

The 8th

INTERNATIONAL PUPPETRY FESTIVAL

(IPFEST) 2016



FESTIVAL REPORT



The background image shows four puppets standing in a row. From left to right: the first puppet has a yellow headband and a colorful patterned shirt; the second has a large, spiky, light-colored headpiece and a white tunic; the third has a green headband and a colorful patterned shirt; the fourth has a black headband, sunglasses, and a white tunic. The entire image is semi-transparent.

Report on the 8th International Puppetry Festival,
IPfest 2016

Kenya Institute of Puppet Theatre (KIPT)
International Puppetry Festival (IPfest) Kenya

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KIKAOO STUDIOS

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1. EXECUTIVE SUMMARY

“IPfest2016” is the eighth edition of the biannual International Puppetry Festivals hosted in Kenya, and indeed, in East and central Africa. The first and inaugural edition was hosted in Kenya in February, 2002 as “*Edupuppets 2002*”

Initially, at its inauguration in 2002, the International Puppetry Festival sought to celebrate the power of puppetry and puppet theatre in community education and empowerment. This was emboldened by the fact the organizer, Community Health and Awareness Puppeteers (CHAPS), had pioneered and introduced the use of puppetry in community education since 1994. So, the first edition of the festival assembled a stellar cast of puppeteers, educationists, therapists, medical practitioners, academicians and policy makers. The festival utilized virtually all performance spaces in Nairobi, traversed schools and hospitals, conducted outreaches to informal settlements in Nairobi. In a span of ten days, it brought together 100 Kenyan puppeteers and 36 professional puppeteers from USA, England, Scotland, Finland, Israel, Indonesia, Japan, Germany, South Africa, Austria and the Netherlands.

It is against this background that the 8th International Puppetry Festival “IPfest2016” was hosted in Nairobi, Kenya from 15th to 22nd October 2016. In a sense, while still exploring the power of puppets in politics and performance, IPfest2016 also sought to

serve as a build-up to IPfest2018, which will be a celebration of 25 years of the existence of puppetry programmes for health, social justice and political change in Kenya.

The interaction between the visitors and the Kenyan puppeteers developed a dynamic of joy in shared experiences and common love of puppetry. The visitors discovered a world far from the competitiveness and commercialism of European and American festivals.

The one week event featured diverse performances in puppet, mask, object/ visual theater, performance of poetry/story-telling and capacity building workshops.

We are eternally and extremely grateful to embassies of Finland, Hungary, Poland and Israel for the financial and



Participating Teams and International Festival Organizing Committee 2016

technical support provided. We also wish to acknowledge the support from the County Government of Nairobi through the Governor's Office, Project Hands Up (USA), Reefknot Communications Puppet Theatre Company (Uganda), Alliance Francaise, Kenya Cultural Centre, Artist Forum International, Buni Media and Africa Digital Media Institute, Lene/Leif from Denmark and all our friends and partners for the invaluable assistance to IPfest2016.

Phylemon Odhiambo Okoth



Director – Kenya Institute of Puppet Theatre
Coordinator – International Puppetry Festival (IPfest) Kenya
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2. THE INTERNATIONAL PUPPETRY FESTIVAL, “IPfest2016”

2.1 BACKGROUND

The 8th International Puppetry Festival “IPfest2016” was a continuation of the journey begun in February 2002 during the first International Puppet Festival in East and Central Africa then also known as “Edupuppets Festival”.

IPfest is a biannual puppet theatre event in East and Central Africa, showcasing a diversity of genres in puppet theatre as well as featuring performances and artistic workshops accessible to the public. The festival seeks to fuse the diverse and prevailing performance genres in Kenya, Africa and abroad with puppetry or puppet theatre, in order to realise the creative potential and relationship between orature, poetry, song, drama, dance, objects, puppetry and the physical human body.

Since its inception in 2002, the festival has attracted puppet theatre teams from Africa, Europe and Asia. This included countries like Netherlands, Indonesia, United States of America, Finland, Israel, Germany, Uganda, Singapore, France, Austria, Netherlands, United Kingdom, Israel, Germany, Malawi, South Africa, Poland, Hungary and Kenya among others.

2.2 GOALS AND OBJECTIVES

The overall goal of the International Puppetry Festival, Kenya, “IPfest Kenya” is to promote puppetry as a performing art form, as well as a medium of communication and education for social change.

Kenya Institute of Puppet Theatre, the organizers of the International Puppetry Festival “IPfest” Kenya is committed to exploring and developing puppetry as a popular performing and participatory education theatre in Kenya and the region.

The 8th International Puppetry Festival “IPfest2016 Kenya was a quest for authentic theatrical encounters and creative excitement.

It aimed at celebrating the power of puppetry as a performing art form that can promote cultural integration and co-operation both locally and internationally. Its goal was to present puppetry that was multi-disciplinary, inter-cultural, cross-border and experimental.

The key objectives of IPfest2016 were to:

i. Establish interest and support for puppetry and folk media as a cultural medium for social change in Kenya and

Africa.

- ii. Encourage creativity and improve puppet theatre skills by exposing African puppeteers and audiences to professional puppet theatre techniques of international standards.
- iii. Establish puppetry exchange and support networks.
- iv. Showcase new and multi-disciplinary puppet theatre works that will foster collaboration between Kenyan and other international puppeteers.
- v. Present new international and professional puppet, object, figure and multi-media performances from puppet theatre companies from Africa, Europe, Asia, and America.

2.3 THE PLANNING

a. Festival Activities

The Kenya Institute of Puppet Theatre ran a number of activities before the official opening of the festival. This included;

i. Performances in Schools

KIPT and Project Hands Up (PHU) through the support of Rotary International presented 100 performances reaching approximately 20,000 pupils in different schools around Nairobi. The performance titled Bali teaches children and adults about HIV/AIDS related social issues such as stigma,

respect, and gender equality as well as all the vital details about HIV prevention and AIDS education.

ii. Briefing meetings

Five briefing meetings were held with teachers from schools participating in the school puppetry programme (SPP). The sole aim of these meetings was to roll out programme geared to making sure that in 2018 children puppetry clubs from different schools fully participate in 2018 festival. During these school visits, some of the schools showcased their puppet skills and techniques which were quite encouraging.

iii. Formation of Festival Management committee

To start early preparation for 2018 celebration, The Festival Organising Committee (FOC) was formed in January 2016 to manage IPfest2016 and to carry on with the experience gained and contacts made to successfully host IPfest2018.

First, FOC put in place various structures and systems to ensure successful hosting of IPfest 2016. A Festival Organizing Committee was established to plan and manage the preparatory programme and the festival itself. The committee, chaired by Phylemon Odhiambo (who was also the Festival Coordinator,) was composed of nine members drawn from different background.

b. The Festival Launch

“IPFest2016” opened its doors to the public on 15th of October 2016 with a performance titled Bali at the African Digital Media Institute Hall. The performance was then preceded by experience sharing workshop by Project Hand Up from the USA. Invited guests included senior government officials, representatives of the donor community, NGOs, members of the public, local and international media were well represented.

The festival was officially launched on 17th October 2016 at the Kenya National Theatre, Ukumbi Mdogo by Her Excellency Tarja Fernandez, Ambassador of Embassy of Finland after a premier performance of Frankenstein by the Royal Puppet Theatre of Häme from Finland. In her remarks, she stressed on the government of Finland recognition of the effectiveness of puppetry in socio- economic and political development of the people. She acknowledged KIPT's role in promoting puppetry throughout the country and its strong partnership with other development programmes. She promised a strong partnership between the KIPT especially in organizing future festivals as well as working in other related puppetry programmes including the use of puppetry/art for education and for promotion of cultural integration and co-operation locally and

internationally.

It brought an outpouring of energy and creativity to Nairobi as it assembled:

- 15 visiting puppeteers from overseas; Finland, Israel, Portugal, Poland and Uganda
- 16 professional performance
- 30 Kenyan puppeteers

Screening of 50 episodes of political puppetry satires XYZ and Si MiMi from Kenya and Uganda respectively.



H.E Tarja Fernandez, Ambassador of Embassy of Finland after launch of the IPfestival 2016

c. Performances

In pursuit of the goals of the International Puppetry Festival-Kenya, the fete presented performances from professional puppet theatre companies from Finland, Israel, Hungary, Portugal, Poland, USA, Uganda and Kenya.

It featured performances in puppet, mask, object and visual theatre in indoor and outdoor performance arenas in Nairobi, reaching both the theatre going audience and the non-theatre going community audiences. It showcased international performances from the following puppet theatre companies;

- Royal Puppet Theatre of Häme – Finland
- Collaboration performances project - Hungary, Polish and Kenya
- Mashu Mashu Puppet Theatre Company – Israel-
- Reefknot Communications Puppet Theatre Company – Uganda
- Project Hands Up- (USA)
- Artist Forum International -Kenya
- Host; Kenya Institute of Puppet Theatre - Kenya

Their performances ranged from simple to sophisticated,

straightforward to mysterious and haunting, humorous to tragic.

i. Public performances

Two (2) public performances by Reefknot Communications Puppet Theatre Company from Uganda were done in Kibera. Kibera is one of the biggest slum in East and Central Africa.

The open-air performances won widespread interest from the public. In particular, audiences were thrilled by the combination of entertainment and education, the puppets' outspoken frankness and the chance to see their lives reflected in the puppet dramas. Interest and involvement were evident in their active participation that occurred during each performance.

ii. Outreach performances in public high schools in Nairobi

In addition to the public performances, the organizers decided to take puppetry performances to the students. Three (3) performances in public high schools in Nairobi were done. The main aim of the school puppetry performances was to introduce puppetry as a teaching tool in government and private schools in and around Nairobi. They also sought to demonstrate how puppetry can contribute to learning by

giving students a chance to express concerns, learn from and help each other, and develop confidence when explaining concepts or procedures.



Royal Puppet Theatre of Häme team with Administration and students after performing at Uhuru Secondary School

iii. Indoor performances

A total of eleven (11) indoor performances were done at the Kenya National Theatre in both small and Main auditorium and at the Alliance Francaise. The attendance was quite encouraging as audience always wanted more.

A performance requested by the Embassy of Israel for the Jewish community was also done at the Nairobi synagogue.



1956 – A Tale Of Freedom being performed at Alliance Francaise



HE Deputy Ambassador Michael Baror discussing with Mashu Mashu team at the Nairobi Synagogue before performance

Table 1: Summary of Performances

	Number of performances	Approx. Audience size
Public Performances	2	400
Performances in School	3	600
Indoor Performances	11	1500
Total	16	2500

iv. Training workshop

Two (2) training workshops were conducted by the Mashu Mashu Theatre Company from Israel and PHU from USA. These workshops were purely meant for the puppeteers attending the festivals. All the international puppet theatre companies at the festival offered to give workshops, talk or demonstration on their working processes. The workshops were done after the last performance of each team. They aimed at understanding performance creation process of the teams with a view to encouraging creativity, improving puppetry skills, and enhancing the quality of puppet theatre performances. They also sought to expose all participating puppeteers to different skills, techniques and working processes. The workshops were meaningful exercises that developed skills, understandings and new insights.

Table 2: Summary of Workshops Conducted

Company	Workshops	Participants	Duration (hours)
Mashu Mashu Israel	1	30	1
PHU - USA	1	50	1
Reefknot Communication	1	40	1
KIPT Kenya	1	30	1
TOTAL	4	150	4

- Project Hands Up - (USA)
- Artist Forum International - Kenya
- Alliance Francaise
- Africa Digital Media Institute

Reefknot Communication Puppet Theatre Company from Uganda and Project Hand Up from USA funded their own trips.

It is good also to note that the entire festival organising committee volunteered their time freely, without pay to make this event a success.

3.0 ASSISTANCE AND SUPPORT

Assistance to host the festival came from a number of sources.

A number of foreign missions and embassies greatly assisted the festival. These were the embassies of Finland, Hungary, Poland and Israel.

The Ministry of Culture, Sport and Arts, and the Department of Culture at the County Government of Nairobi also supported the logistics of hosting the festival.

Other partners who supported the festival included;

- Reefknot Communications Puppet Theatre Company – Uganda

4.0 PUBLICITY

The main festival publicity materials were supported by the Embassy of Hungary. This included the design and production of festival programmes, flyers and posters. The Embassy of Finland produced poster for the team from Finland to supplement festival promotion materials. The materials were put at strategies venues.

In addition to massively utilizing the social media platforms such as Facebook, Twitter and Instagram among others, local media houses were contacted to publicize the festival. A press conference was held a day into the festival at the Kenya Broadcasting Cooperation.

5.0 ACHIEVEMENTS

The following summarizes the achievements of the festival.

- Puppetry as a medium for education and development education was exhibited to visiting puppeteers, development agencies and local audiences.
- Kenyan audiences were able to attend world-class puppetry performances.
- A wide array of puppetry skills and art forms were demonstrated, enabling Kenyan puppeteers and audiences to view standards that could be attained in shadow puppetry, marionettes, masks, object theatre and others genres of puppet theatre.
- Skills were shared and lasting contacts made with the world of puppetry, including the ideas by the overseas puppeteers to strengthen Kenyan Institute of Puppet Theatre as an umbrella body to coordinate puppetry activities in Kenya and the region.
- Majority of Kenyan puppeteers who have been exposed only to puppetry as a medium for health and development education now understand that puppetry, at its highest levels, is an art form and should be introduced into the Kenyan cultural scene on an equivalent level to physical theatre, dance and music.

6.0 LESSONS LEARNED AND RECOMMENDATIONS

The key recommendation and lesson learnt was the need to establish the “IPfest-Kenya” festival as a long term project working with partners from corporate and civil society. This would in turn support the development of sustainable strategies of running the festival.

In order for Kenya to host “IPfest2018” in celebration of 25 years of puppetry for social change in Kenya, these lessons learnt and recommendations need to be implemented to the letter. Some of the lessons learned and recommendations are:

a. Pre-festival Activities

- i. A thorough review of existing Kenyan puppet troupes should be conducted and only those who are enthusiastic perform and regularly report to KIPT as a coordinating body of puppetry programme in Kenya. These are the ones who should be invited to participate in the regional and in international festivals.
- ii. Clear guidelines and festival manual for Kenyan troupes participating in the regional festivals should be prepared.

b. Festival Management

- i. A Festival Producer, with clearly defined roles must be appointed, at least on a part-time basis, a year ahead of the festival with control over all production aspects of the festival, in liaison with the festival coordinator and the festival organizing committee
- ii. A festival budget, based on the projected expenditures should be prepared at least one and half year before the festival and continually updated to ensure activities match available funds
- iii. A technical manager should be appointed at least six months in advance to oversee all the technical needs and logistics of the festival.

c. Fund Raising

- i. A detailed list of both local and overseas donors should be prepared and overtures made at least a year before the festival
- ii. A lead donor must be secured well in ahead of the festival

d. Publicity

- i. A realistic media plan and budget should be prepared with publicity continuing and accelerating for a year before the festival

- ii. There should be a concentration on building awareness and attracting audiences/patrons for puppetry performances and activities
- iii. The dummy festival programme should be in place six months in advance before the festival
- iv. A media lobbying and support plan should be in place at least six months prior to the festival

e. Venues

- i. For 2018, care should be taken to ensure that the main venue, the Festival Center, has adequate space for informal meetings and refreshments
- ii. Technical requirements for equipment should be detailed and gaps identified and remedied
- iii. Rehearsal spaces for all participating teams must be secured well in advance of their arrival.

f. Visiting Puppeteers

- i. Specific puppeteers should be identified both for their performances and needed skills and invited at least one year before the festival
- ii. More African puppeteers must be identified, encouraged to take part and sponsorship sought for their participation
- iii Self-sponsored puppet troupes should be sought and

encouraged to participate

g. Kenyan Puppeteers

- i. The numbers of Kenyan puppeteers should be limited to not more than 50. This will make it feasible for visiting puppeteers and Kenyans to be accommodated together.
- ii. The organizers should pay more attention to the needs and participation of local puppeteers.

j. Workshops

- i. To support in building capacity of Kenya puppeteers, at least two teams from abroad should arrive in the country 2 weeks before the festival to hold workshop with Kenya puppeteers.
- ii. Funds should be sought for a focused programme of visits of Kenyan puppeteers and festival organizers to leading puppet festivals, conferences, workshops and other related events in Europe, USA, Asia, Africa and the Middle East
- iii. Meetings and workshops to transfer skills and new ideas learned during the festival should be organised for puppeteers who did not attend the festival
- iv. Proper timing must be done for the workshops in order to avoid delays caused by factors such as traffic

jams and proximity to the venues

- v. A review of the Kenyan puppeteers needs for improvement must be conducted and skills workshops should be organised to cater for these needs

7.0 CLOSING CEREMONY

The festival closing performance and ceremony was held on 20th October 2016 in the Main Auditorium of The Kenya National Theatre. The closing performance, a collaboration by Hungarian, Polish and Kenyan puppeteers titled *1956 - A Tale of Freedom* was presented to an excited audience.

The festival was officially closed by Her Excellency, Agnieszka Torres de Oliveira, the First Secretary at the Embassy of the Republic of Poland and His Excellency Mr. László Máthé, Ambassador of the Republic of Hungary.

In their speeches, both Excellencies underscored the importance of puppet art as a tool for social, political and economic transition. They spoke to the power of puppetry and art in deepening understanding and empathy, and promoting self-examination and social inquiry that can lead to change.



They both expressed interest to support future puppetry activities festivals noting that “IPfest-Kenya” is the only such festival that addresses art as a creative economy for social change.

After the performance which ended at around 8.00 pm the embassies of Hungary and Poland invited all the guests which included senior government officials, heads of missions, representatives of the donor community, NGOs, distinguished guests, dignitaries, members of the local/international media and the entire audience for an snacks and interaction session at the Kenya National Theatre Restaurant.



Agnieszka Torres de Oliveira, the First Secretary at the Embassy of the Republic of Poland and Mr Szabolcs Tutoo, Head of Economic Section, Embassy of Republic of Hungary.

8. THE 9TH INTERNATIONAL PUPPETRY FESTIVAL “IPfest2018” KENYA

Kenya is a country of wonderful people and great beauty, beset by many ills. In recent years, tales of insecurity, deteriorating health and education facilities, a declining economy, environmental degradation, corruption and the spill over of violence in surrounding countries have severely driven away private investment and donor assistance and curtailed the number of tourists who previously were a major source of revenue. This scenario is hardly encouraging for a major cultural event like IPfest 2018.

Kenya remains a place for experiment and growth in development programmes. Theatre, dance, music and the visual arts continue to flourish. This is the setting that encouraged a small Kenyan puppetry programme, Kenya Institute of Puppet Theatre to plan an international

festival a year after the electioneering period.

The KIPT leadership believes that IPfest2018 needs to implement activities that contribute to develop puppeteers/folk media as entrepreneurs, develop creative industry and to contribute to peaceful election. This will provide the stimulus for the Kenyan puppeteers to successfully host IPfest2016.

It is from this background that the organizers have developed a three way approach to successful host the IPfest2018

a) Pre - IPfest2018 Activities

To successfully host the IPfest2018, The Festival Organizing Committees has lined up pre, main and post festival activities including;

i. Creative Industry in Economic and Democratic Empowerment (CIEDE) Initiative

The proposed project “Creative Industry in Economic and Democratic Empowerment (CIEDE) Initiative intends to enhance, build and improve capacity of puppeteers / folk media specialists as entrepreneurs in creative economy.

The initiative will also improve skills of puppeteers/folk media specialists to protect civic space and advocate for good governance through puppetry and folk media activities.

The main objectives of CIEDE Initiative are;

- Build capacity of puppeteers/folk media specialists as creative entrepreneurs in creative industries
- Strengthen regional puppetry/folk media networks in Nairobi, Mombasa, Kisumu, Eldoret and Nakuru
- Develop sustainability strategies for the networks.
- Mobilize, sensitize and educate citizens and public authorities on the need to support civic society in enhancing good governance.
- Build capacity of puppeteers/folk media specialists to be able to effectively manage regional events, participate and host IPfest2018.

ii. Main Events of IPfest2018

- *Professional Puppetry Performances Forum*: Thirty (30) international and professional puppet, object, figure and image theatre companies from all over the world will present performances showcasing an array of unique and innovative styles.

- *Puppet Directors' Forum*: Leading puppet theatre directors around the world will be selected to participating in the platform. IPfest will be hosting this component in an international puppet theatre festival for the first time.
- *The Young Puppeteers Forum*: Kenya education system endeavours to promote all forms of art of children and young people in Kenya and represents the interests of young artists in the international fora. Children and young people are an integral in our society. The unique aspect of IPfest2018 is the children platform to push for the development of theatre for children, youth and young audience in the continent. The school based puppetry clubs will showcase their puppet skills and techniques.

iii. Post IPfest2018 Activities

- *The Skills Exchange Workshops/ training by international puppet theatre companies*. Three regional puppetry training workshops lasting 14 days each, will be organised in Kisumu, Nairobi and Nakuru. A total of 100 puppeteers/folk media specialists will benefit from the trainings. The trainings are intended to enhance and improve

region puppeteers' skills in group dynamics/management, puppetry/puppet theatre in education, cultural cooperation and consensus building in the community

- a.) *Evaluation of the IPfest2018*
- b.) *Reporting*

b) Projected Budget for International Puppetry Festival, 2018

	Item	Amount (K)
1	Pre - Festival Activities	40,000
	Creative Industry in Economic and Democratic Empowerment (CIEDE) Initiative	
	Build capacity of puppeteers/folk media specialists as creative entrepreneurs in creative industries	
	Strengthen regional puppetry networks in Nairobi, Mombasa, Kisumu, Eldoret and Nakuru	
	Education to support civic society in enhancing good governance.	
	Capacity building of puppeteers to participate/ host IPfest 2018.	
2	Main Festival Activities	90,000
	Professional puppetry performances forum.	
	Puppet directors forum.	
	Young puppeteers forum	
	Publicity/advertising (print, electronic, brochures, banners, fliers)	
	Logistic and facilitation (accommodation, transport, airport /shipment charges)	
	Supplies and equipment (vehicle hire, puppetry construction, IEC materials)	
	Technical requirement (hire of technical equipment/venues)	

3	Festival launch	20,000
	Evaluation and data analysis	
	Documentation/video/pictures	
	Evaluation Report	
4	Administration (Staff, volunteers, audit, supplies, communication, utility)	50,000
5	Post IPfest 2018 Activities (Skills Exchange Workshops/ Documentation/Report)	40,000

APPENDIX I: SYNOPSIS

Below are the synopses of performances at the IPfest2016



1956 – A Tale Of Freedom - Hungary (Ages 10 years /above)

1956” is an international theatrical cooperation to commemorate the events of 1956 in Eastern-Europe on the occasion of the 60th anniversary of the Hungarian Revolution in October of that year. The roots of the October revolution stem from Poland's struggle for freedom in the same year (Poznan workers' revolt, Gomulka's reforms). 1956 pays respect to those who fought against oppression and tyranny by a foreign power, namely the

Soviet Union. The play emulates the life of an ordinary family in a fictional environment that condemns their existence to the basic chores of daily survival through constant fear and supervision. It occurs that the only way to escape this reality is to fight it. The message is clear: the spirit of freedom will prevail over the mightiest gun!

Director - Katarzyna Kuzmicz-Mészáros

The Last Man Standing - Kenya (Ages 6/Above)

The Last Man Standing" is a tale of a brave wildebeest called Mara. A story told in 2070 by BONES (MARA carcass) which includes a letter written by the Mask in 2010 warning of the pending danger caused by climate change years before the wildebeest were wiped away. Mara goes through the most trying moments in her life and end up as the last carcass - (BONES). The story is full of unbelievable



events, struggle, bravery, feast, famine, life and death. The *Last Man Standing Puppetry Performance* is a performance project that is out of the ordinary. It is a multi-disciplinary, multi-cultural performance from two worlds (dead and living) deviating from the conventional theatrical presentations, yet at the same time incorporating existing modern theatrical genres together with other art elements such as puppets, objects, figures, architecture and installation.

Co-Directors - Fedelis Kyalo, Peter Musau

Frankenstein - Finland (Ages 9/Above)

During his scientific experiments doctor Victor Frankenstein comes across a way to give life to the lifeless. After relentless exertion, he unwittingly brings into being a horrible Monster. The Monster escapes his creator and while exploring the world around him starts to establish characteristics of a very humane being desperate for acceptance. But deprived of love and continuously rejected the Monster turns into a revengeful fiend. Doctor Frankenstein is eventually forced to come face to face with his creation bearing a terrifying demand. The Royal Puppet Theatre of Häme



brings to life a nearly wordless version of Mary Shelley's classical horror story *Frankenstein*. Acted out by a puppeteer, a live actor and a musician, the performance combines the techniques of puppet theatre, physical theatre, mime and live music. The performance is recommended for audiences of 9 years of age and above

Director: Hannu Räisä and Antti Kempainen

Tree of Life - Uganda (Ages 6/Above)

It is a satirical stage play; an integration of puppetry, dance, drama, music and storytelling. It depicts the social and political state in which Uganda is in from 30 years ago. The play tries to press questions of; why are sections of Ugandans saying "everything is okay politically while others say, all is not okay?" It triggers inner questions among the audience in search for solutions.

Director - Dennis Agaba

Bali - USA (Ages 6/Above)

Bali is a variety puppet show, with one original song, four independent sketches, two magic tricks and two audience





participation experiences performed by and led by a live human host. It teaches children and adults about HIV/AIDS related social issues such as stigma, respect, and gender

equality as well as all the vital details about HIV prevention and AIDS education. All of this occurs with laughter, wonder, and just enough poignancy to make the whole production meaningful beyond the runtime of the show. This show was conceived in Kenya; written in Dallas, Texas; edited in Hollywood, California; edited again in Kenya; and ultimately produced by Kenyans in an English and Swahili language mix in Nairobi. It has been performed by 8 different Kenyan puppeteers. The show has reached over 20,000 people in the Nairobi area.

Director – Darren Collins

The Mile – Kenya (Ages 6/Above)

The Mile is a journey that everyone goes through at a certain point in life. Questioning decisions and actions, looking for answers. Sometimes wishing that certain issues had been

handled differently. Questioning spirituality life and death. The journey in the Mile is everyone's journey. interpreted by contemporary dancers and puppeteers. The mile is a meeting of dance and puppetry and explores essential daily life queries.



The Dikerman Retirement Home - Israel

To their dismay, two elderly clowns discover that they are to be roommates at the Dickerman Retirement Home. While sitting in room No. 6666668, water drips from their roof, and the two begin to wallow in a pool of memories. Drops of water turn into a wave, the wave turns into a storm, and imagination merges with reality



on the sixth floor of the retirement home. Later, our elderly protagonists are swept away on a final fantastic voyage, accompanied by nothing but a ukulele, a slice of toast, and a newspaper.

Directed by: Yael Gidony

APPENDIX II: PROGRAMME, 15- 22 OCTOBER 2016

DATE	TIME	PERFORMANCE	COMPANY	VENUE
15th	11.00 12.00	Bali	Project Hands Up USA	School - ADMI
16th	14.00 15.00	Frankenstein	Royal Puppet Theatre of Häme Finland	School
	14.00 15.00	Lapeng	Legacy Corner South Africa	School
	14.00 15.00	The Dikerman Retirement Home	Mashu Mashu - Israel	School
	14.00 15.00	Tree of life	Reefknot Puppeteers - Uganda	School
	14.00 15.00	The Last Man Standing	Kenya Institute of Puppet Theatre (KIPT)	School
	17th	10.00 11.00	The Dikerman Retirement Home	Mashu Mashu - Israel
14.00 15.00		Frankenstein	Royal Puppet Theatre of Häme Finland	KNT - SA
15.00 15.30		FESTIVAL LAUNCH		KNT - SA
17.00 18.00		The Mile	KIPT/Choreographic Conversation	KNT - SA
17.00 19.00		Screening of XYZ /Si Mimi - Political Satires	Buni Media - Kenya/Reefknote Puppeteers -Uganda	FCC

Key

KNT - SA Kenya National Theatre - Small Auditorium
 KNT - MA Kenya National Theatre - Main Auditorium
 FCC French Cultural Centre
 KNLS Kenya National Library Services (Community Area)

DATE	TIME	PERFORMANCE	COMPANY	VENUE	
18th	10.00 11.00	The Dikerman Retirement Home	Mashu Mashu - Israel	KNT - SA	
	13.00 14.00	Tree of Life	Reefknot Communication, Uganda	KNT - SA	
	14.30 15.30	1956 A Tale of Freedom	Polish/Hungary/ Kenya Collaboration	FCC	
	18.30 19.30	1956 A Tale of Freedom	Polish/Hungary/ Kenya Collaboration	FCC	
	19th	10.00 11.00	Lapeng	Legacy Corner South Africa	KNT - SA
14.00 15.00		Bali	Project Hands Up USA/KIPT/Newrobi	KNT - SA	
17.00 18.00		Frankenstein	Royal Puppet Theatre of Häme Finland	KNT - SA	
20th		10.00 11.00	Lapeng	Legacy Corner South Africa	KNLS
	11.00 12.00	Poetry Speechless	Artists Forum International	KNLS	
	14.00 15.00	Tree of Life	Reefknot Puppeteers - Uganda	KNLS	
	15.00 16.00	Poetry The Parting	Artist Forum International	KNLS	
	19.00 20.00	1956 A Tale of Freedom	Polish/Hungary/ Kenya Collaboration	KNT - MA	
	22nd		Festival on Tour (Uganda, Finland, South Africa, Kenya, USA supported by Machakos County) - Optional	Machakos Peoples Park	Machakos

APPENDIX III: BACKGROUND OF KENYA INSTITUTE OF PUPPET THEATRE

Kenya Institute of Puppet Theatre is a Community Based Organization, registered under the Ministry of Youth Sports and Culture, Department of Culture. It is non-profit making community based theatre institute founded and registered in Kenya in the year 2007.

KIPT is a dynamic, innovative and creative community based institution that uses puppetry, participatory educational theatre and folk media in life skills promotion, community education and cultural communication that engages people into interactive discourse. It was founded by a team of puppet / theatre practitioners for the purpose of harnessing puppetry and folk media theatre experiences and using them for socio-economic and environmental change.

KIPT exists to contribute to the improvement of the livelihoods of the youth and the larger community through promoting of greater personal and community involvement, accountability, awareness, growth and development. Our strategy is informed by right-based and gender equality principles to engage and empower communities, learners and practitioners through integrated puppetry and participatory approaches to address health, education, inequality, environment, population and

family issues among others. We partner with various international, regional and international organizations with similar interests to fund and implement our interventions.

KIPT has initiated several puppetry projects funded by different donors and embassies. These include;

- Puppet Against – HIV/ AIDS, Child Trafficking, Gender Violence, Corruption, FGM
- Puppets for Good Governance, Women/Children Right Advocacy, Environmental Conservation, Human Rights, Peace and Reconciliation, Peace Election.
- Eco – Puppetry School Programme, Puppets For Deaf /Dumb Programme,
- International Puppetry Festival “IPfest2016” – a Bi-Annual Puppetry Festival

KIPT has also undertaken consultancies in the areas of designing of learning materials, facilitation of workshops, training in innovative cultural communication; puppetry and folk media for national and international organizations as outlined in its profile below.

It has initiated puppetry projects in Nigeria, Eritrea, Uganda and Liberia and participated in collaborative puppetry projects in

Netherlands, Austria, South Africa, Finland, Denmark, Australia, Norway, Sweden, Hungary and Bulgaria.



"EYES ON
KENYA"

Its management structure comprise of a five-member board. The board provides leadership strategic direction and advice to KIPT's mission and programs. A Country Director, who is assisted by an Artistic Director and two Program Officers are responsible for Artistic Direction heads the organization. A qualified accountant is in charge of KIPT's finance and administration. KIPT has research associates and partners who are qualified researchers, policy analysts and M&E specialists.

The Kenya Institute of Puppet Theatre has a staff of 10 professionals who have over 10 years experience in; Program Design, Planning and Coordination; Implementation, Monitoring and Evaluation; participatory and capacity Building Processes; Community Education Approaches and Dissemination.

Puppeteers / Folk Media specialists carry out additional roles including community mobilization, education, puppet design and construction, costume and set management, lights and sounds, logistics and marketing among others.



KIPT Work Profile

Country	Contracting/Supporting Organization	Year	Project Title
Bulgaria	Varna University of Management Department of Art	Ongoing	Skills for Managing the Art; Entrepreneurship and Employment in the Art and Creative Sector (SMART)
Hungary	Budapest Metropolitan University Institute of Applied Art	Ongoing	Skills for managing the Art; Entrepreneurship and Employment in the Art and Creative Sector (SMART)
Sweden	International Theatre for Youth / Children (ASSITEJ) / International Theatre Institute - Sweden	2016 May	International Festival of Performing Arts for Young Audience - Helsingborg
Norway	International Theatre for Youth /Children (ASSITEJ) Norway	2015 October	ASSITEJ EC Meeting / SAND International Festival of Performing Arts for Young Audience
Liberia	Merlin International (UK)	Dec 2012	Puppet for MCH Mobilization, sensitization and education
Nigeria	Netherland Leprosy Relief - Bauchi State	July, 2009	Initiated a puppetry programme Advocating for the rights of people affected by leprosy
Uganda	British Council Uganda	Oct 2009	Teaching through Puppet and Object - Siroti

Country	Contracting/Supporting Organization	Year	Project Title
Uganda	The Aids Support Organization (TASO) / Strengthening HIV/AIDS Counsellor Training (SCOT) project (MOH/USAID)	May, 2009	TOT puppetry and Folk media training for BCC, Mbarara, Kampala
	The Aids Support Organization (TASO) / Strengthening HIV/AIDS Counselor Training (SCOT) project.	May, 2008	Beginners Puppetry and Folk media training for BCC
Australia	Union of Puppeteers around the World (UNIMA)/ World Congress of Puppeteers -Perth	April, 2008	Puppet Theatre as a tool for social change
Denmark	Centre of Cultural Exchange (CKU)	2006 June - September	Multi - Art Approach to Social Work in Institutions of Higher Learning
Netherlands	Embassy of Netherland - Utrecht	2006	Experience sharing; Puppetry as a medium for community education for social change Kenyan Approach and Model.
Finland	Embassy of Finland / Turku Academy Turku	2006	Puppetry as a Cultural Exchange Tool in schools

Country	Contracting/Supporting Organization	Year	Project Title
Kenya	Embassies of Finland, Hungary, Poland and Israel	2015 - 2016	8th International Puppetry Festival IPfest2016
	German Development Cooperation (GIZ) Nairobi Office	2016 August November	Development and production of pictorial campaign material for community education on the promotion of solar-hybrid mini-grids in Kenya
	Collaborative Project with Project Hands Up (USA) Supported by Rotary International	Ongoing	Puppets Against HIV and AIDS
	Save the Children Kenya Programme	2015 May June	Training Refugee youth (Dadaab Refuge) on the use of puppetry as a life skill in addressing adolescent reproductive health issues
	HIVOS / Constitution and Reform Education Consortium (CRECO)	2014 - 2015	Jukumu Letu Innovation Media Outreach Project (iMOP) - A multimedia approach to community mobilization, education and action on implementation of the Constitution of Kenya 7 counties
	UNESCO Kenya	Sept - Oct 2014	A Participatory Interactive Puppetry (PIP) Performance integrating music, dance, narrative and theatre highlighting different forms of slave trade and slavery both ancient and modern-day slavery.
	Unilever Kenya Tea	March May 2014	Development of Code of Business Principles training manual for workplace through the use of Puppetry for Kenya and Tanzania

Country	Contracting/Supporting Organization	Year	Project Title
Kenya	GIZ	Sept Oct 2013	Radio based puppet plays for public awareness Campaign for Energizing Development (EnDev) Programme produced in 6 local languages and aired for 6 months.
	Kenya Society of Care Leavers	May June 2013	Training of care leavers as puppeteers to advocate for the rights of orphans
	Embassy of Israel -	Jan Nov 2010	Therapeutic puppetry - hospital based puppetry programme Trained nurses, perform weekly in cancer/orthopedic ward at KNH
	British Council - Kenya	Oct 2009	Puppetry /object theatre as an alternative teaching tool for teachers and pupil in education and communication.
	Homa Hills Community Development Organization (HHCDO)	2008	Puppet/Folk Media for community education and awareness on STIs, HIV/AIDS and VCT
	KISE, KIE, Department of Culture and Embassy of Finland	2007 2010	Introduced puppetry as teaching aid/tool for lower classes and kindergarten in 10 public/private schools based in Nairobi.

APPENDIX IV. FESTIVAL ORGANISING COMMITTEE

Festival Organisers
Kenya Institute of Puppet Theatre

Festival Advisor
Dr Eric Krystall

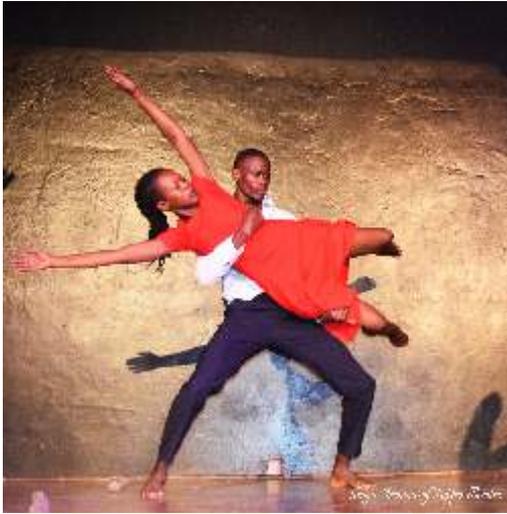
Festival Manager
Charles Ouko

Festival Co-ordinator
Phylemon Odhiambo

Technical Director
Anthony Mboyo

Logistic Coordinator
Daniel Njore

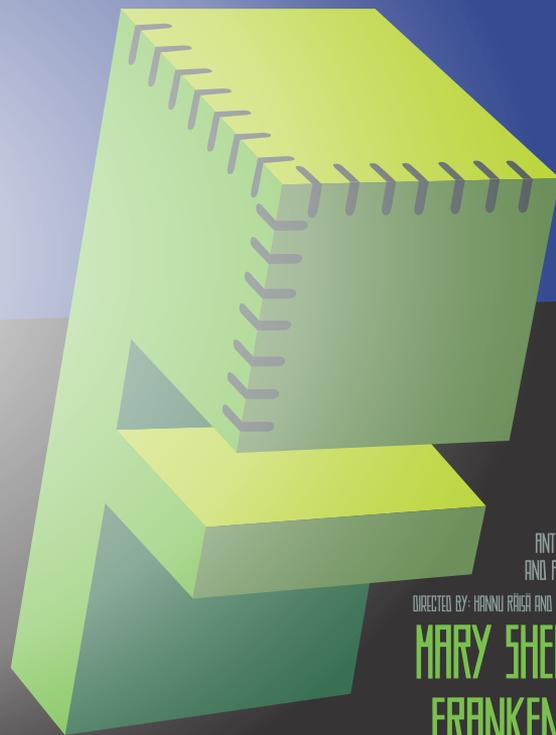
Finance and Management
Erick Oyare





FRANKENSTEIN

ROYAL PUPPET THEATRE OF HÅKE



ON STAGE:
HANNU RÄISÄ
ANTTI KEHÄPPÄINEN
AND ANTTI POLANEN

DIRECTED BY: HANNU RÄISÄ AND ANTTI KEHÄPPÄINEN

MARY SHELLEY'S
FRANKENSTEIN



KENYA NATIONAL THEATRE 17TH OCT. 2 PM
19TH OCT. 5 PM

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