

**ROLE OF PERFORMING ARTS IN SENSITIZING COMMUNITIES ABOUT  
HIV/AIDS: A CASE STUDY OF TRESOR LIFE YOUTH CENTER.**

**BY**

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**A RESEARCH REPORT SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE AWARD OF A DEGREE OF BACHELOR OF ARTS  
IN DRAMA AND FILM FROM MAKERERE UNIVERSITY.**

**JAN 2024**

# DECLARATION

## DECLARATION

We, the undersigned, do hereby declare that this is our original work and has not been submitted to any academic institution for any academic award.

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# APPROVAL

## APPROVAL

This research report has been written and submitted with my approval as a University supervisor.

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## **DEDICATION**

We would like to dedicate this work to our beloved parents and guardians who have stood with us through our academic journey.

## **ACKNOWLEDGEMENT**

We are utterly grateful to GOD! The one who causes the sun to rise and has the best plans for each of us. Who enabled us to be protected on our multiple journeys to and fro Tresor Life Center for our in-field research and kept us optimistic even with the challenges faced.

To our beloved parents and guardians. We are more than grateful for all the assistance, unwavering love and guidance offered to us during our research period. For being understanding on days we came back home late and on Sundays when we missed quality time with them.

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Our sincere thanks go to everyone at Tresor Life Center for welcoming us into their midst and allowing us to do our research with them. To the dramatists, Coach Peter, and the management, May God bless them all abundantly.

## **ABSTRACT**

This research dissertation is about the role of performing arts in sensitizing communities about HIV/AIDS. We studied the nature of performing arts, the nature of Tresor Life Youth Center, how performing arts is used in sensitizing the youth about HIV/AIDS and the nature of HIV/AIDS.

The issues we looked at included, the stigma that HIV/AIDS has caused among those who have it, the myths and beliefs about HIV/AIDS, the dangers of HIV, how it is or can be contracted or spread and how it can be prevented. We carried out our research by carrying out interviews, observation, focus group discussions, photography and voice recordings.

While carrying out our research, we found out the biggest gap among community members is the fact that they believe that witchcraft is the sole cause of HIV/AIDS hence they ignore the other causes which are even more important. We also found out that not many people living with HIV/AIDS are comfortable talking about their health condition, hence we focused more on people who didn't have HIV/AIDS because they easily shared information.

## **LIST OF ABBREVIATIONS**

**KTLC-** KAMWOKYA TRESOR LIFE CENTER

**MDD-** MUSIC, DANCE, AND DRAMA

**HIV-** HUMAN IMMUNE VIRUS

**AIDS-** ACQUIRED IMMUNE DEFICIENCY SYNDROME

**KCCC-** KAMWOKYA CHRISTIAN CARING CENTER

**TLC-** TRESOR LIFE CENTER

**STI-** SEXUALLY TRANSMITTED INFECTIONS

**ABC-** ABSTAIN, BE FAITHFUL, USE A CONDOM

**CBO-** COMMUNITY-BASED ORGANISATION

**NGO-** NON-GOVERNMENTAL ORGANIZATION

**STD-** SEXUALLY TRANSMITTED DISEASES

**PEP-** POST-EXPOSURE PROPHYLAXIS

**PrEP**- PRE-EXPOSURE PROPHYLAXIS

**ADC**- AIDS DEMENTIA COMPLEX

**CSO**- CIVIL SOCIETY ORGANISATION

**NACP**- NATIONAL AIDS CONTROL PROGRAMME

**TFD**- THEATRE FOR DEVELOPMENT.

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# CHAPTER ONE

## 1.0 GENERAL INTRODUCTION

### 1.1 Introduction

HIV/AIDS is a very huge global health challenge, it has affected and continues to affect millions of people all over the world. Despite advancements in medical treatments, prevention strategies, and public health campaigns, the stigma and misinformation surrounding HIV/AIDS always keeps growing. In this research dissertation, we dive deep into the very important role that Performing Arts, specifically Music, Dance, and Drama (MDD), play in sensitizing communities about HIV/AIDS.

In order to understand the significance of sensitization efforts, it is also important to first understand the basics of HIV/AIDS. This section provides an overview of the disease, its transmission, prevalence, and impact on individuals and communities. In that, communities need to be sensitized about HIV/AIDS. This section explores the crucial need for awareness and education to contain the spread of HIV/AIDS. It also sheds light on the importance of clearing myths, reducing stigma, promoting testing, and encouraging healthy behaviours.

Drawing from the existing literature and discourse, this section presents several viewpoints on HIV/AIDS sensitization, including discussions on disclosure, emotional responses, and the effectiveness of different approaches. For long, performing arts have been seen as a powerful tool for communication and social change. This section discusses how the mediums of expression of Music, Dance, and Drama can effectively convey messages, evoke emotions, and stimulate dialogue around HIV/AIDS for a change in our communities and the world at large.

Even though there is existing literature on HIV/AIDS sensitization, there remain gaps in understanding the specific impact and effectiveness of using performing arts for community sensitization. This section identifies areas where further research is needed. To unearth the true importance of The Performing Arts in Sensitizing communities. Previous research and initiatives related to the role of Performing Arts in sensitizing communities about HIV/AIDS provide very valuable insights and drive our reason for choosing this study.

We aim to explore the extent to which performing arts have been used for HIV/AIDS sensitization, particularly in Uganda as a country and through organizations such as TASO (The Aids Support Organization), Youth Alive Uganda, B.A.N. G (Becoming A New Generation), straight talk foundation, rock point 256 and others which have staged plays with dances and songs. They have used these mediums to tell people about the dangers of HIV/AIDS, how to prevent them, and other important information in a very entertaining way that is palatable to the audience. These organizations have not only done these performances but also have offered free counselling services, free condom distribution, other initiatives like breakdance projects to keep youth engaged, sports like volleyball and Netball and even magazines and papers such as Straight Talk and Rock Point 256, which also had a radio play and magazines that addressed issues that revolve around HIV/AIDS and youth. They have greatly succeeded in raising the youth in upright ways, although some of their projects ran out, and haven't been sustainable up to now. This could have been because of little or no support from the Government in any way whether in cash or kind.

This study is about the role of performing arts in sensitising communities about HIV/AIDS. We studied the nature of performing arts, the nature of Tresor Life Center, how performing arts are used in sensitizing communities about HIV/AIDS and the nature of HIV/AIDS.

The HIV/AIDS-related issues we examined included, the stigma it has caused among those who have it, the myths and beliefs about HIV/AIDS, the dangers of HIV, how it is or can be contracted or spread and how it can be prevented.

We also looked at issues concerned with the use of performing arts as a tool for HIV/AIDS sensitisation. For example, the response of community members. During our research, we carried out interviews, observed activities, carried out focus group discussions, carried out photography, voice recorded our interviews and used snowball and purposive sampling methods. Our case study was Tresor Life Center located in Kamwokya, Uganda and looked at how Tresor Life Center is using performing arts to sensitize communities about HIV/AIDS.

## **1.2 Background to the Study**

During our study, we studied the nature of the performing arts of Kamwokya Tresor Life Center, a non-profit organization which implements community development programs for health, life skills, sports and spiritual growth and is a sister organization under Kamwokya Christian Caring Community. We looked at how they have used performing arts in sensitizing communities about HIV/AIDS. Some of the things they talked about during interviews were; the stigma HIV/AIDS has caused among those that have it, the myths and beliefs about HIV/AIDS, the dangers of HIV/AIDS, how it is contracted or spread and how it can be prevented. According to an Article by Centers For Disease Control and Prevention on June 30th 2022, HIV (Human Immunodeficiency Virus) is a virus that attacks the body's immune system. If not treated, it can lead to AIDS (Acquired Immunodeficiency Syndrome).

As stated in Encyclopedia Britannica, “Performance art, is a time-based art form that typically features a live presentation to an audience or onlookers (as on a street) and draws on such arts as acting, poetry, music, dance and painting.” Throughout time, performing arts have been embedded in the lives and ways of people and have been used to solve great problems in society such as diseases, calamities, natural disasters, and moral challenges.

“Performance art is an artwork or art exhibition created through actions executed by the artist or other participants. It may be witnessed live or through documentation, spontaneously developed or written, and is traditionally presented to a public in a Fine art context in an interdisciplinary mode,” This is cited from Wikipedia.

It is based on the above that we explore how performing arts has been effectively used throughout the years to offer solutions, by informing and sensitizing societies about HIV/AIDS around Uganda. Additionally, this study further looks into the meaning and contents of what community sensitisation is and what a community is.

### **1.3 Statement of the Problem**

According to PubMed, HIV/AIDS has affected approximately 1.5 million Ugandans ever since its first surfacing in 1982. This is, largely through heterosexual transmission. There are many deaths caused by HIV/AIDS and also according to PubMed’s abstract, an estimated 400,000 to 450,000 people have died of this disease ever since 1982. Because of this, we have people isolating themselves, others struggling with depression, people going through anxiety, low self-esteem, self-hatred, suicide etc.

It is visible that HIV/AIDS affects both the infected and non-infected. We found out during research that the biggest challenge in communities is the negative mindset, behaviour and

culture surrounding HIV/AIDS, leading to the question of how much community sensitization is needed to make community members aware of the positives of HIV/AIDS for the betterment of them living as infected and non-infected persons harmoniously.

HIV is spread through having unprotected sex with untested sexual partners and sharing sharp objects like razorblades and knives commonly during community circumcision and others.

A limited number of research has been carried out on the ways that performing arts have been used to sensitize communities about HIV/AIDS yet this is one of the most important, palatable, and by far the most useful mediums of communication to a large number of audiences and communities. Countries are trying hard to end HIV/AIDS by 2030 but the reoccurrence of new cases is reported annually given that medical authorities and other methods of sensitization have not achieved much. This study aims to use performing arts to sensitize communities about HIV/AIDS because it is engaging, involving and emotionally educative.

## **1.4 Objectives**

### ***1.4.1 General Objective***

To examine the role of performing arts in sensitising communities about HIV/AIDS.

### ***1.4.2 Specific objectives***

- 1) To assess the extent of Tresor Life Center's engagement with HIV/AIDS programs.
- 2) To assess how Tresor Life Center uses performing arts in its programs.
- 3) To assess the elements that make performing arts more suitable in mobilizing communities.
- 4) To examine the nature of communication amongst persons with HIV/AIDS.

## **1.5 Research questions**

- 1) What is the extent of Tresor Life Center's engagement with HIV/AIDS programs?
- 2) How does Tresor Life Center use performing arts in its programs?
- 3) What are the elements that make performing arts more suitable for mobilizing communities?
- 4) What is the nature of communication amongst persons with HIV/AIDS?

## **1.6 Significance of the Study**

Given the fact that performing arts draws people from different ages, statuses and walks of life, we hope that this research becomes of benefit to these different people for example in academia, hospitals, schools, villages, homes and others, because of the information embedded within concerning the relevance of performing arts in HIV/AIDS sensitization and the insights about HIV/AIDS.

We believe the research will capture the attention of stakeholders and that the findings of this research will be of great importance to communities and people struggling with HIV/AIDS as it is educative research, and to organizations that are dealing with/ focusing on HIV/AIDS issues, it becomes a guide on how to sensitize communities about HIV/AIDS and how performing arts can be used to achieve this. Given that the topic of this research is minimally explored, we believe we are contributing to the numbers and creating awareness of how useful and effective performing arts can be when it comes to sensitization of HIV/AIDS hence inspiring future performances as a means of sensitisation.

## **1.7 Scope**

### ***1.7.1 Time scope***

This research focused on the period between 2002 to 2023. That is to say, from the time Tresor Life Center was established or formed till the time of carrying out this research.

### ***1.7.2 Content scope***

This research is about how the performing arts have been used by Kamwokya Tresor Life Center to sensitize communities about HIV/AIDS, the dangers of HIV/AIDS, how it is contracted or spread and how it can be prevented, the nature of HIV/AIDS and the Kamwokya Tresor Life Center performing artists and the nature of Kamwokya Tresor Life Center as a whole.

Since there is a gap whereby some communities connect HIV/AIDS with witchcraft, there is also a problem in information that people are ignorant towards the prevention of HIV/AIDS. Also, there is a limited number of research being carried out on the ways that performances have been used to sensitize communities about HIV/AIDS yet, this is one of the most important, palatable, and by far the most useful mediums of communication to a large number of audiences and communities.

This research intends to solve this gap by educating communities about the role of performing arts in sensitization of HIV/AIDS. We are concerned about how Performance Art is used to sensitize communities about HIV/AIDS and this is because if this research is published, more people will be encouraged to use Performance. After all, a small number of Organizations use this method to sensitize communities.

### ***1.7.3 Geographical scope***

Our research was based mostly around Kamwokya, Uganda because that is where our case study, Kamwokya Tresor Life Centre was located. Kamwokya is an area in Kampala district which is a slum area and during research, we found out that this place is a hot spot for HIV/AIDS infections.

### **1.8 Position of the Researcher**

This section simply seeks to know our position as the people conducting this research and what our take or something related to that is. Firstly, we are students of drama and film student who relate to, first of all, Theatre for Development, as a course unit, and theatre plays, dances and songs as our area of practice.

Studying film and drama has made us realize so many things about theatre and drama that inform our level of information acquired and also our interest. This makes us the most qualified to carry out this research because we are custodians and insiders of theatre and It's use to develop the communities.

By doing this research, we intend to develop the community more to provide information to society, to the academicians who don't have time to attend shows but have plenty of time to read and research in simple and easy-to-understand language.

### **1.9 Ethical considerations**

Ethics are moral principles that govern an individual's behaviour. This research takes into consideration the moral principles that govern the participants involved. firstly, participants/

informants were given consent forms to seek their permission for them to be included or be part of the research.

Participants were given the liberty to decide whether they would like their names to be disclosed in the research dissertation and lucky for us, they didn't have a problem with it.

Photos were taken and recordings were done only after participants had agreed to be recorded.

As researchers, respected the opinions of our participants and allowed them to be comfortably expressive.

### **1.10 Limitations of the Study**

There were quite some limitations that hindered our research from happening smoothly, that is to say, being rejected for research, financial challenges, weather challenges and little cooperation by some participants.

To begin with, there was a limitation in finding a relevant organization dealing with HIV/AIDS while using performing arts to sensitize communities about it. To further explain, our first case study was Youth Alive Uganda and they were a limitation in the sense that in the beginning, they openly accepted for us to carry out our research with them and requested for us to write them an official letter for them to approve. They kept us waiting for a few weeks for approval and later when they did, they rejected our request. This left us hopeless and we started looking for other case studies which was a rough ride on its own. Thanks to God through someone we knew, we were connected to Tresor Life Center who accepted us with open hearts.

Due to the economic hardships, we faced some financial challenges, in the sense of transport, feeding while in the field, and buying some necessities in the field. We decided to limit our

budget by walking some distances to save transport and also pack snacks to be able to use the feeding money for other things.

Since we used focus group discussions to gather information, some participants were a bit quiet, and reserved and left others to talk. Because of this, we didn't get all the information we desired and even some very important information that we didn't know about but needed may never have come to light. We used a guide and singled out the quiet individuals to answer some questions so that everyone got a chance to say something. We also used the idea of asking people to sit in a circle in order for everyone to say something about the asked questions in an anti-clockwise trend.

## CHAPTER TWO

### 2.0 LITERATURE REVIEW

#### 2.1 Introduction

This chapter will look at the reviewed literature about the topic of research as well as an Introduction to performing arts as a tool in HIV/AIDS community sensitisation in Uganda. The information for this literature review was obtained from the internet, newspapers, books, journals and other research papers.

#### 2.2 The nature of HIV/AIDS

This subsection will be looking at HIV/AIDS in detail based on the different literature studied about it.

##### *2.2.1 Definitions of HIV/AIDS*

There are quite a number of definitions and terms used in the understanding of HIV/AIDS.

In a document titled, “HIV/AIDS in Uganda,” HIV is said to be Human Immunodeficiency Virus, which is a virus that affects the body of a person and causes AIDS, which is Acquired Immunodeficiency Syndrome.

In the ILO (Handbook on HIV and AIDS for labour inspectors),2014, pg. xiii, various definitions associated with HIV/AIDS are given. It talks about HIV being a virus that causes damage and defines AIDS as a syndrome that comes about from the advanced stages of the HIV infection. Meaning, that after HIV has gone deep into a person’s body and they have become so infected to a point where AIDS becomes part of the equation.

Still, the same document defines people living and infected with HIV/AIDS as persons living with HIV/AIDS. Other terms that come up are stigma which is the bad/ negative beliefs people have about persons with HIV/AIDS, discrimination a state in which persons with HIV/AIDS are alienated, reasonable accommodation which is defined as a state in which there is a change in the way things are done to accommodate and HIV/AIDS patient, vulnerability. In a book titled, “Glossary of HIV/AIDS-Related Terms” by Barry Leonard. 1999, pg.11, talks of terms like asymptomatic. An asymptomatic person according to this book is a person who has HIV/AIDS but does not show any of the symptoms.

#### ***4.3.1 Causes of HIV/AIDS/ How it is spread.***

HIV/AIDS is a disease that comes up due to many causes though the most common and talked about is sex and sometimes it is termed as a Sexually Transmitted Disease (STD) or Sexually Transmitted Infection (STI). In HIV/AIDS- symptoms and cause, 29<sup>th</sup> July 2022, it says HIV/AIDS is caused by HIV. By saying this, it means that the virus HIV is where this sickness begins, the virus first enters the body and when it enters the body it affects important cells and weakens the body. Once the body has been affected, it opens a door for AIDS to come in and this is where the disease takes full effect in the body. In the above document still, HIV/AIDS is caused through unprotected sex with infected persons whereby in the process, body fluids are exchanged hence making the uninfected person get infected with HIV/AIDS.

HIV/AIDS- symptoms and cause, 29<sup>th</sup> July 2022, also talks about contact with infected blood through illegal injection which can happen through transfusions if blood has not been screened. In some of our African cultures, this can happen through the sharing of knives during circumcision where blood can be shared. In some medical centres where caution is not taken, needles from one person to another are shared, which is illegal and can lead to the spread of HIV/AIDS.

The document also talks about mother to child during pregnancy, childbirth and pregnancy. Whereby an infected mother can easily pass HIV/AIDS to her child during pregnancy if they fail to take caution as advised by doctors to prevent the unborn baby from getting HIV/AIDS. During childbirth in case blood is exchanged between the infected mother and the baby and during breastfeeding when the milk is taken by the baby from the mother's breasts if the milk is also infected.

During research, we found out that in some communities, people believe in false causes of HIV/AIDS, like, that it is spread through witchcraft, eating together or sharing clothes with infected people.

#### ***4.3.2 Signs and symptoms of HIV/AIDS***

According to the book titled, "Glossary of HIV/AIDS-Related Terms" by Barry Leonard. 1999, pg.5, it mentions signs and symptoms of HIV/AIDS, it mentions, "recurrent fevers, unexplained weight loss, swollen lymph nodes or fungus infection of the mouth and throat."

WebMD talks about the stages of HIV/AIDS;

In the first stage, primary/ acute infection, this is where the symptoms of HIV begin and when the virus enters the body and begins its work. In the second stage, clinical latency/ chronic infection, this is where the virus is at its climax, taking charge in the body. In the third stage, AIDS, this is where the AIDS syndrome enters the body. It explains that a person who has AIDS is identified when they have less than 200CD4 cells per cubic millimetre of blood in their body or when they begin to show signs of AIDS defining conditions. Other signs and symptoms of HIV/AIDS are cough, rash, night sweats, diarrhoea, headache, fever and muscle/ joint pain.

### ***4.3.3 Effects of HIV/AIDS***

When a person becomes infected with HIV/AIDS, some effects accompany the person that affects the person and those around them. According to WebMD, the physical effect of HIV/AIDS is the fact that it makes the body of an infected person weak because it affects and kills the CD4 cells in the blood. When these cells have been killed, the immune system in the body becomes weak hence making the body weak.

To add to what is above, HIV/AIDS causes inflammation in the brain and spinal cord and because of this problem, someone begins to suffer from confusion and overthinking which later affects their mental health hence leading to anxiety and depression. They also begin to have headaches, seizures and balance problems.

### ***4.3.4 Prevention of HIV/AIDS***

According to Prevention| HIV Basics| HIV/AIDS- CDC, HIV/AIDS can be prevented through various ways; Through abstinence, most especially among young people whereby they avoid sex completely until they get the right partner with whom they later go for HIV/AIDS testing to avoid the spread of the disease and if they decide not to abstain, they can at least use condoms the right way. By ensuring that they are not torn during sex and not removing them until the act is done.

Through never sharing needles. This can be syringes in hospitals, knives/ razor blades during circumcision, or any sharp object for any purpose in which they will be used from body to body and through the use of Pre-exposure prophylaxis (PrEP) and Post-exposure prophylaxis. These are drugs taken to control the spread of HIV/AIDS.

Recently, a vaccine for HIV/AIDS was in the process of being found but unfortunately in Uganda, it was stopped. This would have been a very good prevention tool for HIV/AIDS.

According to the Daily Monitor issue for Friday, December 8, 2023, the vaccine called PrEPVacc, a new form of oral PrEP, was being tried in Uganda, Tanzania and South Africa. The virus had been tried on 1,512 participants in Uganda. Still, in the same newspaper article, the goal of this vaccine according to health experts and Civil Society Organisations was to end HIV/AIDS by 2030. Unfortunately, this goal couldn't become a reality because of the unconvincing data to protect the vaccine recipients in that there was no chance of demonstrating that the vaccine being tested would the risk of one getting HIV.

#### **4.3.5 Related diseases**

When HIV/AIDS affects a person, sometimes it comes along with other diseases related to it. In a book titled, "Encyclopedic Dictionary of AIDS-related terminology," by Jeffery T Huber, Mary L Gillaspay. 2012, pg.15, we get a glimpse at some of these diseases;

- AIDS dementia complex (ADC), which is a condition in which the Human Immunodeficiency syndrome goes and affects the brain of a person hence leading to loss of mental capacity.
- AIDS enteropathy, which is a disease that affects the intestines of a person who has been affected by AIDS.

"WebMD, effects of HIV on the body," also talks about some HIV/AIDS-related diseases like;

- Invasive cervical cancer, this cancer starts from your cervix and later spreads to other body parts.
- Lymphoma, which is a cancer that affects the lymph nodes or other tissues of the lymph nodes.

- Salmonella Septicemia, is a severe form of salmonella infection in which there is bacteria overload in your immune system.

#### **4.3.6 HIV/AIDS in Uganda**

We need to look at the state of HIV/AIDS in Uganda since it is our country and our research was based here as well. According to, Uganda-AIDS in Africa during the nineties, pg.1, The first cases of HIV/AIDS were identified in 1982 in Rakai district on the shores of Lake Victoria. On page 2, it adds that the government's first response to HIV/AIDS was the establishment of the National AIDS Control Programme (NACP) in 1986. The NACP was in charge of, "ensuring safe blood supply, providing HIV/AIDS information, education and communication, providing patient care and counselling and the prevention and control of other STIs."

Later, today we have various HIV/AIDS organizations in Uganda, some of which are; The AIDS Support Organization (TASO), AHF Uganda Cares which does HIV/AIDS testing, Uganda Network of Young People Living with HIV/AIDS (NYPA), Uganda AIDS Commission, and others.

According to the Daily Monitor issue for Friday, December 8, 2023, there is a total number of 1.4 million people living with HIV/AIDS in Uganda whereby, Uganda registers around 52,000 new HIV/AIDS infections every year. Out of the 52,000, 24,900 infections are those of people below 25 years and 27,100 infections are those of people 25 years and above.

In a new vision article on the 18<sup>th</sup> of July 2023, districts and regions with high new HIV/AIDS infections as of 2022 are;

"Wakiso- 5,750, Kampala- 3,340, Buikwe- 880, Mukono- 860, Luwero- 740, Mubende- 700, Kyenjojo- 680"

In the same article, according to the numbers in 2023,

“Southern Buganda- 9,820, Northern Buganda- 5,730, Ankole- 3,990, Kampala- 3,340, Busoga- 3,200, Acholi- 2,860, Bunyoro- 2,750, Bukedi- 1,400, Elgon region- 1,310.

## **2.2 Performing arts as a tool in HIV/AIDS community sensitization in Uganda.**

This subsection will be looking at how performing arts is/has been used as a tool in HIV/AIDS community sensitization in Uganda.

### **4.3.7 HIV/AIDS community sensitisation**

Before we begin this subchapter, we need to understand what a community is and what sensitization is. According to study.com, “a community is a group of people living or working together”. This means that a family is a community, a school is a community, a village is a community, staff members in different workplaces are a community, church members are a community, and others.

According to the Youth Do It website, “sensitization means making people sensitive about an issue,” which in the case of this research is HIV/AIDS. Hence, community sensitization in the case of this research means to make people living or working together sensitive to the issue of HIV/AIDS. Why is it important for HIV/AIDS community sensitization to be done?

Community sensitization of HIV/AIDS enables leaders within a particular community to become aware and sensitive to HIV/AIDS-related issues and topics in their communities because when the leaders become sensitive, they can sensitize their community members. Usually, community members are like sheep who follow a shepherd who is their community leader hence sensitizing leaders is a step towards HIV/AIDS community sensitization. When

the leaders are sensitized, this leads to community engagement among the community members who become active advocates who sensitize fellow community members about HIV/AIDS.

HIV/AIDS sensitization also involves empowering community members who are infected with HIV/AIDS helping them know that they are human enough and giving them a voice to sensitize others about HIV/AIDS. During HIV/AIDS community sensitization, community members are sensitized about the causes of HIV/AIDS, the myths and stigma around HIV/AIDS, how to avoid getting HIV/AIDS, treatment of HIV/AIDS, sometimes there is free HIV/AIDS testing, and others.

How do you know that a community has been sensitized about HIV/AIDS? You know by observing their reactions during a performance and after a performance. Sometimes, some people like to go back and check on the community after some time to see whether they are implementing the things they learnt about HIV/AIDS in their daily lives in the community.

HIV/AIDS community sensitization involves addressing the cultural barriers that hinder effective sensitization of HIV/AIDS in a community. For example, in some communities, it is believed that HIV/AIDS is caused due to witchcraft or a curse from the gods/ ancestors hence in order to cure the disease, the gods/ ancestors must be appeased. Such cultural beliefs in a community hinder HIV/AIDS community sensitization.

HIV/AIDS community sensitization can be done through the use of various communication mediums within the community like radios, televisions or even social media in case a community is well conversant with it. Using these different mediums enables quick and effective sensitization of HIV/AIDS in a community, whereby even larger numbers of people are reached and sensitized about HIV/AIDS.

In a research done by Fredrick Mugira on the effectiveness of using live drama as a tool for creating awareness among young people about HIV/AIDS, he says, "...drama can combine entertainment to educate and pass on highly sensitive information such as that concerning sex and sexuality onto the audience which could be hard with non-entertaining channels like print media." In this, he highlights the value of drama in sensitization of HIV/AIDS.

Another research that has advocated for HIV/AIDS sensitization is a research titled, "Performance as a component of HIV/AIDS education: Process and collaboration for empowerment and discussion", which is abbreviated PACED. This is an approach used to educate people with HIV/ AIDS, instead of just entertaining them, by using performing arts as a tool to engage the people/ victims of HIV and even those who don't have it by focusing on educating them on methods of prevention and care, hence promoting HIV/AIDS community sensitization.

#### ***4.3.8 Strategies and approaches in performing arts for HIV/AIDS community sensitisation.***

According to Oxford Languages, "a strategy is a plan of action designed to achieve a long-term or overall aim." and "approaches are a way of dealing with a situation or problem." Hence, this section will look at the plans of action designed to achieve effective HIV/AIDS community sensitization and the ways of dealing with HIV/AIDS using/ in performing arts.

In Theatre for Development, involving community members in the process towards development is important to ensure they reach development. This is the case when it comes to using performing arts for HIV/AIDS community sensitization, in that, it is more impactful if community members are involved in the process of the performance art. For example,

developing and staging a performance about HIV/AIDS together with the community members, through which performance they can watch and be sensitized about HIV/AIDS and even through the process be sensitized.

As an alternative, a performance about HIV/AIDS can be made for the community members and at the end of the performance, there is time for a post-performance discussion where they ask whatever questions they want to ask about HIV/AIDS or talk about things they have learnt about HIV/AIDS after watching the performance.

Peer education is important as a strategy and approach to be used in performing arts for HIV/AIDS education because sometimes community members are more attracted to their peers and pay more interest to a performance being performed by their peers because, by nature, people naturally relate with their peers more. Peer educators can even come from the community and this will make the community members relate even more.

As part of performing arts, there is poetry. The kind of poetry that is performed is called slam poetry/ spoken word poetry. Poems about HIV/AIDS can be written with, by or for community members and later, a poetry slam organized where these poems are performed and recited for the community members. Through these poems, community members are entertained and sensitized about HIV/AIDS.

In the olden days, there was storytelling as part of performing arts. through storytelling, community members learnt a lot of things about life. Storytelling can be used as an approach and strategy in performing arts to sensitize communities about HIV/AIDS. For example, where

community members who have been infected with HIV/AIDS tell stories to the uninfected to teach them and sensitize them about HIV/AIDS.

#### ***4.3.9 Successful performing arts HIV/AIDS sensitization testimonies in Uganda***

We cannot talk about HIV/AIDS sensitization in Uganda using performing arts and fail to talk about Philly Bongoley Lutaaya, a late Uganda musician who was the first Uganda to declare that he had HIV/AIDS and he used his music to sensitize people about HIV/AIDS. A popular song that made it big by him is, “Alone” a song which is still used for HIV/AIDS sensitization today.

A Daily monitor paper issued on Saturday, December 3, 2016, and updated on February 1, 2021, talks about using drama to fight HIV in Kalangala. Where the performers begin performing and playing their instruments, which attracts the villagers to come and see what is happening and, in the process, they are sensitized about HIV/AIDS and also entertained. Another daily monitor article published on November 30, 2018, and updated on January 06, 2021, talks about the unforgettable HIV storylines in Uganda’s arts. The article briefly mentions plays like, “Gampisi” and, “Ndiwulira,” as plays that played a role in HIV/AIDS sensitization. It then goes into detail to talk about a film titled, “Not Easy” where a man opens up to his workmates about having HIV/AIDS and they begin to discriminate against him. And another movie titled, “Yellow Card” followed a footballer who lost his girlfriend to HIV/AIDS.

In an interview with Carol Sicherman, the late Rose Mbowa talked about how she used to dance to sensitize people in Fort Portal about HIV/AIDS. She mentioned a dance called, “Akatenzero,” which means a dirty stick in her project it stood for AIDS and she created a

chain dance where people danced with each other showing how HIV/AIDS spreads and this chain dance symbolized sex.

### **2.3 Conclusion**

In conclusion, this chapter has existed to make clear the jest of the research by going further to explain more about performing arts used for community sensitization in Uganda and looking at the literature reviewed about the topic of research.

## **CHAPTER THREE**

### **3.0 RESEARCH METHODS**

#### **3.1 Introduction**

This chapter will look at the methods of research used in this research as well as information in regards to sampling.

#### **3.2 Methodology**

Research methodology refers to the study of methods. The systematic process of collecting, analyzing, and interpreting data to answer research questions or test hypotheses. It is an essential aspect of our and any research study, as it ensures that the findings are reliable, valid, and unbiased. We will discuss the key points of research methodology and provide relevant examples to illustrate each point.

#### **3.3 Sampling size and technique**

Sampling involves selecting a subset of individuals or elements from a larger population that will represent the whole. It is essential to ensure that the sample is representative and unbiased, as the findings will be generalized to the population. For instance, if a researcher wants to study the opinions of Makerere Students on a specific topic, they may use random sampling to select a diverse group of participants from different courses, schools and backgrounds. We picked a sample of people who perform with the Kamwokya Tresor Life Center as dancers, singers and dramatists altogether. We had a sample total of 3 people in a focus group discussion, 1 coach who was the main coach and had a quick discussion with the drama group after rehearsals and they were 10. This is a total of 14 participants.

We used the snowball and purpose sampling methods. Snowball sampling is a non-probability sampling technique commonly used when researching populations that are difficult to access or locate, such as marginalized or hidden populations. In snowball sampling, initial participants are selected based on their suitability for the study, and then they are asked to identify and refer other potential participants. As said earlier in our limitations, we struggled to find another case study hence we went back to Youth Alive who identified and connected us to Tresor Life Center. When we got to Tresor Life Center, we were introduced to the drama coach who introduced us to the drama team.

Purposive sampling, also known as judgmental or selective sampling, is a non-probability sampling technique used when specific individuals or groups possess the desired characteristics or expertise required for the research study. This sampling method involves deliberately selecting participants based on the researcher's judgment and knowledge of the population. We opted to use Tresor Life Center as our sample because they use performing arts to sensitize communities about HIV/AIDS. We came to this decision after our first visit to the centre where we met and had a conversation with the management and where we got to meet coach Peter, who coaches the dramatists. By selecting Tresor Life Center, we got in-depth knowledge about the use of performing arts in sensitizing communities about HIV/AIDS from the sample population we picked at Tresor Life Center and these were people who had used performing arts to sensitize communities about HIV/AIDS.

### **3.4 Research design**

This research is qualitative as it provides descriptive information. We informed people about how performance arts are important and can be very important as a tool to fight HIV/AIDS.

To add on, we chose the descriptive type of research unlike the quantitative which is aimed at getting numbers. Our research is about a social hazard and not research for scientists but for the entire community. This is easier for people to read and understand. In this research, we used the qualitative study approach as we heavily relied on interviews and observations to come up with the final results of the study.

### **3.5 Methods of research**

In this research, we used the following research tools, interviews, observation, focus group discussions, photography, voice recordings and the internet. Below are the details.

#### ***3.5.1 Interviews***

This research involved participants in interviews with permission from participants. The questions used were open-ended to allow participants to explain their opinions in depth. Our interviews were both structured and conversational.

In addition, structured, to create an intentional and organized process. Conversational, to create a safe, comfortable and open space/ environment for our participants to freely express themselves when we are in an informal setting. We interviewed a total of 3 people in a focus group discussion, 1 coach who is the main coach and had a quick discussion with the drama group after rehearsals and they were 10. This is a total of 14 participants both male and female who were interviewed and interacted with on different occasions each.

Participants were required to give brief bio-data about themselves that is relevant to the field of performing arts and sensitizing communities about HIV/AIDS. We then dived into research questions and they provided the information required of them before they got into giving their

recommendations and even during the interviews, they gave recommendations. This gave the data collection process a smooth and chronological flow.

With the permission of our participants, we voice recorded the interviews as they were being conducted to listen to them later when transcribing our data and also to pick up on information that wasn't exhausted fully and information we missed asking. We also took pictures during the interviews. Our interviews were guided by an interview guide.

### **3.5.2 *Observation***

We observed some of the rehearsals of the drama group of Tresor Life Center. This is because, during the time of our research, they were in the process of rehearsals. Our observations were guided by an observation checklist.

During the rehearsals, community members in Kamwokya used to come in big numbers and watch the rehearsals from when the rehearsals began to when they ended. We observed their reaction, some people were excited, others were silent, the children would copy what was being done, some would clap etc, all in all, we, observed that they were engaged already by the rehearsals alone

To add, we observed that the drama team of Tresor Life Center was united and they helped each other here and there for example, when it was time to start rehearsals, they gathered the things needed together and when it was time to leave, they all carried things together. Also, on

time management, when they said rehearsals would start at 5:00 pm, they started at exactly 5:00 pm and all the dramatists were already at the centre. This showed how committed and dedication to what they were doing.

### ***3.5.3 Focus group discussions***

This research utilized a focus group to discuss the role of performing arts in sensitizing communities about HIV/AIDS and during the focus group discussion, we acted as moderators. We discussed with the coach at Tresor Life Center to enable have a group discussion with his drama team. During the first meeting, we were able to meet 4 of them and in the second meeting after their rehearsals, we met 10 of them. With permission, we voice-recorded the responses of the participants during the focus group discussion.

Before the discussions, we decided to play some theatre games to enable the focus groups to warm up to warm. Fortunately, some did but others were a bit reserved and only spoke when we addressed a question them directly. All in all, we were able to get the information we needed. During the discussions, we found out about the HIV/AIDS community sensitization performances they have done, how they do it, and how they feel when they do it. The experience in general was a very enlightening one.

## **3.6 Conclusion**

This chapter looked at the methods of research used regarding the collection of data related to this research.

## **CHAPTER FOUR**

### **4.0 DATA PRESENTATION, DISCUSSION AND ANALYSIS**

#### **4.1 Introduction**

This chapter looks at the data we collected from the field, analysis of this data and discussion of this data. The data focuses on how Tresor Life Center uses performing arts to sensitize communities about HIV/AIDS.

#### **4.2 Tresor Life Youth Center**

This section looks at Tresor Life Youth Center located in Kamwokya 2, church zone, Kampala central division, Kampala district, Uganda. Tresor Life Youth Center is an organization located in Kamwokya which was established in 2002. It uses performing arts to sensitize different communities about a variety of challenges in which HIV/AIDS is inclusive.

Their mission is to improve the quality of life for children and youth aged between 5 to 30 years in the Kampala district. They do this through the provision of youth-friendly services, capacity building for individuals and communities, and by promoting values, healthy living

and the celebration of the gift of life. The description of the activities done by Tresor Life Center are as follows;

1. Provision of medical diagnosis treatment to vulnerable children and youth.
2. Conducting STI counselling and testing and peer-to-peer counselling.
3. Sensitizing children and youth about HIV/AIDS and human rights.
4. Promoting advocacy campaigns on issues and concerns for children and youth.
5. Conducting sports and recreational activities with HIV prevention messages.
6. Facilitating life skills development programs among in and out-of-school children and youth.
7. Conducting positive parenting programs and faithful house programs for parents.
8. Leadership training programs for young people and training of trainers, seminars and workshops.
9. Promotion of talent and skills among vulnerable young people.
10. Developing local and international partnerships for youth and children through cultural exchanges.
11. Career guidance and support for young people to access vocational education and develop entrepreneurship skills.
12. Conducting community sensitizations on reproductive health and human rights issues through music, dance, drama, and talent shows.
13. Conducting environmental peace campaigns.
14. Providing children and youth with access to information through the community resource centre, digital computer drums and the internet café.
15. Conducting income-generating activities for institutional sustainability.

General Information.

Treasure Life Centre (TLC), is a community youth and child-led initiative which was established in 2002 out of Kamwokya Christian Caring Community's (KCCC) efforts to mitigate the impact of HIV/AIDS on the poor and vulnerable by increasing access to basic services and promotion of human rights. It seeks to see a society where vulnerable children and youth (5-30 years) live to their full potential and where their rights as well as aspirations are respected, supported and affirmed. As a child and youth-led initiative, TLC has well-seasoned peer educators who promote peer-to-peer counselling, human rights education, advocacy, talent development, reproductive health, cultural and youth exchange, as well as entrepreneurship and skills development.

TLC prides itself in having a present leadership of children and young people nurtured and raised by this program. The children have grown with this program since its inception and are consequently well versed in it. Our strengths lie in the systematic and well-organized promotion of our members to responsible, accountable and service-driven leaders.

As mentioned earlier that TLC came out of KCCC, so let's have a quick dive into what KCCC is all about. Kamwokya Christian Caring Community (KCCC) was established in 1987 to mitigate the psychosocial and economic impact of HIV and AIDS on the community. Through voluntary efforts of the members of small Christian communities locally known as "Bubondo," a treatment, care and support project was started for persons living with HIV and AIDS plus educational support for children orphaned by the disease. The project also sensitized Kamwokya community members on the causes and effects of the HIV and AIDS pandemic. The overriding aim of the sensitisation was to reduce the stigma that was attached to the disease at that time and to mobilize families and communities to care for those affected while

supporting vulnerable groups (especially women and youth) to change their behaviour to avoid contracting HIV and AIDS.

As time passed by, KCCC realised that HIV/AIDS was inextricably linked to poverty, unemployment, gender, insufficient parenting, inadequate family and community support structures, harmful cultural beliefs and practices, peer and social pressure, moral degeneration, lack of education and personal development skills, lack of timely and correct information and lack of access to health services to treat STDs that increase one's vulnerability to HIV and AIDS infection.

To effectively achieve its objectives KCCC mobilized the community for a holistic and integrated community-based HIV and AIDS management and development programme that:

- (a) focuses on the whole person, mind and spirit,
- (b) builds on and utilizes existing community strength and resources,
- (c) looks at the root causes of existing problems, HIV and AIDS included, and
- (d) promotes community participation and contribution while ensuring that ongoing multi-dimensional approaches to current and emerging problems are innovative and effective organizational development undertaken.

**The Organization's mission statement is outlined as:**

To mitigate the impact of HIV/AIDS and poverty on the poor and vulnerable by increasing access to basic services, and building the capacity of individuals, families and communities to address their health and social development needs.

**Organizational Statement of Faith:**

KCCC is a faith-based organization guided by Christian principles. In doing our work, we believe that to restore the hope and dignity of those we serve they should be cared for with love

and compassion. In so doing, we commit to service above self and sharing with others what we know and have.

Under the Kamwokya Christian Caring Community, we deftly find Kamwokya Tresor Life Center, whose objectives are as follows:

We strive to empower young people with the knowledge, skills and attitudes for preventing HIV/AIDS, early pregnancy, STIs, alcoholism and drug abuse.

So, in keeping up with all the discussed above, We intend to understand the way that Kamwokya Tresor Life Center has used the earliest, most used, and arguably the most important form of communication; Music, Dance and Drama to sensitize communities about a disease that has affected humanity for more than 200 years and Uganda for about five decades now.

### **4.3 Methods used by Tresor Life Center towards HIV/AIDS sensitization in communities.**

What methods are used by Tresor Life Center to sensitize and create awareness about HIV/AIDS in communities? This is a question we were curious about when we went to do our research with them but by the end of the research, we had the information we needed.

#### ***4.3.1 Peer educators/peer-to-peer counselling***

According to the “My-peer toolkit” website, peer education is when peers learn from each other. This TLC boasts of having produced several counsellors in renowned hospitals and clinics in the country through their “Peer Educators” Program. This is a Program where fellow age mates teach each other about life in general, self-awareness, esteem, HIV/AIDS and other diseases.

One of our interview participants defined a peer educator as “A Peer educator is someone who goes out to educate fellow age mates.” And he emphasized the importance of having peer educators at TLC. He said it is easier for a fellow peer to educate a fellow peer simply because they can easily relate to and with each other about HIV/AIDS. In his words, “If your age mate sits with you, talks with you about something, you may take it seriously because it is the same experience that you and they are experiencing,”

In our in-field analysis, we also noted that peer educators are another way of sensitization from inside within Tresor Life Center. Just as the adage makes mentions, “Charity begins at home.” The Peer educators and the other performers can’t get out to sensitize other people without being sensitized first. So the peer educators act as “Inside Sensitizers” of sorts, which sounds so good.

Another interesting fact about “Peer Educators” is that the organization only trains 30 people who train others every year the admirable thing here is watching iron sharpening iron and a chain reaction of sorts where mentorship is done by the leaders who are ageing out.

“...those Peer educators” or “Junior Leaders” are the ones who train others. For example, for us, they trained one Bunch of 30 people. But for us, we trained others. In Music, I have trained those for Music who are there... when you go to netball, some are trained. They do it though am there or am not there. Because they don’t come just to play and go. No! They come to learn more than Sports and Music. Coz there is: “self-awareness, there is Self Esteem” we teach them all that. They have to know, that: “If I have, we are together, I have, you don’t have, you don’t have to feel bad. Because I have. You have to feel you! You don’t have, one day, one time you will get it!” “You will get!” “What you have to do, is you to know to work hard so that you become someone that also has!” Just be yourself. When I am myself, nothing can

affect me! If I have one pair of shoes, I can use that to go everywhere I want. But if I start admiring someone else “Oh she has three, she is changing, and I am not changing” I may even start saying “Ah Ah, Me I am not going Around many people because I don’t have another pair of shoes.” But if “I am” and I know that “I am” I will be comfortable to go coz I will know myself that I have one. There fire, “Why should I Look for another pair of shoes and yet I know that I have one?”

Tresor Life Youth Center seems to be more than just Sports, Music and Entertainment. They raise their youth to appreciate the little they have, and not be intimidated by what they don’t have. These are not just values that help one to live a healthy life but also help them remain at peace with themselves and not look for more of the things that they could see others having and they don’t. One of the interviewers explained it best, this way:

“I think this is a really good idea of teaching them self-esteem to be grateful for what they have and accept that okay, I have this, and it is enough for me, so I don’t need anything else, I don’t need another shoe, they won’t go around looking for it from somewhere else, like from sugar daddies and things like that and then they get HIV/AIDS and things like that.”

#### ***4.3.2 Use of Performing Arts***

It is undeniable, from the very first day, that Tresor life Center has Performance embedded in its DNA as an organization where most of its performances are youth, who are very active. Their nature of performance is a mix and fusion of several types of dramatic styles, music and dance, which is put together with mostly pantomimes. This is where someone comes and mimes the words of a song as the rest dance.



*A picture showing the participant in red and black miming people through the window while the rest are behind dancing.*

In addition to that, they also do a stand-alone skit that is also fused with music. This in our opinion is not just a performance that sensitizes people but it has great entertainment value too. It is a fact undeniable, to note that this type of performance is classical, and cuts across to people of various ages and different walks of life because it has an element of almost every performance art namely: Music, Dance, And Drama.

One of the participants in the interviews, cleanly stated how their drama works, as a complete work of art by narrating one of the skits they did.

“... we started in a bar, where there was music, this usual Music and people were enjoying. But the day before, they had announced a dance festival that was going to take place in the village. Most families and friends were aware of the festival that was going to take place, so they started mobilizing their fellow youth, that “You know what, on Saturday there is so and so.” “Will you be able to go there? Let us organize ourselves and go there!” then among the groups that were organized, a few were like ah ah!! For us, [Luganda] We don’t want to go

for those things because, in those things, there are many other things into it! Then another group was like ahh, for us, we should go and enjoy... life is short!!! There, they went to the dance, and from there, everyone got a boyfriend, and they came back happy!!! They got phones and so many things, but one had gotten a boyfriend who was sick! She got Affected!!! She started being discriminated against in the community and in the home where she was staying. That's where someone came in singing and dancing:

“Today is me, tomorrow is someone! By Philly Bongo Lutaaya.”

He added that the message of the play/ skit was to tell people not to discriminate against persons affected with HIV/AIDS because they are still important just like everyone else, rather, these people should be accepted and treated like humans. After a long thought, we came to the conclusion that the piece is not just theatrically acceptable, but also very insightful and smartly choreographed and structured, following a story and character arc that meet the audience with awe, but also sympathy and empathy as it is tragic and engaging.

HIV/AIDS is a global pandemic and the skit addresses the things that have been happening in the world on our watch, it has an even more profound effect on its consumer, the audience who are not just moved out of their seats to tears, but also to stand up, act against the disease and cause a ripple effect of change that can spread to the whole world at large, following the saying: “If everyone sweeps their doorstep, the whole world would be clean.” A powerful and heavy drama, done by young people who are not just interested in the problems of their society but the world at large. If these messages are put into practice, a positive way of thinking and behaviour would be achieved. This is partly based on the statement of the great Chinese thinker and social philosopher Confucius who once said; “Tell me and I will forget, show me and I may remember, involve me and I will understand.”

“Performing arts is not just a medium used to entertain and Pass time, but it is deeply emotional and intimate, especially live performances, and these help not just change mindsets of people but also push and challenge them to work against a collective problem,” Mugira states in his research which we talked about in the literature review.

As a travelling theatre of sorts, we also found out that the drama group at TLC performs for any audience as long as they are called upon. They perform for free and only ask for transportation, and that is only if they don't have it. A powerful message, for free is not just noble, but very admirable. What made us fall in love with their commitment to the art and telling the world about HIV/AIDS is their effortless work and service to the world. All They need is a gathering of large numbers of people and a call and they will be there, ready to perform.

“We go everywhere because the problem is not only here in Kamwokya. It is a problem of the whole world! So, we are not only doing it here in Kamwokya but everywhere where we are called upon. Or, sometimes, it's only the Resources that stop us from going where we are supposed to go! But when we get a chance, we go!” This was a statement made by one of the interview participants. To add, they not only perform in Uganda but also perform out of the country when needed. One of the participants said, “we went to Scotland, doing the same thing, the same sensitization. Reaching there, people there, most of them did not know about HIV/AIDS.”

In performing arts, when doing community sensitization, sometimes post-performance discussions happen to get feedback from the audience but in the case of TLC, most times they

do not do the post-performance discussions because of time hence they just perform and leave but sometimes they do post-performance discussions when they have enough time.

Tresor Life Center is open to performing different types of dances that appeal best to its audience for example, traditional dance, contemporary dance, break dance and others.

#### *4.3.2.1 Rehearsals*

Seated in the heart of Kamwokya, the doors of Tresor Life Center are open to all members of the community most especially during the time of rehearsals. This is because of the loud music that attracts people to enter and find out what is happening in the Center. These rehearsals are done every weekend from 5:00 pm to 7:00 pm at Tresor Life Center.

While there, we were tickled by the numbers that came just to watch the rehearsals at Tresor Life Center. Not just the numbers but how they reacted to the rehearsals so positively.

During the interviews, we found out that Tresor Life Center plays music that sensitizes people about HIV/AIDS at the beginning and at the end of their rehearsals, when people come, the welcome is a message of awareness about HIV/ AIDS and when they are leaving so that they can go and spread the message and reflect on it as well.

To add on, Tresor Life Center rehearsals start with a song that sensitizes people about HIV/AIDS as we have mentioned above. The song: “A Little Bit of Love, a song by All Stars in Uganda About HIV/AIDS. It is danced and mimed by the performers almost effortlessly. This is done in turn. Each performer has an artist that they impersonate and using mime, each performer comes to the front and sings the lines of an artist respectively.

Still, looking at this from a performer’s view and an activist’s mind, we got to see that this is not just a good way to start a performance, but it is also a way to remind the performers about

the problem that they are fighting against, using this medium of sensitization, but also as a double-edged sword to remind all those who come to watch them that HIV/AIDS is real, since new people join daily. Coach Peter, one of our participants at Tresor Life Center, on the Sensitization bit, says this:

“We expect new people every day. So, every time we come here to Practice, we make sure we do it [Sensitize People] and we have formed it as our anthem. It is our anthem! Whenever we are going to practice any other music, we start with those songs that sensitize people [those people that come to watch their rehearsals and join] and whenever we are closing, because since we expect new people every day!”.

Some of the songs they use which we realized were very repetitive in their rehearsals are, “Alone.” By Philly Bongoley Lutaaya, “A Little Bit of Love,” by Ugandan All Stars and other songs which we will mention later.



*A picture taken during the rehearsals at Tresor Life Center.*



*A picture showing rehearsals taking place at TLC.*

#### *4.3.2.2 Sensitization music used at Tresor Life Center*

Music is a powerful means of communication, because it is not just about the sound, rhythm, rhyme, beats etc. within a song but the words in the song that matter. Tresor Life Center uses the power of music to its advantage, the fact that it is entertaining and the fact that a lot of people love music and are drawn by it. Tresor Life Center use Music as a form of sensitization. They not only use these for sensitizing people about HIV/AIDS, but they also use these forms for sensitizing people about Coronavirus, Ebola, poverty and other issues. In their HIV/ AIDS skit, they dealt with the myths and lies about HIV/AIDS. One particular song they emphasized was used in this skit was, “Alone” by Philly Bongoley Lutaaya.

As mentioned before, when we mentioned before in the methods used by TLC in sensitization, we mentioned some of the songs which were, “Alone.” By Philly Bongoley Lutaaya and, “A Little Bit of Love,” by Ugandan All Stars, other songs are, “Onkuba, ”by King Saha and Sheebah, “Dilemma,” by Cindy, Bobi Wine and Mr G, “Be A Man,” by Bobi Wine, “Let My People Go,” by Exodus, “Chosen Generation,” by Sinach.

One of the participants said, “. It is our anthem! Whenever we are going to practice any other music, we start with those songs that sensitize people [those people that come to watch their rehearsals and join] and whenever we are closing, because since we expect new people every day!”

### THE MUSIC USED AT TRESOR LIFE CENTER

#### **Onkuba King Saha and Sheebah**

A courtship song about how A girl makes this boy Go Nuts. Performed (A boy and Girl) Who come on stage and Mime the song. The Boy Pretending to be “King Saha” And the girl, Sheebah. **This signals the early stages of Love, which can be characterized With Infatuation, and rushed decisions which mostly aren’t rational, but emotional.**

#### **Dilemma Cindy and Bobi wine**

A Love Story that a Girl Talks about her confusion Because she had two lovers, And she can’t seem to choose Which one is best because both Look equally good. This is Also done as a mime by Two boys And one girl. **This depicts the things that happen in the lives of Most youth After their irrational choices in the previous song. They meet someone else, and at times Almost immediately fall for them without thinking. This leads to them having a number of sexual partners.**

#### **Be a man- Bobi wine**

A dance By the whole group And the song tells every youth to stick To one partner. One of the most Iconic lines and this says: “One Man, One Girl.” **This teaches that Youth should try their best to have only one Sexual Partner, because that is the right thing.**

#### **Let my people Go- Exodus**

A Gospel song that is from the Story of Moses asking Pharaoh to let his People (Israelites) Out of Slavery so that they Can go to the promised land, Free. This is done as a dance By the performers. **A very important call that almost sounds like it is beckoning HIV/AIDS Metaphorically to let “Our” people Go!!**

#### **Chosen Generation by Sinach**

Is a Gospel song that is somewhat an Anthem that talks about each Person knowing their worth And what they are made of and meant to be. **A very Cleverly chosen piece that reminds both the performers And the whole world that “We are the Chosen Generation” to Fight against HIV/AIDS.**

#### **4.4 The target audience of Tresor Life Center**

As mentioned in our research title, communities. We desire to see how Tresor Life Center sensitizes communities about HIV/AIDS but who are the people that Tresor Life targets in these communities?

The Target audience for Tresor Life Center is the youth and this is because they believe that the youth are the most open to getting HIV/AIDS due to their lifestyle these days the centre is even a place for the youth as said by one of the participants, “Since this is a Place For youth and Young People, we do welcome every Youth to come here and engage in every activity that he or she feels comfortable with”. He also added, “because youth were engaging in some risky behaviours like abusing drugs, and many things since this is a ghetto and you find many youth with different behaviours. So we started this place, where people can come and do something developmental with their Lives.”

To add on, we get to understand that the peer educators trained at the centre are youth who are trained to train their fellow youth. “Coz we train only one bunch of Junior leaders or “Peer Educators” but those Peer Educators” or “Junior Leaders” they are the ones who train others.” This was said by one of our interview participants.

Further, the community of Kamwokya is a target audience for Tresor Life Center because Tresor Life Center is located in Kamwokya and by location, the nearest community becomes a target audience. After all, it makes no sense to sensitize people from far away when the closest people to you are not sensitized about HIV/AIDS. Even the rehearsals which they use to sensitize are attended by people in the community of Kamwokya.

Another target audience is the new people who have come to Tresor Life Center so that when they leave, they leave when they have been sensitized about HIV/AIDS. “We expect new people every day. So, every time we come here to Practice, we make sure we do it [Sensitize People] and we have formed it as our anthem... since we expect new people every day!” one of the participants said.

Another target audience for Tresor Life Center is schools where you will find school children and staff members like teachers, cleaners, cooks and others. When these people are sensitized, they go out into the community and tell others what they learnt about HIV/AIDS. For example, children will go back and tell their parents, teachers will go back and tell their partners or children etc. In this way, there is sensitization to HIV/AIDS. When we asked a participant about where they go, she simply replied, “Schools.”

Before we forget, the communities where Tresor Life Center dramatists are called to perform are a target audience for them because being called means being allowed to sensitize that given community about HIV/AIDS. One of the participants said, “When an organization is having a thing that they have organized for the people, we do go and perform just to sensitize people... because you find that most organizations are in that way fighting HIV/AIDS and some other problems that the community is facing. So, we do it [Sensitize] every time we are called for.”

Another target audience for Tresor Life Center places with a large number of people/ crowds, “Mostly where there are crowds, and a huge number of people.” as stated by one of the participants a huge number of people equates to many people being sensitized about HIV/AIDS.

Tresor Life Center also targets a global audience because they believe that HIV/AIDS is a global problem hence everyone in the world is capable of becoming a victim of HIV/AIDS therefore everyone in the world deserves sensitization about HIV/AIDS. The fact that they were able to travel to Sweden to reach far and wide shows a step towards their global sensitization of HIV/AIDS.

#### **4.5 Impact of Performing Arts as a tool used by Tresor Life Center on HIV/AIDS education.**

Performing arts is a powerful tool used for sensitization hence why it is used by Tresor Life Center for HIV/AIDS sensitization. As said in the previous subheading, Tresor Life Center uses its rehearsals to sensitize people about HIV/AIDS since a lot of people from the community gather around to watch the rehearsals and, in the process, they get sensitized. The impact of this could be seen in the reactions of people watching the rehearsals. Some people were attentive to what was taking place, and children were watching in amusement, because of its entertaining effect some people were laughing and dancing but all in all the purpose of this was for people to be sensitized about HIV/AIDS and educate others about it.

When asked about previous performances, the participants told us how they that people are being sensitized about HIV/AIDS through a performance. They said, that sometimes people cry, other people tap on their friends, and they keep attentive till the end of a performance. Performing arts has the power to evoke emotions like these in community members and impact the way they feel and think about HIV/AIDS and in this way, sensitization happens.

The reactions from a performance lead to audience reflection, where, they reflect on their lives for example how have they treated HIV/AIDS patients, what can they do to sensitize others

about HIV/AIDS, have been careful with their sexual partners, have they tested for HIV/AIDS, and others. When people begin to reflect, it means that they have been sensitized about HIV/AIDS hence they will go and live changed lives.

The use of performing arts to sensitize communities about HIV/AIDS has enabled Tresor Life Center to improve people's mental health, most especially those who are being burdened by the stigma of HIV/AIDS. By sensitizing others, they begin to see HIV/AIDS patients more positively and also treat them better. In this way, the HIV/AIDS patients become happier in the community and their mental health improves. These performances also empower the HIV/AIDS patients to feel unashamed of the disease and instead come up to sensitize others about it, this way of living is proof of improved mental health.

Just as Tufte (2005:106) notes, "the history of HIV/AIDS communication and prevention is close to disastrous in the lack of results obtained." My argument here is that new communication strategies that are participatory are still desired to address this pandemic and bring about change. Success stories have been registered in countries like Uganda, Senegal and Brazil in fighting this pandemic after they employed a variety of participatory communication methods.

The government together with other players in the health sector have for the last 20 years traversed the country talking to school children and adults through different communication tools on the need to abstain from sex for those who are not married; advocating for being faithful among spouses, and the use of condoms for those who can neither abstain nor be faithful. This approach ABC as it is commonly known has helped to reduce AIDS prevalence.

A tremendous decrease in the prevalence rates of HIV in Uganda has been a result of intensive HIV/AIDS communication by NGOs, CBOs, faith-based organizations and in this cause. Organizations such as Kamwokya Treasure Life Center.

During research, we found that there is more impact of using performing arts to sensitize communities about HIV/AIDS when you use a language they understand more.

Also, the performers at Tresor Life Center are sensitized as they perform for others to sensitize them because you cannot teach people what you don't know hence they know about the HIV/AIDS that they are performing and sensitizing others about. This means they also sensitize themselves in the process.

#### **4.6 Myths about HIV/AIDS that have been addressed by Tresor Life Center.**

According to Oxford Languages, “a myth is a widely held but false belief or idea.” In this section, we will be looking at the false beliefs/ ideas around HIV/AIDS that have been addressed by Tresor Life Center. One of the false beliefs they said was that “some of the things we do to let the community know that are not true or to let the children and Youth know that are not true are: “If you share clothes with someone who has HIV/AIDs, you can get it.”

Sharing clothes with HIV/AIDS patients does not mean that one is going to get HIV/AIDS.

Some communities believe that when you share food/ eat with an HIV/AIDS patient then you are likely to get HIV/AIDS but this only discriminates against them and makes them feel alone.

No one likes to eat alone. “When you eat with someone who is also affected, that you will get it, it is also a Lie...” one of the participants mentioned.

Another myth that was mentioned to us during the interviews was that "...you chat with, move with people who are affected with HIV/AIDS..." This is a false belief because walking with someone doesn't mean that HIV/AIDS will fly from their body to yours. Walking with them can be a way of encouraging them to exercise to boost their health.

Other people believe that doing an active activity with HIV/AIDS patients will make them get HIV/AIDS because of their sweat. "If you touch someone who is sweating, coz in dancing there is sweating, you will be... getting HIV/AIDS" stated one of the participants but this is false because playing or dancing or doing any physical activity patient makes them feel welcome rather than discriminated.

Another false belief in communities is that some people believe that HIV/AIDS patients have been bewitched, it was stated by one of the participants, "...This one was bewitched..." This way of thinking is common in communities that are deep into culture but unfortunately thinking like this makes them ignorant and unaware of the real causes of HIV/AIDS.

#### **4.7 Successes and challenges of Tresor Life Center's journey towards**

##### **HIV/AIDS sensitisation.**

Tresor Life Center's journey towards HIV/AIDS sensitisation has had successes and challenges, some of which we will discuss below.

Tresor Life Center has successfully trained peer educators who are training their fellow peers about HIV/AIDS and other life-related issues like mental health, self-awareness, self-esteem, love for each other and others.

Tresor Life Center has successfully used music, dance and drama to sensitize communities about HIV/ AIDS, through the rehearsals that they do and performances that they do in different communities. One of the participants said, “When we started sensitizing people by telling them that, “This is what you should do, this is what you should not do!” Then they started realizing that: “These are things that we are getting through sexual transmission.” That is how they started to know that the problem has been this and that...”

Besides performing arts, Tresor Life Center uses sports to sensitize communities about HIV/AIDS and it has effectively succeeded in using it. One of the participants explained, “When we go into Sports... we say: “That ball that you see people playing with, is like your life. Everyone needs it too. For example, if I am a girl, he loves me, he loves me, he loves me if I allow everyone to love me, I will end up losing my life, so I have to handle that ball, the way I want my life to be handled.”

In addition, because of how passionate they are about what they do, they have succeeded in getting called and recommended by people to use performing arts to sensitize different communities about HIV/AIDS. Talking of the challenges, one of the challenges they face is that sometimes, when they go to a community to sensitize them about HIV/AIDS, they do not have the means to go back and check whether what they did there was of any benefit to that community. Hence, they just hope that the community has been sensitized.

#### **4.8 Data presentation**

**4.8.1 Transcribed interview done on 21st November 2023 with Coach Peter, Mara and Yoweri as Informants.**

*4.8.1.1 Interviewer: What are the myths about HIV/AIDS that Tresor life deals with?*

Our respondents mentioned that one of the myths is that people in the community believe that if you share clothes with someone who has HIV/AIDS, you can get it. And also, that, when you eat with someone who is also affected with HIV/AIDS, when you chat with or move with people who are affected with HIV/AIDS, If you touch someone who is sweating for example through playing sports or dancing you will contract HIV/AIDS. In our research, we found that simply existing with a person with HIV/AIDS, as these myths are put, doesn't qualify one to get HIV/AIDS. Rather there are far deeper causes of HIV/AIDS that community members are less worried about. For example, we earlier looked at causes like unprotected sex with HIV/AIDS persons, sharing of sharp objects and others.

*4.8.1.2 Interviewer: When do you do the performances?*

The respondents replied that since it is a process of sensitizing people about the problems that we are facing in our communities, they do it every weekend and every time they are called upon because it is “educating!” in the sense that, they are trying to educate others so that they can know information about HIV/AIDS. By every weekend, the respondent meant every weekend during their rehearsals which take place every Saturday and Sunday. During these rehearsals which we attended ourselves multiple times, we noticed how big several people gathered around the hall where the rehearsals were taking place and at Tresor Life Center, they utilized the fact that a large number of people are attracted by their rehearsals to sensitize them about HIV/AIDS. So, at the beginning and end of the rehearsals, they would play and mime

sensitization music like, “Alone” by Philly Bongo Lutaaya. This is a very natural and unforced way of sensitizing people about HIV/AIDS, whereby they are attracted and come to you naturally. As they say, “No man is an island”. It is a good thing that Tresor Life Center collaborates with different organizations to sensitize different, diverse communities about HIV/AIDS.

*4.8.1.3 Interviewer: So, you have talked about the community aspect, when was the last time you went to a community to sensitize specifically about HIV/AIDS?*

When asked this question, the respondents said that they last performed at a youth day conference which took place in November 2023, a conference they were given a slot to perform at. Instead of just performing, they used this opportunity to perform a skit sensitizing communities about HIV/AIDS and given that most of the people present on that day were youth, they felt the need to spread the word of light to the youth. As a group of people with a purpose and a goal, they used an opportunity that was given to them and turned it around and used the opportunity to sensitize people about HIV/AIDS. This is to show that as performing artists we decide what we want to do with our art and the impact we want to leave behind after our art has been experienced.

*4.8.1.4 Interviewer: Do you use only Music? Or with drama and dance?*

The respondents said that they do dance music plus skits, or drama! Because there are people who are interested in dance and others who are interested in drama. Performing arts is an inclusive medium and the fact that Tresor Life Center artists music, dance and drama to cater for all their audiences, is quite a good move which guarantees that more people are sensitized about HIV/AIDS.

*4.8.1.5 Interviewer: Is there any skit that you have done that you wouldn't mind telling us about?*

Excited about the question, the respondents told us about a skit inspired by a Ugandan movie titled, "school canteen," that they performed at Tresor Life Center. The skit was about a young girl who contracted HIV/AIDS from a man she met after a night out with her friends and everyone around her began to treat her like a disease after she contracted HIV/AIDS. As part of the skit, they incorporated songs like, "Alone" by Philly Bongoley Lutaaya, and "A Little Bit of Love," by Uganda All-Stars. It is an inspiring and interesting fact that film can be a source of inspiration for other fields of performing arts, which goes to show that they exist hand in hand. The respondents further went ahead to reveal that the purpose of this particular skit was to inform people that if someone is affected with HIV/AIDS, we should stand together to help them, instead of running away from them. The idea of incorporating the skit with music is a good one because as we said earlier, no man is an island, hence different sections of performing arts can work beautifully together for a purpose.

*4.8.1.6 Interviewer 2: So, after the drama, like for example that one, do you do like question and answer sessions with the people watching?*

During the period of our course, we learnt that the term for engaging with members after a session like the one in the case of TLC is called debriefing. To this question, the respondents said debriefing in their case depends on where they have gone. They gave an example that when they are called at events and given slots plus minimal time, they do not debrief but if they have taken the initiative to go to communities and they have time, they do debriefing. Debriefing is an exercise that allows for a performing artist or creative or whoever, to get

feedback from community members about how what has been done has impacted them. During this session, community members are open to being their authentic selves and sharing their views without fear. By doing so it allows for community members to be reflective and act accordingly.

*4.8.1.7 Interviewer: Mara, where do you perform? Do you go to Markets? Do you go to public places, or schools, apart from village meetings?*

The respondents replied and said that they are willing to perform in any place with an audience. Art knows no barriers. This is linked to the fact that Tresor Life Center artists use the opportunity of their rehearsals to sensitize people about HIV/AIDS.

*4.8.1.8 Interviewer: How do organizations connect with you to find you? Do they call the management or Coach Peter?*

The respondents said that normally they are contacted by these organizations via their mentor and coach, Coach Peter. This goes to show that performing arts is effective and capable of attracting people enough to call for it to be used as a tool for sensitization.

*4.8.1.9 Interviewer: How long do your skits and dances take?*

To this question, the respondents said that the time they use depends on the time they are given by organizations to perform except when they are using their own time, then they decide how long their performances should be.

4.8.1.10 *Interviewer: Now like you guys, do you feel like using the methods you use, like the skits, the dances, the performing arts do you think it is important, in sensitizing communities? Or there are other mediums?*

With this question, we wanted to know whether they believe in the effectiveness of what they do to which they replied positively by saying that performing arts is important when it comes to sensitizing communities about HIV/AIDS because it is a means of communication. We also believe performing arts to be very important as a means to sensitize communities about HIV/AIDS because it calls people to it naturally.

4.8.1.11 *Interviewer: Which Language do you use?*

As replied by the respondents, said that the language used in their performances depends on the place where they have gone to sensitize communities about HIV/AIDS. Normally, most especially in central, you find that a lot of the time people are expected to know Luganda around but the fact that Tresor Life Center artists try to cater to people in a language they best understand is admirable and shows how considerate they are to which we believe even better their chances at sensitizing them about HIV/AIDS.

4.8.1.12 *Interviewer: Now those people, when you have gone and told them, “Don’t do these, be faithful, when you have told them: Don’t discriminate people with HIV. Do you have a way of following them up to see if they are following what you have told them to do?”*

When we were studying Theatre for Development (TFD, we were told that sometimes after a project, TFD facilitators go back to communities to check whether the development they were working towards in a community has been put into practice but for the case of TLC, the respondents said that usually they do not go back to check with a community whether what

they taught them about HIV/AIDS is being put into practice by the community members except for Kamwokya where they live and they can see the change. They also added that besides going back, you can tell when community members have been touched by a performance through the way they are reacting to it as it is being performed and through this reaction, you can gauge whether they will go back and live changed lives. Being able to get a positive reaction capable of creating change is what performing arts cater to achieve in such situations.

*4.8.1.13 Interviewer: Okay, so, apart from Music, Dance and Drama, what else do you use to sensitize people? Do you have fliers, do you go to radio talk shows, or do you have books that people can read and know more about HIV/AIDS?*

As a response to this question, the respondents said that they only use Music, Dance and Drama. Which we believe is a powerful tool.

#### ***4.8.2 Transcribed interview done on 21st November with Coach Peter, as our Informant.***

*4.9.2.1 . Interviewer: What Criteria do you use to choose the Children and youth that you work with? Do you do Auditions? Or do they just come?*

Our respondent replied and said that TLC is a free and open space for all to join if they are willing especially young people. A lot of the times for example at the university, you will find that you want to join a certain group of people maybe to perform with them but you will be restricted by auditions and joining fees. The fact that at TLC, people are freely welcomed, is a good thing because it encourages people who might have wanted to be part of change most especially the young people who could have joined negatively influenced groups where they would have been doing things like consuming illegal drugs like cocaine, to take part of

sensitizing their peers about HIV/AIDS. Which also helps them to identify their talents and grow in them.

*4.9.2.2 Interviewer: What are the Vision, Mission, and Goals of Tresor Life Center?*

In a nutshell, the respondent simply replied, “Care and Serve!” and he said that this is because TLC was started 20 years ago. After all, youth were engaging in some risky behaviours like abusing drugs. He added that since Kamwokya is a ghetto where you find different youth with different behaviours, hence, TLC was started to enable people to do something developmental with their Lives. In a generation where a lot of youth have grown up spoiled, it is great to see TLC trying to change the lives of some of these youth.

*4.9.2.3 Interviewer: So that is why you chose to put Tresor Life Center in Kamwokya?*

The respondent responded with a yes and further added that TLC came out of a mother organization, “Kamwokya Christian Caring Community.” which has a youth department inside the organization, and from that department, decided to come up with a centre for the youth and young children. Which led to the birth of Tresor Life Center.

*4.9.2.4 Interviewer: So that time when you were doing HIV sensitization, why did you choose to do HIV at that time? Because you could have chosen to do maybe Ebola, any other thing, but you chose to do HIV/AIDS?*

In his response, the respondent took us to 20 years back where he said HIV/AIDS was boiling in Uganda at large. Hence as an organization, they had to come together with communities and other organizations to for example prevent young people from engaging in sexual activities, to see how they can abstain, basically anything that they could do at that time, to help people to avoid contracting HIV/AIDS. Once again, no man is an island, at the peak of HIV/AIDS, TLC

worked hand in hand with communities and other organizations to find ways to control the disease amongst people. This shows how important it is to work with other people when it comes to achieving a particular goal for the betterment of communities.

*4.9.2.5 Interviewer: So, since you started, have you seen any changes around Kamwokya? And what were the gaps you noticed before?*

As one of the gaps among community members, the respondent said that before, if someone saw someone who was affected by HIV/AIDS, they would conclude that that person had been bewitched and so they closed their eyes to every other cause of HIV/AIDS. As TLC they took it upon themselves to fill this gap by sensitizing people and telling them about more trivial causes of HIV/AIDS for example telling them to have protected sex. First, it is noticeable that they took their time to know the community and how they think which also shows that the community warmed up to them enough to bring up the idea of witchcraft. Usually, even when people think it, they restrain themselves from talking about witchcraft except when they are comfortable will openly say what they are thinking. Noticing gaps like this helps when it comes to effectively sensitizing these communities about HIV/AIDS because now you know what you have to fill. And yes, the respondent affirmed that they have seen some positive change regarding their HIV/AIDS sensitization around the area of Kamwokya.

*4.9.2.6 Interviewer: So, do you people just stop around Kampala here? Or do you even go outside Kampala in other districts?*

To this question, the respondent replied that they go everywhere as long as they have the resources to go there or when they are called there to sensitize people about HIV/AIDS. He then went further to tell us of a time in 2007, when they travelled to Scotland, to sensitize people there about HIV/AIDS. To their surprise, most people there did not know about

HIV/AIDS. They were just getting surprised to hear that there is HIV/AIDS affecting people in Uganda. HIV/AIDS is a global disease which can affect anyone, anywhere hence sensitization shouldn't be limited to a particular location and that is the mindset that TLC has.

*4.9.2.7 Interviewer: So, you have been doing the performances for how long now?*

This question led the respondent to talk about peer educators in the organization, he said they have been doing performances for over 21 years tracing back to their mother organization as well and when they started, they had peer educators who would train them and counsel them and educate them as their fellow peers. A Peer educator is someone who goes out to educate fellow age mates because sometimes peers listen to each other better compared to older persons. He also added that peer educators are used by the organization as a tool as well to sensitize HIV/AIDS where peers tell their fellow peers about the disease.

*4.9.2.8 Interviewer: When other organizations call you, to do the sensitization, do they pay you? Or do you just do it voluntarily?*

The respondent said that they usually do it voluntarily and all they are provided with is transport to and from. On one hand, this shows how dedicated and passionate TLC artists are to sensitize communities about HIV/AIDS but also, we don't find it amusing that these capable organizations do not pay them because as much as they are performing, they are giving a service which requires payment. This makes us question what these organizations now do with the money besides giving transport. As performing artists, sometimes we fall prey to this kind of treatment where the best we are given is transport and exposure which in some way, devalues us as performing artists.



*A picture taken during an interview with one of the participants at TLC.*



*A picture taken during an interview with a participant at TLC.*

**4.8.3** *A table showing Number of people we set to interview and the ones we interviewed.*

<b>People set to be interviewed.</b>	<b>Number set to be interviewed</b>	<b>Number interviewed</b>
Persons infected with HIV/AIDS	4	0
Persons not infected with HIV/AIDS.	7	4
Drama group at TLC	6	10
<b>TOTAL</b>	<b>17</b>	<b>14</b>

**4.8.4** *A table showing the gender of participants*

<b>Gender</b>	<b>Number</b>
Females	8
Males	6
<b>TOTAL</b>	<b>14</b>

**4.9 Data analysis**

In Data analysis, there is organizing, interpreting, and making sense of the collected data. It helps researchers identify patterns, trends, and relationships within the data. Depending on the research design and the type of data, various statistical or qualitative analysis techniques can be employed.

We recorded our interviews with the various performers and management of Kamwokya Tresor Life Centre and we transcribed the data, analyzed it and observed a general pattern in their views regarding the use of performances to sensitize communities about HIV/AIDS.

Savin-Baden and Major 2013, define data analysis as breaking data into meaningful parts.

Our case study uses their rehearsals as a means to sensitize communities about HIV/AIDS through the sensitizing music they play at the beginning and end of the rehearsals. We realize the power performing arts has in that it attracts and calls people to it without sending an invitation or forcing them to come. It pulls people automatically and this in itself makes it an effective tool for HIV/AIDS sensitization in communities.

The fact that music can be used not just for people to dance and be entertained but to sensitize shows the purpose of music in that it can be used to communicate a message. Tresor Life Center uses sensitizing music to sensitize communities about HIV/AIDS. The lyrics in the music are what make it serve the purpose of sensitization because in the lyrics you find the message that you are trying to communicate to the community.

Tresor Life uses different types of dance, music, drama and languages to sensitize communities about HIV/AIDS. This allows them to appeal to a diverse group of communities, ages, generations, personalities and sexes. This shows how flexible they are and open to adapting to the community they are going to to effectively sensitize them about HIV/AIDS.

Tresor Life Center is open to go to any community where it is called to sensitize communities about HIV/AIDS. This is because they understand the fact that HIV/AIDS is a global epidemic

meaning it affects the whole world and because of this, sensitization shouldn't just be limited to Kamwokya and Uganda.

During our in-field analysis, we noticed the importance of peer educators within Tresor Life Center. The fact that peer educators are not just being trained to educate people outside the organization but also their peers within the organization, shows that the organization is headed towards growth and strengthening the roots within. They say, "Charity begins at home."

We analyzed when we were at Tresor Life Center, of the people we met, the females were more than the males i.e the females were 8 and the males 6. This could maybe be the case because the females are more drawn to drama compared to the males or because they are more disciplined and protected hence their interest in drama.

#### **4.10 Similar Topics of Research**

One of the topics that captured our attention was, "Performing arts for HIV/AIDS communities, some strengths and weaknesses. A case study of Drama AidE's live drama in KwaZulu Natal province of South Africa" This was a research done by Fredrick Mugira In September 2007. His research explored the effectiveness of live drama as a communication tool for raising young people's awareness about HIV/AIDS and drawing conclusions. He used a case study of Drama AidE's organization in KwaZulu Natal province of South Africa which since 1992 was using participatory drama and other interactive educational methodologies to control the spread of the HIV/AIDS epidemic in especially KwaZulu Natal province which had the highest HIV prevalence rate in the country in 1992.

Drama AidE's stands for Drama Aids Education. A word that is used a lot in this research to refer to performing arts is live drama. Which in our research we refer to as performing arts.

The effectiveness of this particular research was to use live drama as a tool for communicating/raising awareness to young people about HIV/AIDS and was carried out by a Ugandan who believes that South Africa is one of the areas most affected by HIV/AIDS hence carrying out her research there. He states that "...drama is able to combine entertainment to educate and pass on highly sensitive information such as that concerning sex and sexuality onto the audience which could be hard with non-entertaining channels like print media," Mugira states in his research.

Mugira also mentions some of the advantages of using live drama to raise young people's awareness about HIV/AIDS which include; It could reflect sensitive topics like HIV, sex, condoms, and discrimination in a form of storytelling and trigger the audience to comment, discuss and think and, It distributes information through lively performance, demonstrating the process and illustrating the consequences in a visual way, which helps the young people to understand the difficult medical terms and remember the knowledge.

We also came across another topic, "Performance as a component of HIV/AIDS education: Process and collaboration for empowerment and discussion", which is abbreviated PACED.

Further, the topic mentioned above is an approach used to educate people with HIV/ AIDS, instead of just entertaining them, by using performing arts as a tool to engage the people/victims of HIV and even those who don't have it by focusing on educating them on methods of prevention and care. The approach mentioned is an approach which was initiated in Ghana in 2006 and when it was implemented, it empowered people living with HIV/AIDS in Ghana.



## **CHAPTER FIVE**

### **5.0 SUMMARY, CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Summary**

This research, “The role of performing arts in sensitizing communities about HIV/AIDS: A case study of Tresor Life Youth Center, located in Kamwokya, Uganda,” explored the role and use of performing arts in sensitizing communities about HIV/AIDS while focusing on and studying Tresor Life Youth Center.

The issues discussed in this research were HIV/AIDS-related issues like the stigma, myths, and discrimination around HIV/AIDS, the causes, prevention, effects, related diseases, signs and symptoms and how Tresor Life Center uses performing arts to address these issues, what challenges they have faced and whether performing arts is effective in sensitizing communities about HIV/AIDS.

In this research, we also dived into an understanding of what a community is and what makes a community, what sensitization is and what community sensitization is.

#### **5.2 Conclusion**

With this research, we set out to achieve certain objectives which were; to examine the role of performing arts in sensitizing communities about HIV/AIDS, to examine how performing arts is used in sensitizing the youth to HIV/AIDS, and to examine the nature of HIV/AIDS.

To achieve these objectives, we followed research questions that guided us through the research and they were; what is the nature of performing arts? What is the nature of Kamwokya Tresor

Life Center? What is the nature of the performance of Kamwokya Tresor Life Center performing artists? How is performing arts used in sensitizing communities about HIV/AIDS? What is the nature of HIV/AIDS?

We were able to find out what the nature of performing arts, in a few words, encompasses music, dance, drama and spoken word. Performing arts is interactive, and participatory and allows for emotions to be expressed by performers and the audience.

We were also able to understand the nature of Kamwokya Tresor Life Center, and the nature of performing arts there as well. In summary, it is an organization that was started specifically for young people and it uses performing arts to sensitize communities about HIV/AIDS and other community issues as well. The organization, uses music, dance and drama mainly, sometimes spoken word, to sensitize communities.

Further, looking at how performing arts is used to sensitize communities about HIV/AIDS. Here, we discussed the different performing arts performances that have been done before to sensitize communities about HIV/AIDS and how Tresor Life Center uses performing arts to sensitize communities about HIV/AIDS.

By looking at the questions above, we were able to meet our objective of understanding the role of performing arts in sensitizing communities about HIV/AIDS, and how performing arts is used in sensitizing the communities on HIV/AIDS.

By looking at the nature of HIV/AIDS, we dived into understanding; the stigma, myths, and discrimination around HIV/AIDS, the causes, prevention, effects, related diseases and signs

and symptoms. Through this, we were able to fulfil our objective of finding out about the nature of HIV/AIDS.

### **5.3 Recommendations**

We recommend everyone to attend performances and rehearsals at Tresor Life Center because they are not just entertaining but also life-changing since they sensitize people about different issues of which HIV/AIDS is one of them.

We recommend researchers researching about sensitization of HIV/AIDS and HIV/AIDS activists focus on sensitizing communities about the causes of HIV/AIDS because there are misconceptions about the causes of HIV/AIDS mostly among rural communities. In our research, we found out that some communities believe that HIV/AIDS is caused by witchcraft and this is a big misconception. When people understand the causes, they will be able to understand the disease further.

## **APPENDICES**

### **I. A list of informants**

1. Coach Peter, a coach at Tresor Life Center
2. Yoweri, a dancer at Tresor Life Center
3. Mara, a peer educator plays sports at Tresor Life Center
4. And 10 people from the drama group who we quickly had a chat with as a group after their rehearsals, were tired. We forgot to record this.

### **II. Interview Questions Guide**

1. What are the mission, vision and goals of the Kamwokya Tresor Life Center performing artists?
2. What is the age, class, and gender of Kamwokya Tresor Life performing artists?
3. What do the Kamwokya Tresor Life Center performing arts focus on? Which issues?
4. What are the different myths or beliefs about HIV/AIDS that the Kamwokya Tresor Life Center deal with?

5. What are the components of the performing arts of Kamwokya Tresor Life Center?  
Do you particularly use one form of performing arts; like only drama, music or dance? (If yes, then why the chosen one?) If you use all, how do you balance them?
6. Why did you choose performing Arts out of all the other forms you could have used? Like posters, fliers, door-to-door sensitization and others?
7. What is the nature of Kamwokya Tresor Life Center performing artists and what is the nature of their performance?
8. Are your performances today engaging to the audience? If yes, how? If not, how do you ensure the audience has understood the message and your message is driven home? (Like do you have a panel beating discussion after? A question-and-answer question? Or Someone explaining the drama and sensitizing the community after the performance?)
9. Which places do you perform at?
10. At what time do you hold your performances?
11. What languages do you use in your performances? Why the language?
12. Who is the target audience of the Kamwokya Tresor Life Center performing artists based on age, sex and gender when you are doing these performances?
13. What mediums are being used to showcase the performing arts sensitization to the communities about HIV/AIDS apart from the stage? Do you use other mediums like magazines, radio talks and drama? Or do you record and spread it?
14. What other channels do you use to sensitize communities about HIV/AIDS apart from performing Arts?
15. How often do you go out to schools to perform and sensitize students?
16. Does your program travel around the whole country, or only in the central region?  
(If not all over the country then why?)

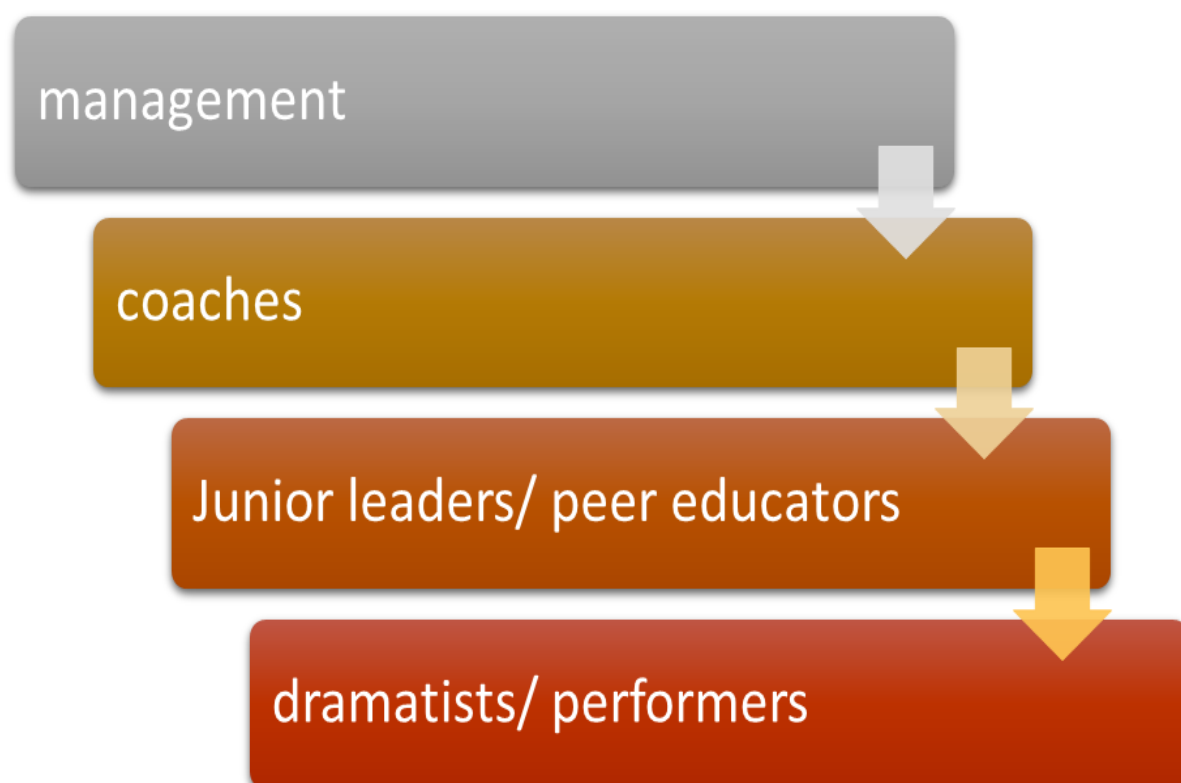
17. What other activities supplement your performances that help in the fight against HIV/AIDS? (Do you do other activities like guidance and counselling, HIV/AIDS Testing, safe male circumcision and others?)
18. Why did you choose to deal with HIV/AIDS, out of every other issue like Tuberculosis, Hepatitis and Malaria, crime, sanitation and moral decay?
19. Do you follow up with the people/communities that you have sensitized against HIV/ AIDS?
20. Is performing arts important in sensitising communities about HIV/AIDS? (Why? And Why not?)
21. In the late 90s and early 2000s, people had a conception that HIV/AIDS was spread by immorally degenerate people with performing artists inclusive, how do you manage to swim against these tides? Especially using the same form that they despised.

### III. Observation checklist

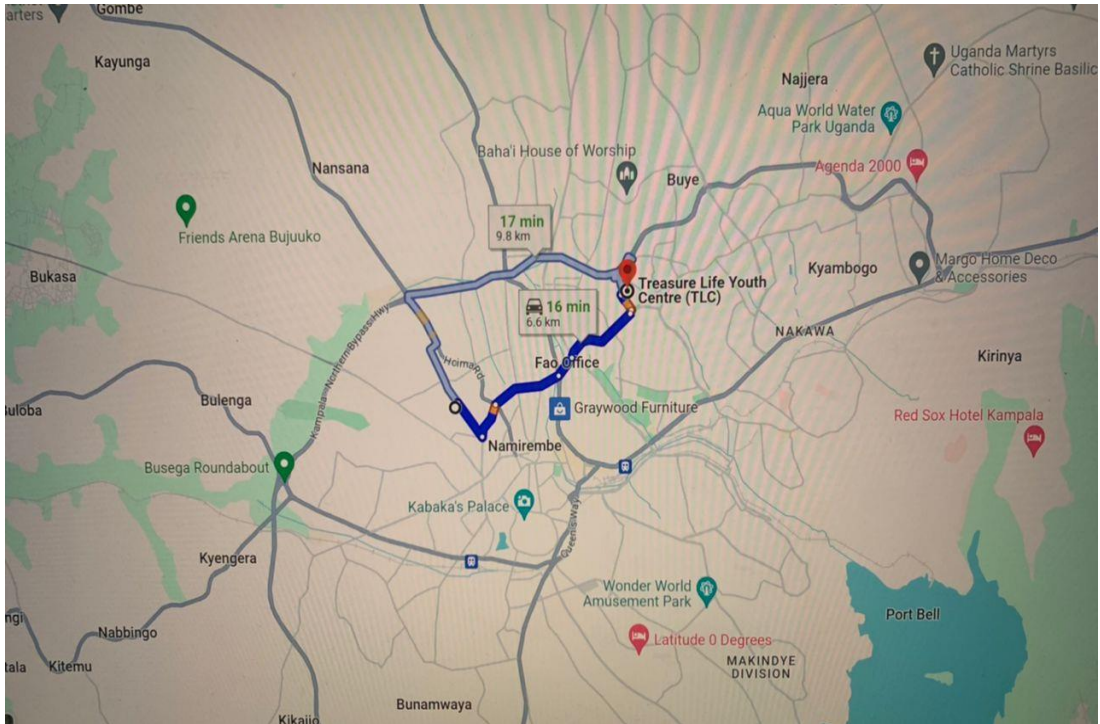
<b>CRITERIA</b>	
1. Are there any performing arts performances put together by Tresor Life Center related to HIV/AIDS sensitization?	✓
2. Do the performances at Tresor Life Center include information, messaging, and themes related to HIV/AIDS awareness?	✓
3. Are the audience members engaged by the performances done by Tresor Life Center?	✓
4. Are there any follow-up activities or discussions that happen after the performances?	✓

5. Are the performing artists of Tresor Life Center accurately reflecting the realities and challenges associated with HIV/AIDS?	✓
6. Does Tresor Life Center partner or collaborate with other HIV/AIDS organizations to ensure the sensitisation, accuracy and effectiveness of the messaging about HIV/AIDS?	✓
7. Have the performances done by Tresor Life Center proved the effectiveness of using performing arts as a tool for HIV/AIDS sensitization?	✓
8. Is Tresor Life Center easily accessible to all members of the community?	✓

#### IV. Structure of Tresor Life Center



#### V. A map of Kampala showing the location of Tresor Life Center.



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