dialogue with the program leaders rather

than alone as the evaluator. Collaborating on the recommendations would have fit in better with my overall collaborative approach.

Finally, I might adjust communication options between the participants and the evaluator. If another outside evaluation were to be done I would suggest engaging a community liaison, an active and older program participant who could volunteer to be a go between. Because I did not have a way of contacting participants except for face to face, I spent a large amount of time waiting at the Global Alliance Community Library and looking for participants during group meetings. Sometimes a time for an interview would be agreed upon but the participant would not be able to come last minute with no way of telling me. I observed several older role model participants who knew the community well enough to get the word out to a specific participant about an upcoming event or schedule change. On the day of the survey two older participants volunteered to make sure all the other participants arrived to the space together and on time. Indeed, we started exactly on time with everyone present and I have no doubt the older participants would be great collaborators in a future evaluation.

One might go further to train community members to be co-evaluators/co-researchers, responsible for collecting data. There are pros and cons to this approach including potentially putting community members in positions that result in them having information that could impact their relationships in potentially negative ways. Enlisting co-evaluators from the JABE community would also change the evaluation from an external evaluation to an internal evaluation. However, including more community members would certainly add a greater balance of power to a participatory action approach and inclusive design.

In Relation to Other Programs

Several of the programs overviewed in the literature review had evaluation findings of their own that related to the JABE evaluation. The Uweza Foundation (n.d.) was one of the few Kibera community therapeutic arts organizations that had published evaluation results.

According to the Uweza website (n.d.), when participants were asked how Uweza was helping youth in the community, participants wrote about 14 different key areas including the following: Uweza keeps children/youth busy so they avoid harmful behaviors: (37%). Uweza teaches how to avoid peer pressure/make good decisions: (37%). Uweza nurtures talents: (32%). Uweza provides guiding/counseling services and life skills: (32%). Uweza offers participants exposure to people and places outside of Kibera: (21%). Uweza improves self-esteem and social skills: (21%). And, Uweza provides a listening ear/encourages self-expression: (11%).

Interestingly, some of the areas touched on by Uweza participants related to the JABE program goals evaluated; including, avoiding harmful behavior, nurturing talent, improving self-esteem, and providing safe space for self-expression. The area Uweza participants mentioned most frequently was providing educational costs/reducing school drop outs (74%). As mentioned, finances are an area JABE leaders have expressed concern over. JABE leaders do assist with school fees in some cases when they are able but never promise their participants that school fees are guaranteed. JABE leaders have struggled to incorporate financial support for participants into their program since, as previously noted, they fear finances may create mistrust or other issues in their community. It would be interesting to research further what models Uweza foundation has undertaken in order to preserve transparency and trust around finances.

The PEACE through dance/movement program evaluation by Koshland & Wittaker (2004) also shared some similarities with the JABE program evaluation. The finding that there

was not an increase in pro-social behaviors in participants from the PEACE program was similar to the finding in the JABE program evaluation that only 12% of participants surveyed responded that they are actors of peace in their community and 0% of participants self reported contributing to peace in their community through being members of JABE. As with the PEACE through dance/movement program evaluation, JABE's role in peace building seems inherent and pro-social/peaceful behavior is a bi-product rather than focus from participant's perspectives.

Limitations

The JABE program evaluation included a number of limitations. As an outside, foreign, Caucasian, and American evaluator there were cultural limitations for myself being trusted by the program community in the context of Kenya's history of colonial rule and international development that have both created strong reasons for a mistrust of outsiders. There were cultural limitations in my ability to fully relate to and understand participants and leaders. These limitations were expected even when following best practice models of cross cultural work as determined by the American Evaluation Association (2011) in addition to the ADTA code of ethics standards for cross-cultural work (2015). I may never know the extent of these cultural limitations but will continue to be open minded and curious about future participants and programs and how their cultural backgrounds may differ from my own.

There were limitations based on language and the use of an interpreter during data collection. In particular, younger participants may have felt self-conscious approaching me as an English speaker. Even with English primarily serving as a mutual language, my use of English vocabulary and meaning was sometimes different than that of the participants who are educated in British English rather than American English on top of their own east African uses of the English language.

Socio-economic influences also proved to be limitations at times. For example, during validation through member checking, it was nearly impossible to contact participants as most of them do not have cell phones or any way to connect beyond in person communication. In person contact had to be discrete when made in the presence of program leaders who needed to be kept unaware of which program participants were also evaluation participants. Discretion was needed to insure confidentiality standards adopted for the evaluation plan. Our socio-economic differences made it virtually impossible for me to put myself in my participants' shoes or truly relate to them in some ways. It is impossible to know how much the participants' home lives and the context of living in poverty impacted their abilities to engage in the evaluation or engage with me as an outside evaluator regardless of my design choices to embrace and empower.

Finally, as pointed out by the JABE program leaders, there were expected limitations in the evaluation activities. Some of the program goals and outcomes that were reported not being met could possibly have been observed through different evaluation activities. The most prominent example of this was the way the goal of building peace in community, which was not self reported by any participant in interviews was indeed reported by 12% of participants when asked directly through survey.

Ghetto Positivity

During my initial literature review for this project, I focused on understanding the challenges and experiences of young people in Kibera. I learned that while the challenges of health, poverty, crime, violence, and trauma are pervasive in Kibera, so are the innovative attempts to overcome them (Hagen, 2011; Patel, 2015; Vivancos, 2017) backed by a passionate community that also feels a great sense of pride (Patel, 2015). The old adage many Kibera residents live by (Barcott, 2011): *talent is universal; opportunity is not*, is so apparent in the

community. But from my perspective, many young people in Kibera and particularly the young people in JABE create their own opportunities. Kibera youth harness the power of pop culture and creativity to combat the long perpetuated notion that this generation of youth are merely a disenfranchised lost generation in not only Kibera but throughout much of Africa (Frederiksen, 2007). Walking around Kibera, I get the sense that art, creativity, and innovation are everywhere.

During my time conducting the program evaluation, I learned that JABE's leaders Victor Onyango and Grace Owino teach the JABE community to live by two golden rules that are inspired by the leaders' own worldviews and the ways in which they find resilience: (1) ghetto positivity and (2) bboy/bgirl spirit. Ghetto positivity is essentially the idea that you can be proud rather than ashamed of where you are from and face any challenge with an open mind. Bboy/bgirl spirit is a driving motivation to never give up. There is a sense among the members of the JABE that if they live by these golden rules, no challenge will ever be too great to overcome. Victor and Grace authentically model this worldview in the way they live their lives, making their own contributions as the leaders of JABE even more special.

There is a further innate resilience among the JABE community. Members of JABE have not only survived but also thrived in their environment. I entered into the program evaluation with a strengths based approach recognizing that everyone in JABE is well resourced and highly experienced at getting their needs met through their community. I consider the JABE program leaders, in particular, to be talented and knowledgeable experts not only in the field of therapeutic dance but also in their general ability to navigate complex daily problems in the community. Recognizing my own cultural bias regarding how I believe society should care for children, I certainly have my moments wishing for a peace of mind that each of the young people

I met in JABE would go to bed each night safe, fed, and loved. Still, I know that one of their greatest strengths is their ability to care for one another.

Personal Development, Future Considerations, and Personal Scope of Practice

As a young professional, my personal experience during the evaluation was beneficial in expanding my cultural competency. I learned a great deal about the differences of working in a community context compared to working in a clinical context. I also learned what that looks like for the program leaders as social workers and trusted community members compared to what that looks like for me as an outsider. I learned to develop a new relationship to time and struggled to balance openness and flexibility with my personal boundaries that needed to be maintained. I increased in my understanding of the deep origins of mistrust of international influence and the impact of colonialism that is still so apparent in East Africa. I gained new perspective on the American values of individualism and assertiveness and the Kenyan values of community and respectfulness. I learned where our values overlap when comes to creativity, dancing, and friendship. Within the JABE community, I observed the importance of dancing together as a form of establishing trust and building relationships, thus bringing the spirit of dance/movement therapy into my relationships with participants. I gained even greater respect for community leaders including the JABE program leaders who operate most of the time among crises with no clinical supervisors, few resources, and little support. I grew in my understanding of the importance of the work of these program leaders and the importance of therapeutic arts where creative arts therapies and mental health services are scarce.

Personal scope of practice. The title of this thesis project, *Kuelewa*, is Swahili for understanding in English. The project resulted not only in increased understanding for the program leaders about the effectiveness of JABE but also a broader understanding in my own

mind about the importance of therapeutic dance programs like JABE and my own vocational commitment to supporting them. In my work with JABE, as with my work as a therapist, I integrated relational cultural theory, a trauma informed approach, and a commitment to culturally informed work. By integrating these concepts, I honored the healing component of community, maintained awareness of symptoms of trauma to avoid re-traumatization, and attempted to redress power imbalances in an inclusive way. Going forward, I am committed to continuing to practice within these frameworks and will likely continue to layer new frameworks as I continue my professional education and implement lessons learned in my own future experiences working cross-culturally.

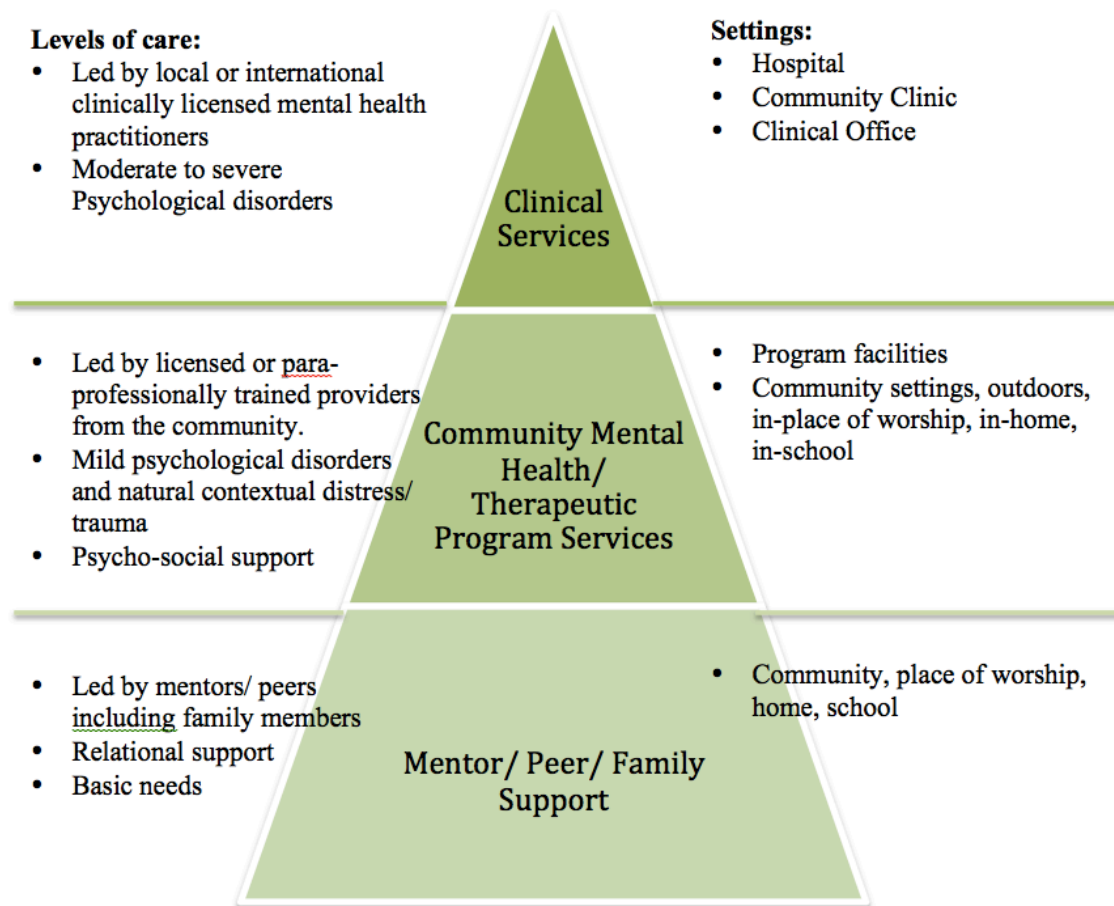
As an emerging dance/movement therapist and licensed mental health practitioner working in a cross-cultural context and in developing countries, I see my main role as a collaborator, trainer, consultant, and outside evaluator supporting local mental health providers and para-professionally trained community leaders providing therapeutic and psychosocial services. An additional role may include providing direct services in a clinical setting such as an international hospital, emergency response service, refugee health clinic, or rehabilitation center for torture survivors. However, even in clinical settings, I believe that participants will reap the most benefits when served by local providers who understand the community and cultural contexts where international practitioners, such as myself, serve primarily in support rather than direct service roles.

I reject the notion that therapeutic dance and movement can only exist within clinical settings. I also recognize how important this standard is in developed countries like the United States where there is a professional association for dance/movement therapy that is responsible for setting ethical scope of practice standards for our field. I believe that it is unrealistic to expect

the same standards in developing countries or crisis situations. I appreciate, that despite the global development of dance/movement therapy and therapeutic dance, the American Dance Therapy Association (ADTA) has not ventured into a global regulations role because their members also recognize that we cannot place standards in places we hold no authority. These American standards, however, have left an awkward gap where globally minded dance/movement therapists responding to international needs are questioning when and how it is ethically acceptable to practice. Building on the Inter-agency Standing Committee's (IASC, 2007) Guidelines for Mental Health and Psycho Social Support in Emergencies, in my own roles going forward, I have been able to develop my own perspective on levels of care in clinical and community settings as a dance/movement therapist or trainer of trainers and collaborative supporter. Below is a diagram of my personal levels of care model (see Figure 8).

Figure 8

Personal Perspective on Clinical and Community Levels of Care



My hope for community based therapeutic programs like JABE, is that they would receive increased support and a strengthening of collaboration between their leaders and educational and professional organizations; a formalized collaboratively developed creative arts therapies/therapeutic arts training curriculum; partnerships with creative arts therapies training programs; partnerships with local counseling associations that can support them; and broader support from international professional bodies. Many see local leaders in these adverse contexts as individuals with great need and suffering from great misfortune. However, they are creative, resilient, capable, experts in their work and no one can do the work better than they do. Going

forward in my professional identity as a dance/movement therapist and mental health practitioner, I am committed to advocating for therapeutic arts program like JABE and encouraging other practitioners to engage in international work with a strengths based approach, a sense of global mindedness, and a spirit of supportive collaboration.

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Appendices

Appendix A: Definition of Key Terms

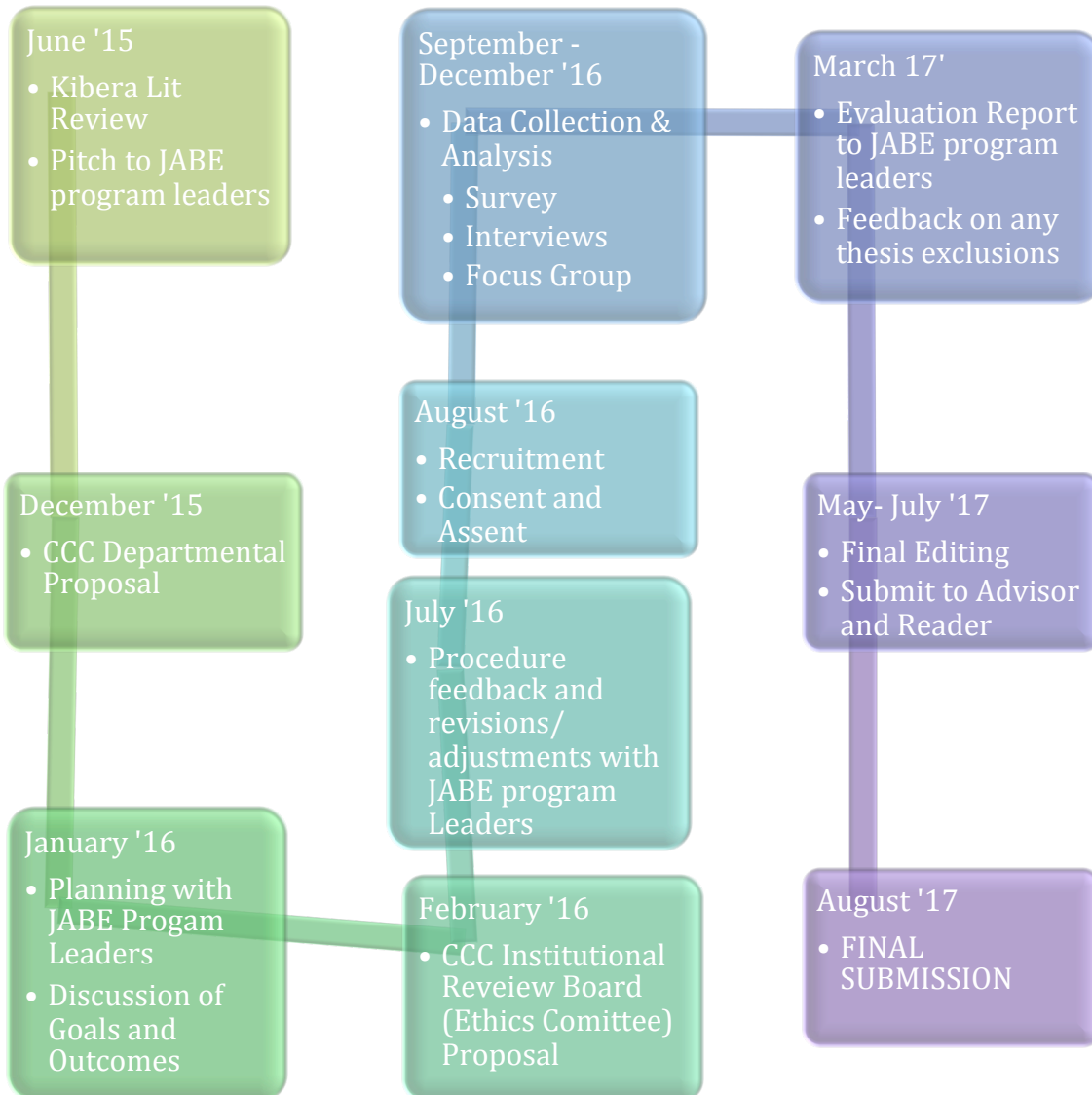
Arts in Medicine. The University of Florida Center for Arts in Medicine defines Arts in Medicine as a diverse, multidisciplinary field dedicated to transforming health and the healthcare experience through the arts. The field integrates literary, performing, and visual arts/design into a variety of healthcare and community settings for therapeutic, educational, and expressive purposes. (Center for Arts in Medicine, 2015)

Therapeutic arts. Global Alliance for Africa defines therapeutic arts as the application of basic theory and methods from the creative arts therapies (dance/movement therapy, drama therapy, music therapy, and visual art therapy) and counseling for the benefit of people in need of psychosocial services.

Therapeutic arts dance programs. This term does not exist in the literature; however, based on the literature regarding therapeutics arts, I will operationally define therapeutic arts dance programs as: Dance programs that apply basic theory and methods from dance/movement therapy and counseling for the benefit of people in need of psychosocial services.

Therapeutic artists. As defined by Global Alliance for Africa, therapeutic artist are paraprofessionals trained to provide a safe, supportive environment within which the arts can be used to address the concerns and develop the strengths of individuals and communities.

Appendix B: Thesis Timeline



Appendix C: Informed Consent



Approved
IRB STAMP REQUIRED

Informed Consent Form

(For JABE Program Leaders)

Consent Form for Participation in a Program Evaluation

Title of Evaluation Project: *Kuelewa: Evaluating a Therapeutic Arts Dance Program in Kibera*

Evaluator: Sarah Moore (sarah.moore2@loop.colum.edu)

Faculty Advisor and Chair of Thesis Committee: Laura Downey (ldowney@colum.edu)

INTRODUCTION

I am doing a program evaluation of the JABE dance program. A program evaluation is a way to learn about the effectiveness of a program and whether or not the program is accomplishing what the leaders say they want to accomplish. You are being asked to participate in this evaluation because you are participating in JABE. You are encouraged to think over whether or not you would like to participate in this evaluation. You are also encouraged to ask questions now and at

any time. If you decide to participate, you will be asked to sign this form and it will be a record of your agreement to participate. This process is called 'informed consent.' You will receive a copy of this form for your records.

PROCEDURES

If you decide that you want to be part of this evaluation, you will be asked to participate in two individual interviews.

What is expected of you as a participant in this evaluation?

- Participate in an individual interview with an art directive (maximum 45 min) about your experiences in JABE.
- Participate in an individual interview with semi-structured questions (20-45 min)

Individual Interviews

I plan to conduct individual interviews with each of the program leaders. Interviews will be audio recorded and stored electronically in password-protected files on my password-protected personal computer. The primary purpose of using interviews will be to allow more flexibility for participants and leaders to offer their own experiences and opinions to be taken into consideration. My personal computer will be transported via carry on hand luggage and electronic files will be destroyed upon final submission of my Masters thesis.

POSSIBLE RISKS OR DISCOMFORTS

There are some things about this evaluation you should know.

- The evaluation will take place between August and November 2016 and may take a couple hours of your time in addition to the time you already spend participating in JABE.
- Even though the evaluation will focus on JABEs dance program, interview questions may feel personal because your experiences as a leader of the program will also be considered.

POSSIBLE BENEFITS

Not everyone who takes part in this study will benefit. A benefit means that something good happens to you. Possible benefits might include:

- Increased understanding of participant experiences taking part in the program
- Opportunity to adjust program goals and outcomes to better suit participant experiences and desires
- Potential future funders of the JABE program better understanding why the program needs to continue and why it is a good idea to fund the program.

CONFIDENTIALITY

Confidentiality means that the evaluator will keep the names and other identifying information of the evaluation participants private. The evaluator will change the names and identifying information of evaluation participants when writing about them or when talking about them with others, such as the evaluator's supervisors.

- When this study is finished the evaluator will write a report about what was learned. This report will not include your name or that you were involved in the study.
- You are required to fulfill your professional responsibility to protect the confidentiality of the participants you work with and may be reflecting on in your responses during the interview for this study. Please refrain from using the participant's names and any other personal identifiers.

RIGHTS

You do not have to be part of this program evaluation if you do not want to be. If you decide to stop after we begin, that's okay too. If you have any questions concerning your rights as an evaluation subject, you may contact the Columbia College Chicago Institutional Review Board (IRB) staff at 312-369-8795 or IRB@colum.edu.

COMPENSATION FOR ILLNESS AND INJURY

If you agree to participate in this evaluation, your consent in this document does not waive any of your legal rights. However, in the event of harm arising from this study, neither Columbia College Chicago nor the evaluators are able to give you money, insurance, coverage, free medical care or any other compensation injury that occurs as a result of the study. For this reason, please consider the stated risks of the study carefully.

PARTICIPANT STATEMENT

If you decide you want to be in this evaluation, please sign your name.

Signature: _____

Print Name: _____

Date: _____

Evaluator's Signature _____

Date: _____

Appendix D: Written Assesnt (for JABE Program Participants)



My name is Sarah Moore and I am a Columbia College Chicago master's student from Chicago, USA. I am currently studying dance/movement therapy and conducting an evaluation on the effectiveness of the JABE dance program. The title of my project is "Kuelewa: Evaluating a Therapeutic Arts Dance Program in Kibera"

I am asking you to participate because you are a participant in JABE's program this year.

- Positive effects to participating in the evaluation are having your voice heard by program leaders, being able to express your opinions, and feelings about being part of the program.
- The evaluation will likely take a couple hours of your time in addition to the time you already spend participating in JABE. Interview questions may feel personal because your experiences as a participant receiving services from the program will be considered. If you experience discomfort at any time you may contact the Columbia College Chicago Institutional Review Board (IRB) staff at +1 312-369-8795 or IRB@colum.edu.
- I will keep your personal information private. Your name will not be disclosed or recorded anywhere.
- I will ask you to be as honest as possible, your honesty will help JABE to be the best that it can be.

I, _____, agree to participate in the program evaluation called "Kuelewa: Evaluating a Therapeutic Arts Dance Program in Kibera" By signing this form I know that I am required to meet at the Kibera community Library for evaluation activities.

I agree that this evaluation has been explained to me. I understand that I can stop participating at any time. If I change my mind at any time I can stop participating in the evaluation and understand that all of my previously contributed information will be destroyed:

Participant Initials Date

Evaluator Signature Date

If you have any questions please contact:

Sarah Moore

Evaluator

Sarah.moore2@loop.colum.edu

Tel:

Laura Downey EdD, BC-DMT, LPC, GL-CMA

Sarah Moore's Supervisor, Chair of Thesis Committee

Ldowney@colum.edu

+1 312 369 8617

Appendix E: Verbal Script for Recruitment Invitation

You are or will be participating in the JABE dance program.

I am inviting you to participate in a study that will help to evaluate this program.

You can still participate in JABE even if you decide not to join the study.

If you agree to participate and your parent/guardian approves, you will fill out a survey, participate in an individual interview, and participate in a focus group.

Each activity will take about 15- 45 minutes to complete.

These activities will take place between August and December 2016.

The program evaluation is voluntary and confidential.

There are no penalties to you if you do not want to participate. JABE's leaders will not know if you are participating or not.

Before you can participate, you will be given a complete description of the study to read and you will be asked to sign an assent form.

Would you like to know more about this opportunity?

If you have any questions about this program evaluation you may contact Sarah Moore at (Phone number:). Sarah Moore will also be available to answer questions one-on-one in the coming week.

[If the participant agrees, I will give him or her a copy of the consent/assent form to take home.]

Appendix F: Survey Activity for JABE Program Participants

Procedure Outline:

Step 1: The opening

- Introduction to space
- Prompt participants to place any personal belongings along exit wall
- Explain activity schedule of steps 1-4
- Introduction to statement questions
- Explanation of response options: red pebble- “not at all,” grey pebble: “kind of,” blue pebble: “definitely”
- Point out color key posted on wall

Step 2: The warm up

- Introduction to movement options, give examples of ways participants can place pebble in cup
- Practice statements: the participants will be given three practice statements to “not at all,” “kind of,” or “definitely” agree with and will have time to practice responding before beginning the official survey.

Step 3: Official survey activity

- 2 minutes each: 1 minute select response, 1 minute to place pebble in cup
- Please rate your level of agreement with the following statements:
 1. My feelings of positivity related to my own abilities and future potential has increased as a result of being a member of JABE.
 2. I feel physically safe at JABE.
 3. I feel safe to express thoughts feelings and experiences at JABE.
 4. I have organized or lead activities as a result of being a member of JABE.
 5. As a member of JABE I participate in promoting peace in my community.

Step 4: Wrap up and exit

- Prompt participants to turn in plastic bags
- Prompt participants to exit
- Thank participants

Appendix G: Art Directive Interview Questions for JABE Program Participants

Procedure Outline:

Step 1: The opening

- Greeting
- Introduction to idea of interview with art-making
- Set out art materials
- Hand participant paper
- Assure participant that there is no right or wrong way to create their artwork
- Assure participant I will not show the artwork to anyone nor will I be analyzing their artwork
- Remind participant not to use any identifying information on artwork

Step 2: Art directive

- Indicate left side of paper
- Ask participant to create art around what they expected to get out of involvement in JABE when they first joined the group.
- Indicate right side of paper
- Ask participant to continue to create art around what they have received as a result of their involvement in JABE.
- Reiterate to participant that there is no right or wrong way to create their artwork
- Reiterate that I will not show the artwork to anyone nor will I be analyzing their artwork.
- Allow a maximum of 15 minutes for art-making

Step 3: Interview

- Ask participant “can you tell me about your artwork?”
- Deepening questions
- Reflective statements
- Member checking
- Ask is there anything else you would like to add?

Step 4: Closure

- Wrap up interview
- Remind participant that I will keep their artwork in a confidential for two weeks and then return it to them
- Thank participant

Appendix H: Semi-Structured Interview Questions for JABE Program Leaders

1. From your perspective, in what ways has the program been effective or successful? Please share specific examples.
2. In what ways has the program made progress toward goals and outcomes.
3. From your perspective, what challenges or concerns have you encountered with meeting JABE's stated goals and outcomes? Please describe.
4. What could be done to improve or enhance the program in the future?
5. Is there anything else that you would like to add at this time?

Appendix I: Focus Group Structure Outline For Program Participants

Step 1: The Opening

- Interviewer Introduction
- Explain purpose of interview

“We are here as a group to talk about the most amazing things that come from being a part of JABE, as well as the things you want more of, the things you wish happened differently, and things you do not like at all.”

- Encourage participants to have varying opinions
- Explain that opinions will not make the evaluator feel bad or affect the evaluator in any way
- Rules of interview are given (one at a time, no interruptions, recording notification.)

Step 2: The Warm-Up

- Participants have opportunity to ask any questions to facilitator
- If it has not already been done, respondents hand facilitator signed consent forms for interview

Step 3: The Body of the Interview

- Sharing about most salient challenges and successes identified across survey activity and interviews
- Discussion of possibilities for problem solving challenges and ways of expanding positive successes.

Possible deepening questions:

- Remember a time when you had something beautiful happen.
- Remember a time when you felt uncomfortable

Step 4: Closure of the Interview

- Summarize and identify the key themes of the discussion
- Ask respondents if there is anything else they'd like to say or if they have any more questions
- Thank them for their time

Step 5: Closing Evaluation Celebration

Appendix J: Interpreter Agreement

Interpreters must treat all information learned during the interpretation as confidential. Interpreters shall not use confidential information acquired in the course of official duties, or request or gain access to confidential information maintained by the evaluator or the evaluation participants in order to further his or her own personal interests or the interests of a friend, relative or business associate.

Accuracy: Conveying the content and spirit of what is said

Interpreters must transmit the message in a thorough and faithful manner, giving consideration to linguistic variation in both languages and conveying the tone and spirit of the original message. A word-for-word interpretation may not convey the intended idea. The interpreter must determine the relevant concept and say it in language that is readily understandable and culturally appropriate to the listener. In addition, the interpreter will make every effort to assure that the client has understood questions, instructions and other information transmitted by the evaluator.

Completeness: Conveying everything that is said

Interpreters must interpret everything that is said by all people in the interaction, without omitting, adding, condensing or changing anything. If the content to be interpreted might be perceived as offensive, insensitive or otherwise harmful to the dignity and well-being of the participant, the interpreter should advise the evaluator of this before interpreting. If interpreter is taking notes to aid in ensuring the complete message is relayed, notes will be destroyed immediately following the activity.

Conveying cultural frameworks

Interpreters shall explain cultural differences or practices to the evaluator and evaluation participants when appropriate.

Non-judgmental attitude about the content to be interpreted

An interpreter's function is to facilitate communication. Interpreters are not responsible for what is said by anyone for whom they are interpreting. Even if the interpreter disagrees with what is said, thinks it is wrong, an untruth, or even immoral, the interpreter must suspend judgment, make no comment, and interpret everything accurately.

Participant self-determination

The interpreter may be asked by the participant for his or her opinion. When this happens, the interpreter may provide or restate information that will assist the participant in making his or her own decision. The interpreter will not influence the opinion of participants by telling them what to say or what action to take.

Attitude toward participant

The interpreter should strive to develop a relationship of trust and respect at all times with the participant by adopting a caring, attentive, yet discreet and impartial attitude toward the participant, toward his or her questions, concerns and needs. The interpreter shall treat each participant equally with dignity and respect regardless of race, color, gender, religion, nationality, political persuasion or life-style choice.

Acceptance of Activity

If level of competency or personal sentiments make it difficult to abide by any of the above conditions, the interpreter shall decline or withdraw from the activity.

Interpreters should disclose any real or perceived conflict of interest that could affect their objectivity. For example, interpreters should refrain from providing services to family members or close personal friends except in emergencies. In personal relationships, it is difficult to remain unbiased or non-judgmental.

Compensation

The fee agreed upon by the evaluator and the interpreter is the only compensation that the interpreter may accept. Interpreters will not accept additional money, considerations or favors for services. Interpreters will not use the evaluator, the program, its' participants or leaders, facilities, equipment or supplies for private gain, nor will they use their positions to secure privileges or exemptions.

Self-evaluation

Interpreters shall represent their certification(s), training and experience accurately and completely.

Ethical violations

Interpreters shall withdraw immediately from encounters that they perceive to be in violation of this agreement.

Professionalism

Interpreters shall be punctual, prepared and dressed in an appropriate manner. The trained interpreter is a professional who maintains professional behavior at all times.

By signing this document, I am verifying that I have read, understand and agree to all the provisions listed in the above *Interpreter Agreement*

Name (printed):

Interpreter agency or company:

Language(s) used:

E-mail address:

Date:

Phone:

_____ Signature

Adapted from: The Cross Cultural Health Care Program (CCHCP) Medical Interpreter Code of Ethics. **Source:** This document is a compilation of a confidentiality agreement and the Codes of Ethics from the Hospital Interpretation Program in Seattle, WA; Boston City Hospital in Boston, MA; and the American Medical Interpreters and Translators Association (AMITAS) in Stanford, CA

Appendix K: Collaboration Agreement

We, _____, acknowledge that we are representatives of JABE and agree to a collaboration for the purpose of program evaluation for the JABE therapeutic arts program. We also acknowledge receipt on _____, 2016, of the program evaluation proposal for *Kuelewa: Evaluating a Therapeutic Arts Dance Program in Kibera* prepared by Sarah Moore (the “evaluator”)

In receiving the proposal, we acknowledge that the evaluator is volunteering to conduct an outside program evaluation of the JABE therapeutic arts dance program. We acknowledge that the evaluation will serve as the final completion of credits for the evaluator’s master’s degree in Dance/Movement Therapy and Counseling from Columbia College Chicago. Columbia College Chicago’s Institutional Review Board has determined that there is little risk of harm to evaluation participants and has approved the proposal. We acknowledge that it is the evaluator’s intention that this evaluation be done ethically, confidentially, collaboratively, and in support of collecting data from JABE participants and leaders that will provide feedback for JABE leaders which may help improve the program in the future.

We acknowledge that the evaluator and evaluator’s advisor, Laura Downey, will be available to respond to any needs, concerns, questions, or suggestions that we have with respect to the program evaluation. (Contact information at end of document)

Compensation

We understand that no financial compensation will be exchanged between JABE and the evaluator.

Authorship/Intellectual Property

We agree that we will credit the evaluator on any publication of the evaluation results report on the JABE website, to future funders, or elsewhere with the following citation:

Moore, S. (2017). *Kuelewa: Evaluating the JABE Therapeutic Dance Program in Kibera*. (Unpublished Master’s Thesis). Columbia College Chicago, IL.

Confidentiality

We agree to maintain the confidentiality of the minors who will participate in the program evaluation. Understanding that it is each participant’s choice whether they would like to participate or not, we will not ask them or others for the names of those participating. For example, if an evaluation participant is quoted in the evaluation report we will not ask who the quote came from. In assisting with the coordination of procedures, we understand that we ourselves are not allowed to be present at the time of the procedures in order to maintain confidentiality for evaluation participants.

Procedural Assistance

Upon request by the evaluator, we agree to support the evaluator in orientation to the JABE community. We agree to assist the evaluator in securing space for evaluation procedures in the GAA library, JABE office, and local public hall. We agree to assist in coordinating a meeting to

introduce the evaluation project to JABE participants. We agree to assist generally and confidentially in coordinating the other evaluation procedures (e.g. posting a time and location announcement on JABE's Facebook page, or creating a whatsapp group). We understand that other evaluation procedures include: an assent form follow up meeting, a survey activity, individual interviews, a data validation meeting, and a focus group.

Timeline

Upon receiving the evaluation proposal, we acknowledge the timeline outlined in Appendix A. we understand that the evaluation will be conducted between August and December 2016 in a span of 15 weeks and agree to support the completion of the weekly outline and all evaluation activities in a timely manner.

Veto Power

We understand that it is our responsibility to read the Evaluation Report by April 2017 in order to offer feedback and request any information be removed or additional context be added.

Additional Volunteering

We acknowledge that the program evaluation is the first priority of the evaluator before other opportunities for volunteering with JABE.

Evaluator's Contributions

I (the evaluator) agree to work collaboratively with JABE leaders to problem solve any concerns in respect to the program evaluation.

I agree to maintain professional behavior and a culturally respectful attitude at all times during the program evaluation.

I agree to conduct the evaluation as an outside evaluator separate from any organization other than JABE.

I agree to create an evaluation results report specifically for JABE leaders.

I agree not to share the evaluation without approval from JABE leaders and agree to allow JABE leaders "veto power" on any information regarding the organization prior to publishing my masters thesis.

I understand that it is the preference of JABE leaders to decide where and with whom the evaluation results are shared.

I agree to make recommendations with unconditional positive regard for JABE in the recommendations section of the evaluation report.

I agree to remain open to other opportunities for volunteering with JABE, with the understanding that the program evaluation is my first priority. I am open to volunteering in areas of administration, dance, therapeutic dance trainings with leaders, and self care with leaders. I agree based on ethical standards that I will not volunteer to provide therapy in any form.

By signing this document, I am verifying that I have read, understand and agree to all the provisions listed in the above *Collaboration Agreement*

Leader's Signature:	Print Name:	Date:
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Leader's Signature:	Print Name:	Date:
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Evaluator's Signature	Print Name:	Date:
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Contact Information

Sarah Moore, MA Candidate

Columbia College Chicago

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