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HAKI: A Musical Activism Project

Katrina Doyle

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HAKI
[A Musical Activism Project]

Katrina Doyle
SIT Kenya: Health and Development
Spring 2013
ADs: Prof. Odoch and Prof. Jamal
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ACKNOWLEDGMENTS

First, I would like to thank Kenya and the beautiful people of Kenya for embracing me with your hospitality, prayers, blessings, and culture. Thank you for teaching me so much about my life, the world we live in, and how to be better person. Thank you for inspiring me with the justice work you have been doing for years through *harambee* and the Church. Mungu akubariki na ninawapenda nyinyi. This album is dedicated to you.

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Thank you to Theovision International, the best recording studio on the planet. Joseph, you have blessed me entirely too much, and your tireless passion for the vision has been invaluable to this project. Thank you Stan, the best producer on the planet as well as a really good friend and brother in Christ. Thank you to Nafsi Huru on MC and Revolutionary Kake on the traditional *nyatiti* for your musical collaboration. Stay salama. Thank you Naraly, Joel, Liz, Christopher, Kristen, Jon, Bethany, Maranatha, Gabriel, Jackie, Ebbie, Gigi, Donna, Mama Mary, Bekah, Jamal, my Swahili teachers Mwalimu Josephine, Mwalimu Anne, Mwalimu Geoffery, and Mwalimu Rose, the CITAM choir and worship team, and my Shirazi family. Finally I would like to thank the kindest most passionate freedom fighter for justice I know – Jesus Christ, my Lord, my Baba, my Savior, my everything. Haki starts with you crucified. You always had a plan for peace, justice, reconciliation, and human rights for the nations. This project would have been completely and utterly impossible without your divine hand cleaning up my messes and guiding me into the doors you opened for me. I remember when I was crying in debilitating stress because I had no direction or connections. But you made a way. I remember when I thought I had no money to do any of this, but you made a way. I remember when I felt like giving up (like every day) but you gave me strength. Bwana Yesu, unastahili. You are worthy! Be glorified in all! If anything happened in this whole journey, I fell in love with you, my Holy God, more than ever before.
ABSTRACT

Meaning both “Justice” and “Rights” in Kiswahili, “Haki” is a musical activism project seeking to expose injustices and human rights issues that bury themselves under the surface of Kenyan society. Its mission is to give a voice to the voiceless. To bring awareness to the rights Kenyans have according to their own laws, and what they can do to seek justice.

Before songwriting, I researched the four areas – human trafficking, child sexual abuse, police abuse of power, and education inequality – extensively. I sought the expertise of Kenyan NGO leaders and studied many readings.

This is a non-traditional ISP. I use music and creative arts to bring awareness to the four areas of injustice. The final product is an album called Haki. The genre is a blend of my American indie folk style, Kenyan traditional music, and Kenyan hip hop. As you listen to the music, each song corresponds with a different human rights issue that you can read about in the booklet.
INTRODUCTION

I chose the name “Haki” for this album because it means “Justice” in Kiswahili. I wanted a simple yet powerful word that would conjure up emotion to the Kenyan listener and make the purpose of the album clear – this is about justice. When I found later that it also has a second meaning, “Rights”, the decision to call the album “Haki” was reinforced. Because these are also human rights issues, there is an element of demanding these injustices to stop as well as educating Kenyans about their rights. Thus, “Haki” was birthed.

Most people when they think about justice imagine some sort of legal action. But the kind of justice this project taught me, and the kind of justice I am talking about is one that penetrates deeper in the human condition. It is personal. It speaks to the mind and the heart. It changes laws and people.

The purpose of this project is to bring awareness to four areas of injustice that affect people living in Kenya. It aims to educate two audiences – the victims and the general public. It also aims to inspire outside parties, bring hope to victims, and make society aware and take on a level of responsibility of the pain that is happening on a daily basis due silence about these human rights violations.

For both the general public and victims, the project seeks to give information that is both relevant and credible on what exactly these human rights issues are (according to Kenyan law and in the framework of Kenyan culture) and what is happening (via facts and statistics).

For the victims, the project additionally seeks to teach them that they are in fact victims by relating these issues to common day examples in Kenyan society (for example, not all Kenyans realize that domestic house girls who are owned by the families are human trafficking victims), as well as teach them where to receive help via a list of trusted NGOs and programs and their contact information, as well as general ways to receive help.

The second audience is the general public, and includes both Kenyans and Westerners. Besides educating them on what is happening and the extent to which the injustices are occurring,
it lists practical ways of helping as an average bystander (for example: pay for someone’s school fees to help with education inequality).

*Haki* doesn’t just appeal to the mind, but also to the heart and the spirit. For the victims, the project seeks to stand in solidarity with the victims by giving a voice to the victims, showing them that they are in fact victims, that they are not alone, and that they can get help. For the general public, it aims at stirring emotions in the hearts of listeners, and eliciting a response in standing in further solidarity with the victims and perhaps taking action. For each injustice sung about, there is a corresponding page in the album booklet dedicated to teaching listeners about what is happening and what they can do about it, with a brief list of easy and practical steps in “making a difference”.

This project had the dual intent of giving a voice to the victims of four human rights abuses in Kenya and educating people about the different ways these human rights issues appear through the lens of Kenyan culture. It was carried out in three phases. Research, compose, and record.

**SETTING**

During the research period, I visited four NGOs across Nairobi and stayed in the city. Nairobi is where most of the national NGOs are headquartered and was the best location for doing research. During the composition period, I was in Machakos writing music. The difficulty of the task of songwriting was why I went to Machakos for one week to write most of the music. I knew of a missions base called YWAM Kenya. YWAM is a missions organization I consider like family, and wherever you meet YWAMers you know that you will get loved, accepted, and encouraged. Situated on a game reserve, with only a dozen people on the giant property, the base engulfed me with the natural beauty surrounding me. This was the kind of atmosphere I needed desperately to be able to meditate and write the music for this project. Nairobi is loud, busy, and throws curveballs at you on a daily basis. Machakos is peaceful, simple, and tranquil. I do not believe I
would have been able to come up with the creative music I did had it not been for the YWAM base in Machakos.

During the recording period, I went back to busy Nairobi to find musicians and record. Through the Kenya National Theater, a place where performers are birthed and displayed, I met two talented underground musicians who worked with me on two of the songs for the album. We recorded at Theovision located in Kilimani, a few blocks away from my homestay. This recording studio was a great setting because of the location and also the people in it. Equally as passionate for my vision, my producer and director ended up becoming great friends of mine.

METHODOLOGY

[PREP]

During ISP preparation, I visited Machakos to make sure that it was the kind of environment I wanted for songwriting. To be certain that it was worth the distance and the cost of being away from Nairobi, I spent a night there. I got acquainted with the people, my bedroom, and the atmosphere around me. I discovered that it was exactly what I needed when I woke up the next morning writing one of my first songs.

[RESEARCH]

Phase one of the project itself was research. I decided my four areas of focus would be Human Trafficking, Child Sexual Abuse, Police Abuse of Power, and Education Inequality. I chose these because after interviewing my friends and family in Kenya and various NGO leaders (Joan Irere from the CRADLE, Michael Mungai from Consolation East Africa, Kelsi and Alan from IJM, Paul Adhoch from Trace Kenya), these were the most talked about (or most ignored). They seemed to be the biggest problems that caused the most widespread pain in the country. As I researched them, I also discovered that they were also completely interrelated. Child sexual abuse affects human trafficking, police abuse of power affects child sexual abuse, education inequality affects police abuse of power, etc. For example, many traffickers have been released or have had their cases dropped because the police or judicial system involved were bribed by the traffickers. The
four issues also all find their roots in two things: lack of money and thirst for money, or poverty and greed. For example, because of poverty (or low household incomes), many families out of desperation to pay for one child’s school fees will send another child to work with a “family friend” for a period of time. This is a far too common example of education inequality and human trafficking working in tandem because of a situation of poverty. In fact, according to Michael Mungai from Consolation East Africa, a human trafficking NGO, low household incomes are the biggest cause for human trafficking in Kenya. The “love of money”, corruption, or greed, was also a huge contributing factor to all four of the injustices. For example, many police officers abuse their power in order to earn quick cash through bribes. Traffickers enslave their victims because it is highly profitable.

To learn more about these four issues, the extent of what is happening, what can be done about it, and what some of the problems counter efforts are facing, I got in contact with four NGOs – IJM, The CRADLE, Trace Kenya, and Consolation East Africa. Representatives from each helped me to understand what was happening in their area of expertise. Paul Adhoc from Trace Kenya is the leading expert on human trafficking in East Africa. Michael Mungai from Consolation East Africa is also an expert on human trafficking. Joan Irere is an expert on child abuse in Kenya as well as children in the justice system. Alan and Kelsi from IJM work directly with victims of police brutality and child sexual abuse. I asked them all a series of questions and attempted to be as detailed as possible so I could exploit their expertise and knowledge as much as I could. Interviews would last around two hours each. I left feeling extremely informed, saddened by what was occurring, and also inspired. Three of the four NGOs were started completely by Kenyans and run completely by Kenyans (all except for IJM which is an international organization – however, now IJM Kenya is completely run by Kenyans with a few expatriates serving as volunteers). I deliberately chose these well-respected, grassroots, and community-based NGOs so that I could get the Kenyan perspective instead of an outsider “mzungu” perspective. The idea that I would come in doing this with a level of humility and respect for Kenya by learning from them first before

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1 Consolation East Africa. Interview with Michael Mungai. 16 April 2013.
teaching anyone was adapted into my first song – “Kenya: A Light to the Nations”. The chorus sings “I’m not here to tell you what you’re doing wrong. I’m just asking the question `why can’t we all get along?’ . These are problems that the whole world faces. So Kenya be a light to the nations.” Truly, I learned more from the actual Kenyans fighting these problems than any UNICEF book ever could.

I also conducted research through various readings that people from these NGOs sent me to get more information. Some of the most helpful resources were from research reports that the NGOs conducted themselves, or other organizations they collaborate with. For example, Child Sexual Abuse in Kenya by the NGO Childline gave me alarming statistics to back up many of the statements made by Joan and others about child sexual abuse. It showed me that child sexual abuse is in fact as common as Joan Irere from the CRADLE said it was – the sexual abuse rate among children (male and female averaged) is 35%.

I took notes in great detail. Before putting my pen to the paper (or my voice to the guitar), I wanted to be as informed as possible. These are heavy issues. They are mostly criminal in nature and also result in serious trauma to all those they touch. I would be doing a disservice to my audience if I didn’t gain a basic understanding of what is happening. For the victims, I would be misrepresenting them. For the general audience, I would give them misinformation which could result in even worse repercussions. There are many ministries and non-profits who attempt to eradicate a certain injustice using faulty methods and a limited or incorrect understanding of what the victims they are trying to serve actually went through. Good intentions without deliberate research can be seriously destructive. I refused to be part of that problem. Therefore, I allowed myself plenty of time to educate myself on the issues. I chose credible Kenya-based or community-oriented NGOs who I knew already had reading material out there, plenty of research, and a good track record for actually stopping or quelling the injustice in their jurisdiction. For human trafficking, which often is the most misunderstood sector of human rights advocacy, I went a step further and

sought information from three NGOs – The CRADLE, Trace Kenya, and Consolation East Africa. Two of those three solely focus on human trafficking.

All of my findings can be viewed in Appendix A. Because this paper is focused more on the actual project itself rather than teaching readers about specific facts regarding human trafficking for example, I do not have enough space to go into all that I learned. I encourage you, however, to learn for yourselves by reading through my notes (See Appendix A).

[COMPOSE]

Looking back, I remember how hard the writing process was. I had just spent a week learning about these terrible stories of abuse and selfishness, especially these traumatic stories centered around children, and really just felt the despair of the world we live in. Once you dive deep into learning about injustice, it can overwhelm you or make you feel powerless. Mungai from Consolation East Africa said in response to me wishing him luck on a lecture, “(Sigh)...yeah... I hope it goes well. I’m sure you know about the miserable state we are all in...” Joan Ireri from the CRADLE explained, “We have mandatory debrief sessions for everyone in the office so we don’t get depressed or burned out.”

As if trying to deal with thinking about these evils weren’t hard enough, I had an even worse problem coming in as a Western student. A foreigner singing about Kenyan “injustices”, I didn’t know how to say how I felt without coming across haughty or proud, or worse, some form of humanitarian colonial behavior. How do you sing about the righteous indignation you are feeling toward things like two-year-olds getting raped by their uncles, or a hypocritical education system, without coming across angry at Kenya? This was the challenge I was feeling ill-equipped to handle. I felt inadequate for the task. Because as much as I needed to tip-toe around offending Kenyans, I couldn’t find it in my heart to tip-toe around demanding justice.

Putting this emotion into song, I came up with my intro song, “Kenya: A Light to the Nations”. This song was an effort to establish my relationship with the audience. I am basically saying, “Hello. I am a white girl from America. You are Kenyan. We are all people. And these basic problems of injustice occur everywhere. I’m not here to tell you what you’re doing wrong.
Nor to tell you how to fix it. I want to celebrate your progress. And in fact, in my constant prayers for you, I always pray that you will be a light to the nations, including us Americans.” I prepare the audience to discuss some of the heavy issues that are happening by saying “We were all created equal”, but in the midst of this we all have a “evil” tendency to “cheat, lie, oppress….”. So we need to “understand that we are all connected” so we can “redirect” ourselves and work together in “mind, heart, soul, and body”. This is also a Biblical allusion to the First and Second Greatest Commandments, to love God with all your heart, soul, mind, and strength (Mark 12:30) and to love your neighbor as yourself (Mark 12:31).

In Verse 2, I establish my relationship with the audience by talking about two major traumas for Kenyans - the post-election violence with the trauma that people on all sides experienced, and the trauma that people of my skin color (the British) caused decades ago. Both of these are still fresh on many people’s minds. I end this verse by asking for forgiveness from Kenyans for what people from my skin color did to them, recognizing that I am still a “symbol of evil done to a people”.

Then I try and earn the ears of my listeners by saying in the chorus

“I’m not here to tell you what you’re doing wrong
I’m just asking the question “Why can’t we all get along?”
These are problems that the whole world faces…

And finally, to empower Kenyans and make them proud of the progress that has been done so far and have hope for further securing of justice for the poor and vulnerable in their midst. The lyric “Kenya be a Light to the Nations” is repeated 5 times and varied in melody and verbage, but the message stays the same. I pray as a fellow sojourner in this world, that this nation Kenya is a light to the rest of the world. This concept of a group of people being “a light to the nations” comes from Isaiah 46:6-7 in the Bible: “…I will give you as a covenant for the people, a light to the nations, to open the eyes that are blind, to bring out the prisoners from the darkness…”. (See Appendix B for the lyrics to this song)
Every day right before songwriting, I spent 1-2 hours praying about each issue. I prayed for child sexual abuse, human trafficking, corruption in the police, and a future with equal access to education for all children. Getting a Christian spiritual perspective helped me to really put my heart into the music and know how to actually love others through the songs, instead of just putting something down for the sake of making a song.

The song I wrote on child sexual abuse was the one I had the deepest relationship with. I myself have never been sexually abused, but hearing the stories made me feel such anguish. I wanted to approach this song with reverence and sobriety. It was the one I thought most about, had the most research and information on, and yet found the hardest to write. I needed to get it just right. Not too much melodrama, not too much righteous indignation, and not too much joy. It didn’t leave room for a lot of emotions to work with. You have to be sensitive to the trauma of sexual abuse, but also bring a message of hope to those hurting, as well as a call to action for the passive. It’s like you have to be hopeful, angry, and sad all at the same time, yet be none of those at all. The approach was difficult to say the least. I wrote two songs before I wrote the final third that I finished while writing in Machakos. The inspiration happened when one of my good friends from home started giving me advice for my “angle”. She said I should read Jeremiah and Lamentations, Biblical books about suffering and sadness, as well as righteous anger at injustice. After reading verse 2 of Lamentations chapter 1, inspiration hit like a waterfall. I started to feel the pain of someone being completely used and mistreated, and most importantly alone, when I read “She weeps bitterly in the night, with tears on her cheeks; among all her lovers she has no one to comfort her.” Lamentations 1:2 became verse 1 of the song with some abridgment. From there, I felt the fear and the loneliness of a child being abused. Empathy wasn’t forced, but it came very naturally (or supernaturally).

When I sang the chorus, I started breaking down in tears. It was, is, so sad for me to sing. But also not a hopeless kind of sad. The point of this song is that no matter what was done to you, the horrendous injustice, “you are still beautiful and pure”. Far too many believe that because they have been violated, they are now “dirty”. But in this song, I cry out on behalf of
these kids that they do not let what was done affect their identity or the way they see themselves. To not believe those lies. When I finished and sang it over it felt right, feels right. When I think of toddlers getting their uteruses surgically removed because someone raped their little parts over and over, I also think of healing and restoration and justice secured all through Christ. Call it the social discourse of Christians to deal with pain. I call it the most beautiful and real truth in the world.

The other three songs were written in both English and Kiswahili. “Uko na Haki ya Uhuru” was written more as an public education song than a personal consolation piece. In it, I share real life example of human trafficking victims, using fake names, to show some of the common examples of HT in Kenyan society. Then during the chorus I sing “Usitumiwe vibaya. Usiuzwe we we.” Do not be mistreated, do not be sold away. In the bridge, I paraphrase the legal definition of human trafficking: “Every man and woman, every boy and girl, cannot be exploited for someone else’s gain. Be it forced labor or prostitution, you have the right to freedom. Uko na haki ya uhuru.” Throughout the song, there are tempo changes as well key center changes. The verses, sharing the heartbreaking stories, are done slowly in a folksy shuffle rhythm with an F minor key center. This sound connotes grief and sadness (blues). The chorus suddenly picks up in tempo entirely as well as a higher energy, a higher key center, and a more energetic rhythm. Sung in F major, the third is raised one half step. That one half step changes the color of the song entirely, from a melancholy timbre to a bright and cheerful one. Suddenly there is hope. The lyrics say in Swahili “Don’t let yourself be used. Know your rights!” Played on a Capo 3 in drop D, this guitar sound produces that folk-blues sound and is easy to jam on.

The other two songs I did as a collaboration with two Kenyan musicians. Nafsi Huru and Revolutionary Kake were two guys I met at the Kenya National Theater. I got connected to them through a friend of a friend named Geradline who is really acquainted with the underground music scene here in Kenya. I asked her to introduce me to some social justice-minded musicians, and she told me to check out the CBO “Pamoja. Amani. Upendo.” (P.A.U.) at the Theater. There, I met Nafsi and Kake who jammed with me for a few hours one night. It is important to find musicians
who can flow with you and your style before embarking on a project with them. For example, I went to visit an NGO called Sanaaelimu arts group, a traditional dancing group who mostly does performances geared toward human trafficking awareness. They were some of the coolest people I’ve ever met. In fact, I like them as people more than the musicians I ended up with. However, the day we met we jammed together and there were some issues in trying to blend our two styles. My folksy style influenced by Bob Dylan, James Taylor, and bluegrass music was hard for them to hear out coming from their traditional war dance music style. The rhythms between us seemed to clash, as well as the scales. I know if I had more time, we could have worked it out through plenty of practice. However, I only had 1-2 weeks to record and little to no time to practice. I needed musicians who could flow with me immediately. Nafsi and Kake fit the bill.

Fake Justice was the first collaborative song. It speaks on police brutality and police abuse. I wrote it in an E minor key, which gives a feeling of intensity or rage, expressing the anger that comes with demanding real justice from the very justice system that is cheating you. The song starts with me playing an emotive riff on the acoustic guitar and a high register harmony to lay over it, then as a surprise the song goes into a fast paced rhythm that will continue throughout the entire song. Revolutionary Kake plays the nyatiti, a traditional Luo instrument, a small harp that is plucked to produce really “open” sounds (see Appendix D). He plays a really tight groove that blends nicely with my folk rock strumming. Nafsi Huru is the MC. After I sing a short verse, he takes control of the rest of the song to freestyle. Nafsi was the best rapper I could have asked for. His lyrics weren’t cursing the police officers, but rather asking them questions. He demands justice, but not with frustration or bitterness, rather with a convicting call to change. In Swahili and Sheng, he gives a message to the police - “Mr. Ofisa, how much does justice cost? I need to purchase some from you today.” He brings to light the reality of bribing, relationships with gangs, arresting of innocent individuals, and other practices.

“Here we are” was the final collaborative song and the final song on the album. This one has an interesting story because we never actually wrote this song. A couple hours before leaving for the studio, we were jamming and came up with the instrumentals for it. After recording Fake
Justice, Kake had to leave. We had to quickly do a song in less than 10 minutes before he had to catch his bus. I decided we should play the jam we created that morning and sing whatever comes to mind. After giving a quick reminder that we are talking about education inequality, we did a one-take live recording. What resulted was something beautiful. The lyrics, the instrumentals, the melodies, Nafsi’s rap, Kake’s percussion that he make-shifted with some necklaces strung around his angle. All of it was so organic. I love this song because it is three musicians coming together with no real song, just playing from the heart and having to listen to each other to create a united melody. I am really proud of this piece, and I really think it does speak to everything I learned about some of the hypocrisy and inconsistencies of the education system. Like Nafsi says, “What kind of job am I supposed to get with this kind of education?”

Other tools that helped me in the songwriting process were Ngoma za Kenya Volumes 1-4, a DVD collection featuring the different drum rhythms of Kenya’s many tribes – influences can be heard throughout my music.

All lyrics can be viewed in Appendix B.

[RECORD]

Recording was one of the hardest parts of this whole project. It went on until the very last day of ISP. I had to find a studio, find musicians, and fit everything into my budget. Furthermore, I had to design an album layout with all the information I had found in my research condensed into “fact sheets”. Everything I did during this period of the project, I learned on the field. I had never recorded an album before, never found random musicians before, never been “the boss”, never made huge payments of money to someone before. All of this I did within the span of a few days.

The studio I went with was the best part of this whole project. Theovision, recommended to me by my advisor Dr. Msungu, is a Christian recording studio located only a couple miles away from my homestay. The people I worked with were extremely like-minded and really passionate about my vision. I ended up becoming really close friends with my producer and director, Stan and
Joseph. I spent over 80 hours in the recording studio within the span of one week. It was hard and exhausting work, but incredibly rewarding. Working with them made it all the more enjoyable.

Finding musicians who could blend with me was a hard and stressful assignment. As I mentioned before, I had very limited time, so they would have to flow with me immediately.

Second of all, I had very little money, so I couldn’t pay anyone a real salary. Finally, I was looking for people who played traditional Kenyan instruments like ngoma, nyatiti, Kenyan violin, flute, or cayamba. What I needed were socially-conscious African folk musicians who could be passionate about Haki and volunteer their talent to help me with the cause. Options included a traditional dance team my friend Michael from Consolation East Africa connected me with called Sanaaelimu Arts Group, people of my church’s choir, and musicians that my advisor Odoch knew of. The people I finally ended up going with were these very bohemian underground musicians from the Kenya National Theater. They were part of a socially conscious CBO centered on music and the arts called Pamoja. Amani. Upendo. (P.A.U.). The three musicians I would be working with were Kake on nyatiti, Nafsi rapping, and Kevin on percussion. I went to visit them a couple nights of the week until out relationship was well-established.

The recording process itself was entirely too stressful, but I made it through alive. A no-show drummer, the remaining musicians acting like “diva stars” and demanding more money on the hour we recorded, the electricity going out at the studio for hours on end during our work time, overwork, time crunches, and general stresses were part of the learning process I had to undergo.

From this experience, I learned that these things just happen sometimes. The best course of action is to be angry without letting affect your behavior, move on, and expect things to turn around.

The guitar used was a Taylor GS Mini Acoustic, which produces a brighter acoustic sound, similar to what you would find in folk and bluegrass music. We used Luo buul drums, also known as ngoma. I borrowed them from Dr. Msungu and Stan Weezy, my producer, played them. Revolutionary Kake used a “mother” nyatiti, the medium sized Kenyan harp. The microphones used
were B5s and B1s. The studio used Adobe Audition as their recording software, and a Portable Grand DGX-530 for the keyboard. (See Appendix D)

During the span of the three to four weeks of ISP, I worked on the album layout. I put all the information I had gathered into different slides, consolidating my research into easily understandable “fact sheets”. On the top it says the human rights issue (Ex: Police Abuse of Power), then Facts and Statistics, “How you can Help”, and “Where to Find Help”. This original album layout without any graphics, just content, can be viewed in Appendix C.

I spent countless hours and editing on these slides and ran them by the NGO workers that I interviewed. They gave me their expert advice. Upon receiving their approval, I sent the design to Theovision’s go-to graphic designer, David. David made me a creative and beautiful layout which can be seen in the album itself. (See Haki).

In my opinion, this was the most important part of the entire project. Without the information packet in the album, people cannot learn. And if people cannot learn, then this advocacy project is not doing its job. It isn’t even so much about the general public learning about issues that I found the most important, but it was more about giving victims a solid list of contacts that they could find help from (or friends of the victims, as many are trapped in situations unable to listen to some album called Haki). If just one boy or girl who had been raped went and sought counseling years later because they heard my song, it was all worth it. If just one trafficking victim sought help, it was all worth it. If just one police brutality victim sought help, it was all worth it. If just one family decided to sponsor a child that isn’t their own to go to school, it was all worth it. If just one person was changed by my album for the better, then all the hours, all the money, all the tears, all the prayers, were all worth it.

Pictures of the recording process, instruments, and album cover image can be viewed in Appendix D.
LITERATURE REVIEW

[POLICE ABUSE OF POWER]

- IJM. Police Brutality Factsheet.

- A Research Report on the Place of Courts of Petty Session – LRF


[HUMAN TRAFFICKING]

- “Child Trafficking: The Reality” (Volume 1, Issue 3, pp. 2) Juvenile Justice Quarterly


- “International Campaign and Conference Against Child Trafficking” - Juvenile Justice Quarterly (Volume 1, Issue 3, pp. 10)

- “Alarming Statistics on Human Trafficking in Kenya”.

- Consolation Africa: http://consolationafrica.wordpress.com/

- Human Trafficking and Commercial Sexual Exploitation of Women and Children in East Africa
  by Richard Muko Ochanda, Vera Akinyi, and Michael Mungai

- IJM Sex Trafficking

[CHILD SEXUAL ABUSE]

- “Kwale Culture Abuses and Child Rights” by Jane Kamangu (Volume 1, Issue 3, pp. 3 – 5)
  Juvenile Justice Quarterly


  - [https://docs.google.com/viewer?a=v&pid=gmail&attid=0.1&thid=13dfcf26597933bb&mt=application/pdf&url=https://mail.google.com/mail/u/0/?ui%3D2%26ik%3D85ea39a4b2%26view%3Datt%26th%3D13dfcf26597933bb%26attid%3D0.1%26disp%3Dsafe%26zw&sig=AHIEtbQpvWkzwPlbN2Y1tMZ5TBWGAGWTQ](https://docs.google.com/viewer?a=v&pid=gmail&attid=0.1&thid=13dfcf26597933bb&mt=application/pdf&url=https://mail.google.com/mail/u/0/?ui%3D2%26ik%3D85ea39a4b2%26view%3Datt%26th%3D13dfcf26597933bb%26attid%3D0.1%26disp%3Dsafe%26zw&sig=AHIEtbQpvWkzwPlbN2Y1tMZ5TBWGAGWTQ)

- IJM. “Gender-based Violence: Fact Sheet”.


- IJM. “Sexual Violence: Fact Sheet”

**[EDUCATION INEQUALITY]**


- Consolation Africa: [http://consolationafrica.wordpress.com/](http://consolationafrica.wordpress.com/)
RECOMMENDATIONS

In traditional ISPs and scientific papers, recommendations usually come at the end. But this is not a traditional ISP. I want to put the recommendations here because I want the reader to focus on the successes of this project, not its failures. The transcendent truths I discovered in the Discussion/Analysis I feel should come after the Recommendations, so as to conclude everything with a feeling of completion.

First of all, in the future I plan on recording a lot more music. This experience has taught me that in the midst of the labor and stress, I really do love creating music. I really doubted myself for years, not at my ability to play music but at my ability to dedicate time to music. I always thought that if I wanted to be a lawyer or a politician, I had no time for things like music. I learned the opposite is true. I can always record music, and I really should.

As far as the project Haki itself, there are three things I would change. First and most importantly, I would budget more money for the album layout so I could print all the information in Kiswahili too. Most of the people I’m trying to reach don’t speak English. This was a fact I didn’t dwell enough on, and should have really thought it through when making the album.

If I were to do this project again, I would only play with people I trust and know. I encountered many problems with the random musicians I had partnered with including accusations, withdrawing of loyalty, not showing up, demanding more money, etc. Next time, I would want to be better friends with the musicians instead of relying on random people.

Finally, if I were to do Haki over again I would include marketing and selling the CDs as a part of the ISP as well as trying to get my stuff on the airwaves. Unfortunately, I did not have time to go through all of that and keep track of where my music would go if public. I would have liked to have devoted time for that and wait and see if the music did affect my intended audiences. Right now, only friends and family will be hearing the CD.
DISCUSSION AND ANALYSIS

What is justice? Is it more than just doing something for someone? The Webster Dictionary says that justice is defined as “the administration of the law or authority in maintaining what is morally right and fair” or “just behavior or treatment”. That word “treatment” really stuck in my psyche. For the longest time I thought justice was limited to administration of the law. If laws are wrong, then the whole society is wrong. If laws are right, then the society is right. In this view, only lawyers, politicians, and leaders could make a difference in the justness of a society, or activists and organizations who also operate as decision makers of their society. Yet, there is something missing in this.

Webster and the Bible started to really shake my views. The Old Testament has two words for justice in Hebrew, “mishpat” and “tsedequa”. “Mishpat” means “rendering justice” or “giving someone what is due”. “Tsedequa” means “right relationships”. Taken together, the Biblical definition of justice is something that cannot exist without the existence of relationships. Injustice is wrong relationships, while justice is right relationships. Webster refers to justice as the “treatment” of others being right. I cannot help but notice in all of this that justice is personal.

And if “right relationships” is an element of “justice”, then as someone who seeks “justice” I cannot bypass the very people I wish to influence. I must earn their respect. I must earn a right to speak on their behalf. I must also do my part in empowering them to fight for their own cause. Truly serving someone is creating pathways for them to walk into their greatest potential. Therefore, I say let me become obsolete for the sake of justice.

Most importantly, I must actually love the people I am serving and the people I am condemning. I must seek reconciliation between all parties, the right and the wrong, the victim and the abuser. The foreigner and the native. This is true justice. Right relationships. Mercy. Yet all the while, unapologetically speaking out for what is right. Mother Theresa said, “Justice without love is not justice, and love without justice is not love.” My personal beliefs were strengthened in all of this. I saw that love and justice are in its fullest form in God coming to earth to take on
what was due to us upon himself. He paid the price for our injustice, our wrong relationships. Through him, we crazy humans can be in right relationship with God and with each other.

In all of this, I felt it necessary to work with Kenyans in every step of the project and desire earnestly to learn from them. To truly love them, I must be personal. I must honor their knowledge, experiences, and culture. From the research, to the stories used in my composition, to the recording, to the musicians I worked with, to the places I stayed, it was all about Kenya and for Kenya. Not just the country, but the individual people with real lives and real experiences. Some of these individuals have even become like brothers and sisters to me.

In this definition of justice as right relationships, I see clearly that each issue I focused on are indeed injustices. Child sexual abuse is an injustice because it is a degrading and hurtful relationship between an adult and a child. Human trafficking is an injustice because traffickers are treating their victims as cattle, not people. When police officers treat the citizens they are supposed to protect as victims in acts of corruption, that is an injustice because they are treating the citizens wrongly and betraying that trust. Finally, because the government has not done enough for the poor and rural families regarding education reform, it is an injustice because they are treating them as less than.

Filled with passion not only towards these injustices but also for the people themselves, I created these songs to speak up for them. I want and end to child sexual abuse. I want to stop police abuse of power. And I know others do too.

Haki not only speaks to the heart but to the mind. By including “how you can help” in my CD, it causes normal people who don’t have the training or education that some of these professionals have to still be able to STOP these injustices. I lay out a clear prerogative that you have the power to change things. Instead of silent inaction, there are practical ways of taking action.
CONCLUSION

Music is not a beautiful thing. It is a tool to create beautiful things. Music can be used for selfish purposes, singing songs that glorify the perpetuation of wrong relationships. It can be used for the sake of money or fame. It can also be used for redemptive purposes, being a lone voice crying out for right relationships. Without the right heart behind the music, it’s just music. But if done for the sake of Love and Justice, it can change lives.
APPENDIX A
[RESEARCH NOTES]

CHILD SEXUAL ABUSE NOTES

Quotes/Facts:
- “Sexual violence has mutated in recent years, taking on more virulent forms” – Case Trends
- The Sexual Offences Bill (Juvenile Justice) would not only criminalize the traffickers but also anyone involved in the exploitation in any way. Was presented 15th September 2004. Needs to be passed to provide greater protection to children from trafficking - Child Trafficking: The Legal Instruments
- Increase of violence during emergencies – sex in exchange for food, security, accommodation; weapon of war – Masunde
- Violence is used to maintain the status quo and power of inequality – Masunde
- No men’s homes for male victims – CSA happens for both boys and girls – Masunde
- UNICEF Notes
  - Uganda is a signatory to the UN Convention on the Rights of the Child, (UNCRC) and the African Charter on the Rights and Welfare of the Child (ACRWC) a commitment towards response and prevention of all forms of violence against children. Yet it has been difficult to translate this national imperative to the actual protection of children from sexual, physical and emotional violence.
  - Ultimately less than 10% of those who had experienced either sexual or physical violence actually received any professional help.
  - Among 18 to 24 year old females, 76% experienced at least one type of violence (sexual, physical or emotional) prior to age 18.
  - Among 18 to 24 year old males, nearly 80% experienced at least one type of violence (sexual, physical or emotional) prior to age 18.
  - Of those who experienced sexual violence prior to age 18, 3% of females and 0.4% of males reported receiving services for any incident.
  - About 24% of females and 18% of males aged 18 to 24 reported that they would have liked additional services for sexual violence.
  - Four types of sexual violence as defined by UNICEF = pressured sex, attempted unwanted sex, physically forced sex, unwanted sexual touching
- Sexual violence is a major health risk, public health issue. (IJM: Sexual violence; UNICEF) – IJM: Sexual Violence
- “But IJM’s team of legal professionals committed to fight alongside Geraldine’s family, and Geraldine’s rapist was sentenced to 12 years in prison. The village held a celebration for the successful perpetrator accountability, during which one of the village elders told IJM staff, “I see now that we have expected too little for ourselves. We did not think justice was possible. We will not make that mistake again.” – IJM: Sexual Violence
- Site Visit with The CRADLE Notes 4/15/13:
  - Definitions
• child abuse: physical, emotional, psychological, sexual maltreatment of children or neglect of a child
• child sexual abuse: Sexual abuse; employment, use, persuasion, inducement, enticement, or a coercion of any child to engage in, or assist any other person to engage in any sexually explicit conduct or stimulation of such conduct for the purpose of inducing a visual depiction of such a conduct
• child rights: human rights of children, particularly rights of special protection (due to the age and vulnerability of children) and care afforded to minors

- Kenyan Law
  • Above 18 = rape;
  • below 18 = defilement;
  • Boys = sodomy, genital contact, fondling
  • Relatives = incest

- Effects abuse has on a victim
  • Physical effects for CSA: STIs, HIV, deaths (bleeding to death, septic wounds, or sometimes murdered to coverup), maimed parts
  • Physical effects for Physical Abuse: burning, maiming, schools beat badly
  • Emotional/Mental: PTSD, nightmares, withdrawal, promiscuity, dysfunctional relationships, depression
  • Economic: Some end up wanting to be lawyers, some lose hope. Depends on the social support system – love or stigma from parents

- Some hopeful things to look forward to regarding CSA?
  • More open and receptive judiciary, change in attitude
  • Increase in NGOs, increase in voices

- If the public should know anything about CSA it would be…
  • Children: know the forms of abuse, know who to report to, know how to protect yourself from abuse, places you should avoid; it’s not your fault
  • Parents: be more informed and more involved in child’s life. “that child is too young to want sex” Parents don’t beat your kids about it

- Services available in Kenya
  • NEST: Children’s home
  • Nairobi Demand Home
  • NALEAP – legal aid
  • FIDA
  • CLAN
  • IJM
  • Nairobi Women’s Hospital – Gender Violence Recovery Center
    - Free
    - You will receive treatment until completion
  • MSF
    - Free
- Counseling and free legal aid/representation from the CRADLE
- Childline: call 116 and get referred to these services
- Kenyatta Hospital
- WRAP = Shelter
- Services available for both girls and boys

- There has been a significant increase in the amount of boy victims of CSA
- The CRADLE notes in general
  - Their counseling program is psycho-social support and includes home visits, resettlement if necessary, support for school fees and food
  - 80% of my interviewees child abuse cases are sexual abuse
  - 95% of perpetrators are in the social circle (parent, close relative, people in a position of trust)
  - “The closer the relationship, the more hush hush it is”
  - most are walking from home to school and parents aren’t home
  - Most of the time, children are walking from home to school or the parents aren’t home… and that is how they are in a position of being exploited
  - Challenge: incident usually reported way too late, evidence then destroyed
    - SOLUTION: If you are being abused, say it RIGHT AWAY!
  - Police doctor changed, but often receives bribes – 200 clients a day…. Has to attend so many court cases
  - Challenge: child victim – where do you go after?
  - Stigma for victims of sexual violence
  - Sexual offenses Act has been extremely helpful
    - Magistrates care more
    - Gender Desk with Police Woman
      - More comfortable for children
  - Uterus removal is an effect of extreme cases
  - Neglect: children in need of care and protection
  - Maintenance: child support

- What can we do?
  - Americans
    - Identify cases of needy
    - Sustainable empowerment to mother to make a living
  - Kenyans
    - Helping starts from the families = look out for one another
    - Change our attitudes – alternative punitive measures

- Debriefing sessions for CRADLE workers

- Other observations
  - Purple walls, not many workers in office, all women, phone calls often, case files out in open on her desk

- **Statistics:**
○ 67% of juvenile justice cases are criminal in nature (rape, incest, defilement) – Case Trends
○ Most criminal juvenile justice cases in Nairobi, especially Kibera and Makadara courts – Case Trends
○ Every 25 minutes, a woman is raped in Kenya - Masunde
○ Worldwide, up to one in five women report experiencing sexual abuse as children. (WHO) – IJM: Gender based Violence
○ 27% of reported child sexual abuse cases through Childline occurred in Great Rift Valley – CSA
  ▪ use Kalenjin or Kikuyu music for CSA song
○ Between the ages of 16 and 17, boys accounted for 28% of reported cases while only 18% were girls between 16 and 17 – CSA
  ▪ Conclusion: not all victims are girls; many are guys
○ More proof it happens to guys: 34% of male respondents to Childline’s telephone survey were raped – CSA
○ 43% of victims were between 11 and 15 years old - CSA
○ 11% were babies between 0 and 5 – CSA
○ 64% in close family circle - CSA
○ UNICEF stats
  ▪ Ultimately less than 10% of those who had experienced either sexual or physical violence actually received any professional help.
  ▪ Among 18 to 24 year old females, 76% experienced at least one type of violence (sexual, physical or emotional) prior to age 18.
  ▪ Among 18 to 24 year old males, nearly 80% experienced at least one type of violence (sexual, physical or emotional) prior to age 18.
  ▪ Of those who experienced sexual violence prior to age 18, 3% of females and 0.4% of males reported receiving services for any incident.
  ▪ About 24% of females and 18% of males aged 18 to 24 reported that they would have liked additional services for sexual violence.
○ At least one out of every three women in the world has been raped, beaten, coerced into sex or otherwise violently abused in her lifetime. (U.N. Development Fund for Women) – IJM: Sexual Violence
○ An estimated one in five women will be a victim of rape or attempted rape in her lifetime. (U.N. Millennium Project) – IJM: Sexual Violence

- Readings:
○ “Kwale Culture Abuses and Child Rights” by Jane Kamangu (Volume 1, Issue 3, pp. 3 – 5) Juvenile Justice Quarterly
  ▪ https://docs.google.com/viewer?a=v&pid=gmail&attid=0.1&thid=13dfcf26597933bb&mt=application/pdf&url=https://mail.google.com/mail/u/0/?ui%3D2%26ik%3D26ik%3D85ea39a4b2%26view%3Datt%26th%3D13dfcf26597933bb%26attid%3D0.1%26disp%3Dsafe%26zw&sig=AHIEtbQpvWkzwPibN2V1tiM25TBWGAGWTQ
○ IJM. “Gender-based Violence: Fact Sheet”.
HUMAN TRAFFICKING NOTES

Quotes/Facts:
- “Human Trafficking, especially that of children, is among the fastest growing industries in Africa” – Miracle Babies and Child Trafficking
- “Trafficking of children in East Africa occurs on two levels…” 1) Rural to Urban in Kenya for the purposes of domestic work and prostitution. 2) Source country and trafficking to other African nations, the Middle East, and Europe mostly for prostitution. Children are more often trafficked in Kenya through family networks rather than abductions. Further trafficking ending up at organized international networks – Miracle Babies
- Kenya is a hub for child trafficking – Miracle Babies
  - Original Source: UN Special Rapport for Violence Against Women
- Kenya is a source, transit, and destination country – Miracle Babies
  - Original Source: US State Department
- The ‘family friend’ trafficking kids for prostitution, labor, domestic work – Miracle Babies
- Miracle Babies story about babies disappearing from Pumwani Hospital to a bishop in UK who would then traffic babies abroad – Miracle Babies
- Not just prostitution and labor, but also trafficking for marriage, adoption, begging, and illicit activities – Child Trafficking: The Legal Instruments
- The Sexual Offences Bill (Juvenile Justice) would not only criminalize the traffickers but also anyone involved in the exploitation in any way. Was presented 15th September 2004. Needs to be passed to provide greater protection to children from trafficking - Child Trafficking: The Legal Instruments
- Interview: What should the public know about HT?
  - Children from poor families go for economic opportunities
    - House girls, coffee plantations, queries
  - Trafficking finds its roots in poverty
  - Source: Interview with the CRADLE (Joan Ileri 4/15)
- Child trafficking: recruitment, transportation, transfer, harboring and/or receipt of a child for the purposes of exploitation
  - Source: Interview with the CRADLE (Joan Ileri 4/15)
- Sex trafficking is an engine of the global AIDS epidemic. (U.S. Department of State)
  - IJM Sex Trafficking
- Meeting with Michael from Consolation East Africa (4/16)
  - HT is caused by poverty which is caused by poor service delivery
  - Low household incomes is the biggest cause of HT
  - African culture plays a role; most people choose to ignore it
  - Forms
    - Brothels (high end and low end [50 kSH])
    - Domestic labor
Coffee and mining
- Albinism for Organ trafficking
  - 2004 Kenya ratified the Polermo Accord
  - 2010 Anti Trafficking Bill in Kenya
    - Kenyan version of the Polermo
    - People in power (judiciary, immigration, police) often don’t help and even contribute
  - CT is not often taken as a HT case and more as a CA case
  - Most police don’t know there are bills/laws to protect against HT and don’t even know what HT is
  - IOM does trainings
  - It is the HT orgs’ role to assist victims and inform district children offices
  - PROBLEM: Children are being exploited but they don’t know they are being exploited
  - As soon as one form of trafficking is discovered, traffickers innovate a new way to exploit
    - Many Kenyans are aware of international trafficking but don’t understand domestic – HT and CSE by Mungai
    - Giving children away for use as domestic work is not seen as a problem at all in Kenya – HT and CSE by Mungai (31)
    - ‘‘Trafficking in Persons shall mean the recruitment, transportation, transfer, harboring or receipt of persons, by means of the threat or use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power, or a position of vulnerability or of giving or receiving of payments or benefits to achieve the consent of a person having control over another person, for the purpose of exploitation. Exploitation shall include, at a minimum, the exploitation of the prostitution of others or other forms of sexual exploitation, forced labor or services, slavery or practices similar to slavery, servitude or the removal of organs.”’’ – 2000 UN Protocal, signed by Kenya (HT and CSE by Mungai page 32)
    - **Interview with Paul Adhoch (4/21)**
      - ‘‘Everyone knows something wasn’t quite right, but they don’t know how to define it as trafficking’’
      - Shame associated with HT
      - Trafficked end up trafficking – psychological payback
      - Can you tell me about HT in Mombassa?
        - It is source, transit, destination
        - Local and international
        - 60% perpetrated by Kenyans (internal); 40% by foreigners
        - In Mombassa, almost everyone has a child domestic worker
        - It used to be the norm in Nairobi
        - Domestic workers often transform into sex workers
          - Slow transformation
          - First passage parlor, then foreign clientel
          - Quite/subtle
        - Boys trafficked into Al Shabab
        - Children vulnerable to radicalism
        - Mombassa children internationally trafficked as slaves to the Middle East
Can you tell me more about trafficking in Kenya and your experiences?

- “We made enemies to them. And we are enemies to date.”
- If you need help, remember the agency that sent you and contact Trace Kenya
- Mainly affects women/girls but increasingly more boys
  - Men don’t talk about it
- PAP ➔ Take bribes to release traffickers
- Traffickers take advantage of elderly foreigners and poverty of Kenyans
  - Mzee – Kenyan marriage quite common
- The big (loud) cases are international
- Domestic is quieter
- Police are preoccupied with political violence issues; not enough time for trafficking
- International criminals have MONEY

Statistics?

- Kenyan girls are domestic slaves in the middle east
  - 2006
    - 20,000 girls sex trafficked in Kenya/ 24,000 a year
    - 6,000 recruited each year
  - 70% of Mombassa households have a domestic slave

How can we help?

- Monetary donation to support Trace Kenya
- Create more awareness outside
- Volunteer Network – help Trace Kenya; help propagate information
- The biggest support lately has come from Kenyans, survivors actually.

Places that help

- Trace Kenya – Mombassa/Coast
- The CRADLE for child trafficking
- SOLWODI - counseling
- Mji wa usalama
- Kibera Legal Center – adults
- Center for domestic training and development
- Consolation East Africa
- IOM (International)

- Statistics:
  - 18 out of 25 girl child domestic workers are HIV positive. Most of them have been sexually abused in the houses they’ve worked—Miracle Babies
  - It is estimated at least 50 girls aged between 10 and 15 are sold every week as sex workers in Nairobi and Mombasa. – Alarming Statistics
  - The total market value of illicit human trafficking is estimated to be in excess of $32 billion. (U.N.) – IJM Sex Trafficking
  - After drug dealing, human trafficking (both sex trafficking and trafficking for forced labor) is tied with the illegal arms industry as the second largest criminal industry
in the world today, and it is the fastest growing. (U.S. Department of Heath and Human Services) – IJM Sex Trafficking
  • Worldwide, there are nearly two million children in the commercial sex trade. (UNICEF) – IJM Sex Trafficking
  • There are an estimated 600,000 to 800,000 children, women and men trafficked across international borders annually. (U.S. Department of State) – IJM Sex Trafficking
  • Approximately 80 percent of human trafficking victims are women and girls, and up to 50 percent are minors. (U.S. Department of State) – IJM Sex Trafficking
  • Statistics from Paul Adhoch (4/21)
    ▪ 70% of Mombassa households with domestic servants have child slaves
    ▪ 60% of trafficking is perpetrated by Kenyans, 40% is perpreated by foreigners
    ▪ Forms
      • Child slaves in houses
      • Boys to al shabbab
      • Marriages

- **Readings:**
  • “Child Trafficking: The Reality” (Volume 1, Issue 3, pp. 2) *Juvenile Justice Quarterly*
  • “Miracle Babies and Child Trafficking”. Janice Ogonji. *Juvenile Justice Quarterly* (Volume 1, Issue 3, pp. 6-7)
  • “International Campaign and Conference Against Child Trafficking” – *Juvenile Justice Quarterly* (Volume 1, Issue 3, pp. 10)
  • Consolation Africa: [http://consolationafrica.wordpress.com/](http://consolationafrica.wordpress.com/)
  • Human Trafficking and Commercial Sexual Exploitation of Women and Children in East Africa by Richard Muko Ochanda, Vera Akinyi, and Michael Mungai
  • IJM Sex Trafficking

- **Other Sources:**
  • Interview with the CRADLE (Joan Ireri 4/15)
  • Interview with Bwana Mdogo from Consolation East Africa (4/16)

**EDUCATION INEQUALITY**

- **Quotes/Facts:**
  • “One of the major drivers of social inequality in Kenya” (DPMF) - Mulongo
  • Regional Disparities huge – Mulongo
  • “Unequal access to all levels of education is a basic characteristic of the educational system in Kenya.” (DPMF) – Mulongo
  • Education Inequality creates gender inequality in Kenya – Mulongo
  • Quality and Quantity of education in Kenya most influenced by economic ability - Mulongo
Statistics:
- Practically every child in Central province attends primary school compared to about one out of three children in North Eastern – Mulongo
- Meanwhile, rural children drop out of school faster than urban children in the primary cycle (World Bank) - Mulongo
- For instance, illiteracy among females is almost twice that of males, about 22% and 14% respectively. While 91.8 % of the female in the Nairobi are literate, only 6.4% are in North Eastern Province and about 93% have no education at all – Mulongo
- 66 percent of children from poor households start school before 14, compared with close to 99 percent of the children from the rich households. – World Bank/Mulongo

Readings:
- Consolation Africa: http://consolationafrica.wordpress.com/

POLICE ABUSE OF POWER

Quotes/Facts
- “IJM is working with Kenyan authorities to ensure the police are not abusing their power, but rather using their power to protect.” – IJM: Police Brutality
- “the nation’s 2010 Constitutional reforms have created an unprecedented opportunity to bring genuine accountability to abusive police.” – IJM: Police Brutality
- “It is not enough to get justice; it must be delivered quickly, it must be affordable, accessible and of quality and be beneficial to the recipient communities.” - LRF
- the helplessness of unrepresented accused persons who have no or limited understanding of the criminal justice system due to their ignorance, poverty and marginalization and therefore face the wrath of the justice system in Kenya. This situation has highly compromised the citizen’s right to access justice despite their inbuilt Constitutional right and assumption of being innocent until proved guilty. - LRF

Statistics
- In 2004, Kenya’s former prisons commissioner suggested that with proper legal representation, a fifth of the nation’s 55,000 prisoners might be declared innocent. – IJM: Police Brutality
- In 2012, the IJM team and its partners estimated that 20-40% of prisoners awaiting trial in Nairobi’s Industrial Remand Prison alone may be innocent. – IJM: Police Brutality
- 18% are petty offenders sentenced to three years and below, majority of who
qualify for non-custodial sentences – LRF
  o Kshs.1,728,000 million to feed the 18% who make up the number of petty
    offenders in Kenya prisons per day and this further translates to Kshs.51,540,000
    million per month and Kshs.622,080,000 million per year. – LRF
  o 56 per cent of the Kenyan populace lives below the poverty line. They are most
    affected by the lack of access to justice dispensation – LRF
  o 40% of the entire prison population where evidence indicates a serious human
    rights violation of lack or poor access to justice dispensation among the poor and
    the marginalized. This situation has various and at times diverse ramifications
    among the children, women, elderly and people living with disability and HIV/AIDS. –
    LRF
  o Over three quarters (77.5%) of the respondents felt that petty cases were not
    adequately handled - LRF

- **Readings**
  o IJM.  [Police Brutality Factsheet](http://www.ijm.org)
  o A Research Report on the Place of Courts of Petty Session – LRF

**IT’S ALL CONNECTED**

- Parents go to report the defilement of their daughter, but instead of the apprehender being
  arrested, the parents are locked up to cover it up (PB and CSA)
  o Source: Kwale Culture Abuses and Child Rights
- The combination of poverty, gender inequality, unemployment, inadequate legislation, and
  poor law enforcement enables child trafficking to thrive in Kenya (HT, EI, and PB)
  o Source: Miracle Babies
- Police Abuse of Power and HT = police take bribes to release traffickers
  o Source: Paul Adhoch interview (4/21)
- Gender Inequality

**OTHER INFORMATION/INTERVIEWS**

**Interview with Gigi**
Who are some underground musicians/socially conscious/that play traditional instruments?
- Sarakasi Dome (Cultural Foundation)
- Octopizzo – Rapper to listen to
- Sue Timon – rapper to get in touch with
- Sean Ross – 075050588
- Juliano is at PAWA 254
- Otto Steffan – ottomatic.md@gmail.com

Information on recording?
- Make sure to use Protools, it’s the best recording software
APPENDIX B
[LYRICS]

INTRO SONG

Verse 1
We were all created equal
Under the sun, we are all God’s people
But there is an evil in the heart of man
To cheat, lie, oppress, and steal as much as he can

But if we start to understand that we are all connected
Perhaps our minds, hearts, souls, and bodies can be redirected

Verse 2
No words can capture the trauma
Of the post-election drama
Mamas and babas were lost
In the fire of the storm

And I myself am a symbol
Of evil done to a people
Because the color of my skin
Conjures up memories of sin
Done to a nation
Please forgive me

Chorus
I’m not here to tell you what you’re doing wrong
I’m just asking the question why can’t we all get along
These are problems that the whole world faces
So Kenya be a light to the nations

Kenya be a light to the nations
Kenya be a light to the nations
I pray that Kenya is a light to the nations
I pray that Kenya is a light to the nations

Bridge
So please hear what I am about to say
Because on my knees for you daily I pray
So please hear what I am about to say
Because on my knees for you daily I pray

Chorus
I’m not here to tell you what you’re doing wrong
I’m just asking the question why can’t we all get along
These are problems that the whole world faces
So Kenya be a light to the nations
Kenya be a light to the nations
I pray that Kenya is a light to the nations
…Light to the nations…

POLICE ABUSE OF POWER

Hook
Na na na na na...

Verse 1
Tell me how can you call this justice, when justice never came?
I’m still awaiting my trial, and you don’t even know my name
Rotting here in this prison cell
I really just want to go home
I didn’t even leave my house that day
Is this really my price to pay?

Hook
Na na na na na...

Rap
Mr Ofisa nauliza haki ni bei gani unaiuza
I ask you Mr. Officer How much is it that you sell justice
Ebwana hajawahi pendeza waso hatia ndani ya gereza
I say it’s never been good having the innocent locked up in prison
Wahalifu wamezagaa mitaa kivii hakuna matata
Law breakers fill the streets don’t say hakuna matata (no problem)
Mfisadi mkubwa ni wewe jambazi mkubwa ni wewe
The most corrupt it’s you and the biggest criminal is you
vii unataka nikulewe vya bure unataka we upewe
How do you expect us to understand you?
si vifaranga we ndio mwewe au ni vile we unamamlaka
You demand free stuff from us we are chicken and you are the eagle
ndio wengine unawaona taka tumechoka tunataka kuona umebadilika
Because you have the authority you look upon others like garbage. We are tired of this and want to
see you change
tumikia wote bila ubaguzu Mr. Ofisa
Start serving all equally Mr. Officer

Hook
Na na na na na...

Rap
Umefanya kuishi huku isiwe rahisi Mr Ofisa hili taifa ni la false justice (3x)
You have made living on these sides difficult, Mr. officer - this is a nation of false justice
Umefanya kuishi huku kuwe kugumu Mr. Ofisa hili taifa ni la false justice
You have made living in these sides very hard, Mr. Officer this is a nation of false justice………
Hook
Na na na na na...

HUMAN TRAFFICKING
[3] Uko na Haki Ya Uhuru

Verse 1
Josephine has nowhere else to go
Because her parents died three years ago
She’s only fourteen
She lives off begging
Then she was approached by a rich man
He told her she was beautiful and clever
He promised her he’d love her forever
He said he’d make her his wife
Then he destroyed her life
When he sold her body to all his clients

Chorus
Usitumiwe vibaya
Usiuzwe we we
Do not be mistreated
Do not be sold away

Verse 2
Paul was from a family of seven
Got sent to live in town with a cousin
His parents needed a way
To make more than one dollar a day
So at least one child could go to school
Paul didn’t want his family to be poor
So he swept the floors in his cousins store
But he barely got paid
And was beaten every day
His cousin told him he could never leave

Chorus
Usitumiwe vibaya
Usiuzwe we we
Do not be mistreated
Do not be sold away

Bridge
Don’t be a victim to slavery
Kenya has laws against human trafficking
Every man and woman, every boy and girl
Cannot be exploited for someone else’s gain
Be it forced labor or prostitution
You have a right to freedom
Uko na haki ya uhuru
Chorus
Usitumiwe vibaya
Usiuzwe we we
Do not be mistreated
Do not be sold away

Uko na haki ya uhuru
Uko na haki ya uhuru

CHILD SEXUAL ABUSE
[4] Beautiful and Pure

Verse
She weeps bitterly in the night
With tears on her cheeks
Sitting among her family
She has no one to comfort her

Chorus
But it wasn’t your fault
It wasn’t your choice
Somebody came and stole your voice.
Don’t be mistaken
Nothing was taken
You are still beautiful and pure.
Beautiful
Beautiful and pure.

Verse 2
He looks at himself in the mirror
Wondering is this who I am
Identity’s getting mistaken
Because he was touched by a man

Chorus
But it wasn’t your fault
It wasn’t your choice
Somebody came and stole your voice.
Don’t be mistaken
Nothing was taken
You are still beautiful and pure.
Beautiful
Beautiful and pure.

Verse 3
She was only eight years old
When it first happened
She was told not to tell a soul
She feels dirty and afraid

Chorus
But it wasn’t your fault
It wasn’t your choice
Somebody came and stole your voice.
Don’t be mistaken
Nothing was taken
You are still beautiful and pure.
Beautiful
Beautiful and pure.

Bridge
It’s time to break the silence
Over this violence
When will justice come
For our little ones?

It’s time to break the silence
Over this continued violence
We need a hope secured
Not justice deferred

Chorus
But it wasn’t your fault
It wasn’t your choice
Somebody came and stole your voice.
Don’t be mistaken
Nothing was taken
You are still beautiful and pure.
Beautiful
Beautiful and pure.

End
Jesus loves the little children
All the children of the world
Red and yellow black and white
They are all so precious in his sight

EDUCATION INEQUALITY
[5] Here we are

Here we are.
Are we just floating around like dust in the sky?
Here we are.
Will we ever learn to fly? (2x)

RAP

Here we are.
Are we just floating around like dust in the sky?
Here we are.
Will we ever learn to fly?
RAP

Here we are.
Are we just floating around like dust in the sky?
Here we are.
Will we ever learn to fly?
Here we are.
Is our life just handed to us on a platter?
[NO!] Here we are.
And I say this is the thing that matters.

Because every child, black or white
Boy or girl, has the right
To a fair education
So they can make this nation
What they want it to be.

Here we are.
Are we just floating around like dust in the sky?
Here we are.
Will we ever learn to fly? (2x)

Up in the sky

RAP

Here we are.
Are we just floating around like dust in the sky?
Here we are.
Will we ever learn to fly? (2x)

RAP
APPENDIX C
[ALBUM LAYOUT]

Haki

By Katrina Doyle
Meaning both “Justice” and “Rights” in Kiswahili, “Haki” is a musical activism project seeking to expose injustices and human rights issues that bury themselves under the surface of Kenyan society. Its mission is to give a voice to the voiceless. To bring awareness to the rights Kenyans have according to the Constitution, and what they can do to seek justice.

Although there were many socio-political and socio-cultural human rights abuses to talk about, the four I ended up singing about were the four most talked about by my friends and family in Kenya. And the strange part is that the more I researched them, the more I saw that these four are all connected; one affects the other and vice versa. Their roots? Lack of money or thirst for money. Poverty or corruption.

**Police Abuse of Power. Human Trafficking. Child Sexual Abuse. Education Inequality.**

Whether you live in America, Kenya, India, or Norway, people devalue people. The most common form of oppression is silent inaction. When we cease to do something about the suffering of our neighbor, we invite more injustice to pervade in our society. Because one day, your grandchild could be the next victim.

Haki tells you what these issues are, how to help, and where to receive help if you yourself or someone you know is a victim of one of these crimes.

As you listen, each song corresponds with a different human rights issue that you can read about. Knowledge is power. Know what is happening and what to do about it. The following pages of this booklet will enable you to do that.

Speak up for those who cannot speak for themselves
For the rights of those who are destitute
Speak up and judge fairly
Defend the rights of the poor and needy.

[[Proverbs 31:8-9]]
Police Abuse of Power

- Corruption is a major problem in Kenya, and not a new one. It appears in almost any sphere of influence (government, schools, business). It is no surprise that police can abuse power, too. Often, the police are pressured from above to “solve” a crime quickly and they target people from poor communities to be quick and easy “suspects”. The poor are less likely to know their rights and be able to pay a lawyer to represent them in court, and are also less likely to know English, which makes the court system difficult for them to navigate. Thus, they end up being the victims of greed, corruption, harassment, and inequalities within Kenya’s justice system and easy targets of police brutality. These incidents represent fake justice at its finest.

Facts/Statistics

- 20-40% of prisoners awaiting trial in Nairobi’s Industrial Remand Prison alone may be innocent. (1)
- Oftentimes it is the main breadwinner of the family who is taken to jail, awaiting a trial that may not come for several years. They are unable to support the dependent family they left behind, all the while being completely innocent. (1)
- In 2004, Kenya’s former prisons commissioner suggested that with proper legal representation, a fifth of the nation’s 55,000 prisoners might be declared innocent (2)
- 56% of Kenyans live below the poverty line. They are most affected by the lack of access to justice dispensation. (3)
- Police abuse of power is costly. 18% of Kenya’s prisoners are petty offenders, who qualify for non-custodial punishments (do not need to be held in prison). Kshs.1,728,000 million to feed the 18% who make up the number of petty offenders in Kenya prisons per day and this further translates to Kshs.51,540,000 million per month and Kshs.622,080,000 million per year. (3)
- 40% of the entire prison population shows evidence of a serious human rights violation of lack or poor access to justice dispensation, especially among the poor and the marginalized. (3)
- There were many possible instances of police brutality during the 2007 Post-Election Violence. (4)

How you can help

- Write to your local Magistrate that you would like to see reform in the justice system, to eliminate corruption and provide equal access to justice for the poor.
- Don’t give into bribes. Do not be intimidated. Rather, report any instance of police bribing you see to Kenya Anti-Corruption Commission (KACC).
- Jesus said, “When I was in prison, you visited me…. As you did unto the least of these you did unto me.” (Matthew 25:36,40). Regardless of your knowledge of their innocence or guilt, regardless if you know them personally or they are complete strangers, visit prisoners in their incarceration and simply share your kindness and encouragement.

Where to find help

- IJM: +254 203 748 327 (free legal services and counseling)
- The CRADLE: +254 734 798 199 / +254 722 201 875 (child victims of PAP)
- Kituo cha Sheria: +254 203 876 290 / info@kituochasheria.or.ke (legal services)
- FIDA: +254 202 604 043 / +254 202 604 044 (legal services)
- Independent Medico-Legal Unit: +254 204 450 598 / +254 724 256 800 (legal services for torture)
- LRF: +254 20 272 0598 (free legal services)

1: IJM: Police Abuse of Power Factsheet
3: LRF. “A Research Report on the Place of Courts of Petty Session”
Human Trafficking (HT)

- Human trafficking is the recruitment, transportation, transfer, harboring or receipt of persons, by means of the threat or use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power, or a position of vulnerability or of giving or receiving of payments or benefits to achieve the consent of a person having control over another person, for the purpose of exploitation. Exploitation includes prostitution of others and sexual exploitation, forced labor or services, slavery or practices similar to slavery, forced marriages, servitude, and the illegal removal of organs. It can affect men, women, boys, girls, rich, and poor. – 2000 United Nations Palermo Protocol / 2010 Counter Trafficking in Persons Bill (Kenya)

Facts/Statistics

- HT tends to take on different forms; as soon as society brings awareness about one form and criminalizes it, the traffickers find another way to exploit their victims (1)
- HT, especially that of children, is among the fastest growing industries in Africa (2)
- HT happens domestically within Kenya and internationally. 60% of trafficking in Kenya is perpetrated by Kenyans while 40% is done by foreigners, using Kenya as a source country for exploitation abroad. (3)
- 70% of Mombassa households with domestic servants have child slaves (3)
- Most common forms of trafficking in Kenya (1, 3, 4, 5)
  - o Child slaves in domestic servitude (house girls) – domestic and abroad
  - o Labor trafficking in rock queries/mining and coffee plantations
  - o Sex trafficking in massage parlours, brothels, and street prostitution
  - o International trafficking networks
  - o Child marriage, illegal adoptions, begging, and illicit activities
- The total market value of illicit human trafficking worldwide is estimated to be in excess of $32 billion. (6)
- 18 out of 25 girl child domestic workers in Kenya are HIV positive. Most of them have been sexually abused in the houses they’ve worked (2)
- It is estimated at least 50 girls aged between 10 and 15 are sold every week as sex workers in Nairobi and Mombasa. (7)

How you can help

- Monetary donations to support countertrafficking efforts, such as Trace Kenya and Consolation East Africa.
- Create more awareness outside – take what you learned and help spread the information
- Volunteer with NGOs fighting human trafficking in Kenya

Where to find help

- Trace Kenya: +254 722 499 302
- Consolation East Africa: consolationeastafrica@gmail.com
- The CRADLE: +254 734 798 199 / +254 722 201 875 (children)
- Kibera Law Center: +254 700 086 608
- SOLWODI: +254 041 222 327 (counseling)

1: Consolation East Africa. Interview with Michael Mungai. 16 April 2013.
4: The CRADLE. Interview with Joan Ileri. 15 April 2013.
6: IJM: Sex Trafficking
Child Sexual Abuse (CSA)

- Sexual abuse; employment, use, persuasion, inducement, enticement, or a coercion of any child to engage in, or assist any other person to engage in any sexually explicit conduct or stimulation of such conduct for the purpose of inducing a visual depiction of such a conduct — Kenya’s Sexual Offenses Act

Facts/Statistics

- When one is raped under the age of 18, Kenyan law calls it “defilement” for girls, “sodomy” for boys, and “incest” when done between relatives. (1)
- There is a significant increase in the number of male CSA victims. (1)
- In a study done by Childline with randomly sampled interviewees, 34% of males and 36% of females in Kenya have been sexually abused under the age of 18. (2)
- In a study conducted by UNICEF, 76% of randomly sampled Kenyan females between the ages of 18-24 had experienced at least one form of violence before the age of 18 (sexual, physical, emotional). 80% of males had experienced at least one form. (3)
- Of those who experienced sexual violence prior to age 18, 3% of females and 0.4% of males reported receiving services for any incident. (3)
- Worldwide, up to one in five women report experiencing sexual abuse as children. (4,5)

Effects of CSA on the victim (1)

- Physical: STIs, HIV, deaths (bleeding to death, septic wounds, or sometimes murdered to cover-up), maimed parts (need of surgical uterus removal in extreme cases)
- Emotional/Mental: PTSD, nightmares, withdrawal, promiscuity, dysfunctional relationships, depression

- There is a significant underreporting problem in Kenya due to stigma. Sometimes, family members will punish the child for being sexually abused. Most often, the situation is kept “hush hush”. The closer the perpetrator is to the family circle, the more likely it is to be hidden. (1)
- According to the CRADLE, 95% of the perpetrators are people in the social circle. (relative, parent, teacher, neighbor, pastor, etc.). Only a small percentage are strangers. (1)

How you can help

- With CSA, helping truly starts from the families. We must look out for one another and be aware of who are children are talking to and hanging out with. Spread awareness, and educate children about the Child Help Hotline at 116.
- Most importantly, we must begin to change our views and attitudes. Children must be treated as victims, not partners in crime.
- Seek legal justice for the victims.
- Donate to any of these life-saving programs (i.e.: the CRADLE, IJM)

Where to find help

- Childline: call 116 immediately and get referred to any of these services
- The CRADLE: +254 734 798 199 / +254 722 201 875 (free legal services and counseling)
- IJM: +254 203 748 327 (free legal services and counseling)
- The NEST: +254 721 437 893 (shelter)
- Nairobi Women’s Hospital, Gender Violence Recovery Center: +254 721 696 214 (free medical treatment)

1: The CRADLE. Interview with Joan Ireri. 15 April 2013.
5: IJM: Gender Based Violence
Education Inequality

- Thanks to primary education becoming tuition-free in 2003, more children than ever have been able to afford education in Kenya. However, there are still costs including school fees, books, uniforms, etc. as well as a secondary school system that has not become completely free yet. Education inequality in Kenya is the unequal access to any or all levels of education for children. It is based on economic ability and gender. According to the Development Policy Management Forum, unequal access to all levels of education is a basic characteristic of the educational system in Kenya. Because it causes such huge disparities in ability to advance in work or learning in general, education inequality is one of the major drivers of social inequality in Kenya. (1)

Facts/Statistics

- Regional Disparities in access to education are huge. (2)
- Rural children drop out of school faster than urban children in primary school. (3)
- Practically every child in Central province attends primary school compared to about one out of three children in North Eastern. (2)
- Illiteracy among females is almost twice that of males, about 22% and 14% respectively. While 91.8 % of the female in the Nairobi are literate, only 6.4% are in North Eastern Province and about 93% have no education at all. (2)
- 66 percent of children from poor households start school before 14, compared with close to 99 percent of the children from the rich households. (2,3)
- Education Inequality creates gender inequality in Kenya. (2)
- The quality of education and amount of schooling for Kenyan children is most influenced by economic ability. (3)
- In some situations, if a family has to choose between a daughter and a son to go to school because of financial limitations, the family will choose the son because he is “more likely” to earn money for the family post-graduation. (4)

How you can help

- If you have a family, make education a top priority for all your children, male and female.
- Help pay for someone’s school fees – your neighbor, your friend, and even strangers.
- Write to your local Magistrate that you would like to see education reform in Kenya, opening doors for those living in poverty or marginalized communities.
- Donate to sustainable programs that empower mothers (Care for Kenya) and scholarship funds for bright and needy students (Children of Kibera, Education For All Children).
- Support Shining Hope for Communities - Kibera School for Girls. It’s holistic approach includes economic empowerment for mothers, feeding programs, a clinic that fights HIV/AIDS and other public health issues, a green bio-latrine center, and a tuition-free school for bright and needy girls living in Nairobi’s toughest slums.
  - $25 can buy 33 books, 18 blankets, or 12 pairs of shoes
  - $30 a month or $1 per day can provide a child with 3 meals a day
  - $150 provides the school with enough basic medications to last one year
  - To help go to http://www.hopetoshine.org/support/youcanhelp

Where to find help

- Talk to your local primary or secondary school about available scholarships or loans
- Talk to your local NGO or church and see what programs are available for school fee assistance
- Shining Hope for Communities - Kibera School for Girls: info@shininghopeforcommunities.org

Acknowledgments (Asante sana)

First, I would like to thank Kenya and the beautiful people of Kenya for embracing me with your hospitality, prayers, blessings, and culture. Thank you for teaching me so much about my life, the world we live in, and how to be a better person. Thank you for inspiring me with the justice work you have been doing for centuries through harambee and the Church. Mungu akubariki na ninawapenda nyinyi. This album is dedicated to you.

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[[Police Abuse of Power]]
(ft. Nafsi Huru - MC and Revolutionary Kake on the *nyatiti*)

[3] Uko na Haki ya Uhuru
[[Human Trafficking]]

[4] Beautiful and Pure (Live)
[[Child Sexual Abuse]]

[5] Here we are (Live/Improv)
[[Education Inequality]]
(ft. Nafsi Huru and Revolutionary Kake)
Katrina playing Keyboard.

Taylor GS Mini Guitar. Three *Buul* drums
Recording Studio. Theovision Livesounds Production.

Nyatiti
Producer Stan.

Katrina recording guitar.
First CD PRINTED!

Director Joseph, Katrina, Producer Stan.
Haki album cover. Designed by David Ogara.