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SHUJAAZ ACCOUNTABILITY AND WRITAFRICA PROJECTS BASELINE SURVEY 2025



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List of Abbreviations

CBO - CBO Community-Based Organization
CSO - CSO Civil Society Organization
KII - KII Key Informant Interview
M&E - M&E Monitoring and Evaluation
SP - SP Siasa Place
CIDP - CIDP County Integrated Development Plan

Executive Summary

Kenya's 2010 Constitution marked a historic shift toward participatory governance, devolution, and citizen-led accountability. Despite this promise, systemic barriers political dominance, cultural exclusion, weak institutions, and limited awareness continue to marginalize youth and women from decision-making processes. This exclusion perpetuates poor service delivery, governance gaps, and opportunities for corruption. Yet, there is strong civic goodwill among young people and women, demonstrated by county based civic-tech and art-driven initiatives. Unfortunately, nearly 80% of these initiatives collapse within two years, largely due to financial fragility, weak leadership, and limited institutional capacity.

The Shujaa Accountability and WritAfrica Projects, implemented by Siasa Place, seek to harness art and digital platforms as innovative, inclusive tools for civic participation and public accountability. This baseline study assessed their use in six counties—Kakamega, Migori, Lamu, Mombasa, Kisumu, and Uasin Gishu.

Key findings reveal that while art and digital platforms expand civic space and enhance youth voices, challenges remain. These include limited financial sustainability, inadequate monitoring and evaluation (M&E) frameworks, weak digital literacy, cybersecurity threats, and poor integration into county governance structures.

Core Policy Recommendations

- Strengthen the Institutional Capacity of youth-led CBOs through governance training, mentorship, and policy literacy programs.
- Promote Digital Rights & Safety by providing training on cybersecurity, responsible digital engagement, and data privacy.
- Enhance Financial Sustainability through core funding, revenue diversification, and joint grant applications.
- Support Digital Infrastructure by investing in digital repositories, media equipment, and inclusive platforms.
- Foster Multi-stakeholder Partnerships among CBOs, civil society organizations, county governments, and donors to amplify citizen voices and policy influence.

CHAPTER ONE:

INTRODUCTION AND BACKGROUND

1.1 Project Background

Kenya's democratic governance is anchored on citizen participation and devolution. The 2010 Constitution mandated counties to institutionalize participatory governance, self-rule, and accountability in public decision-making. However, entrenched political dominance continues to limit inclusivity, with youth and women—the majority population—remaining underrepresented in leadership and governance spaces.

The 2019 Census shows that youth (18–35 years) constitute 75% of Kenya's population, yet they hold only 29.9% of leadership positions (6.5% youth, 23.4% women). Their underrepresentation translates into unresponsive service delivery, exclusion from development priorities, and weak accountability systems.

Despite these barriers, youth- and women-led civic initiatives are emerging across all 47 counties, advancing governance awareness, political education, and accountability. However, institutional fragility—weak leadership, inadequate financial resources, and limited policy linkages—causes premature collapse of most initiatives.

Siasa Place, a youth-led civic-tech organization, works to bridge this gap by strengthening youth led accountability platforms through technology, art, and mentorship. Its programming pillars devolution & accountability, politics & rights, equality & mentorship—directly align with constitutional promises of public participation and inclusive governance.

1.2 Purpose and Objectives of the Study

1.2.1 Objectives of the Study

The main objective of the assignment was to get baseline data on enhancing civic engagement and accountability in Mombasa, Kakamega, Migori, Lamu, Kisumu, and Uasin Gishu counties by empowering youth and women through strengthened art and digital platforms to increase their advocacy capacity and effective participation in governance within 12 months during the projects' implementation. Specifically, the assignment was aimed at:

i. Strengthening the capacity of county-based art and digital platforms to increase youth and women's involvement in civic and political processes, improving their ability to advocate for local accountability and service delivery.
ii. Expanding and supporting collaborative platforms for youth and women to engage in political and civic awareness initiatives, using creative arts and digital tools to drive advocacy, amplify community voices, and influence policy decisions at the county level.

1.2.2 Purpose of the Study

i. Mapping county-based art and digital platforms that can be utilized for developing and disseminating youth and women's political and civic awareness, as well as local accountability.
ii. Identifying youth organizing structures at the county level that can foster civic participation and improve accountability, ultimately contributing to better service delivery.
iii. Assessing the strengths and weaknesses of existing art and digital channels and providing recommendations on strategies to strengthen their role in civic and governance processes.

1.3 Geographical Coverage for the Study

The study covered six counties in total: Mombasa, Kakamega, Migori, Lamu, Kisumu, and Uasin Gishu. Data collection will take place in the three counties of Mombasa, Kakamega, and Migori. To ensure the results offer an accurate measure of the status of youth rights in line with the objectives, the research covered both the rural and urban sections of the three counties.

1.4 Scope of Work Undertaken

- Conducting an extensive review of relevant literature (secondary data) related to youth and women participation in politics in Mombasa, Kakamega, Migori, Lamu, Kisumu, and Uasin Gishu counties.
- Developing an inception report with a clear understanding of the assignment deliverables, proposed methodology, and proposed data collection tools.
- Proceeding to the field for data collection (in Mombasa, Migori, and Kakamega counties) with the proposed methodology and proposed sample units.
- Analyzing the data, development of the baseline survey report addressing all the key data points, and a commentary on the appropriateness (measurability) of the indicators for review.

1.5 Roles and Responsibilities (Consultant and Research Team)

Table 1.1: Roles and Responsibilities of the Research Team

S/No	Name	Role
1.	Dr. Oscar M. Otele	Lead Consultant (Project Supervision, Monitoring and Evaluation)
2.	Mr. Ignatius Odanga	Junior Consultant
3.	Ms. Mollyne Achilla	Research Assistant
4.	Mr. Felix Adwar	Research Assistant

CHAPTER TWO:

METHODOLOGY

2.1 Introduction

Data was collected using Key Informant Interviews (KIIs) and a survey questionnaire. The survey data provided a baseline measurement of the status quo regarding key objectives of the Shujaaz Accountability and WritAfrica projects, while the KIIs elicit qualitative data that enriches this information and provides an understanding of the life circumstances of participants to inform improvements in the projects' implementation. Survey data was collected using a mobile application developed for this purpose, while KIIs were conducted face-to-face. Participation in the study was voluntary. The two research assistants were trained by the Consultant.

2.2 Data Collection Approaches

2.2.1 Qualitative Approaches

Qualitative data was collected in two ways: through KIIs and a survey questionnaire. The survey questionnaire had sections with open-ended questions to allow respondents' expression of views on issues which would be better understood when described qualitatively. The KIIs elicit qualitative data that enriches this information by providing an understanding of the lived experiences of key CBO leaders in civic life.points, and a commentary on the appropriateness (measurability) of the indicators for review.

2.2.2 Quantitative Approaches

Quantitative data was mainly collected using a survey questionnaire. The questionnaire was administered to members of the CBOs that formed the study sample. This allowed for the establishment of a baseline for the Projects in line with the study's objectives.

2.3 Data Collection Instruments and Target Respondents

The survey questionnaire was designed and then input into the Survey Monkey data collection tool. This allowed for tracking of the real-time progress on the response rate in line with the sample size. It also allowed for ease of data analysis using charts and tables. The survey was administered with the help of the CBO leaders, who shared the online survey link with members of their respective CBOs. Each CBO had a unique link to help in monitoring the progress made in data collection.

2.4 Sampling Design

2.4.1 Sampling Frame and Sample Size Determination

The sample was focused on the youth (male and female) belonging to CBOs that work together with SP, with a focus on those directly involved in the Projects. The study focused on Kakamega, Lamu, Migori, Kisumu, Mombasa, and Uasin Gishu Counties. The study sample is shown in Table 2.1 below.

Table 2.1 Study Sample

	COUNTY	SUB-COUNTY	CBO	KII	SURVEY	TOTAL
1.	Kakamega	Mumias East	Limitless Talk Organization	1	4	38
		Mumias East	Western Community Empowerment Center		4	
		Navakholo	Haki Community Hub	1	4	
		Likuyani	Likuyani Empowerment Center	1	4	
		Khwisero	Youth Solutions for Accountable Governance	1	4	
		Shinyalu	Autojinsia	1	4	
		Navahkolo	Kakamega Voices	1	4	
		Shinyalu	Msingi Adili			
2.	Migori	Suna East	Special Intrest Group	1	10	22
		Awendo	Youth Peer Provider CBO	1	10	
3.	Lamu	Lamu West	Saba Saba CBO	1	5	30
		Lamu West	Pride of Lamu	1	5	
		Lamu West	Lamu Art and Theatre Alliance	1	5	
		Lamu West	Atlas CBO	1	5	
		Lamu West	Furaha Disabled Group	1	5	
4.	Mombasa	Kisauni	Her Narrative	1	4	37
		Kisauni	Shakirima Youth for Development		4	
		Changamwe	Haki Kenya Organization	1	4	
		Kilifi South	Jamii Kwanza	1	4	
		Mvita	Ajenda Kenya	1	4	
			Rights Africa	1	4	
		Mvita	Technical University of Mombasa		4	
		Mvita	Women in Transformative Agenda		4	
5.	Kisumu	Kisumu Central	Dawn of Obunga CBO	1	4	23
		Kisumu Central	Joy of Grace CBO		4	
		Kisumu Central	Nuru Advocacy Group	1	4	
		Kisumu Central	Angaza Jamii		4	
		Kisumu Central	Step up Together	1	4	
6.	Uasin Gishu	Soy	BUDA CBO	1	10	22
		Soy	Arrow Entertainment	1	10	
	TOTAL					**23**

2.4.2 Sampling Procedure

The survey employed both probabilistic and non-probabilistic techniques. Purposive sampling was employed to select the leaders of the CBOs, which formed the basis of the KIIs. Random sampling was used in the survey questionnaire, with the target being members of the CBOs.

2.5 Fieldworks and Data Management

2.5.1 Data Quality Control

This was achieved by triangulating data from multiple sources.

2.5.2 Data Processing and Analysis

Data collected through KIIs was transcribed and edited by the Research Assistants. The survey data was checked to ensure that accurate data was captured in line with the objectives of the study.

CHAPTER THREE:

PRESENTATION OF FINDINGS

3.1 Introduction

This chapter provides an overview of the findings from the fieldwork. It provides an overview of the demographic characteristics of the respondents. It then explains the use of art and digital platforms in civic life by members of the CBOs, the strengths and weaknesses of these platforms, and the impact of using these platforms in promoting civic participation and public accountability efforts.

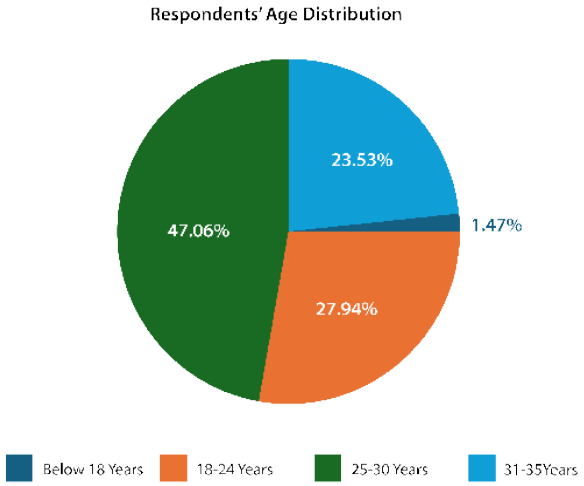
The response rate for the survey was 91%, and the KIIs had a response rate of 87%.

3.2 Respondents' Demographic Characteristics

3.2.1 Respondents' Age Distribution

From the survey, 1.47% of the respondents indicated that they were below eighteen years of age, 27.94% were between ages 18-24, 47.06% were between ages 25-30, and 23.53% were between ages 31-35. This is illustrated in Figure 3.1 below.

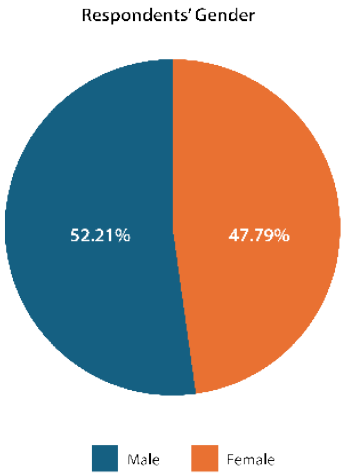
Figure 3.1 Respondents' Age Distribution



3.2.2 Gender of the Respondents

The males made up 52.21% of the respondents, while females were 47.79% as shown in Figure 3.2 below.

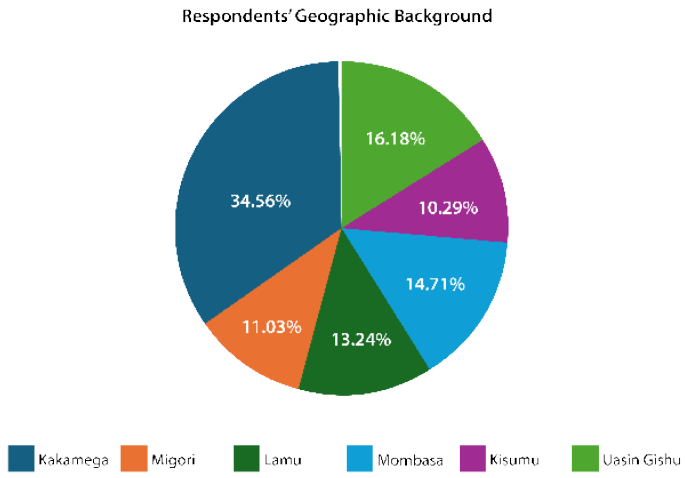
Figure 3.2 Respondents' Age Distribution



3.2.3 Geographic Background of the Respondents

The geographic distribution of the respondents was from six counties. Kakamega County made up 34.56% of the respondents, 11.03% were from Migori County, 13.24% were from Lamu, 14.71% were from Mombasa, 10.29% were from Kisumu, and 16.18% were from Uasin Gishu County, as shown in Figure 3.3 below.

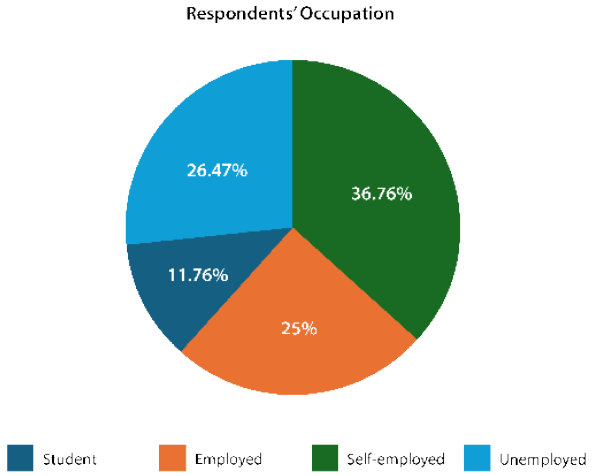
Figure 3.3 Respondents' Geographic Background



3.2.4 Occupation of the Respondents

From the survey, 11.76% of the respondents reported that they were students, 25% reported being employed, 36.67% reported being self-employed, and 26.47% reported that they were unemployed, as shown in Figure 3.4 below.

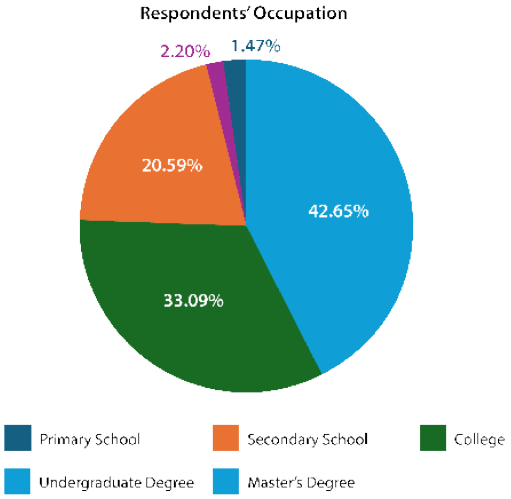
Figure 3.4 Respondents' Occupation



3.2.5 Respondents' Education Level

From the survey, 1.47% of the respondents indicated that their highest level of education was primary school, 20.59% indicated they had attained secondary education, 33.09% had a college diploma, 42.65% had obtained an undergraduate degree, and 2.2% had a master's degree qualification, as shown in Figure 3.5 below.

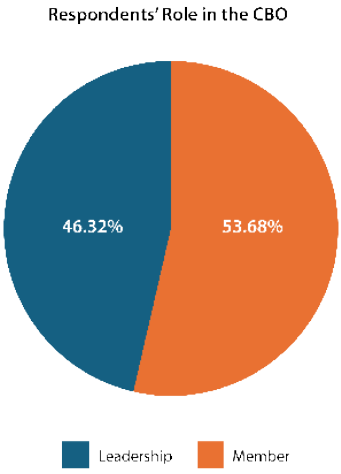
Figure 3.5 Respondents' Highest Level of Education



3.2.6 Respondents' Role in the CBOs

The survey sought to establish the role played by respondents in the CBO's work/activities and established that 46.32% of respondents had a leadership role, and 53.68% were members of the CBOs, as shown in Figure 3.6 below.

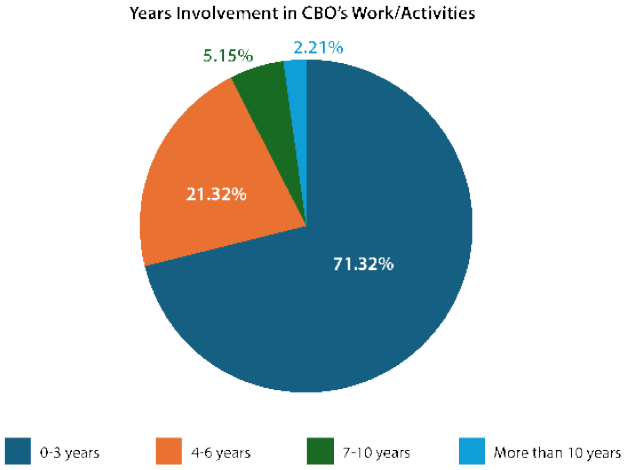
Figure 3.6 Respondents' Role in the CBOs



3.2.7 Years of Involvement in CBO Work/Activities

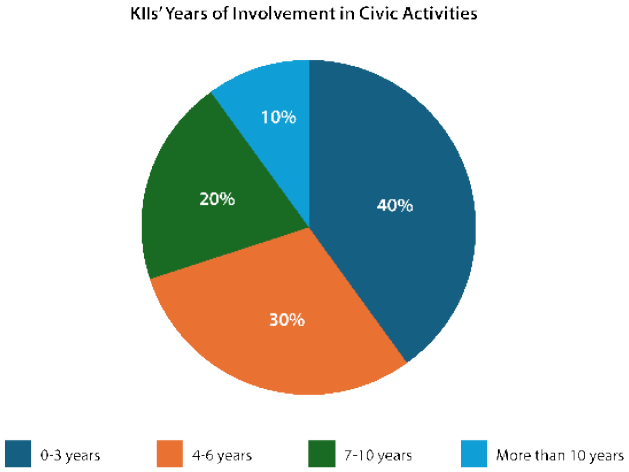
The survey also sought to establish the number of years respondents had been engaged in civic engagement activities of their CBOs. The survey established that a significant majority (71.32%) had been engaged in CBO work/activities for a period of 0-3 years, 21.32% had been involved for a period of 4-6 years, 5.15% had been involved for a period of 7-10 years, and 2.21% had been involved for a period of more than 10 years as shown in Figure 3.7 below.

Figure 3.7 Years of Involvement in CBO Work/Activities



The study also focused on the involvement of the CBOs' leadership in civic life, either as part of their current CBO or in previous roles. It was established that 40% had been involved in civic work/activities for a period of a few months to three years, 30% had been involved for a period of 4-6 years, 20% had been involved for a period of 7-10 years, and 10% for more than 10 years, as shown in Figure 3.8 below.

Figure 3.8 KIIs' Years of Involvement in Civic Work/Activities

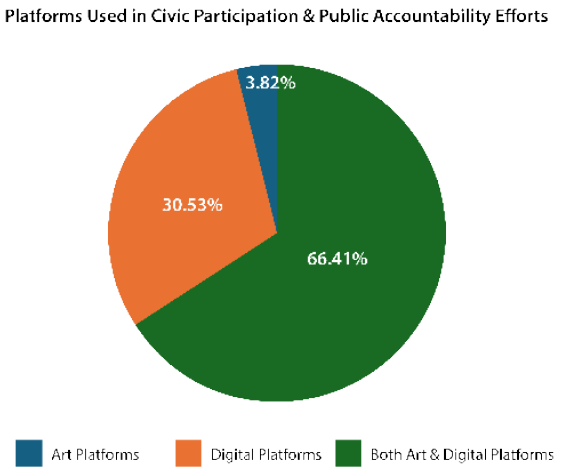


3.3 Use of Art and Digital Platforms in Promoting Civic Participation and Public Accountability

3.3.1 Platforms Used in Promoting Civic Accountability and Civic Participation Efforts

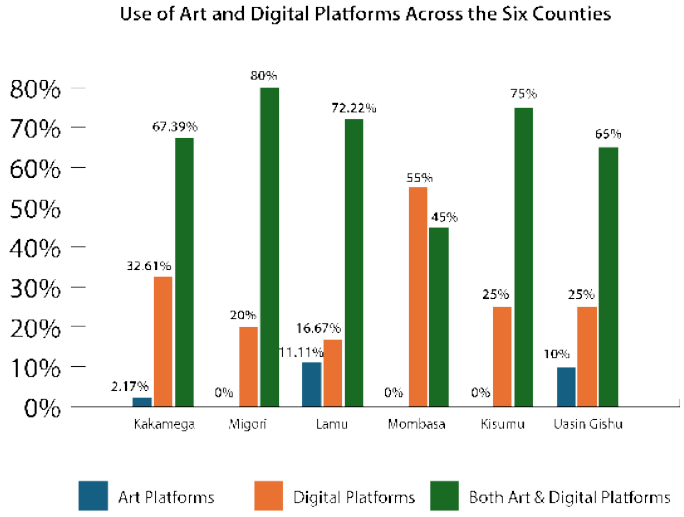
The study sought to establish the platforms used by the CBOs in promoting civic participation and public accountability efforts in their respective communities. It was established that 3.82% made use of art platforms, 30.53% relied on digital platforms, and a significant majority (66.41%) made use of both art and digital platforms, as shown in Figure 3.9 below.

Figure 3.9 Platforms Used to Promote Civic Participation and Public Accountability Efforts



There was variation in the use of these platforms in each of the six counties. Migori, Kisumu, Kakamega, Uasin Gishu, and Lamu counties relied on both platforms the most, while in Mombasa County, most of the CBOs made use of digital platforms, as shown in Figure 3.10 below.

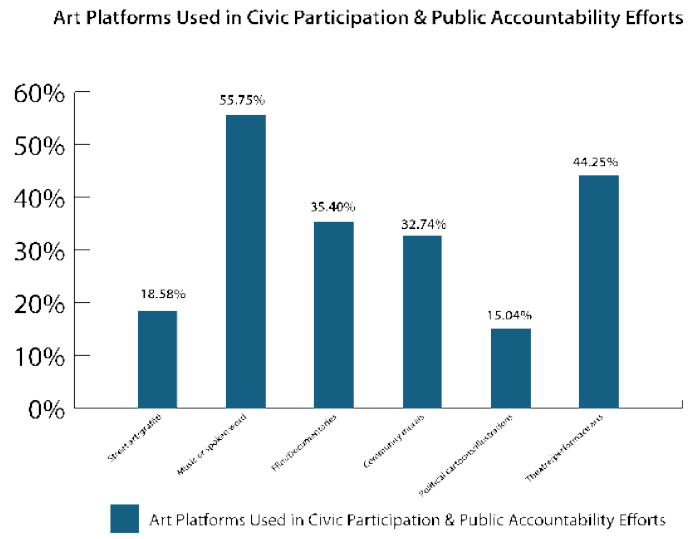
Figure 3.10: Use of Art and Digital Platforms Across the Six Counties



3.3.2 Art Platforms Used to Promote Civic Participation and Accountability Efforts

The survey sought to explore the most common art platforms the CBOs relied on to promote civic participation and public accountability efforts in their communities. The most popular type of art platform was the use of music or spoken word, with 55.75% of the respondents indicating making use of this. It was followed by theatre/performance arts at 44.25%, film/documentaries at 35.4%, community murals at 32.74%, street art/graffiti at 18.58%, and the use of political cartoons/illustrations at 15.04% as shown in Figure 3.11 below.

Figure 3.11 Art Platforms Used in Civic Participation & Public Accountability Efforts



As shown in Table 3.1 below, the use of music/spoken word was highest in Migori County (85.71%0, Kisumu led in the use of films/documentaries (70%), and Lamu County led in the use of theatre/performance arts (80%). The use of street art/graffiti, community murals, and political cartoons/illustrations was below 50% in all six counties.

Table 3.1 Use of Art Platforms for Civic Participation and Public Accountability Efforts Across the Counties

County	Art platforms used for civic participation & public accountability efforts					
	Street art/ graffiti	Music/ spoken word	Film/Documentaries	Community murals	Political cartoons/illustrations	Theatre/Performance arts
Kakamega	20.51%	53.85%	20.51%	46.15%	10.26%	35.90%
Migori	14.29%	85.71%	28.57%	21.43%	14.29%	28.57%
Lamu	20.00%	33.33%	40.00%	33.33%	13.33%	80.00%
Mombasa	12.50%	62.50%	37.50%	43.75%	37.50%	25.00%
Kisumu	30.00%	50.00%	70.00%	30.00%	20.00%	70.00%
Uasin Gishu	15.79%	52.63%	47.37%	5.26%	5.26%	47.37%

"Art is now the most powerful tool to use to spread any information. Most of the time when walking around town, you will see a lot of graffiti with a message, or if you are listening to the radio, it might be playing a type of music that resonates with the social realities. Or you might be in a place where a play is being performed and it focuses on leadership, governance, and it helps one develop an understanding of these issues."1

1 Interview on 10th August 2025 with a CBO leader from Uasin Gishu County.

Other platforms respondents indicated they used included creative writing, sports, and storytelling in the community.
The increasing use of art to address civic issues can be attributed to its ability to portray reality in a way that everyone can understand. One of the key informants had this to say when it comes to using art platforms:

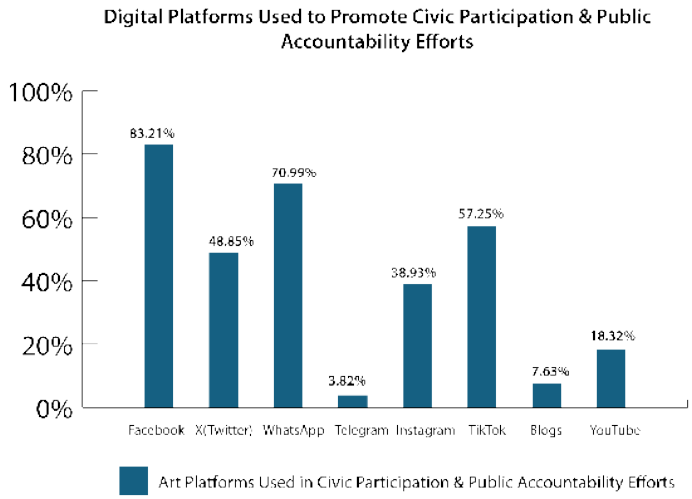
Art platforms are also important in capturing the attention of the young people who might be excluded from formal political processes, as they act as edutainment[2] platforms. The key informant further added that:

"We cannot hide from the fact that most youth are on social media for entertainment, but it is through that entertainment that they might click on something that will not only entertain but also educate them. So, you might be passing where a group of youth is gathered in the community and hear them converse about an issue they saw being addressed via art, implying they understood and were interested in what was being talked about."3

3.3.3 Digital Platforms Used to Promote Civic Participation and Accountability Efforts

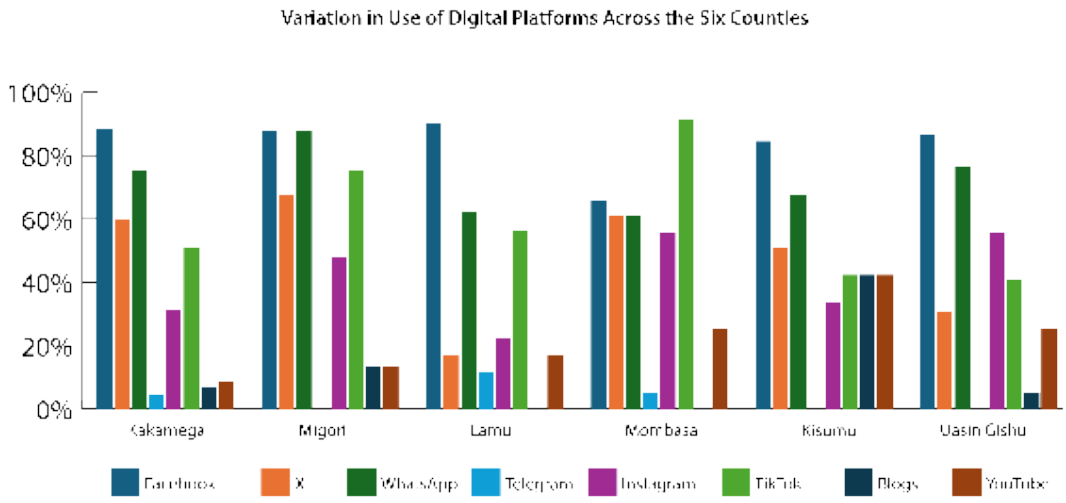
In addition to art platforms, the study also sought to explore the various social (digital) media platforms the CBO relied on or utilized to promote civic participation and public accountability efforts in their communities. The most used platform was Facebook, with 83.21% reported using it. It was followed by WhatsApp at 70.99%, TikTok at 57.25%, X(Twitter) at 48.85%, Instagram at 38.93%, YouTube at 18.32%, Blogs at 7.63%, and Telegram at 3.82% as shown in Figure 3.12 below.

Figure 3.12 Digital Platforms Used to Promote Civic Participation and Public Accountability Efforts



2 Activities that offer education through entertainment
3 Ibid

Figure 3.13 Variation in Use of Digital Platforms Across the Six Counties



In Mombasa County, the platform that was mostly relied on was TikTok, with 90% of the CBOs using it. This is explained by the nature of the platform, as it provides an opportunity for everyone to engage with video content shared via the platform. In Migori County, WhatsApp and Facebook were tied as the preferred platforms.

LinkedIn was another social media platform that respondents made use of in their civic participation and accountability efforts.

3.3.4 Frequency of Use of Art and Digital Platforms in Civic Accountability Efforts

The study sought to establish which platforms these CBOs made frequent use of in holding leaders accountable and enhancing civic participation efforts in their respective communities. As shown in Table 3.2 below, when it came to use of the art platforms, 7.69% reported that they've never made use of them, 20.77% that they rarely used them, 44.62% that they often make use of them, and 26.92% that they use them very often. On the other hand, 8.40% reported that they rarely used digital platforms, 32.06% that they often made use of them, and a majority (59.54%) reported that they made use of digital platforms very often.

Table 3.2 Frequency of Using Art and Digital Platforms in Civic Participation and Public

Platform	Frequency of Use			
	Never	Rarely	Often	Very Often
Art Platforms	7.69%	20.77%	44.62%	26.92%
Digital Platforms	--	8.40%	32.06%	59.54%

3.3.5 Effectiveness of Using Art and Digital Platforms in Civic Participation and Accountability Efforts

The study also aimed at establishing the effectiveness of the art and digital platforms in various aspects of the respondents' civic life. This was achieved based on respondents' perceptions of the efficacy of these platforms in enhancing different forms of civic participation, with the illustration as shown in Table 3.3 below. When it came to the ability of these platforms to raise awareness about civic rights issues, a significant majority (80.15%) of the respondents believed that these

platforms were very effective, 16.79% were of the view that they were somewhat effective, 1.53% were not sure, and an additional 1.53% thought they were not effective. The second aspect was the ability of these platforms to enable participation in public discourse. In this regard, a significant majority (70.24%) thought that these platforms were very effective, 25.95% thought they were somewhat effective, 3.05% were not sure, and less than 1% (0.76%) were of the view that they were not effective. The last dimension was the ability of these platforms to pressure leaders into acting or responding to citizens' demands. The majority (56.49%) thought that they were very effective, 33.59% thought they were somewhat effective, 6.11% were not sure, and 3.82% thought they were not effective.

Table 3.3 Effectiveness of Art and Digital Platforms

Civic Engagement Aspect	1[4]	2[5]	3[6]	4[7]	5[8]
Art Platforms	80.15%	16.79%	1.53%	1.53%	--
Digital Platforms	70.24%	25.95%	3.05%	0.76%	--
Pressuring leaders to act or respond to citizens' demands	56.48%	33.59%	6.11%	3.82%	--

The use of art and digital platforms also enables the CBOs to have meaningful engagement with the community on governance issues, eliminating the boredom associated with having barazas. One of the KII observed that:

"We have a team of creatives that we work with when we have activities in the community, and this helps spark conversations on issues affecting the community. We utilize the creatives so that the community can be more involved in our activities since dialogue tends to be boring at times. We also have a team of spoken word artists, illustrators, and are in the process of coming up with a performance theatre team (actors and dancers) to involve them in our activities. The illustrators also help us showcase our activities on social media platforms to capture people's attention, and this has really been instrumental in our CBO's engagement with the community."9

3.3.6 Frequency of Use of Art and Digital Platforms in Civic Participation Efforts

The study also aimed at establishing the extent to which respondents used these platforms in their civic participation and public accountability efforts in their community. The goal was to establish how frequently they made use of these platforms in several civic-life activities, as shown in Table 3.4 below. When it came to using these platforms to learn about civic issues, a significant majority (74.05%) reported that they used them very often, 19.08% somewhat often, 6.11% rarely used them, and less than 1% (0.76%) reported that they had never used them. The second focused on the use of these platforms to engage in discussions on governance issues. In this, a significant majority (67.94%) reported that they use them very often, 22.14% somewhat often, 8.40% rarely used them, and 1.52% that they had never used them for this purpose. The third aspect focused on the use of these platforms in mobilizing others for civic action. Here, a majority (63.36%) reported that they made use of them very often, 25.95% somewhat used them, 9.16% rarely used them, and 1.53% had never used them for this purpose. Finally, the

4 Very effective
5 Somewhat effective
6 Not sure
7 Not effective
8 Not effective at all
9 Interview 11th August 2025 with a CBO leader from Mombasa County

Table 3.4 Frequency of Using Art and Digital Platforms in Civic Life

Activity	Very often	Some-what often	Rarely	Never
Learn about civic issues	74.05%	19.08%	6.11%	0.76%
Engage in discussions on governance issues	67.94%	22.14%	8.40%	1.52%
Mobilize others for civic action	63.36%	25.95%	9.16%	1.53%
Share content that holds leaders accountable	61.38%	24.43%	10.69%	3.50%

study aimed at establishing how often respondents used these platforms in sharing content that held leaders accountable. In this, most of the respondents (61.83%) used them very often, 24.43% somewhat often, 10.69% rarely used them, and 3.50% had never used them for this purpose.

3.4 Strengths and Weaknesses of Art and Digital Platforms

3.4.1 Strengths of Arts and Digital Platforms in Civic Participation and Accountability Efforts

The study sought to gain an understanding of the respondents' perceptions of the strengths of Arts and digital platforms in civic participation and accountability efforts based on their experiences, as shown in Table 3.5 below. When it came to the ability of these platforms to reach a wide audience, a majority (60%) of the respondents were of the view that these platforms had a very strong ability, 30% thought that they had a strong ability, and 10% believed that it was moderate. When it came to the aspect of fostering innovation and creativity, 58.46% of the respondents were of the view that these platforms had a very strong ability, 29.23% thought that it was strong, 11.54% were of the view that they were strong, and less than 1% (0.77%) thought they had weak ability. In facilitating engagement with marginalized groups, 35.38% of the respondents were of the view that this was very strong, 36.15% that it was strong, 26.15% thought it was moderate, 1.54% thought it was weak, and less than 1% (0.78%) believed that these platforms had very weak capacity in this regard.

Another dimension of the institutional strengths of these platforms was their ability to bypass traditional media. In this regard, 41.54% of the respondents thought this was very strong, 36.92% were of the view that this was strong, 17.69% thought it to be moderate, and 3.85% thought that the ability of these platforms was weak in this regard. The majority (54.62%) of the respondents were of the view that the capacity of these platforms to be used in mobilizing for civic action was very strong, 30% thought that it was strong, and 15.38% thought that these platforms had moderate ability. When it came to their ability to influence public opinion or narratives, a majority (52.31%) of the respondents thought that these platforms had a very strong capacity, 30.77% thought that they were strong, 16.15% were of the view that it was moderate, and less than 1% thought that they had a weak capacity for achieving this.

The survey also aimed at gauging the perceptions of respondents on the sustainability of these platforms or initiatives when it came to addressing civic participation and public accountability issues. Here, 38.46% thought that these platforms had very strong capacity, 36.15% thought their capacity was strong, 21.54% thought it was moderate, and 3.85% thought it was weak. Finally, focus was on the strengths of these platforms in fostering collaboration between artists/tech and civic

actors. In this, 43.08% of the respondents thought that these platforms had a very strong capacity to achieve this, 27.69% thought that it was strong, 24.62% considered it to be moderate, 3.85% thought it was weak, and less than 1% of the respondents believed that these platforms had a very weak ability to facilitate this.

Table 3.5 Strengths of Art and Digital Platforms in Civic Participation and Accountability Efforts

Institutional Strength	V.S	S	M	W	V.W
Ability to reach a wide audience	60%	30%	10%	--	--
Innovation and creativity	58.46%	29.23%	11.54%	0.77%	--
Engagement of marginalized groups	35.38%	36.15%	26.15%	1.54%	0.78%
Ability to bypass traditional media	41.54%	36.92%	17.69%	3.85%	--
Mobilization for civic action	54.62%	30%	15.38%	--	--
Influence on public opinion or narratives	52.31%	30.77%	16.15%	0.77%	--
Sustainability of platforms or initiatives	38.46%	36.15%	21.54%	3.85%	--
Collaboration between artists/tech and civic actors	43.08%	27.69%	24.62%	3.85%	0.76%

Using these platforms for edutainment purposes also helps stimulate the public's attention despite the limited time that constrains the public's ability to focus on civic issues. The interviewee further stated:

"Using these digital platforms is captivating, as you are aware that most people have limited time. So, one must make the best use of this limited time. An example is TikTok, where you have like only two minutes, since people have a lot to scroll and read. So, in essence, you have only two minutes to make sure that the message is passed and that people get to know about the issue you are addressing. So, you must make it interesting in such a way that the person viewing will be interested to even go to your page and get to see what your organization is doing."10

The use of digital platforms can also help in monitoring the success of their efforts, based on the level of interaction they have with the audience that gets to see their content. One of the key informants observed that,

"Using these platforms makes it easy to measure the success of our efforts based on the number of views and likes we receive on the content we share. It also allows us to have the viewers express their opinions and experiences in the comment section, and this can also allow us to know what is happening in the community."11

Another strength of the art and digital platforms lies in their ability to simplify the message that can reach out to a wide audience, even those who haven't had the opportunity to receive formal education. One interviewee noted that:

"These are very powerful tools. You know, they can break down complex information. Like I have seen some videos on TikTok that surprisingly relay information. Sometimes they just use illustrations even without voice, but they can break down issues of representation in relevant legislatures and assemblies, complex issues like the county budget, which is easier for the population to understand as opposed to reading bulky documents."12

Art platforms also provide an opportunity for people who might not be interested in certain types of participation activities, like protests, due to the fears associated with the nature of protest policing in Kenya. One interviewee observed that:

10 Ibid
11 Ibid
12 Interview on 11th August 2025 with a CBO leader from Kisumu County

"I think art is very expressive. It is also a nonviolent form of expression which can allow those with fears of taking part in public protests or demonstrations to be engaged in civic discourse."13

In addition, art is a powerful tool that helps the CBOs build a good rapport with the local community, which is one of the strengths of the CBOs discussed in later sections. This rapport is important in building a long-lasting relationship between the two that goes a long way in helping the CBOs attain their objectives. One key informant observed that:

"These platforms are very powerful when it comes to their ability to reach and connect with a wider audience, especially when using art platforms. This is very important as it helps to spread our message even to audiences that cannot access the digital media. It can also bring community problems to life, thus helping us connect with our local community, who are receptive to our work."14

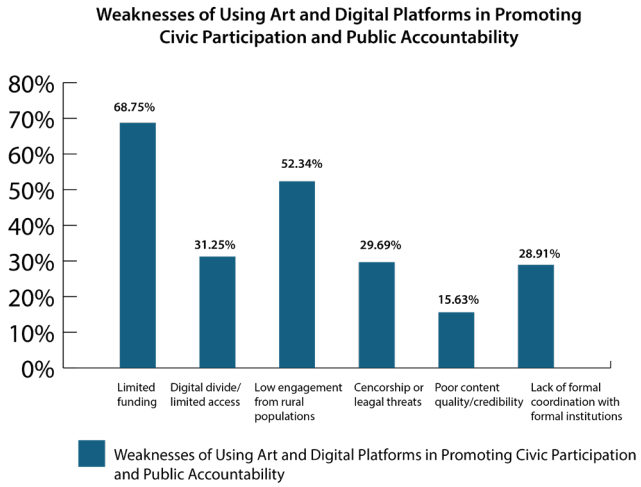
Art platforms also provide a convenient environment for young people and even older people interested in public issues to congregate and have meaningful discourse. One interviewee noted that:

"the spaces we use for our arts provide safe spaces for young people and others with an interest in civic participation to congregate and have meaningful discussions on the issues affecting them."15

3.4.2 Weaknesses of Art and Digital Platforms in Promoting Civic Participation and Public Accountability

One of the study objectives was to examine the weaknesses faced by the CBOs while using art and digital platforms in fostering civic participation and public accountability efforts. The major weakness that came from the survey was that of limited funding, with 68.75% of the respondents believing this was a challenge faced when using art and digital platforms. It was followed by low engagement from rural populations at 52.34%, then the challenge of digital divide/limited access at 31.25%, closely followed by censorship or legal threats at 26.29%, lack of formal coordination with formal institutions at 28.91%, and the aspect of poor content quality/credibility came in last at 15.63% as shown in Figure 3.14 below.

Figure 3.14 Weaknesses of Using Art and Digital Platforms in Promoting Civic Participation and Public Accountability



14 Interview on 11th August 2025 with a CBO leader from Lamu County
15 Interview on 11th August 2025 with a CBO leader from Kakamega County
13 Interview on 10th August 2025 with a CBO leader from Uasin Gishu County

From the interviews, it was evident that the use of these platforms by CBOs also comes with challenges that might impede the realization of their objectives based on their experiences while using them. One of the challenges is in terms of the perceived nature of art being passive at times. One of the Key informants observed that:

"I find art to be too passive at times. Once you create a piece and put it out there for the public to consume, some of them might not really get the message being put across. At times, the public might also misinterpret the message."16

Reinforcing the censorship threats, one of the leaders gave an experience they encountered while using theatre arts. They stated:

"We encounter many challenges, but we are trying not to give up. Recently, one of the local politicians reported our X account due to an X forum that we hosted focusing on the County's Annual Development Plans. After the discussions, in under one week, our X page was blocked with X requesting that we hand in a report so that they can allow us back on the platform."17

In addition, the use of these platforms at times creates a notion that we are excluding certain segments of the population, as observed by one key informant:

"We usually target the whole population when using art platforms, but most often we realize that a lot of people will associate what we do with targeting the youth. At times, social media algorithms also make it hard for certain segments of the population to see our work."18

At times, when using these platforms, they might exclude certain segments of the population without intending to do so, as observed by one interviewee:

"Persons Living with Disabilities (PWDs) are usually not that engaged in our activities since we do not have the necessary skillset to handle their needs."19

Another weakness of using these platforms is in the way they might be detached from the local population. One key informant observed that:

"At times, we tend to forget the community we belong to in our efforts to reach a wider audience. Most of the art and social media content we come up with as organizations is usually in English, which people in rural areas might find difficult to understand. This creates a disconnect with the local community and might even lead to us getting a cold reception. Also, when discussing some of the public issues, say the budget, we tend to use complex terms, and some people might not even understand what concepts like budget cycles mean. So, it is very important that we also try to incorporate Swahili, and if possible, the native language, so that we can also customize our content for the local community."20

Another interviewee also noted the lack of awareness by the content creators of laws governing digital space. They added:

"With the enactment of laws such as the Cybercrimes Act and Digital privacy laws, there are legal implications of what we do in the digital space, and some of the content creators might not have a good understanding of these regimes. So, they might end up facing legal problems. As an organization, we have partnered with tribeless youth to educate the young people on the appropriate use of digital tools since rights and responsibility go together."21

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16 Interview on 10th August 2025 with a CBO leader from Uasin Gishu County
17 Interview on 10th August 2025 with a CBO leader from Uasin Gishu County
18 Ibid
19 Interview on 11th August 2025 with a CBO leader from Kakamega County
20 Interview on 12th August 2025 with a CBO leader from Mombasa County
21 Interview on 11th August 2025 with a CBO leader from Mombasa County

The interviewee also highlighted the negative use of social media for skewed content creation and potential for mis/disinformation. They stated: *"At times, we, the youth, are also used by politicians for their selfish agenda. And since people expect to get some monetary benefit for their work, they are easily persuaded to push a specific agenda. So, there are times when they come up with skewed content to suit certain political interests. At times, we have youth being used to spread political misinformation on social media, and some members of the public might buy the lies in the event they don't have the opportunity to fact-check the information being relayed."22*

3.4.3 Barriers Faced by Artists in Institutionalizing Their Work

From discussions with some of the CBO leaders and mentees of the Projects, it was clear that the artists face a myriad of challenges that hinder their ability to institutionalize their work. One of the CBO leaders stated that:

"Political threats are one of the biggest challenges that we face while using art in civic life. There was a time we were staging a play, and we ended up receiving numerous calls because of the play's title. We were even called by the Governor's personal assistant, telling us not to stage the play because of the title. We even tried to have a sit-down with them to go through the script so that they would see our work wasn't targeting anyone, but they were adamant that the play would not be staged."23

The other issue is the sustainability of these platforms in the long term due to the amount of resources required. One interviewee noted that:

"Sustainability of the art platforms is the issue since they require a lot of resources, which we might lack as an organization. The lack of partnerships that can help in providing financial support compounds this, and the artists might be demoralized."24

Another issue that was raised was cyberbullying, which might demoralize the artists and content creators from creating content that seeks to address certain governance issues. One of the CBO leaders noted that, *"Most of our artists and content creators are cyberbullied by supporters of politicians, who might have been paid to do so, as well as political leaders. Online trolling also affects their mental health, and at times they are forced to go into hiding or even deactivate their social media pages to avoid online harassment."25*

Another challenge that might be linked to the lack of monetary benefits is that of non commitment by these artists. One key informant stated, *" At times, the artists are not fully aware of the immense potential their work has in addressing societal issues. Some of them lack the requisite knowledge on how to use their art positively, and at times it might lead to noncommitment when we try engaging with them."26*

The use of art also comes with some legal challenges, which might prevent some artists from showcasing their work. One interviewee noted that, *"due to the nature of content creation, there are times when one might face legal challenges because of content they shared or a piece of art they came up with. In the event they don't get legal support from relevant stakeholders, they might be demoralized and become disengaged from public accountability efforts, which in the end hinders the organizations from achieving their objectives."27*

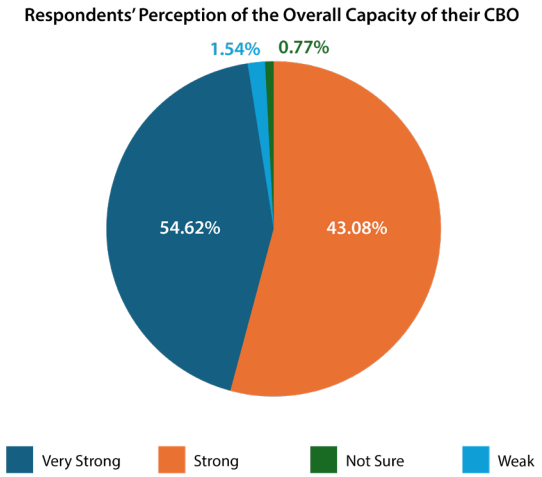
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22 Ibid
23 Interview on 10th August 2025 with a CBO leader from Uasin Gishu County
24 Interview on 11th August 2025 with a CBO leader from Migori County
25 Interview on 11th August 2025 with a CBO leader from Kakamega County
26 Interview on 10th August 2025 with a CBO leader from Uasin Gishu County
27 Interview on 12th August 2025 with a mentee from Mombasa County

3.4.4 Assessment of the Overall Capacity of the CBOs

The survey also sought to gauge the perceptions of respondents regarding the overall capacity of their CBOs in facilitating civic participation and public accountability efforts in their communities. The survey established that 43.08% of the respondents were of the view that their CBO had a very strong capacity, 54.62% thought that they had strong capacity, less than 1% were not sure, and 1.54% were of the view that the overall capacity of their CBO was weak, as shown in Figure 3.15 below.

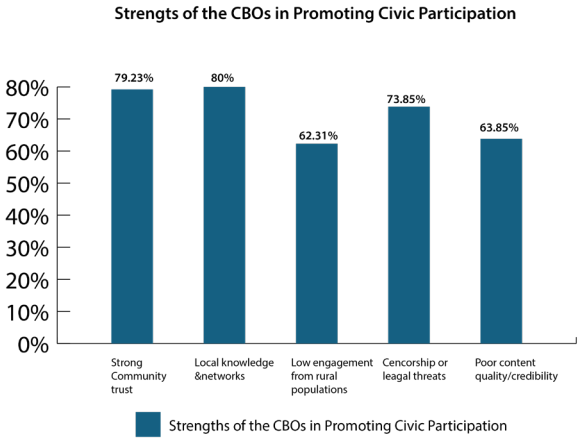
Figure 3.15 Respondents' Perception of the Overall Capacity of their CBO



3.4.5 Strengths of the CBOs in Promoting Civic Participation in the Community

In trying to establish the unique strengths of the CBOs that enable them to meet their objectives, respondents were given a list of specific strengths the CBOs might possess. The most common strength the respondents indicated was that of local knowledge and networks, with 80% seeing this as one of their strengths. It was closely followed by community trust at 79.23%, then their ability to collaborate with other organizations at 73.85%, followed by their advocacy experience at 63.85%, and skilled leadership came in last at 62.31% as shown in Figure 3.16 below.

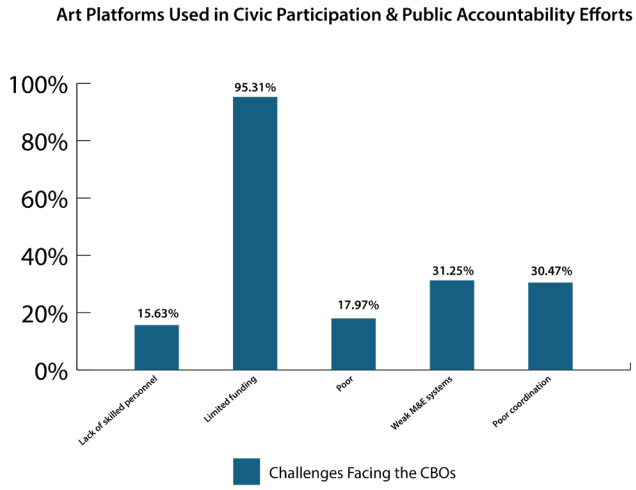
Figure 3.16 Strengths of the CBOs in Promoting Civic Participation in the Community



3.4.6 Challenges Hindering the CBOs from Achieving their Objectives

The survey also aimed to identify the main weaknesses faced by the CBOs that hinder their effectiveness in pursuing their objectives. The main challenge was that of limited funding, with a significant majority (95.31%) agreeing that it was a big challenge. It was followed by weak monitoring and evaluation (M&E) systems at 31.25%, poor coordination with other stakeholders at 30.47%, poor governance/management at 17.97%, and finally the lack of skilled personnel at 15.63% as shown in Figure 3.17 below.

Figure 3.17 Challenges Facing the CBOs

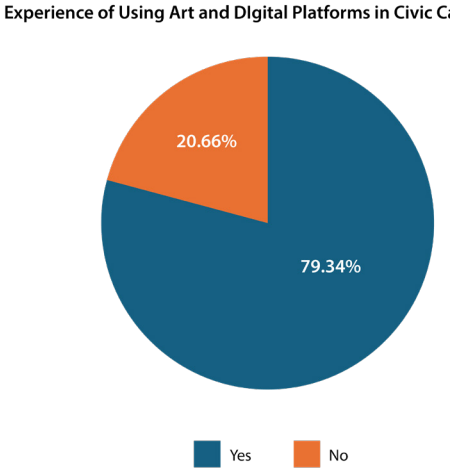


3.5 Impact of Using Art and Digital Platforms

3.5.1 Experiences of Using Art and Digital Platforms in Civic Campaigns

To gather the lived experiences of respondents in their civic life, the survey aimed to determine whether they had been part of or experienced a civic campaign effort in their community that utilized either art or digital platforms and led to tangible change, such as policy reform, public pressure, or community action. A significant majority (79.34%) of the respondents indicated hat they had experienced such a campaign, 20.66% had never had such an experience, as shown in Figure 3.18 below.

Figure 3.18 Experiences of Using Art and Digital Platforms in Civic Campaigns



From the KIIs, it was evident that the use of these platforms had a tangible impact based on the feedback received from the key leaders. One of the CBO leaders had the following to say:

"Through the efforts of our CBO, we managed to push the local leadership to construct classrooms and pit latrines at Kwindoni Primary School, and this has greatly changed the face of the school. In addition, through media briefings and visibility given by Nyota TV, we managed to have the Nyapora dispensary, which had been closed to be operational again after it had stalled for so many years. The dispensary was identified through our youth baraza, which was conducted through our CBO. The dispensary is now operational."28

Another successful campaign in Kakamega County was that of an Early Childhood Development (ECD) classroom construction project. The Key informant stated that, *"Our CBO followed up with the local leadership on a project for the construction of an ECD classroom that had stalled since 2015, despite having been budgeted for. Through our advocacy campaigns, the project is now complete, and students have been enrolled."29*

In Lamu County, one of the Key informants highlighted the impact of using the platforms in a County government project, observing that *"We made follow-ups with the county leadership to have the Mpeketoni Uhuru Park, which was in a sorry state, to be renovated, and through our efforts, renovations were done, and the facility is in a better shape now."30*

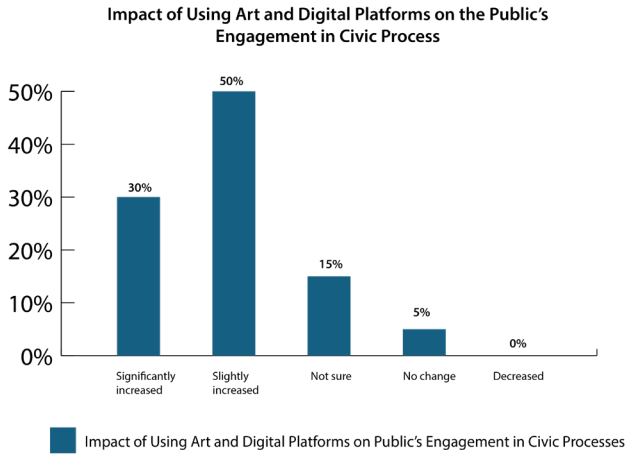
In Mombasa County, one key informant highlighted how their efforts, and at times partnering with other stakeholders, led to tangible outcomes. They stated:

"The International Republican Institute provided us with support in our advocacy campaign to push for the completion of the Mombasa stadium, which had stalled for a very long time, and the County government bowed to the pressure exerted due to our efforts. In addition to this, we had infrastructural challenges with one of the Dispensaries in Shikadabu. Our advocacy campaign helped profile the challenges the facility was facing, and the county government responded. The facility now has a functioning maternity wing, staffing challenges were addressed, and security in the facility has improved."31

3.5.2 Impact of Using Art and Digital Platforms on Civic Participation and Public Accountability Efforts

The survey also sought to establish how effective the use of these platforms by the CBOs has been in increasing the public's engagement in civic life. The leaders of the CBOs were asked to give a self-assessment of their perceptions of changes in levels of engagement by the public. From the fieldwork, 30% of the respondents were of the view that there was a significant increase in community engagement due to their efforts, 50% were of the view that there was a slight increase, 15% were not sure, and 5% believed there was no change, as illustrated in Figure 3.19 below.

Figure 3.19 Impact of Using Art and Digital Platforms on the Public's Involvement in Civic Processes



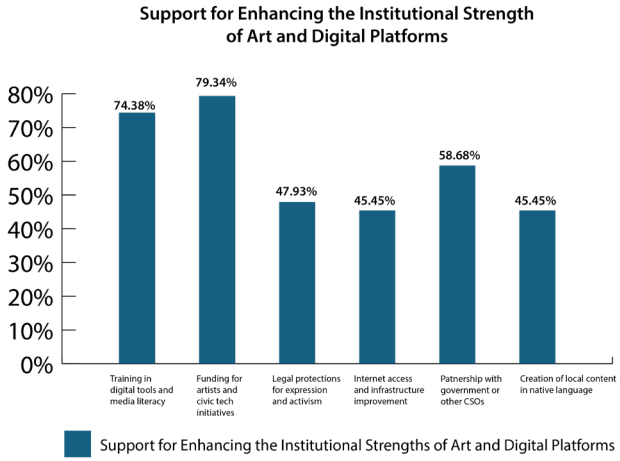
One of the respondents who believed their work has resulted in increased participation in civic life by members of the population noted that:

"The more we use art and digital platforms to sensitize members of the public, the more they become aware of how taxpayer money is utilized in public projects. It has also helped create awareness among the people, and they now understand the budget cycle and the need to participate in public participation exercises that form the basis of the County Integrated Development Plan (CIDP)."32

3.5.3 Support Required to Enhance the Institutional Strengths of Art and Digital Platforms

As part of the survey, respondents were asked to highlight the kind of support they believed would be important to enhance the institutional strengths of art and digital platforms. most respondents (79.34%) were of the view that funding for artists and civic-tech initiatives would be instrumental in enhancing the institutional strengths of these platforms. This was followed by the need for training in digital tools and media literacy at 74.38%, partnership with government or other CSOs at 58.68%, legal protections for expression and activism at 47.93%, while 45.45% thought there was need for training on local content creation using native language, and a further 45.45% highlighted the need for internet access and infrastructure improvements, as shown in Figure 3.20 below.

Figure 3.20 Support Required to Enhance the Institutional Strengths of Art and Digital Platforms

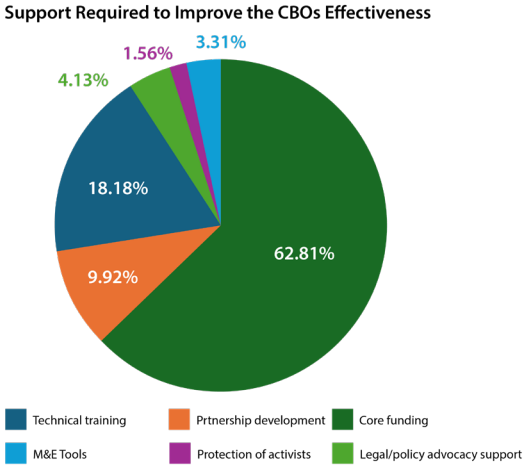


28 Interview 11th August 2025 with a Kakamega County CBO Leader
29 Interview 11th August 2025 with a Kakamega County CBO Leader
30 Interview 10th August 2025 with a Lamu County CBO Leader
31 Interview on 11th August 2025 with a CBO leader from Mombasa County
32 Interview on 10th August 2025 with a CBO leader from Kisumu County

3.5.4 Support Required to Improve the Effectiveness of the CBOs

To understand the support required to enhance the effectiveness of CBOs in undertaking their activities, respondents were asked to select one type of support from a list that they believed would help improve the work of their CBO if provided. Most respondents (62.81%) believed that core funding was the most pressing need that required support. Other respondents were of the view that there was need for technical training (18.18%), others highlighted the need for partnership development (9.92%), legal/policy advocacy support (4.13%), development of Monitoring and Evaluation (M&E) tools (3.31%), and others believed there was need for protection for activists (1.65%) as shown in Figure 3.21 below.

Figure 3.21 Support Required to Improve the CBOs' Effectiveness



CHAPTER FOUR:

DISCUSSION

4.1 Introduction

This chapter provides a discussion of the study findings along three thematic areas: (1) the use of art and digital platforms in civic participation and public accountability efforts, (2) the impact of using these platforms in civic participation and public accountability efforts, and (3) an assessment of the capacity of the CBOs.

4.2. Use of Art and Digital Platforms in Civic Participation and Public Accountability Efforts

The emergence of art and digital platforms has provided new avenues for the youth to be engaged in civic life. This helps to address the low levels of youth political engagement that have been a feature of political culture in recent years. Their civic life engagement is further reinforced by the growth in the number of youth and women-led CBOs that make use of these platforms to enhance their civic participation while championing public accountability of elected leaders.

Art platforms play a crucial role in facilitating the engagement of young people and the broader population in civic life issues. This is due to their inherent design, as they provide an entertainment value while at the same time bringing societal issues to the fore in a creative manner. This is important in tackling the issue of time as a resource that impedes the youth from following up on political developments in the community.

In addition, incorporating art into the digital platforms by these CBOs also provides them with an opportunity to reach out to audiences beyond their respective communities. The use of social media platforms provides an enabling environment for young people to be engaged in public discourse in several ways. They can do this by engaging with content shared via social media, commenting on issues as a way of showing agreement with the message being relayed, or even sharing divergent opinions, and through reactions to posts. In addition, they also provide learning opportunities on civic rights issues that the youth might not be aware of.

Some of the key institutional strengths of these platforms are in their ability to reach broader audiences, providing platforms for the youth to display their creativity and innovation, and mobilizing the public for civic action. The latter has proved instrumental in pressuring elected and appointed leaders to respond to citizens' concerns, as evidenced by the success stories of campaigns launched by the CBOs to address pressing issues in their respective communities. Their ability to pressure leaders to respond is attributed to the strength these platforms have in shaping and influencing public opinion narratives at the community level, which exerts pressure on leaders to respond to the concerns raised.

In addition, the use of art and digital platforms also provides avenues for collaboration between artists and civic-tech activists, thus creating a symbiotic relationship between the two actors. This gives the artists exposure within and beyond their local community and ensures that the work of the CBOs is known in the local community. It also provides an opportunity for these CBOs to spread their agenda to audiences that might not have access to social media, or even to populations with low education levels, if the content is crafted using local or Swahili languages.

4.3 Impact of Using Art and Digital Platforms in Civic Participation and Public Accountability Efforts

Art and digital platforms have a profound effect when it comes to widening the spheres of civic engagement for the youth. To begin with, they offer alternative spaces for public discourse by transforming the physical and digital spaces for youth voices to be heard. The use of art such as graffiti, spoken word, and performance theatre provides the youth with a relatively safer environment for the youth to creatively express their views when compared with participation in formal public forums that are often dominated by elderly people.

In addition, they act as tools for civic education which are used to raise awareness about governance issues such as corruption, thus demystifying governance processes and capturing the voices that are often excluded from conventional civic spaces as evidenced by the number of respondents who believe these platforms are useful in promoting youth participation in civic life and their advocacy efforts towards public accountability on matters relating to public accountability.

In addition, these platforms have been able to promote inclusivity and representation in shaping public discourse at the community level, as highlighted by one of the key informants. The use of artistic expression, such as performance theatre and spoken word, has been able to break the literacy barriers in the rural population, thus enabling the participation of people who might not be able to read written policy documents, such as county budgets, but can respond to and understand when the same is disseminated through art. In addition, incorporating social media provides the CBOs with an opportunity to hear the voices of the rural populations, alongside those from the major urban centres.

From the survey, it was also evident that these platforms have been instrumental in strengthening social accountability mechanisms at the community level, thus leading to the emergence and strengthening of community-owned accountability systems. Visual art and digital platforms document the projects being done at the community level and the implementation status, thus providing tangible evidence that is easily accessed by community members. This was evident in the photo display of successful advocacy campaigns of the various CBOs. This highlights the power of these platforms to shape the policy agenda and leaders' response to community problems. Also, by pressuring policymakers to respond to community concerns, such as stalled construction projects, art and civic-tech activism have been able to bridge the gap between citizens and institutions.

Finally, the use of these platforms has a profound effect in shaping youth identity and agency in addressing civic issues affecting their community. By providing the youth with avenues to participate in art and civic-tech activism, the CBOs can build a sense of confidence among the youth in using their talent to address community issues or bring them to the attention of responsible office bearers. At the same time, this creates a sense of ownership among those involved in the CBO activities to champion their agenda. This results in a strengthened civic culture as it forges an identity of active youth who are committed to using their power to champion for better governance.

4.4 Assessment of the CBOs' Capacity

A close examination of the CBOs' capacity shows that their biggest strengths lie in their local knowledge and networks. This is important in terms of understanding the issues that affect their respective communities and acts as a way of legitimizing their advocacy campaigns at the local level. This also provides them with an understanding of the primary concerns of their community, and by using their local networks, they can champion for appropriate solutions. Local networks also serve as important linkages when it comes to collaborative efforts with other CBOs, as they strengthen their appeal to broader audiences.

The success stories of their advocacy campaigns are instrumental in building trust with the local community. Their appeal to the local community lies in their understanding of the cultural norms and specific community needs, thus ensuring that their advocacy campaigns are contextappropriate. In addition, their operation at the local level gives them proximity and visibility, which makes them easily accessible to the local population. Their incorporation of art and digital platforms also ensures they resonate with the youth who comprise the majority. This innovativeness in using youth-friendly platforms also shows their adaptability and responsiveness to emerging challenges. Also, since they mostly operate voluntarily, it endears them to the local community since they'll perceive that these CBOs act in the community's interest, thus reinforcing trust.

When it came to the challenges, the prominent one was the limited funding these CBOs face, since most operate on a volunteer basis. This resource constraint hinders their efficiency as they are forced to focus on advocacy campaigns that don't require massive financial input. In addition, the lack of monetary benefits at times can lead to volunteer fatigue with members and leaders seeking opportunities where they would get economic rewards for their work, thus threatening the survival of these CBOs in the long term.

The weak M&E systems that most of these CBOs have also make it problematic for them to assess the impact of their advocacy campaigns at the local level. It hinders their ability to measure progress made in achieving their objectives in the event they don't have clear and measurable indicators based on the thematic areas/aims of their organization. It also affects their ability to improve on their weaknesses based on the level and intensity of engagement with the local community.

Finally, these CBOs have leadership capacity weaknesses that hinder their operation and longterm survivability. This manifests itself in two ways. The first is in terms of capacity gaps since most of the CBOs rely on the enthusiasm of their leadership and members who often lack formal skills in organizational management, financial accountability, and training on M&E, which affects their ability to professionalize their operations and reach out to potential donors to scale up their operations. Secondly, they have weak internal structures, which present challenges when it comes to succession; thus, most of them are weakened when the leadership departs, and some might end up folding their operations.

CHAPTER FIVE:

CONCLUSIONS AND RECOMMENDATIONS

5.1 Conclusions

Art and digital platforms are transformative tools for advancing civic participation, especially among youth and women. They bridge the gap between citizens and governance structures by providing inclusive, relatable, and accessible avenues for engagement. However, sustainability is undermined by systemic challenges—financial fragility, cyber risks, limited policy literacy, and weak institutional frameworks.

5.2 Recommendations

1. Strengthen Institutional Capacity of Youth-led CBOs

- Provide training in governance, leadership, and organizational development.
- Establish mentorship programs linking grassroots actors with national CSOs.

2. Safeguard Digital Rights and Online Safety

- Build youth activists' capacity on cybersecurity, data privacy, and responsible online engagement.
- Provide legal literacy on cybercrime and digital rights laws.

3. Ensure Financial Sustainability

- Support core funding mechanisms for CBOs.
- Encourage joint grant applications and diversification of revenue streams (e.g., monetization of content).

4. Enhance Digital Infrastructure

- Establish digital repositories for civic content to preserve institutional memory.
- Provide equipment and technical support for multimedia advocacy.

5. Foster Strategic Partnerships

- Build county and national alliances between CBOs, CSOs, and government actors.
- Facilitate multi-stakeholder convenings for peer learning, advocacy alignment, and joint campaigns.

6. Promote Inclusive Content Creation

- Encourage use of Swahili and local languages in digital/arts content.
- Ensure inclusion of marginalized groups (PWDs, rural populations, women, youth).

5.3 Actions to Be Prioritized in Implementation of the Projects

1. Strengthening the Institutional Capacity of Youth-led CBOs

- Design and roll out quarterly/half-yearly/yearly training programme touching on governance, financial management, and design of M&E tools.
- Develop a mentorship database to link grassroots CBO leaders with national CSO leaders.

2. Safeguarding Digital Rights and Online Safety

- In collaboration with lawyers, regulators, and other stakeholders, set up legal aid clinics to advise on digital rights cases.
- Conduct workshops on digital literacy.

- In partnership with relevant authorities, establish a reporting mechanism for online harassment.

3. Ensuring Financial Sustainability

- Facilitate joint grant writing workshops for the CBOs.

4. Enhancing Digital Infrastructure

- In partnership with relevant stakeholders, develop a national digital repository for the purposes of storing and sharing youth civic engagement materials.

5. Fostering Strategic Partnerships

- Partner CBOs with larger/national CSOs for resource sharing and joint advocacy campaigns.
- Create a directory of active CBOs and their thematic focus for partnership building.
- Engage local leaders to have County CBO forums for dialogue purposes.

6. Promoting Inclusive Content Creation

- Organize workshops to train the CBOs on content creation for marginalized voices such as PWDs.
- Come up with annual civic competitions on governance issues to incentivize the artists.

Shujaa Accountability and WritAfrica Projects Baseline Survey Report 2025