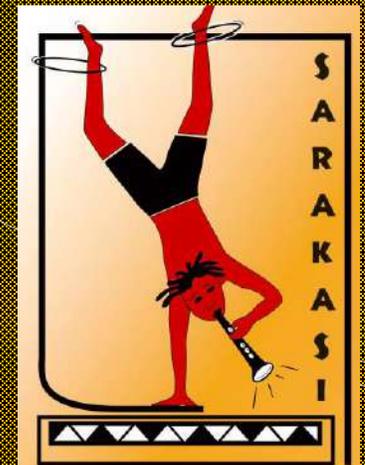


# SARAKASI TRUST

ANNUAL  
REPORT  
2025



# TEAM SARAKASI

Board of Trustees  
Marion Op het Veld  
Executive chair



Lilian Mwari  
Managing Director



Kevin Manoti  
Finance & Admin



Soffie Nduta  
Marketing Manager

Edu Ooro  
Creative Manager



Lilian Konya  
Smiles for change



Lilian Nakhumicha  
Accountant



Evalyne Mutunga  
Social Media

Oscar Mwalo  
Choreographer



Joel Nzuva  
Smiles for change



Ken Wangeci  
Logistics



Alvine Oria  
Comms & Events

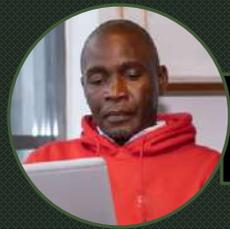
John Washika  
Acrobatic Coordinator



Getrine Kuya  
Support staff



Jose Contez  
Sound Tech &  
Documentation



Zack Jakoyo  
IT consultant

Jane Karanja  
Support staff



Boniface Mwangi  
Support staff





## Executive Chair's Remarks

Dear Reader,

This is a digital report in word, links and pictures of Sarakasi's programs and main activities of 2025. It was a year of change, as I stepped down as the Managing Director but stepped up as the Executive Chair in charge of leading and facilitating the board, governance, strategic oversight, fundraising and international contracts. Thanks to the professional team taking care of the day-to-day management and running of the Trust, the transition was smooth. Looking back on 2025 I can proudly state that Sarakasi firmly remains true to its founding principles of youth empowerment, artist facilitation, culture for development and exposure to diverse platforms.

As such, our artists, the Sarakasi All Stars, continue to be exposed to our training and capacity building programs and you can read in this report that they also have been actively involved in projects like Smiles for Change and a thought-provoking performance on GBV, funded by Africalia. At the same time, Sarakasi has established itself firmly as a cultural entrepreneur in Kenya and beyond, making connections with clients and platforms to find meaningful engagements for our artists for well-deserved income and to keep the Trust going. I visited our artists in the UK and Italy and I am happy to report that they are thriving professionally and as individuals, taking their responsibility to carry the Kenya Flag high.

Fundraising is no walk in the park, but we are moving according to strategy plan and the guidance by our dedicated board of trustees. I want to take this opportunity to thank our board, our team and most of all our artists for the trust in Sarakasi. Based on the good year 2025 has been, I believe 2026 will be better and bigger ! Enjoy the report and do not hesitate to connect with us, our doors remain open to all.

*Kind Regards,  
Marion Op het Veld*

## Managing Director's Remarks

We had yet another amazing year of impactful empowerment on our youth through dance and acrobatics. We started the year on a high with 15 of our artists joining our international team pool bringing our total international team to 30. These amazing teams have been flying the Kenya flag high with performances in the UK, France, Austria, Italy and Germany. Back at home we continued nurturing our in-house team of artists.

The group comprising of 60-70 artists train weekly at the iconic Sarakasi Dome, the home of Sarakasi Trust. In the year we expanded our training to cover life skills like networking, personal branding and personal finance, this will help in nurturing wholistic all rounded artists.

We also partnered with Africalia Belgium to do community engagement through a production on advocacy against gender-based violence this saw us perform for over 1,000 people with very impactful community engagement through question-and-answer panel sessions on the vice that is GBV.

We appreciate all our partners and sponsors; your support has enabled us to achieve our empowerment goals and for every opportunity to support our programs and our artists we don't take it for granted. Our efforts are only fruitful if we can manage to empower our artists to make a livelihood out of the skills they have and you have helped us achieve that in this year.

As we look forward to celebrating 25 years of Sarakasi in 2026, we purpose to expand our reach, support more artists to attend training, seek out for more opportunities where they can earn income to sustain their livelihoods and most importantly empower them to be model citizens in the community.



# Introduction

- 🔗 Sarakasi Trust is a performing arts development organization working towards building capacity in the arts sector in Kenya.
- 🔗 We aim to catalyze positive development among vulnerable talented members of society by exposing them to hard and soft skill training with the aim of leading them to social and economic independence and, ultimately, responsible citizenship.
- 🔗 Vision: Empowered artists, resilient communities
- 🔗 Mission: To be a leading social enterprise in Kenya's creative economy, empowering artists and building resilience within communities through cultural development
- 🔗 Identity: Sarakasi Trust is a Kenyan social enterprise dedicated to empowering artists and transforming perceptions of Africa, through creativity and resilience. With a focus on marginalized communities, we drive social impact through cultural development and sustainable growth, helping artists create lasting change in their communities.
- 🔗 Revenue earned through Sarakasi's social enterprise activities, flows back into the organization as a self funding mechanism towards its core annual and charity budget.

# Activities

- The Sarakasi intervention model includes life skill workshops, performance-based training, outreach training into underserved areas, children's homes, hospitals and prisons; it facilitates international cultural exchange programs and commercial contracts; all of which immediately and structurally impact the artist's ability to access a sustainable income.
- At Sarakasi we believe that we are all equal nor do we have any prejudice based on tribal, economic, political, gender, religious or cultural beliefs. We believe in inclusion and equality therefore we create opportunities and artistic pathways for underprivileged children and youth.
- Training at the Sarakasi Dome is free. Once the participants have reached a certain professional level is when we look for contractual work and this is when they start earning. 80% of generated income from performances is paid back to the artists and Sarakasi retains a management fee. The professional artists can also become trainers while many of them give back by teaching the performing art in their communities wherever applicable.
- Sarakasi's management is creative and flexible within its mandate: always building its programs on the needs of the young artists; even if we have to reinvent ourselves. This is how we used to bring the biggest festivals Kenya has ever seen (for free !); this is how we have managed to buy the Sarakasi Dome (an old and run down cinema at the time) and this is how the trust is still in existence even though all its core funding stopped since 2015.
- The acquisition of the Sarakasi Dome in 2007 was a turning point for Sarakasi as it 'forced' the Trust to become more business minded as now we were also managing a facility. It is our home, our offices and training and performance space. Sarakasi also rents out some of these spaces commercially for self sustainability.
- As part of its mandate of youth empowerment and culture for development mandate, Sarakasi Trust implements special projects and activities such is the Smiles for Change project bringing laughter and edutainment to underprivileged children in hospitals and needy communities. Most donor funded projects are listed as Special Projects.



# Purpose

Sarakasi Trust's model of change is based on using performing arts and culture as tools for social, communal and economic development. The organization empowers talented young people, especially from disadvantaged backgrounds, by providing artistic training in the performing arts – focusing on dance and acrobatics -, mentorship, and professional opportunities. Through special designed arts and training or advocacy programs and curricula, it promotes positive social change, cultural appreciation, freedom of expression and sustainable livelihoods in the creative sector. As such, Sarakasi Trust, while providing artistic pathways for youth, also strives to be a leading African actor in the creative economy.

Sarakasi Trust is a **creative, socially-engaged performing arts institution rooted in Kenyan culture**, committed to *artistic excellence, social empowerment, cultural exchange, and community transformation*.



# SARAKASI ALLSTARS



Aerial Act



Cyr Wheel



Contortion act



Dance



Acrobatics



Fire breathing



Camouflage



Traditional act



Juggling

# The Sarakasi All Stars

The Sarakasi All Stars are the Sarakasi affiliated artists who train daily at the Sarakasi Dome. Their training includes peer to peer as well as curricula training and capacity building. Once they reach a professional level, the Trust negotiates local, regional, and international contracts. As such, we take their needs very seriously.

In 2025, Sarakasi Trust artists actively:

- Created and performed new socially engaged productions (e.g., Voices of the Silent).
- Participated in concerts and collaborative arts events at the Sarakasi Dome and other venues.
- Engaged in community outreach and social change projects using performance as a medium.
- Trained continuously and performed in regional shows beyond Nairobi.
- Collaborated with external artists and ensembles, expanding their creative reach.

These activities reflect the Trust's ongoing mission to blend artistic excellence with social impact, building stronger performance communities and engaging diverse audiences through meaningful art.

In 2025, Sarakasi artists also engaged in international-oriented activities that include:

- Recruitment and preparation for overseas projects via casting calls and artist invitations for international gigs.
- Continued use of established global networks built through previous exchange programs and long-standing partnerships (e.g., in Europe and beyond).
- Collaborations with international arts organisations that may involve overseas workshops, shared productions or touring arrangements.
- Global visibility through cultural media and international platforms that highlight Sarakasi's creative work.

# Sarakasi Dome

The iconic Sarakasi Dome is an indoor event space for training and hire, with a capacity of 700 guests.

The artists training happens at the training hall from Monday to Wednesday weekly, with the 2nd and 3rd floor of the building holding offices.

As part of an income generating scheme, Sarakasi Dome was revamped to accommodate various events, day or/and night: theatres performances, Poetry sessions, live bands, cultural events, Music concerts, among others.

The hiring packages include sound, lighting and parking.

The pictures display some of the events hosted at the Dome.

During 2025, events hosted at the Dome included set books for school children, concerts, workshops, the Sawa Sawa Fridays, college cultural days and community townhall meetings.





# Sarakasi

## Events/Activities-

# Sawa Sawa Fridays

The Sawa Sawa Fridays is a concept developed as an empowerment program to nurture upcoming talents in Nairobi and showcase Sarakasi Dome as a cultural hub.

It had a fusion of bands, poets, live sessions, Sarakasi All-stars performances.

During 2025, Sarakasi partnered with Geco Café and hosted 10 events under this banner.



# World Circus Day

This is an international celebration dedicated to honoring circus acts, performers, and circus culture worldwide.

This circus is celebrated worldwide every 3<sup>rd</sup> Saturday of April annually, Sarakasi is always taking part in it to celebrate art.

Each year it is recognized by Princess Stephanie of Monaco who is the Patron of the World Circus Federation who organizes World Circus Day.



**WORLD CIRCUS DAY**  
**15th Anniversary**  
**19 April 2025**

Happy World Circus Day  
Stephanie

Greetings from  
H.S.H. Princess Stephanie of Monaco  
Honorary President  
Fédération Mondiale du Cirque

[WWW.CIRCUSFEDERATION.ORG](http://WWW.CIRCUSFEDERATION.ORG)

# Sarakasi Showcase

In June we choreographed and successfully organised a special event simply called 'The Sarakasi Experience'. We invited all our clients, friends, family, board, artists, media as a pitch for our artists to showcase their talent, our Dome and new choreographies.

BIG DEAL

## NOT JUST A SHOW

SARAKASI TRUST BRINGS BUSINESS AND PERFORMANCE ART TOGETHER IN A BOLD PITCH FOR TALENT INVESTMENT AND CULTURAL IMPACT  
**MANUEL NTOYAI** WRITES.



It is a chilly Thursday evening in Nairobi's bustling Ngara neighbourhood, but inside the grand Sarakasi Dome, the mood is anything but cold.

The space, draped in elegant black fabric and bathed in warm amber lights, exudes a theatrical intimacy. Seated are well-dressed corporate executives, brand managers, and a sprinkling of local celebrities their eyes fixed on the stage.

And then, the music erupts, a vibrant fusion of Afro-house rhythms and primal percussion. From above, a figure glides down on silks, spinning mid-air before landing with the precision of a cat.

The crowd gasps. In an instant, a troupe of barefoot young performers bursts onto the stage, cartwheeling and tumbling, stacking into human pyramids and breaking apart with gravity-defying fluidity.

This is not your typical pitch deck or product demo. This is The Sarakasi Experience—a bold, high-stakes showcase of Kenya's new wave of acrobats and dancers. It is raw. It is refined. And it is reimagining how talent and business can merge into something powerful.

"The event mostly is for us appreciating our clientele and showcasing the new 'stuff' that we have for them," says Lilian Mware, the newly appointed Managing Director of Sarakasi Trust.

"We have new choreography, a fresh costume look, and most importantly, a new team."

The former main Sarakasi ensemble is currently on tour in the UK, paving the way for this new cohort of 42 vibrant performers—hungry, talented, and determined to prove themselves.

Among those watching proudly from the sidelines is veteran dance coach Edwin Oloo, popularly known as Coach Edu of Tusker Project Fame.

"We have infused acquired skills and



Edu the Coach, Marion Op Het Veld, Lilian Mware and Oscar Dulo.

blended them with modern elements," Edu explains. "There's a lot of what we call Tiklok dance now—where people are showcasing skills from their phones. It's exciting."

This dynamic blend of traditional roots and digital-age flair is what gives the new Sarakasi edge. But the journey goes beyond performance. There is a deeper purpose: transforming lives.

Lilian shares her recent talent-scouting trip to the Coast. "When it comes to dance and acrobatics in the country, I feel like there's more awakening, especially in the Coast region," she says.

"Earlier this year, we went to Mombasa and Kilifi to scout talent. Let me tell

you, there is a big pool of talent, especially in acrobatics. We saw troops of 18 and 20-year-olds doing amazing things."

That raw, untapped potential has inspired Sarakasi to dream bigger.

"One of the things we're trying to do is get funding to set up a dream space in Mombasa," Lilian says. For many young acrobats migrating to Nairobi, the challenges are not just artistic, they are economic.

"We have a group of acrobats who've been in Italy for around five years now on performance contracts," she shares.

"When we visited their training space in Malindi, I was impressed. They built it so that when they come back, they have

a place to train. It's amazing seeing how they've transformed not only their own lives but the lives of those around them."

The international stage has proven life-changing. Performers abroad are earning up to five times what they could make locally. Coach Edu beams with pride at this growth.

"It's a game changer when they go abroad. Our work here is to give quality training. We have an open-door policy, and it's rewarding to see them take off and better their lives," he says.

Kenyan artists trained by Sarakasi are performing in Italy, with three groups active in the UK. The next frontier? Asia. "We are looking at getting into China after making inroads there," adds Edu.

But this event was not just about dazzling performances. It was a business and cultural declaration.

"Why we had to hold this special event was to showcase the importance of the cultural work cycle in the lives of our artists," Lilian says.

"The main audience was our clients, and we wanted not only to show what we have but to let them see the impact their contacts have on the lives of the artists we empower."

She continues: "The only way we can manage to nurture and grow talent is when we get support from relevant stakeholders to ensure sustainability of the artist's livelihood."

# Smiles for Change

Smiles for Change, founded by Sarakasi in 2006 is one of Sarakasi Trusts Special Projects. Its vision is to bring edutainment and laughter to hospitalized children in Kenyatta National Hospital.

Over time, smiles for change edutainment has expanded to non-hospital institutions like juvenile prisons and marginalized communities.

During 2025, our artists conducted weekly visits in Kenyatta Hospital, and several communities in and around Nairobi as well as Naivasha Counties.

In cooperation with Kenyatta Hospital, we organized a fun circus day at the Sarakasi Dome on 18 November.



# S.E.P (Special Education Professionals) events

<https://sepkenya.com/dance-for-youth/>

In close cooperation with SEP, Sarakasi has organized periodic disco 'dance for youth' events for special needs children. These events include circus and dance performances, a deejay and a lot of laughter and balloons !

The vision behind it, is to create an event where participants feel safe and accepted.

In 2025 we organized 3 of such events. Each event welcomes 150 children from several special needs schools.



# Street Carnival

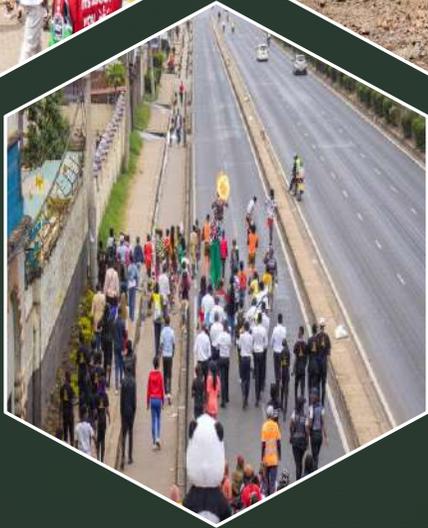
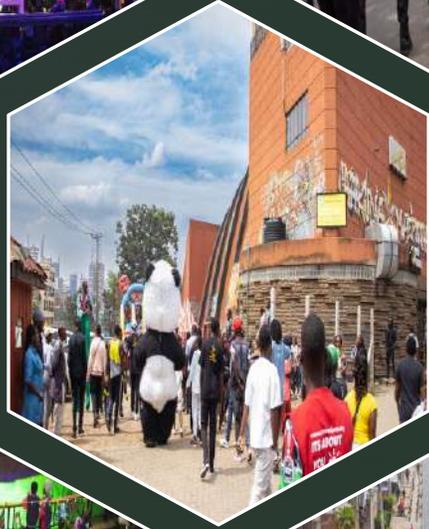
Street Carnival was founded by Sarakasi in 2025. It is envisioned to be an annual hallmark event.

It is a family event where we invite kids, college students, families, the marching band, Ghetto classics and of course our artists.

Street Carnival brings together the Ngara community and gives them the opportunity to participate and to showcase what they offer in their various fields.

The event included in a walk from Sarakasi through to Desai road and back to Sarakasi where the event ended with a bang including a Sarakasi all-stars performance in the Dome.

This event was organized on 22 November



SARAKASI TRUST PRESENTS

# NGARA STREET CARNIVAL

## JOIN THE STREET PARADE!

Activities:

Marching band  
Kid's games: Bouncy Castle, Face Painting, Clowns, Mascots  
Acrobats and Dancers  
Music Lots of food and drinks!!!

 **22nd**  
Nov, 2025

 Sarakasi  
Dome, Ngara

 **Time**  
10am-3pm

Performances By:

Sarakasi Kids | Ghetto Classics | Sarakasi All stars

Contact us: 0722814133

     Sarakasi Trust  info@sarakasi.co.ke

## Links:

<https://www.facebook.com/reel/1292994329510772>

<https://www.facebook.com/reel/1158729859726599>

<https://www.facebook.com/hashtag/Ngarastreetcarnival/>

# CIRCUS 254

Circus 254 is a wholesome experience kind of event, that Sarakasi organizes in partnership with DeeJay Kace.

It is a club night event held 3 or more times a year in and out of Nairobi.

Each event is differently themed, with a lineup of DJs and Sarakasi All Stars performance.

It is another strategy for Sarakasi to provide platforms for artists, choreographers and Deejays.

In 2025, we had 4 circus editions:  
Masquerade in February, Circus in Nanyuki May 31st, Circus in the Wild West August 9th, Halloween circus Oct 31st.



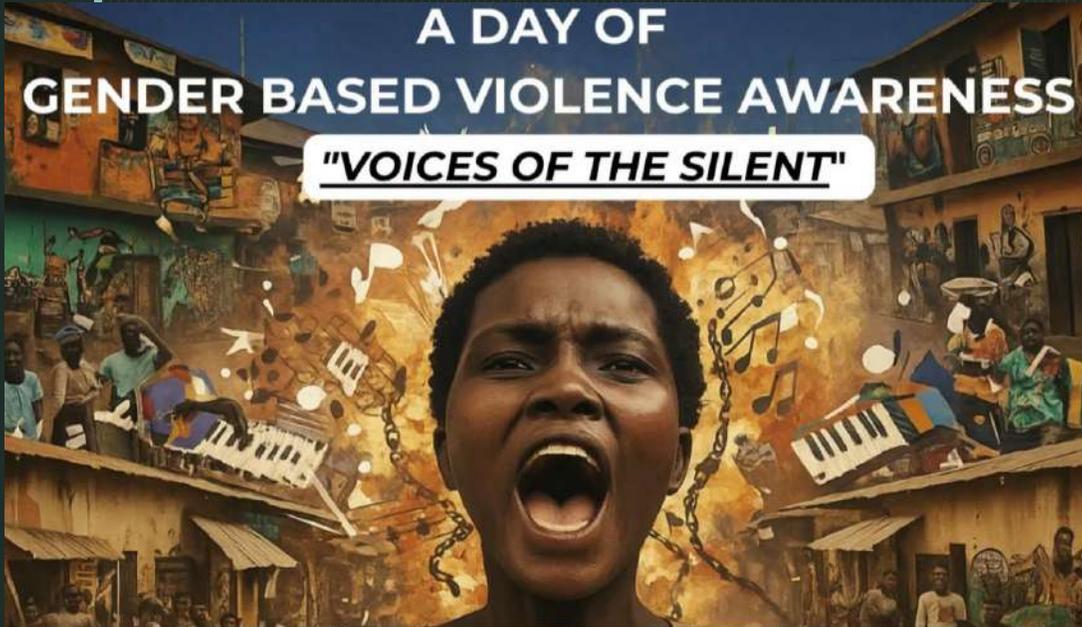
## Links to Circus 254 After Movies

The Circus events were all successfully implemented with an increasing audience due to increasing professionalism of the Sarakasi Team including the performers. Apart from being a much-needed platform for the artists, it also provided income to the Trust to be reinvested in its core budget and artist empowerment.

- Circus254 Instagram Handle: <https://www.instagram.com/circus254/>
- Circus in Nanyuki: <https://www.instagram.com/reels/DK13PYAiT11/>
- Circus in the Wild West: <https://www.instagram.com/p/DOLYG2ECKgS/>
- Circus Halloween Edition: <https://www.instagram.com/p/DQmPujyiN4n/>

# A DAY OF GENDER BASED VIOLENCE AWARENESS

**"VOICES OF THE SILENT"**



**A multidisciplinary and thought provoking production,  
introducing a conversation on Gender Based Violence,  
followed by a panel discussion.**

**Choreographed and produced by Sarakasi Trust.**

*Jericho Social Hall*

9am - 2pm

2/07/2025

*CDF Hall Huruma*

9am - 2pm

3/07/2025

*Kayole Social Hall*

9am - 2pm

4/07/2025

SCAN for social  
media  
platforms

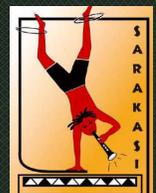


## Africalia GBV Advocacy Project

In the bid to create awareness on gender-based violence, Sarakasi in partnership with Africalia Belgium, choreographed a production that was performed in 3 marginalized communities; Jericho, Mathare, Kayole in July 2025.

The production was based on true life stories collected by Sarakasi in the same communities where the production was staged. It was choreographed in close cooperation with the performing artists and included a panel of lawyers, GBV activists who chipped in during Q & A sessions.

The community engagement was key in ensuring the project success.





**SPORT | Page 32**  
**CHAN** ticket sales begin ahead of the games on Aug 2



**BUSINESS HUB | Page 17**  
**Airtel, Starlink** deal set to disrupt Internet market

**WEATHER TODAY**

Nairobi	20°	Nyeri	20°
Mombasa	28°	Kitui	26°
Kisumu	26°	Wajir	32°



## Calls for counties to support youth in agribusiness

By Tony Wafala  
 @PeopleDailyKe

County governments have been urged to prioritise youth unemployment in agriculture by allocating adequate resources to agribusiness in their annual plans.

This call comes as concerns grow over the limited support for youth-led farming ventures, despite agriculture being one of the key drivers of employment and economic growth.

Speaking during a youth training forum organised by Siaya County Youth Network in Bungoma on Wednesday, John Mukanya, an Agricultural and climate change advocate, lamented the inadequate budgetary support for agribusiness in Bungoma County.

**Sufficient farming**  
 He noted that after reviewing the County Integrated Development Plan (CIDP) 2025/2026, he became evident that Bungoma County has not committed sufficient funding to promote youth participation in agriculture.

"The review of the CIDP clearly shows that Bungoma County has overlooked youth agribusiness. There is very little commitment when it comes to financing programmes that can uplift young farmers," Mukanya said.

He added, "If we want to tackle youth unemployment, we must invest in agribusiness. Agriculture is not just farming. It's a full economic value chain,"

"If we want to tackle youth unemployment, we must invest in agribusiness."  
 - JOHN MUKANYA

He said that the Bungoma County government had only allocated Sh300 million towards the agriculture sector in the 2025/26 budget, a figure he termed insufficient considering the challenges facing farmers and youth agribusiness in the region. "You can't expect transformation in agriculture if your budget does not reflect that vision. You want to venture into poultry, dairy farming, and value addition, but they lack support structures," Mukanya added.

He further criticized the county's focus on maize production at the expense of other high-value crops that could generate better returns and encourage youth participation.

Phelgona Odipo, a field officer, Siaya County Youth Network, said that the youth training was part of a broader programme funded by GIZ aimed at enhancing the participation of young people in governance and agriculture.

"Our project is currently running in six counties: Siaya, Kisumu, Bungoma, Kakamega, Vihiga, and Busia,"

# Artists using bold art to raise awareness on GBV

The music, dance and narratives have been drawn from real-life experiences collected during outreach visits

By Eilly Gitau  
 @eilly\_gitau

In many marginalised neighbourhoods, people live for the day. They not only lack essential services, but also platforms for knowledge and expressing their ideas and opinions.

It was in this backdrop that Sarakasi All Stars, in collaboration with Africalia Belgium, recently organised a revolution in some of Nairobi's marginalised neighbourhoods, with protest signs or political speeches, but with soul-stirring music, dance, spoken word and acrobatics.

The talonnet brought to life a powerful and emotionally charged production titled *Voices of the Silent*, a performance that not just entertained, but also educated, healed, and called an entire society to action.

Happening in Jericho, Mathare and Kileleshwa, community members gathered in open spaces to witness a kind of performance rarely seen in such areas. The showcase gave voice to survivors of Gender-Based Violence (GBV), empowered communities with information, and ignited much-needed conversations around a deeply stigmatised issue.

"With this project, we aim to create awareness and open up dialogue around GBV. We realised many of these cases happen behind closed doors, and people don't talk. We worked with activists, legal practitioners, case workers, and most importantly, survivors, and what we saw was transformational," said Sarakasi Trust MD Lilian Mwari.

The production was not just storytelling; it was story-living. The narratives performed were drawn directly from real-life experiences collected during community outreach visits.

"We did auditions from the stories we got in the field. These weren't fictional characters, they were voices we had met people who had lived these traumas. From there, we built the concept, assembled a cast of poets, musicians, acrobats, and spoken word artists, and worked



Sarakasi Stars stage a play against Gender-Based Violence at Kayole Social Hall. PHOTO: SARAKASI TRUST

### GBV CASES

- They can include violence against women, men or children living in the same domestic unit
- Although women and girls are the main victims of GBV
- It also causes severe harm to families and communities

tirelessly for seven weeks under the direction of Coaches Edu and Oscar to bring the production to life," Lilian adds.

Unfolding as a seamless tapestry of emotion and expression, *Voices of the Silent* was a space where the power of movement met the gravity of testimony. From haunting monologues to lyrical poems and intense acrobatic sequences that visually represented internal turmoil, the performance was a visceral experience for performers and audiences alike.

Maurice Odiao, one of the dancers, said participating in the show was not just entertaining, but also educative and transformative. "For me, it was healing. I was telling not only my story, but also stories that so many people in our community carry silently. After the performance, victims came forward to talk. People opened up in ways they never had before," he said.

Panel discussions were also held after the various performances and featured GBV experts, community counsellors, legal advisors, and survivors. The sessions allowed the audience to ask questions, seek help, and gain clarity on how GBV manifests itself and what victims could do.

"There was a lot of emotion. Raw, painful stories came out. And one thing became clear: GBV isn't just a woman's issue. Men came forward, too, with their own painful experiences. We often forget that they also suffer in silence," Lilian intimated.

The conversations went beyond the usual legal jargon. Attendees were informed about where and how to report GBV cases, the steps to take if they or someone they know is affected, and the resources available in their communities.

"The impact was immense. People left not just entertained, but informed—and in some cases, empowered to take action. This was a grassroots campaign. We wanted to reach the people who are usually left out of such discussions," she said.

By blending creative disciplines, *Voices of the Silent* succeeded in breaking down the walls that often make such topics taboo. "As artists, we mirror society. Our role goes beyond entertaining. We have a duty to reflect, to educate, and to heal. With *Voices of the Silent*, we wanted to give voice to those who have suffered too long in silence—and to remind society that violence thrives in secrecy. It's time we start talking," Lilian said.

# ART SPEAKS LOUD

A REVOLUTION TOOK THE STAGE NOT WITH PROTEST SIGNS OR POLITICAL SPEECHES, BUT WITH DANCE, SPOKEN WORD, ACROBATICS, AND SOUL-STIRRING MUSIC, MANUEL NTOYAI WRITES

Early this month, the Sarakasi All Stars, in partnership with Africalia Belgium, brought to life a powerful and emotionally charged production titled *Voices of the Silent*. This was a performance that not only entertained, but educated, healed, and called an entire society to action.

From Jericho to Mathare and finally Kayole, community members gathered in open spaces to witness a kind of performance rarely seen in these areas. One that gave voice to survivors of Gender-Based Violence (GBV), empowered communities with information, and ignited much-needed conversations around a deeply stigmatised issue.

"For the *Voices of the Silent* project, our main agenda was to create awareness and open up dialogue around GBV. We realised many of these cases happen behind closed doors, and people don't talk," says Lilian Mwari, the Managing Director of Sarakasi Trust.

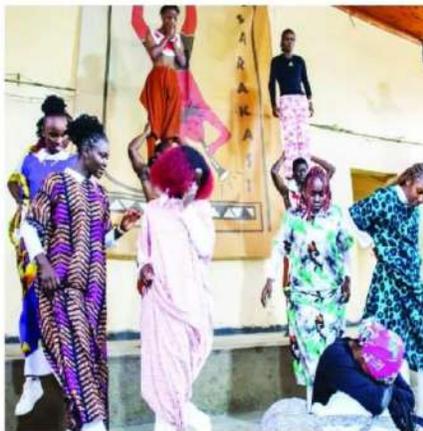
Worked with activists, legal practitioners, case workers, and most importantly, survivors. And what we saw was transformational."

The production was not just storytelling; it was story-living. The narratives performed were drawn directly from real-life experiences collected during community outreach visits.

"We did auditions from the stories we got in the field. These weren't fictional characters, they were voices we had met people who had lived these traumas," Lilian adds.

"From there, we built the concept, assembled a cast of poets, musicians, acrobats, and spoken word artists, and worked tirelessly for seven weeks under the direction of Coaches Edu and Oscar to bring the production to life."

And bring it to life did *Voices of the Silent* unfurled as a seamless tapestry of emotion and expression—where the power of movement met the gravity of testimony. From haunting monologues to lyrical poems and intense acrobatic sequences that visually represented internal turmoil, the performance was a visceral experience for performers and audiences alike.



## REAL TALK

Following each show, a dedicated panel discussion was held featuring GBV experts, community counsellors, legal advisors, and survivors.

opened up in ways they never had before." This was not just performance for applause. It was performance with purpose. Following each show, a dedicated panel discussion was held featuring GBV experts, community counsellors, legal advisors, and survivors.

"There was a lot of emotion. Raw, painful stories came out. And one thing became clear: GBV isn't just a woman's issue. Men came forward, too, with their own painful experiences. We often forget that they also suffer in silence," Lilian emphasised.

The conversations went beyond the usual legal jargon. Attendees were informed about where and how

to report GBV cases, the steps to take if they or someone they know is affected, and the resources available in their communities. "The impact was immense," Lilian reflects. "People left not just entertained, but informed—and in some cases, empowered to take action."

Thanks to support from Africalia Belgium, the initiative was able to reach underserved areas, where access to formal GBV education and support is often limited.

"This was a grassroots campaign. We wanted to reach the people who are usually left out of such discussions," Lilian explains.

The show's powerful message was amplified by its dynamic artistic elements. Acrobats tumbled through the air to depict chaos and struggle, musicians underscored key moments with evocative melodies, and spoken word artists delivered searing truths that hung in the air long after the applause had ended.

By blending creative disciplines, *Voices of the Silent* succeeded in breaking down the walls that often make such topics taboo. "It allows us to talk about the things that are hardest to say," says one spoken word performer.

"It creates empathy. When people see a story performed, they begin to understand and that could be their sister, their brother, their neighbor—or even themselves."

This production's job isn't done with Sarakasi Trust's long-standing commitment to using the performing arts for social change. The group is now carving a niche in activist art that speaks to pressing societal issues.

### WASSUP - Geoffrey Karo

**Kenya Cane Lemon and Ginger Official Thika Launch**  
 Get ready for the true Kenyan spirit courtesy of the official launch of the new Kenya Cane Lemon and Ginger featuring live performances from Stage Revolution Band, Ayros, Toxic Lyncalby and Tippy Gee, deejays Gibbe The DaqChild, Mama Dele, Shacky emcee Azezah, and Guru254 at MKI Pavilion Grounds, Thika tomorrow. Entry is 250sh of any Kenya Cane variant. Indulge responsibly.

**Gordon's PPOP Live**  
 This isn't just a party, it's a vibe, a live experience where music meets culture, and energy meets elegance at Cavalli @ The Manor, Nairobi, this Sunday. Step into a world of sound, soul, and style at the Gordon's PPOP live recording, featuring deejays Redbone, Incredible Swag and Sorrisa. Slip on some shades of purple and get ready to immerse yourself in the sounds and visuals of the perthouse experience. There is no cover charge. Indulge responsibly.

**The Roast of Kameme Gare**  
 Following the postponement of media personality Kameme Gare's roast last month, it's all systems go this time around this entertainment calendar for roast, no-holds-barred comedy special featuring comedians Stan Saleh, George Waweru, Mike One, and roast master Emmanuel Koi angani at Red Room, the Arena, Adiffe Plaza, Nairobi this Thursday. Entry is from Sh1,800.

**Indie One by Shorts from Africa**  
 This is a coming-of-age film that flirts before your eyes—from 2go prings to Tinder ghosts, saved with extra chill that sees Nyokabi Macharia striding a decade of hustle, heartbreak and healing into a dazzling show that'll make fanlovers laugh, cry and dare say drunk-late-year ex. It simply put, is your story with better lighting! The play goes down at Braeburn school throughout this weekend. Charges are from Sh2,500 individuals and Sh4,500 for couples.

**Heartstrings' Wrong Number**  
 Multi-award winning theatre outfit Heartstrings Entertainment continues its 2025 calendar with its latest a rib-cracking Mfenchang play dubbed 'Wrong Number', at Alliance Francaise Auditorium, Nairobi starting this Thursday. Sammy Mwangi is the director. Entry is Sh1,000.

**Happily Never After**  
 Theatre outfit the Crony Productions crew consisting of Nick Kwach, Dennis Nderoga, and Victor Nyata among other new actors are coming together for their latest comedy show, 'Happily Never After' at Kenya National Theatre throughout this weekend. Entry is Sh1,500.

**The Caribbean Brunch - Beach Soléire**  
 For the first time ever, Caribbean Brunch takes the vibes to the beach at Cocoa Boutique Hotel, Njali tomorrow. The Beach Soléire is a sun-drenched edition of their signature event: set on the sandy shores. Here, lush island energy meets an elevated beachfront escape complemented with pure dancehall, soca, reggae, and untamed Caribbean hits. Entry is Sh2,200 for individuals and Sh4,000 for five.

**Day of Champions and Bonanza**  
 The final race day of the season at the horse races featuring delectable food and drink, Nairobi's best fashion, a curated pop-up market, family-friendly entertainment, and sundowners during the afterparty at East Africa's only horse racing track goes down at Ngong' racetrack this Sunday. The dress code is smart casual and no pets allowed. Charges are Sh500 for adults, Sh200 for students.

**The Jazzified**  
 The eclectic East Africa's premier jazz fusion band, the Jazzified, host its trademark live music performance this and every Friday at Geos Cafe, Nairobi. There is no cover charge.

Published by The Standard Group Plc. Acting Chief Executive Officer | Chacha Mwala; Acting Editor-in-Chief | John Burdick; Editor-Entertainment | Stevens Mwendu; Quality Assurance Editor | Festus Ndung'u; Writers | Mukiya Mwangi, Solomon Kika, Esther Muthoni, Bonface Mithika, Manuel Ntoyai, Afayo Oryango; Deputy Chief Graphic Designers | Gilbert Sigoy; Graphic Designers | Isaac Mutiso, Benson Wanjau, Paul Muriuki; Photography | Edward Kijima, David Githa, Evis Ojiko, Wilberforce Oloo; Illustrators | Harrison Maruri

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# MICE Summit

The Africa MICE Summit is a premier continental platform convening key players in the Meetings, Incentives, Conferences, and Exhibitions (MICE) industry, including event organizers, corporate clients, and destination managers.

Sarakasi partnered with Zuri events in showcasing African talent and culture through our dynamic performances.

We had a booth where we showcased our artists, performances and this helped us connect with other sector players locally and internationally.

The MICE event took place in September. Follow the link below to share the experience.

<https://www.instagram.com/p/DOdaMxxDZth/>

# KIT Fest

## Kenya International Theatre Festival

KIT fest is an international platform where theatre lovers get the opportunity to attend & watch performances, share artistic excellence, innovation and explore the intersections between various theatrical genres.

Sarakasi all-stars were among the artists Presented with an opportunity of entertaining guests with different performing arts.

This 5-day long activity took place mainly at Kenya National Theatre and Sarakasi Dome for an artist's workshop and a production showcase.

Here is a link:

<https://www.facebook.com/watch/?v=2018350382288047>



## International Contracts

### Artist Residencies & Collaborative Partnerships Abroad

- In 2025 Sarakasi's international contracts included Groups such as **Black Blues Brothers, Warriors and Black Panther Acrobats, the Sawa Sawa Girls** and a **Duo Act** to Italy which are **ongoing performance projects and tours** with our partner Circo e dintorni <https://www.facebook.com/circo.dintorni/>; <https://www.facebook.com/blackbluesbrothers>
- It was also the year that Sarakasi was back at Butlins Bourne Leisure and as such sent 3 teams of 5 artists each, to perform at Minehead, Skegness and their Bognor Regis resorts.  
[https://www.facebook.com/reel/1660549994854746/?s=single\\_unit](https://www.facebook.com/reel/1660549994854746/?s=single_unit)
- To commemorate the ties between Kenya and Kosovo, Sarakasi sent a group of artists to Perform at the EtnoFest:  
<https://www.facebook.com/search/top/?q=kosovo%20sarakasi>

- 👉 Black Blues Brothers
- 👉 Butlins Bourne Leisure



# Last but not least: Sarakasi Trust Weekly Saturday Kids Training Program

Sarakasi's kids training program was established years back from a standpoint that children should also have the opportunity to learn dance and acrobatics as a talent or a recreative and fun activity.

Sarakasi sponsors a set number of talented children into this program, to give them the same opportunity to thrive. To date, we have several participants, now adults, who are part of our professional All Stars and who have made it into international contracts.

From a Social Circus point of view, we firmly believe that circus and dance teach children trust, bodily stamina, friendship, conflict resolving and listening skills, focus and zeal. In addition, this program has taught our artists to become responsible and professional trainers.

Saturdays turn the Dome into a happy and noisy place, and we love it!

See for yourself: <https://www.instagram.com/p/DVBXA3mjYDL/>



# Thank you for reading the report and we look forward to connecting in 2026!

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