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Eingegangen

25. Mai 1989

Erledigt:.....

TONGA MUSEUM AND CRAFTS PROJECT
P.O. BOX 54
SINAZEZE

6TH MAY, 1989

Rev. Mische
Gossner Mission
Handjerystrab 19-20
1000 Berlin 41 (Freundenau)
Fernsprecher (030) 85 10 21
WEST GERMANY



Dear Sir,

TONGA CRAFTS IN FIGURES

Greetings to you and yours from me and mine!

You may be surprised to learn that I have never been paid for the above mentioned booklet as the author since it was published by Gossner Mission, Berlin, West Germany during your time of office as Secretary for Zambia. The officer, Rev. Damm, who took over from you and Mrs. Kapooria who took over from Mrs. S.Krisifoe's in Lusaka seem to have no knowledge to how and when I should be paid for this work as the author.

There is no written arrangement made between the publishers and the author and this is because Mrs.Krisifoe left Zambia in bad state of affairs due to sudden death of her husband at Chingola. Therefore, I ask you to treat this matter as urgent, on how and when I should be paid for my work as the author.

Tonga Crafts Programme is in tremendous progress. The Museum collection, kept at Nkandabbwe camp, has been shifted to a temporary storage room at the Museum building (61 years old building) in Choma. An inventory of the museum collection had been made by Mrs. U.Luig in collaboration with me. The collection has been expanded by the purchase of more items and by a gift by local people of several ritual artefacts.

In hope to hear from you.

Yours faithfully,

E.SYABBALO

Eingegangen

12. April 1989

Erledigt:

TONGA MUSEUM AND CRAFTS PROJECT

P.O. Box 54,

Singazee,

Zambia.

26th March, 1989.

Rev. Mischie,

Gossner Mission,

Handjerystraße 19-20

1000 Berlin 41 (Friedenau)

Fernsprecher (030) 86 10 21

West Germany.

Dear Sir,

This is to draw your attention that up to now I have^{not} been furnished with information to how I should be paid for Tonga Crafts booklet (Tonga Crafts in Figures) by the publishers. As this work was made in your time of office as secretary for Zambia, Gossner Mission, I would like to know from you how and when I should be paid for this before things fall apart.

It is unfortunate for me that Mrs. S. Krisifor also left Gossner Guest House, Lusaka, Zambia, last year without leaving written statement indicating how and when I should be paid — in royalties or commission whichever. Thus, your replacement Rev. Damm and hers (Mrs. Kaporia)

have no idea about payment due to me accruing from sales of my publication. So, I seek clarification on this issue from you.

Additionally, I am also reminding you ^{that} the booklet concerned is unclated. Why? Are the publishers aware of this? Also I do not know the exact number of copies of the same booklet which were sold during the last years. I only know from your letter of 27.5.86 that 1250 copies of same publication were shipped from West Germany to Zambia in 1986. No more news apart this about my publication.

You may be interested to learn that the result of ^{your} work as a Secretary for Zambia, Gossner Mission, on Museum and Crafts Project has now come to a reality in Zambia. The Museum collection has been moved from Nkandabbe camp, Singeze, Gwembe Valley, to Chamu on the plateau, in 60 years old building called "Beit", which accommodated European students during the colonial period. The building block ~~at~~ which served as a Museum and Crafts shop at Nkandabbe camp (GSDP) is occupied as a living house by the Director Adviser, Mr Witkamp, from

Netherlands for the new Museum. A new storage for crafts is being painted this week at the GSDP - Camp, Singeze. Some crafts are sold to Mrs. Kypavira, GBT Crafts Shop, Lusaka. That the new organization has hired me to assist Mr. Witkamp sorting out artifacts for the new Museum in Choma - (now TONGA MUSEUM AND CRAFTS PROJECT)

We have more rain this year in the Gwembia Valley and the Lake is rising up, destroying all farmers' crops along its shores. Rivers, such as Magoze, Munka, Kanzinze and Zangwe, have damaged a lot of crops and peoples' lives. Magamba mine coal hospital also, was flooded last month and medicine was wet and useless in all boxes, some houses were swept by water.

It is still raining day and night at the present moment. Colton and other crops on the higher fields may also be damaged by rising water. Maize and bulrush millet are germinating.

The Trinity Church, U.C. 2, ~~the~~ — together with other buildings at the GSDP Camp were also badly blown by the storm (with rain). The Trinity church

is still without roofing sheets. Poles
and roofing sheets were blown off
by the storm.

Best wishes and regards to you and
yours from me and mine.

Yours faithfully,

E. Syabalo.

Mr.
P. Syabalo
P.O. Box 4
Sinazere
Zambia

27-9-86

Dear Mr. Syabalo,

Thank you very cordially for the Tonga hand hoe which you have brought for us and which has been carried safely by Mr. Michael Sturm. That was a real surprise for me and we are very thankful to have one piece of this traditional agricultural tool of your people in our office at Berlin.

In the meantime ca. 1250 copies of Tonga Crafts booklet are shipped to Zambia. It is a fine collection and description which hopefully will keep alive your tradition.

So we are very keen to receive your paper on Tonga Customary Marriage. It will be so crucial that these traditional customs are preserved for the younger generation which seems to have new ideas and understanding. And we hope very much that the construction of the Museum can be commenced soon.

Kafuanbela was quite an exciting tour for me because it was the first opportunity to visit that lovely place which is quite a proper settlement. I hope that there are some progresses in regard to the road.

In the name of our Lord Jesus Christ

Yours S. Lind / printer

Nr. 7

GOSSNER SERVICE TEAM

P.O. Box 4,
Sinazeze.

Gossner Mission,
Liaison Office,
P.O. Box 50162, Lusaka.
Tel: 250580.

/31.8.1987.

GOSSNER MISSION,
Erhard mische,
Handjerystrasse 19.20,
1000 Berlin 41,
West-Germany.

Eingegangen

- 7. Sep. 1987

Erledigt:

Dear Erhard,

Nest subject is the Museum.

Enclosed you find the copy of the project description of the SNV which they drew up for the recruitment of the curator.

Also enclosed the constitution which was drawn up by the subcommittee, existing of Mrs. E. Colson, Mr. Mwananyina, Mabel Jean, myself and later also Ulrich.

This constitution still has to be discussed in the full working group, and also should be presented to a lawyer to find out if it is a legal document, without mistakes and loopholes.

The latest development is, that the day before I was leaving I was approached by the volunteers, if the working group had taken action already concerning the building in Choma, the old Beit School, since the funds of the Dutch were only meant for the renovation of a building and not for a new building.

This was new to me, as well as that the working group has to secure the building. Anne-Lises report suggests that this is the task of the volunteer, but according to Mr. Diek van Groen (SNV) the volunteer can only be recruited if the building is secured.

Fortunately, Mabel Jean was going to Livingstone and could contact the Monuments Board, and the rest I will see after my return.

This all about the Museum. The crafts are going very well, and also the quality get a bit better. Syabalo just purchased 12 drumsets (12x7) for over K 3,000.---

Part of that I took with me the last time when I returned from the Valley. I almost had to leave them all at the Kafue Bridge, where there is a control for the food and mouth disease. Fortunately they let us go after our story about crafts being the only income for the poor people of the Valley, having no harvest this year. But in future we should ask for a letter of the vet.dep.

Greetings,

S. etske.

S. etske

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CONSTITUTION
of THE GWEMBE VALLEY TONGA MUSEUM
AND CRAFTS PROJECT

I. Name

The name of the society is THE GWEMBE VALLEY TONGA MUSEUM AND CRAFTS PROJECT.

II. Legal status

THE GWEMBE VALLEY MUSEUM AND CRAFTS PROJECT is a non-government society, established under the patronage of His Excellency, The President of State. It will be registered as a society.

III. Objectives

The objectives of the society shall be:

- to encourage modern development programmes to take traditional values and knowledge into account in the planning process.
- to revive and promote production of traditional crafts with the twin aims of preservation of local skills and techniques and provision of cash income for village households. The project will have as its special focus households with relative lack of economic resources.
- to preserve the cultural heritage and enlarge the collection of ethnographic materials of the catchment area of the society.
- to act as a community institution. This includes setting up exhibitions, support of school curriculum, encouragement of traditional dancing, music, art, and other activities of benefit to the community.

IV. Board of directors

The board of directors holds the overall responsibility for all matters concerning the work, finances and legal commitments of the society. It has to safeguard the identity and objectives of the society and to pursue its aims.

1. Functions

The functions of the board of directors shall be:

- to set the general policy for the planning of the society's operations;
- to elect new members of the board;
- to elect office bearers who will constitute the executive committee;
- to nominate and elect members of the advisory committee;
- to approve the contracts of the senior management staff;
- to make by-laws and amendments to by-laws;
- to approve the preliminary and final annual budget;
- to receive auditor's reports and approve the auditor's annual report.

2. Number and election of board members.

The board of directors shall consist of a minimum of 11 and a maximum 21 members.

Members shall be chosen from those areas contributing to the objectives of the society. Since Gwembe South has provided the impetus and initial support for the society, a minimum of 50% of the members of the board shall come from that area.

Members shall serve for a term of 4 years. Immediate re-election is excluded.

A rotation system shall be established so that a quarter of the membership changes annually.

The right of nomination is vested in the executive committee, which must provide at least 2 names for each vacant post, given due consideration for area representation.

Each post is elected separately.

Members who are absent for more than 2 consecutive meetings shall be retired and their position filled at the next election.

Members of the board may not be members of the advisory committee.

3. Board meetings

The board meets at least twice a year.

A written invitation with agenda attached is to be sent with 2 weeks notice.

A quorum shall consist of two thirds of the total membership.

Decisions on amendments to the constitution, by-laws and appointments of senior staff need the consent of two thirds of the total membership.

4. Office bearers of the board

The board shall have the following office bearers, who shall be members of the board: Chairperson, Vice-chairperson, secretary, vice-secretary, treasurer, vice-treasurer. Each office bearer shall be elected for a term of 2 years and be eligible for re-election.

a) Chairperson

The functions of the chairperson shall be:

- to preside on every meeting of the board, executive committee and advisory committee;
- to represent the society officially.

b) Vice-chairperson

The vice-chairperson shall preside over meetings in the absence of the chairperson.

c) Secretary

The functions of the secretary shall be:

- to call and record minutes of all meetings;
- to handle official correspondence.

d) Vice-secretary

The vice-secretary shall officiate in the absence of the secretary.

e) Treasurer

The functions of the treasurer shall be:

- to ensure that the financial management is in keeping with the policy decisions of the board;
- to present the auditor's report and the budget annually in the board meeting;
- to be responsible for financial management of the society.

f) Vice-treasurer

The vice-treasurer shall assist the treasurer in his/her responsibilities.

V. Executive committee

The executive committee holds the overall responsibility for all important issues which may come up in the course of the society's operations.

1. Functions

The functions of the executive committee shall be:

- to safeguard the carrying-out of the decisions of the board;
- to ensure that detailed planning for the operations of the society is prepared before any operation will be started;
- to supervise the senior staff;
- to appoint junior staff;
- to submit progress reports to the board on every board meeting;
- to prepare and submit a written annual report to the board;
- to prepare the agenda for the board meeting;
- to nominate candidates for the annual election of the board.

2. Members of the executive committee

Voting members of the executive committee shall be:

- the chairperson;
- the vice-chairperson;
- the secretary;
- the vice-secretary;
- the treasurer;
- the vice-treasurer.

The members of the senior staff are non-voting members of the executive committee.

3. Executive committee meetings

The executive committee meets at least every 2 month (i.e. 6 times a year).

Meetings shall be called by written invitation and agenda attached with 2 weeks notice. A quorum shall consist of 4 voting members.

VI. Advisory committee

1. Functions

The advisory committee advises the board on matters pertaining to the functioning of the museum and crafts programme and the cultural activities of the society.

2. Members of the advisory committee

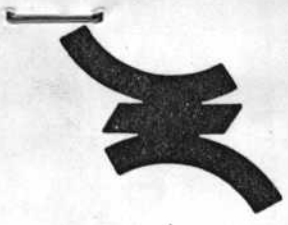
The members of the advisory committee shall be persons, who have interest and expertise relevant to the work of the society. The advisory committee shall include traditional leaders, representatives of local crafts and cultural groups, representatives of government, non-government and donor organisations.

3. Meetings of the advisory committee

The advisory committee meets at least once a year.

The meetings shall be called by written invitation with an agenda attached with 4 weeks notice.

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SNV—zambia
Netherlands Development
Organisation

The Steering Committee for the
Gwembe Valley Tonga Museum and
Crafts Project
att. all members
Sinazongwe

date : 8 July 1987
reference : 1756 GV/CDO
page RE : Project description

I refer to my letter dated 10th June 1987 and now I have the pleasure to present you a copy of the project description concerning SNV assistance to your organization.

I hope that you can discuss this document as soon as possible and that you will give me your comments accordingly.

Yours Sincerely,

Diek van Groen
Resident Representative

c.c. Netherlands Embassy
Mrs. Krisifoe, GM Liaison Officer

PROJECT DESCRIPTION

JUNE 1987

Country:

Zambia

Host-organization:

Society for the Gwembe Valley Tonga Museum and Crafts Project,
Sinazongwe, Gwembe District

Characteristics & aims:

A Non-Governmental Organization which promotes Tonga Crafts trade and the preservation of cultural heritage

Supported activity:

Project support for the re-organization of the Tonga Crafts Project

SNV-involvement:

One Crafts Development Officer

Project funding:

Dfl 265,000 and ZK 1,930,000 by DGIS/Royal Netherlands Embassy

SNV-Zambia Development Policy Plan:

under revision; see chap. 2.1. of this report

Advise SNV-fieldcouncil:

Advise SNV-Resident Representative:

Positive as per May 1987

Advise SNV-Headquarters:

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1. INITIAL SITUATION

1.1. Introduction

This project description deals with the Gwembe Valley Tonga Museum & Crafts Project, basically an income generating project especially for crafts producing women but also for craftsmen in the Gwembe District (Southern part initially). The initiative of this project lies with a group of people in the Gwembe Valley who are actively involved in the Tonga Crafts Project (TCP) since the late 1970's and who formed a Steering Committee to prepare and implement the present proposal.

In 1986, SNV-Zambia was approached by the Steering Committee for personnel assistance after the Directorate General for International Cooperation of the Ministry of Foreign Affairs in the Netherlands (DGIS) had shown interest and later agreed upon providing funds required for:

- a) an identification mission to prepare a project proposal aiming the re-organization of the TCP
- b) the implementation of the proposed project after its approval and adjustment by the Steering Committee.

In June 1987, the SNV-Zambia Resident Representative advised positively on the request for technical assistance to the project.

The area and its people are not unknown to SNV-Zambia which was supporting, amongst other activities, health and nutrition activities in the Central part of the Gwembe District until 1984 and is still supporting agricultural and cooperative development in that area.

The crafts production is in fact a small scale entrepreneurial activity or non-farming activity, a sector which has been earmarked for more SNV-support.

1.2. The host-organization

The position of the host-organization is currently undergoing

a significant change in institutional terms, i.e. a change from the previous informal status which it held for about 10 years to the formal status of Registered Society ("non-profit making") which it is currently applying for.

It was also decided that the Society would bear the name of the Project notwithstanding the inconvenience of the latter's descriptive nature:

"Gwembe Valley Tonga Museum and Crafts Project"

1.2.1. Name and status

The Society for the Gwembe Valley Tonga Museum and Crafts Project is a typical Non-Governmental Organization in which people from the Gwembe District, Southern part, have organized themselves for the purpose of development of the area and its people.

It is a non-commercial Society open to members of the public regardless their religion or occupation.

The Society functions as an intermediate organization between habitants of the area and those organizations which can contribute in the fulfillment of aspirations and goals of groups of people in the area.

The Society was mainly operating in the Southern part of the Gwembe District but for project-reasons described later (re. chap. 3) it will extend its activities to the entire District and neighbouring Districts (Monze, Choma).

As explained, the Society is in the process of officially being registered, so the final version of its constitution, by-laws and organizational chart are not yet ready.

However, Annex 1 gives a proposed organizational lay-out of the Society.

1.2.2. History of the host-organization/project

In 1970, the Gwembe South Development Project (GSDP) was established in the area. This was a joint development project

of the Zambian Government (GRZ) and the Gossner Service Team (GST) supported by the Gossner Mission in Berlin (Fed. Rep. of Germany). For recent information on GSDP, see annex 2. The main event leading to the creation of this project was the construction of the Kariba dam followed by the creation of Lake Kariba in the early 1960's and consequently the re-settlement of the Valley Tonga from the shores of the Zambezi river to the higher areas of the Valley and Plateau (see chap. 1.3.).

The GSDP started a crafts trade, the Tonga Crafts Project, for which a crafts-buyer was appointed who was payed by the Government (GRZ). In the mean time old artifacts were bought but no resold, thus a collection was built up. In 1979, when GRZ could no pay the salary any more, it was decided to detach the TCP from GSDP in financial terms. This financial and administrative independance of TCP, unfortunately, lasted only till 1980. It was financially unviable where it could not pay for salary and transport costs, let alone to maintain the small Museum which was built in Nkandabwe.

In 1980, so, TCP was broke and applied for financial support directly at the Gossner Service Team (GST). The latter decided to bring TCP under the banner of another organization in the area, the Valley Self-help Promotion Society, the VSP.

This Non-Governmental Organization is supported with an advisor and development funds from GST, too.

For further information on VSP, see Annex 3.

Integrated in VSP, the Tonga Crafts Project was to receive a loan (from VSP) which was repaid over the years. In 1983, the financial administration of VSP was re-organized and - l'histoire se repète - TCP was given an independent financial and administrative position with a separated account to be managed by the crafts-buyer, whose salary was to be paid from benefits made on crafts sales.

By 1986 it was apparent that, notwithstanding a steady demand for crafts items, TCP could not grow strong and that the organizational strength could not be achieved by one museum-

caretaker/crafts-buyer without regular transport who was only assisted occasionally by some members of the TCP Steering group.

In January 1986 the Directors of Moto-Moto museum in Mbala (Northern Province) and Nayuma museum in Kinulunga (Western Province) visited the area.

They wrote that not only the collection is invaluable and that it should be preserved and enlarged, but also that the crafts trade should be re-organized because of its positive effects on the cash incomes of villagers as well as on the level of craft skills of which some are on the point of extinction.

The TCP - steering group took their advise very serious and established a Museum Steering Committee aiming to prepare this major re-organization in their Project.

Also in 1986, the Steering Committee visited the Livingstone National Museum and Nayuma Museum in order to study both aspects of these institutions:

- a) crafts sales, and
- b) preservation of culture and education.

Annex 4 gives the list of members of the Steering Committee as well as their social position in the area.

In February 1987, the Steering Committee decided on the official name of the new project.

In March 1987, the consultant - the former Director of the Nayuma Museum - presented her report, i.e. the project document for 1987 - 1990.

In April 1987 DGIS agreed on funding the project.

1.2.3. Objectives and target-groups

Although the Society's constitution is not yet finalized, it is clear that the main objective of the host-organization is to contribute to the development of the Gwembe District by promoting the trade of traditional craft and the protection of their cultural heritage.

The immediate objective is to re-organize the Tonga Crafts Project along the lines described in this document. This is hoped to be achieved by the following sub-objectives:

- to restructure the buying and selling of Tonga crafts in a way that makes the trade profitable allowing to cater for running costs of the Gwembe Valley Tonga Museum
- to establish a Gwembe Valley Tonga Museum in neighbouring Choma and to preserve and enlarge the present art-collection at Nkandabwe Tonga Museum which will be transferred to Choma
- to consolidate and revive art-techniques, skills and knowledge in the District including training of young craftswomen and men as well as crafts teachers' training
- to promote the creation and development of village groups such as women clubs, craft production groups, etc. to liaise with other, on-going development programmes, e.g. Gwembe South Development Project (GSDP) and Valley Self-help Promotion Society (VSP), a NGO in the area.

The host-organization is entirely composed by people from the project-area, and who are still living there. This means that the host-organization has concepts about the area and its people of which they never felt the need to describe the details for obvious reasons. Yet, the host-organization brings forward one very important characteristic of the crafts-women and men who are to benefit from the project: this is poverty. Indeed, people in the area have a very delicate balance in means of existence - see chapter 1.3. - and the selling and bartering of e.g. baskets for food is an old common feature in the subsistence economy of the Valley Tonga long before they were obliged to resettle (after Lake Kariba came into existence) in the Upland Valley in the early 1960's.

The host-organization is well aware of the living conditions of the vast majority of the people in the area; and its motivation to persist in organizing crafts-trade (see its previous troublesome history, 1.2.2.) is activated over and over again by the knowledge that crafts selling is a significant contribution to house-hold income at crucial moments in the yearly

(agricultural) cycle.

1.2.4. Policies and activities

The Tonga Crafts Project pursues a policy which aims at establishing a small but foremost regular and significant source of supplementing income for those people who have the skill, raw material and time to produce one or two items of a variety of local crafts and articles. Indeed people tend to specialize themselves in broadly the following groups:

- basket making , various types
- pottery, variety of products
- woodcarving, especially stools
- blacksmithing, knives/arrows/other hunting tools
- beads, etc.

Woodcarving and black-smithing is done by men; all other activities by women.

The project organizes buying sessions, where women turn up in a vast majority (1:4 = male:female; private observations, D.v.G.). It is the project's policy to buy some items from all producers (who walked over considerable distances to the fixed selling place) as long as the product meets a certain standard. In fact, the standard is thus set by the buyer (i.e. the individual client at the retail outlet) and it was only by refusing to buy particular items that the project contributed to improve skills of crafts-women and men.

Practically all raw materials are locally available in abundant proportions, except for a certain variety of palm leaves (malala palm; *Hyphaena crinita*) which were growing mainly in areas which were inundated in the early 1960's. A programme of palm planting is required in the Valley Uplands.

Clay is available, and so are the soft woods used for stools. Availability of scrap iron could be a problem for blacksmiths - we have no information on this issue.

Beads are currently being imported and re-introduced by the project.

Time is available for crafts production when people have little to do in their gardens for one reason or another. This coincides with an increased need for extra income and thus stresses the level of integration of crafts production in the local subsistence economy (see also 1.3.).

Crafts are re-sold in various outlets, especially in Lusaka. In conclusion, the Tonga Crafts Project (TCP) aims primarily to making a monetarian contribution to the very meagre household incomes especially by buying crafts from women and men. It organizes buying sessions in the area - i.e. Gwembe District, Sinazongwe sub-district - and maintains (poorly) collections of old artifacts bought over the years and at display at Nkandabwe Tonga Museum. TCP sells crafts in Lusaka and occasionally in other places. In the area TCP tries to improve indirectly crafts skills and availability of particular raw materials.

TCP is a service oriented activity which, over the years, tried to become self-supporting. For this purpose it always looked for external support - from GRZ or Gossner Mission - without changing its original objectives.

1.2.5. Policy decision making

The host-organization is an independant NGO. The Steering Committee - to be transformed in a Board; see Annex 1 - is composed by experienced people with great knowledge of the area. Links with GRZ are now virtually non-functional, although some very active members of the Steering Committee personally have important positions in the local government and traditional and modern political structures. These positions greatly benefit the well-being of the host-organization without endangering its Non-Governmental status.

The role and position of the Gossner Service Team (GST) is to be considered in the same way. Through its development activities (Gwembe South Development Project) and support to the Valley Self-help Promotion Society (VSP), the Tonga Crafts Project is always surrounded by other development actions

which often involve the very same people/target-groups.
For chart of the organizational setting of the host-organization please refer to Annex 5.

The target-groups themselves, however, are hardly organized and these are not effectively represented in the host-organization and its decision-making structures.

It is expected that groups representation in the Society (currently under registration) can be effectively organized as soon as the intended emphasis on functional group work under the new project will start bearing fruits.

1.2.6. Organizational potentials

Personnel:

TCP only has had one paid staff member over the years who was basically responsible for all duties on the project.

The character of the job is really multi-functional and for obvious reasons requires different skills and interests.

A combination of all required skills and interests are hardly to find in one person. Outsiders, e.g. the liaison officer of the Gossner Mission in Lusaka, were often needed for external contacts; the latter is still running a Tonga Craft Shop at her residence in Lusaka. The present crafts buyer is the second in succession since the inception of the project. As the consultant's report (Klausen, March 1987) rightly puts it: he is misplaced as a crafts-buyer while his knowledge of the people and their (and thus his own) culture would make him an unvaluable resource person for research purposes.

E.g. see his "Tonga crafts in figures"; E.Syabbalo, 1985, Mimeo.

Finance:

The financial position of the project is weak, over the years the project - and thus the host-organization - has struggled for financial independence by implementing a cost-recovering approach. However, real cost-price calculations proved to be difficult to make; even simple book-keeping requires a certain

discipline which was not always there.

However, offer and demand have been always there, and this kept the project going.

With average sales of K 2,000 per month in Lusaka alone, the project was still able to organize buying sessions in the District - although irregularly.

Its structural external assistance (retail- outlet in Lusaka by the liaison officer) and occasional external inputs (e.g. VSP loan) prevented the project from collapsing.

It is precisely the internal organization of the project which is to be overhauled under the new Project.

Material:

Basic infrastructure is in good shape, but for commercial and climatological reasons not well situated in Nkandabwe.

Commercially, because it is off the main axis Livingstone - Lusaka; climatologically, because the art-collection cannot stand the humidity and temperatures causing a rapid deterioration that cannot be stopped without costs which cannot be recovered through visitor's entrance fees, etc. Moulds, insects, dust and rats are threatening the art-collection which should be transferred as soon as possible and professionally preserved.

The project has no means of transport of its own, which is hampering both buying and selling of crafts products.

1.2.7. Constraints as perceived by the host-organization

The host-organization has no doubts about its objectives.

It feels, however, that it needs external assistance for breaking through the vicious circle of "low sales - lack of resources - bad services - low sales".

Through personnel (technical) and financial (material) inputs it is hoped to improve the resource position of the project/ host-organization, which by efficient use will in turn improve the project out-put.

The sales of crafts, it is felt, will guarantee the sustainability of the project. These underlying thoughts have brought

the host-organization to request assistance from DGIS/Netherlands Embassy and SNV-Zambia.

1.3. Description of target-groups involved in craft production

1.3.1. Contemporary background information

There is no specific description of people involved in crafts production in the Gwembe Valley. However, in principle all rural households can be involved in crafts production because it is an integrated part in the regional subsistence economy.

In this chapter, therefore, we draw from T.Scudder (1962) "The ecology of the Gwembe Tonga" for a description of this subsistence economy and its people.

For general background information, it is important to remember that many of the people we are dealing with in the project-area are originally from the Zambezi shores, and were obliged to resettle when Lake Kariba came into existence in the early 1960's. See annex 10 for an early map of Kariba Lake Basin. They migrated to the Upland Valley and the Plateau where other Tonga populations were living, some of them kin. In fact some families were resettled twice, after the opening of the Mweemba coalmines, while the irony wants that very soon people resettled in the Sinazongwe area have to move again because of a controversial capital intensive agricultural scheme taking the only 2.100 ha of flat land in that area.

This resettlement caused an enormous change in resources; before the Valley Tonga had an agricultural system characterised by an intelligent risk-spreading mechanism. The people planted, in function of their access to the various types of land, three different crops with different requirements, planting dates and different diseases, pests and other risk factors:

- 1) bulrush millet on well drained sandy soils in rainy season from Oct./Nov. till Feb./March

- 2) sorghum on heavy clay soils, but also intercropping with bulrush millet in rainy season from Nov. till March/April.
- 3) maize on flooded soils in flood season in both rainy and dry season.

After settlement in the Uplands, the last crop disappeared; i.e. the type of soil, while more competition for the well drained and heavy clay patches began, including deforestation of the many hill- and mountain slopes.

This also put a strain on small animal husbandry practises, an other integrated part of the subsistence economy in the area.

In short, the balance of factors determining the already very precarious foodsecurity before the resettlement was severely upset after the resettlement.

In fact, the Gwembe Valley has been known for many decades as a structurally draught stricken area, a reputation which was only to be aggravated by the various occasions of migration and resettlement for national development purposes.

1.3.2. Social organization

The people in the Valley are subsistence farmers living in permanent or semi-permanent villages.

In practise, a cluster of villages form a neighbourhood ("cisi" in Ci-Tonga) which is the largest traditional social unit. Neighbourhoods are thus political and geographical entities, demographically varying from less than 300 to over 1,500 people.

In this matrilineally organized society, a ritual leader functions in connection with the annual agricultural cycle, but cannot be compared with a headman or chief. In fact, prior to the British colonial rule, each neighbourhood was a self-contained unit with no (or virtually no) political authority over other neighbourhoods.

Within each village, people live in homesteads, which in turn are composed of one or more house-holds, each structured around

a married woman and her children. In a homestead one may find a polygynous family, each wife having her own hut and granary. Additionally, the husband (and father) would also own a granary and often a hut and/or kraal for his small stock (sheep and goats) or cattle.

It is generally acknowledged that the social organization of the people has not basically been changed after the introduction of Government-appointed chiefs during the British rule in the area. However, in Southern Rhodesia (Zimbabwe) the Valley was divided in three districts composed by chieftaincies which appear to coincide with the traditional neighbourhoods. But in Northern Rhodesia (Zambia) the Valley was included in one District - Gwembe District. The colonial authorities divided the area into seven chieftaincies (including Mwemba and Sinazongwe) each corresponding with a number of neighbourhoods.

This system still co-exists with the modern administrative and political structure set up by the Party and its Government.

1.3.3. Agriculture

Of over 20 varieties of crops cultivated, millet, sorghum and maize are the most important staple foods in subsistence agriculture. People have a variety of species - especially where growing cycle and maturity is concerned - in order to diversify the agricultural output of their gardens. Besides these cereals, rootcrops and pulses are important supplements. Most important rootcrops are sweet potato and cassave. On the latter it is said that it was introduced with force by the colonial ruler. In any case, cassave as opposed to sweet potato, is not popular in people's diets.

Various pulses are grown and eaten in the area: cowpeas, beans, ground beans and groundnuts. Pulses are important in the relish, the sauce with which the thick cereal porridge (staple food) is eaten.

Other foodcrops are some curcubits, okra, chillies and some fruits (pawpaw, mango, banana).

For an extensive list of plants used in the Valley (NB; lower Valley, not upland Valley, but still quite accurate) please refer to Annex 6.

1.3.4. Division of labour

Throughout the Valley, women are the principal cultivators. They are expected to work in their husband's gardens as well as in their own. Women often watch over their unmarried children's crops, giving a helping hand in the fields when the child is sick or absent for another reason. Landclearing is generally done by men, weeding mostly by women. Various patterns of exchange of labour are practised (work-parties) often within the lineage of the owner of the garden. However, if for one reason or another someone cannot clear and prepare his/her garden in time (which is a difficult task by itself due to the incertain rainfall in the area) it has proved to be hardly possible to catch up with the work in the fields because the agricultural season proceeds and family members are tied up with their own fields. This is especially the case for women with small children (who may be sick at the crucial moment) who are, on top of this, supposed to work in their husband's garden first.

1.3.5. Other aspects of the subsistence economy

Besides a local cashcrop - tobacco - some fruits, vegetables, pulses or grain may be sold for cash on the local markets. Cropsales are supplemented with other sales e.g. small stock or even cattle.

As compared to cereals and tobacco, reproducing stock has a clear advantage as a durable form of capital.

In fact, the general term for wealth "lubono" is also used as a specific term for small stock.

Goats, sheep and chickens are sold for cash or used in a wide range of transactions including compensation at workparties or for services rendered at funerals or just exchange for grain.

Cattle is a more rare form of capital, also because of the tsetse-fly-born disease trypanosomiasis.

Early surveys (end of 1950's) show that both men and women possess cattle and small stock, but that the proportion of women owning stock certainly does not approach that of men. Fishing was, of course, an important aspect in daily life (both in economic and nutritional terms) when the people were living along the Zambezi. Now, with the Lake shores often steep, the Lake very deep and without annual tide, the traditional fishing techniques appear to be unsuitable in many instances. For a check list of Valley Tonga fishing devices and hunting techniques, see Annex 7.

Gathering and hunting are traditionally important parttime aspects of the subsistence economy in the Valley. Gathering is an important activity because it supplements the relish (sauce eaten with the cereal porridge at midday and evening meals) with nutritious foodstuffs of various plants that grow in different periods of the year. Besides leaves, flowers, fruits, tubers of plants, and mushrooms, also honey and a few species of insects are gathered for consumption.

Last but certainly not least, institutionalized barter enables people to exchange local products and manufactured products for grain and groundnut, etc.

Early observations (end of 1950's) showed a clear relation between an expected foodshortage in that year (1957) and women who set to making baskets which they trade for grain in another neighbourhood (sometimes at 2-3 days travel).

In addition, also palm leaves (*Hyphaena crinita*) are exchanged for food.

Pots, mats and other manufactured products are still an important supplement to the subsistence economy.

Own observations (D.v.G., February 1987) clearly showed the force of failed harvests and hunger in the Valley: during a buying session of the Tonga Crafts Project, over 30 women sold crafts; more than 20 of these women went straight into a nearby shop and bought mealie meal, cooking oil, soap and sugar.

1.4 Other organizations involved

The Tonga Crafts Project is the only of its kind in the Southern parts of the Gwembe District. From Monze, a similar activity is ran by the Catholic Mission, in conjunction with Monze Home Craft; a project which was supported by SNV until 1986.

In the project area, some important development activities are related to the TCP and have historical links with the project (see Annexes 2 and 3). For a global overview of the organizational context of TCP and thus the new project, refer to Annex 5.

Here it is important to note that the activities of the Gwembe South Development Project and the Valley Self-help Promotion Society on the one hand, and the Gwembe Valley Tonga Museum on the other hand, are mutually strengthening each other because they (partly) focus on the same target groups.

At National level, good lessons can be learned from the Limulunga Museum and Moto Moto Museum and Crafts trade. These institutes went through a similar project phase as is proposed now for the Gwembe Valley Tonga Museum and Crafts Project.

2. JUSTIFICATION AND APPRAISAL

2.1. Justification of the project/host-organization

The SNV-Zambia Development Policy Plan, currently under review, identifies both the target-group involved (subsistence farmers, especially women) and the sector (small scale, non-farming activities/income generating activities) respectively as an important group and sector for development assistance.

The host-organization, Society for the Gwembe Valley Tonga Museum and Crafts Project, is practically the only Non-Governmental Organization with a long combined experience of the area (Gwembe District South), its people (especially the craft-production and trade) and their culture.

The host-organization is a clear example of an intermediate organization which links local people's aspirations and needs with outside institutions and organizations willing to offer assistance.

The activity - crafts production - is based upon local skills and materials, the former becoming scarce (some skills seem to be at the point of extinction), the latter being easily available (e.g. clay) or to be (re)produced (e.g. palm leaves).

Here it suffice to mention that this project-proposal falls in line with Resolution number 5 of the Regional Meeting of SNV-representatives from Southern, East and Central Africa (the so-called SECA) held in Lusaka on 10, 11 and 12 November 1986:

"SECA recommends to work out vigourously the operationalizing of the women's policy, and to identify and start up, with preferential treatment, a (sectoral) activity for women, in order to come to a more tangible approach with regard to the implementation of the policy paper "SNV and women"."

2.2. Appraisal of the project/host-organization

2.2.1. Oriented towards target-groups identified by SNV-Zambia

The host-organization and the present project are clearly focussing and involving a selective group of people who are making their living under the harsh conditions of subsistence agriculture in an area which suffers structurally of draught, hunger and malnutrition.

The activity is in fact aiming at those subsistence farmers, more women than men, who have the skill to produce crafts made from local materials. This production is done at individual part-time and small scale basis.

2.2.2. Oriented towards basic needs

Both objectives and activities of the host-organization/project are quite clear on this: to make a structural contribution to house-hold-income of subsistence farmers through the organization of crafts-trade.

In drought stricken Gwembe District, cash house-hold income literally means survival; bridging the gap of food-shortage untill next harvest-season.

2.2.3. Oriented towards self-reliance

The micro-regional market for crafts is very limited. Indeed, people have always traded or bartered crafts for food locally. The project brings the national market within reach of the producers. This creates at short term a dependency relation between the project and the producers.

However, one aim of the project is to organize producers into groups, or to strengthen existing groups by adding the crafts production to other functions/interests which keep the group functional and alive.

2.2.4. Position of women

In the light of the prevailing socio-cultural context, women have a heavy burden and high responsibility, house-wife, farmer, crafts-woman, trader, etc.

The project not only acknowledges this position but also aims to strengthen the financial/economic position of those women who possess the skill of making crafts, by giving them access to the national market, opportunity of improving their skills and facilitating access to one sort of raw material, i.e. leaves of the malala palm.

2.2.5. Organizational quality

The host-organization as a formal institution is actually coming into existence. The people in the organization, however, are all very experienced and have extensive knowledge of the project area from which they originate and where they are still living and working.

Notwithstanding the organizational problems encountered for many years, the Steering Group has kept the Tonga Crafts Project alive and initiated its re-organization along the lines discussed in this project-description (see also ch.3).

Project-management, however, leaves much to be desired. With only one full-time crafts-buyer, who is actually more a crafts-expert than a crafts-trader, the project regularly runs into a hitch: "no cash", "no transport", are much heard excuses.

Basic book-keeping appears to be a problem, let alone financial management of the project.

However, the host-organization is fully aware of these problems and is very motivated to tackle and solve the constraints inhibiting the project to get out of its vicious circle of poor management and lack of resources.

The initial choice of constructing a small Tonga Museum in Nkandabwe is logic from cultural and historical points of view,

but inadequate from educational and commercial points of view. Also technical problems related to the climatological conditions are costly to overcome.

Thus the decision to transfer the crafts collection out of its region of origin to Choma shows that the host-organization is capable of making rational decisions even in cases with strong emotional connotations.

2.3. Risk-analysis

The project is relatively well embedded in an organizational setting which makes the crafts-project rather a supplementary than an isolated activity.

Project-management must be up-graded dramatically - this is conditional for the success of the Gwembe Valley Tonga Museum and Crafts Project.

Helpfull will be the official registration of the host-organization under the Societies Act.

This will allow for clear communication lines and repartition of responsibilities within the host-organization, especially regarding the duties and tasks of the Crafts Development Officer, Craft-buyer and other personnel (re: consultant's report, March 1987, chapter 5).

It is expected that the crafts trade and museum will be cost-covering after 1991. (re: consultant's report, March 1987, chapter 10)

This seems an ambitious target in the light of the present turn over from craft sales of the Tonga Crafts Project - approx. K 2,000 per month - as compared with the planned turn over by 1990 of K 6,500 per month.

However, according to the consultant, the demand is even increasing and the target set can be easily achieved.

2.4. Conclusions

The host-organization, the Society for the Gwembe Valley Tonga Museum and Crafts Project, is a relatively weak organi-

zation in terms of personnel, financial and material assets. This, however, is compensated to a large extent by the objectives and intentions of the host-organization and its project as well as by the knowledge and experience and determination of its initiators.

The host-organization is a flexible institution, able to learn and to absorb the requested assistance.

The project provides a significant input in organizational and infra-structural terms, but it is expected that the host-organization will be able to manage the Museum and Crafts trade after its project phase.

SNV-Zambia can support this project because its target-groups and activities fall in line with SNV-Zambia's Development Policy Plan (re: ch. 2.1.).

The position of project-coordinator, to be taken by SNV-Zambia in the project, is a key-position situated between the decision-making Executive Committee of the host-organization and the (groups of) crafts-women and men in the Valley. SNV-Zambia fully backs the project and thus the host-organization by considering positively the request for technical assistance to the project, i.e. the secondment of a Crafts Development Officer for the period of three years.

This project has been described in the Consultant's Report of March 1987; here we stress that some addition and specifications have been made in the previous chapters of this document as regards

- a) the need for the promotion of functional groups in the area
- b) the need for attention to (re)produce scarce raw materials, especially the malala palm (*Hyphaena crinita*)
- c) the need for regular consultation and practical collaboration with existing development schemes in the area where it concerns the same target-groups
- d) a slightly modified terms of reference for the Crafts Development Officer (CDO), annexed to this project-description

- e) a counterpart will be trained to take over gradually the responsibilities of the CDO after year 2.

Also, we think that further calculations are needed for a proper assessment of

- a) the profitability/rate of cost-recovery of the project, including cost-revenue estimates of the museum,

and

- b) the income aspects of the crafts-women and men.

This should be done by the project-coordinator with specialized assistance if required.

This project-description, including the terms of reference of the CDO, puts medium/long term emphasis on the crafts trade and its related activities and gives the museum and its related activities a second priority. This is not to say that the latter are not important but rather that the former are more difficult to realize, especially where the sustainability of the trade and the self-reliance of the target-groups are concerned.

However, it is a fact that there is an inter-dependent relationship between the museum and the crafts trade; viz. the case of the Nayuma Museum, Limulunga, near Mongu.

In short, SNV-Zambia can support this project and its host-organization by seconding a Crafts Development Officer/Project Coordinator who will work along the lines set in the Consultant's Report: "The Gwembe Valley Tonga Museum and Craft Project", March 1987 and specified in this project-description.

3. PROJECT STRATEGY AND WORKPLAN

3.1. SNV-assistance to the project

The main project document to be referred to is the Consultant's Report: "The Gwembe Valley Tonga Museum and Craft Project" of March 1987.

In chapter 2.4. we summarized some specifications and additions to that report, made in this document.

Annex 8 gives the complete terms of reference of the Crafts Development Officer (CDO) to be seconded by SNV-Zambia/Netherlands Development Organization at the request of the host-organization; this terms of reference form includes the objectives of the secondment and the job-description.

The SNV-Zambia field-office in Lusaka will provide the usual SNV supporting services to the CDO; in addition, SNV-Zambia will liaise with the Royal Netherlands Embassy which is the financier of this project.

3.2. Working methods

The SNV-er is the project-coordinator; she will be posted in the Valley (Nkandabwe) from where she will become familiar with the region and its people.

Members of the Board and Executive Committee of the host-organization will be responsible for the introduction of the SNV-er in the region as well as for the initiation of contacts with local, regional and national organizations.

All suitable means and methods are to be used by the SNV-er in order to achieve the objectives of the project; to establish a viable crafts-trade in the Gwembe District and a museum in Choma between 1987 and 1991.

Means and methods we think of now are:

- frequent visits in the area; contacts with the crafts producers; ambulant training and extension; clubs and groups

- frequent meetings with organizations and personal contacts with individuals within these organizations - at local, regional and national level
- production of reports, discussion papers, etc. for workshops and seminars
- study-tours and courses for staff-training
- sound organizational and managerial practices

Continuity and economic/financial viability are two important aspects of the project. What is to be achieved, is a small but efficient organization staffed with a limited but qualified number of professionals.

Financial management is crucial, including the management of infra-structure (buildings) and transport means (car, motorcycle).

Separate cash-flow and profit/loss accounts have to be established for the various main activities of the project; here we think of:

- crafts activities: a) buying and selling of crafts (revolving fund).
b) training/revival (old) craft skills
c) extension and production of raw materials
- museum activities: a) collection & preservation of artifacts
b) research & catalogization
c) exposition/visitors (revolving fund ??)
d) special educational programmes

3.3. Workplan

(see also ch. 1.4. of Consultant's Report)

After her installation in the area, the CDO will work out a workplan which takes into account the following issues:

1. The establishment of contacts and relations with a variety of organizations and individuals is time-consuming. For a list of names, see appendix 12 of the Consultant's Report.

2. Time must also be allocated for local language training; probably in Monze or Choma.
3. The re-organization of the crafts buying must be dealt with in priority. Fixed buying points are to be established - these are already globally known, but local contacts must be made; the Board-members of the host-organization can be very helpful in this. Re: Ch. 7 of Consultant's Report. Registration and monitoring of crafts production must be worked out.
4. Good arrangements must be made with a number of retail outlets for crafts, including the Tonga Crafts Shop in Lusaka, ran by the Gossner Mission Liaison Officer.
5. The project-financier - DGIS - has opted for the reconstruction of the "Beit school" in Choma as opposed to the construction of a new museum. Project funds are conditional to this option.
The National Monuments Commission is willing to supervise and execute the reconstruction of this old building, where actually the Choma District Educational Office is housed. Plans and drawings are ready for this purpose (re: chap.8 and appendix 8 of the Consultant's Report)
6. The construction of staff houses in Choma should start as soon as possible. These are standard government houses, but the construction must be tendered and supervised.
7. Liaison with the Netherlands Embassy and SNV-field office in Lusaka can be done in combination with sales and marketing activities.

3.4. Evaluation

The normal evaluation cycle of SNV-support to projects is 18 months. It is advisable to coincide the evaluation exercise with the technical backstopping mission planned for 1988.

Points of attention for the evaluation are:

- internal project organization, including personnel and financial management

- multi-organizational aspects of the project, especially its functional cooperation with other development projects in the Valley
- interest shown by the crafts producing population; trends in contribution to the total crafts production by women and men (to be monitored), calculation of crafts generated house-hold income
- aspects of social organization of target-groups - interest in clubs and groups; activities; numbers and gender of participants; geographical distribution (e.g. in relation to crafts buying points).

3.5. Project funds

DGIS, through the Netherlands Embassy (Lusaka) has agreed upon financing the project for which a budget is proposed in the Consultant's Report, pages 49 - 51.

Total expenditures for 1987 - 1990 are estimated at Dfl 265,000 and ZK 1,930,000. This amount excludes the costs of the CDO, which are fully paid by SNV-Netherlands Development Organization.

It appears that the financier made its financial contribution conditional to an allocation of the Zambian Government for the recurrent costs of the project (to be financed with counter value funds generated by import- and balance of payment support from the Netherlands Government to the Zambian Government).

This condition not only makes the acceptance procedure troublesome - after all, the host-organization is an NGO - but also seems to contradict the financier's own policy as regards decision-making in the allocation of these counter-value funds (which lies with GRZ and not with the donor).

More over, the total component of recurrent costs only includes the revolving funds and project budget support, the other costs being capital expenditures.

Revolving funds and budget support over four years are budgeted at ZK 102,525 only. For this amount the host-organization would have to make a request four times, because the counter value funds are allocated only yearly.

Annex 9 gives the original budget as proposed by the Consultant:

At the moment of writing this report, the host-organization has not yet commented on the budget (or indeed the entire Consultant's Report because copies have not been received by them).

However in the light of what has been said above, SNV-Zambia is of the opinion that the entire project should be funded by the financier, including expenditures in Dfl and ZK, for both capital and recurrent expenditures.

3.6. Project agreement

After agreement is reached by all parties involved:

1. Society for the Gwembe Valley Tonga Museum and Crafts Project

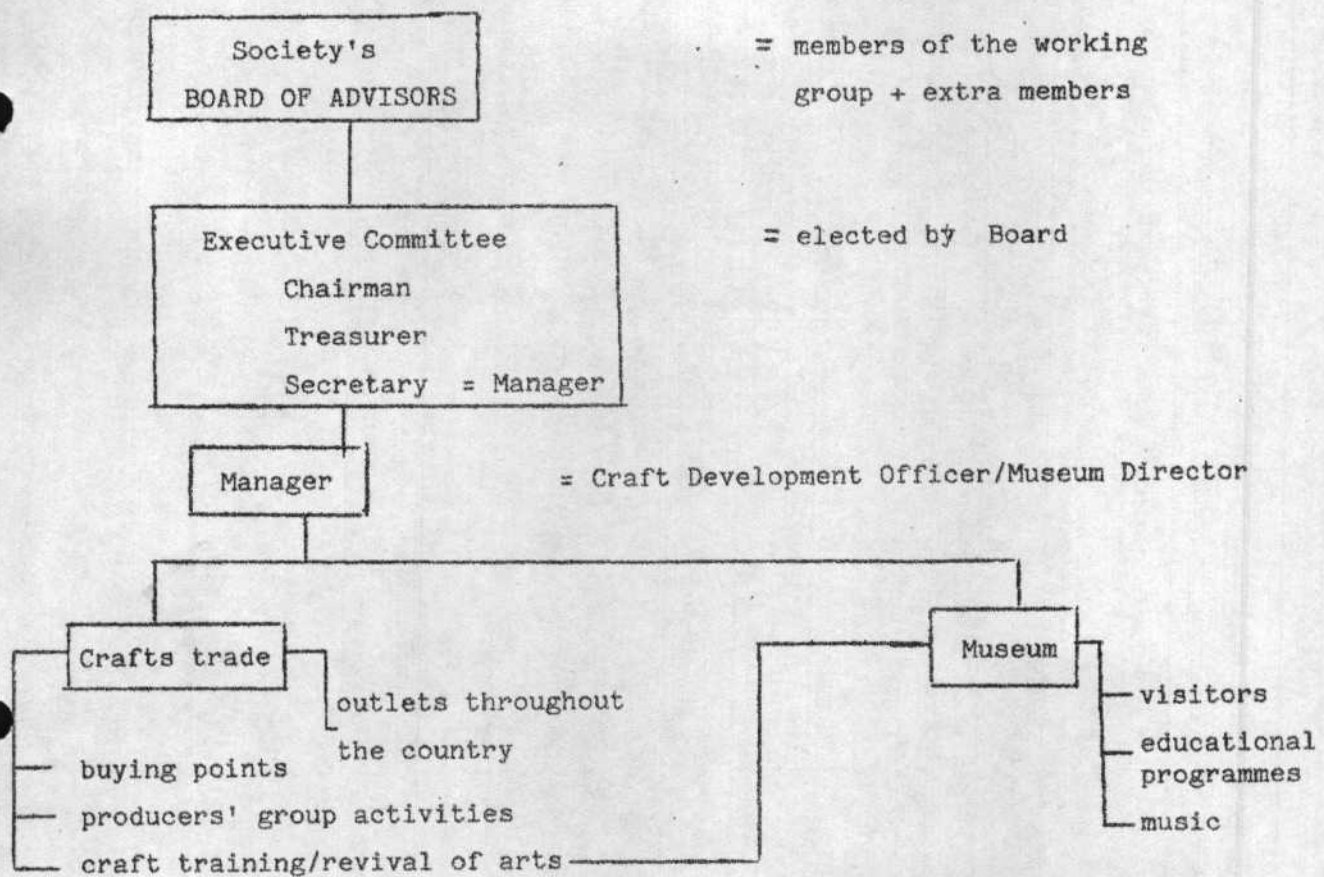
2. DGIS/Netherlands Embassy

3. SNV-Zambia/Netherlands Development Organization

on the present project description, a "Project-Agreement" will be signed by referring to this document, the Consultant's Report and eventual supplementary documents.

This agreement concerns the SNV-Zambia assistance to the host-organization and the latter's contributions to the project.

PROPOSED ORGANIZATIONAL CHART
of the
SOCIETY of the GWEMBE VALLEY TONGA MUSEUM
AND CRAFTS PROJECT



Source: GSDP annual budget 1987 presentation (July 1986)

1986 PROGRESS REPORT

The activities of the Gwembe South Development Project (GSDP) are based on the Agreement for Technical Cooperation between the Government of the Republic of Zambia and the Gossner Mission Berlin, in West-Germany.

Although Gossner Mission still provides expatriate staff, some posts are Zambianized:

1. Workshop officer in charge: Agricultural Engineer GDR, April '85
2. 1. Female Extension Officer: Agricultural Assistant (ZCA), Monze.

In 1986 3 expatriates left, due to expiry of their contracts.

Three new expatriates have arrived, but in different capacities.

The job of IRDF coordinator has not been replaced.

The job of pastor will be replaced, but not before the beginning of 1987.

New posts are: VSP management advisor, Technical Advisor for Appropriate Technology, Female Extension Advisor.

Irrigation Schemes:

Sietwinda: Progress during 1986:

1. Water was brought back to the scheme by the end of 1985. The existing pipeline (900m) was elongated to 1500 m.
2. Due to the long distance the water has to be pumped, the hectarage has been reduced from 22 to 12 ha. This has to be seen as a temporary measure.
3. 73 farmers were allocated, having plots of 0.2 or 0.1 ha.
4. During the rainy season rice production was taken up again. Vegetables and green maize will be produced in the dry season and farmers have started selling to the local markets as well as to Muanaba and Choma.
5. An improved Zilili-programme (draw-down irrigation) with two small diesel pumps was started in 1985 and will come into production in 1986.

Nkandabwe Irrigation: progress during 1986:

This is the best functioning irrigation at present, from a technical point of view, because it is not situated at the Kariba Lake Shore. Financially it is the only independent irrigation programme, not relying on GRZ funds for running costs. The problem of silting of the reservoir is now being solved by pumping the water into the canal, using a diesel pump. A long range solution to raise the weir is being planned.

Seed Programme: Progress during 1986:

- a. Seeds were bought from Zamseed and SPCMU and sold in the village in Gwembe South and Gwembe Central. The main crops were: Maize (MMV 400), Sorghum, Millet and groundnut.
- b. Rice was produced with two farmers for Zamseed (Government tested seed)
- c. Maize seed MMV 400 was selected and bought from several local farmers to be sold in the next season.
- d. Farmers in the area were visited regularly.

Workshop: Progress during 1986:

The problems of the GRZ lorry 437V and of the LandRover 309V could not be solved. Although attempts have been made to take the Landrover 309V to Rover Zambia, but all in vain. This matter is being handled by the Senior Planning Officer in Chona. The Workshop has put one Lorry, GRZ 587D on the Road again. The spares were bought for us by the Gossner Service Team/Gossner Mission.

The workshop plans to put another lorry, GRZ 817 E on the road again.

In 1985/86 two new workshops have been built at Siatwinda and Buleya Malima Irrigation schemes. At Siatwinda, staff has not yet been appointed. Three brick forges are being built, at Nkandabwe Camp, Siatwinda and Buleya Malima Workshops.

Production:

During the 1985-86 period the following items were produced:

- | | |
|---------------------------------------|--|
| a. 4 wooden beds - experimental basis | d. 9 plough shares |
| b. 15 plough steadying wheels | e. 1 scotch cart (farm cart) |
| c. 5 animal brands | f. 6 landsides (just started and to continue). |

Appropriate Technology:

A newly appointed GST Technical adviser will identify local skills and technologies. These will be shared and adapted through training programmes. Emphasis will be on blacksmithing and usable technologies, involving locally available materials.

Water Development Programme: progress during 1986.

Due to the departure of the Water Engineer in January 1985, activities were mainly restricted to the completion of wells, which had not been completed during 1983-1984.

In 1985/1986 seven community wells were completed: 2 at primary schools, 3 in villages and 2 farmers.

In 1986 maintenance was done on the three boreholes.

Constraints:

1. The digging and building of wells is only possible during the dry season.
2. The water development worker has also other duties in the GSDP workshop.
3. The present drilling ring is only fit to make small bore-holes. It cannot drill through rocks.
4. Few spares and materials for the work.
5. Personnel shortage - water engineer has not been replaced.

Female extension Programme: Progress during 1986.

The Female extension Programme included the support of Women's Clubs and female training programmes, as well as the administration of a nutritional improvement programme.

The Women's Clubs continued with cookery and foodprocessing. Income was generated from sewing. In 1986 oilpresses were set up for two clubs with the help of VSP and an overseas donor agency. It is planned that these oil presses will produce oil from sunflower, thus providing an essential commodity and income for the people.

The Groundnut Programme has continued to distribute nutritious food to mothers and children through Rural Health Centres.

The main constraints of the Female Extension work has been lack of transport. Except for the salary of the Female Extension work (an Agricultural Assistant), the Gossner Mission has completely financed the programme and has now appointed an expatriate to assist the GRZ Officer with the work.

Valley Self help Promotion Society

source: VSP annual report 1986.

VSP PROJECTS

1 Income Generating Activities

As a non-profit organization VSP only generates funds to be circulated back into the area for development of the people. Those activities which bring income are at the same time meeting basic needs of the people - for clothes, food and school uniforms.

1.1 Second Hand Clothes

In 1986 K 31,200.85 were realized from the sale of second hand clothes. Kind donors in Germany and Holland sent a total of 247 boxes. The contents were sorted, priced and distributed to be sold by agents throughout the valley.

VSP has come under much criticism concerning the sorting and distribution of these clothes. The Executive Committee has tried to analyze the reasons for these problems and a new procedure for the sorting and distribution is being introduced.

VSP depends on the good will of foreign donors for the majority of its income and must honour the faith that those donors have in the Society.

1.2. Sale of Mealie-Meal and Commodities

VSP delivers mealie meal and other essential commodities to be sold by agents in Syameja, Dengeya, Kafwambila and sometimes in Nyanga and Muuka. As well it delivers to Chiabi to be sold by a local shopkeeper. The drought of this year will demand that VSP become even more committed to the distribution and sale of mealie meal to the remote areas..

In 1986 9,180 bags of mealie meal were sold. The income of K30,011.50 barely covered the transport costs for the lorry and the boats. In January 1987 the system of accounting for meal meal costs was improved and should reflect more accurately the profitability of this activity.

1.3 Seed Sales

During the past year VSP cooperated with the GSDP Seed programme as an agent for the distribution and sale of seeds. To date the income generated for VSP from this activity is not known.

1.4 School Uniform Programme

Four tailors plus one supervisor form a small production unit making boys and girls primary school uniforms. In 1986 these were delivered to schools and headteachers were entrusted with selling them and returning the money to VSP. Unfortunately as of March 1987 over K2,000.- is still outstanding. A new policy has been established allowing uniforms to be sold only for cash from now onwards.

The production of uniform dropped toward the end of 1986 because material was not available from Kafue Textiles. The tailors were working very slowly and for some months there were only three. Another tailor was hired, wages were increased (piece work), and staff meetings were held resulting in production almost doubling from 50 pieces per month to 900 pieces per month per person since December, 1986.

The uniform programme has maintained a very slim profit margin. In January wages were increased and the cost of material increased, therefore the cost of uniforms was put up. Consultation with similar production units under the Catholic Church helps to establish comparable costs and prices.

2 Self-Help Projects

2.1. Policy and Procedures

In early 1986 the VSP Society appeared to have no policy on how to become involved in self-help projects, and showed few skills in programme implementation and financial management. For the most part Executive members did not know much about the role of VSP in the project. They did not appear to take an active part in the decisions, plans and implementation of the projects. During 1986 the Executive Committee drew up a set of procedures to be followed for all self-help projects. These procedures were also used in evaluating ongoing projects. It was decided that the Executive could best learn how to manage projects by starting with relatively simple tasks.

2.2. Teacher's House Mweemba School

The first project to be undertaken after the introduction of the new procedures for self-help projects was the request from Mweemba School for assistance with renovations to a teacher's house. Executive members in the area assessed the situation and with the school authorities prepared a budget indicating what percentage the school could contribute. The Executive Committee studied the report and agreed to provide roofing sheets and transport. This was less than half of the full cost. The management implemented the work and upon completion a letter of thanks was received from the school.

This simple exercise gave the VSP Executive and staff first hand experience in handling a project from beginning to end.

2.3 Sinanjola and Siabaswi Oil Presses

Despite considerable confusion surrounding the involvement of VSP in these projects, both oil press buildings have been completed and handed over to the respective women's clubs to manage their own business.

Sinanjola building was almost completed in March 1986 when the current Executive took office. However the accounts had not been settled. The total cost of the building was K6,473.98 fifty percent to be repaid to VSP from the women's oil business.

Siabaswi building was not started until a cost estimate had been prepared by the building supervisor and a meeting had been held with the women. Work is now near completion and the official opening is scheduled for April, 1987. The cost of the building is K 3,595.50

The VSP Executive Committee relinquished its involvement in the management of the oil presses when an Advisory Committee was established for the purpose of supporting the women in setting policy. The VSP Executive Secretary represents the Society on that committee.

2.4 Sikaneka Rural Health Centre

This self-help project has been continuing for about five years and is still incomplete. Problems are due to lack of realistic planning and budgeting from the outset. Political and private pressures contributed to the delays. In 1986 there were more setbacks. Several attempts were made to hold meetings with the people. Confusion over the depth of the pit latrines, lack of supervision, early October rains and transport failure further delayed the work.

The Executive Committee agreed that the project is now an embarrassment as well as a great economic burden to VSP. Money spent in 1986 totals K 7,909.73. The management has now been authorized to complete the pit latrines as soon as possible.

Evaluation of this project offers VSP personnel an excellent example of what not to do when taking on a project. Hopefully the lessons learned will be remembered.

3 Tonga Crafts

Although Tonga Crafts formally falls within VSP its management is separated and handled mainly from the Lusaka shop. The formation of the Museum Working Group and the forthcoming plans for a new museum

and crafts centre further divorces this programme from VSP, establishing Tonga Crafts and museum as an independent organization.

4 Water Programme

The work of servicing existing community boreholes and wells and establishing new ones is done by a GSDP/GRZ employee but financed by special funds from the Gossner Mission. The management of funds was to have been transferred to VSP from GST accounts. However due to the reorganization of VSP bookkeeping and the training of new VSP staff this transfer is still pending.

It would be realistic to aim for VSP to assume responsibility for the financial management and assist in the planning of the water programme by January, 1988.

TRANSPORT

1 Mercedes Benz Lorry AAG 2160 owned and registered by Gossner Service Team and operated By VSP.

During the past year this lorry has been used extensively to serve the people of Gwenbe South. Weekly trips were made to Dengeza and Siameja with mealie meal. It was continuously booked by groups and individuals for transporting materials and people. It took the Sisterhood of Sinazongwe and Kanchindu U.C.Z. to Namwala for a conference, school children to Gwenbe Boma for sports, sand and cement to Makonkoto School, sunflower from depots for SPCMU.

The cost of running and maintaining this vehicle cannot be covered by hiring charges alone (currently K2.40 per km). In 1986 K 19,843.70 was spent on fuel and oil; K 16,785.51 on maintenance. On December 31st 1986 a major breakdown cost VSP K 27,000 for repairs -covered by a loan from GST.

Because of the service the lorry renders to the community, money from the sale of second hand clothes is used to help cover the costs of the lorry.

The supervision of the driver and lorry mate now comes directly under the VSP coordinator, however GST maintains strict oversight of the handling and care of the vehicle.

2 Banana Boats and Seagull Engine

At the beginning of the 1986-87 year one boat and engine was with VSP but not operating, another was being used by the Ministry of Health and the third was on loan to the Youth Fishing Cooperative but damaged and not operating. With the help of the CAO these boats were all returned to VSP. All engines were repaired after an investment of over K4000 in spares. From August until early Oct. two boats per week delivered 40 bags of mealie meal each to Kafwambila. Within this short time the engines were again damaged. The boats have not operated since.

The cost of running these engines plus paying wages for two-man crew is not economically feasible for transporting mealie-meal. The added problem of supervising the boat handlers raises serious questions about the use of mechanically powered boats. One boat has now been set aside to be outfitted for sail.

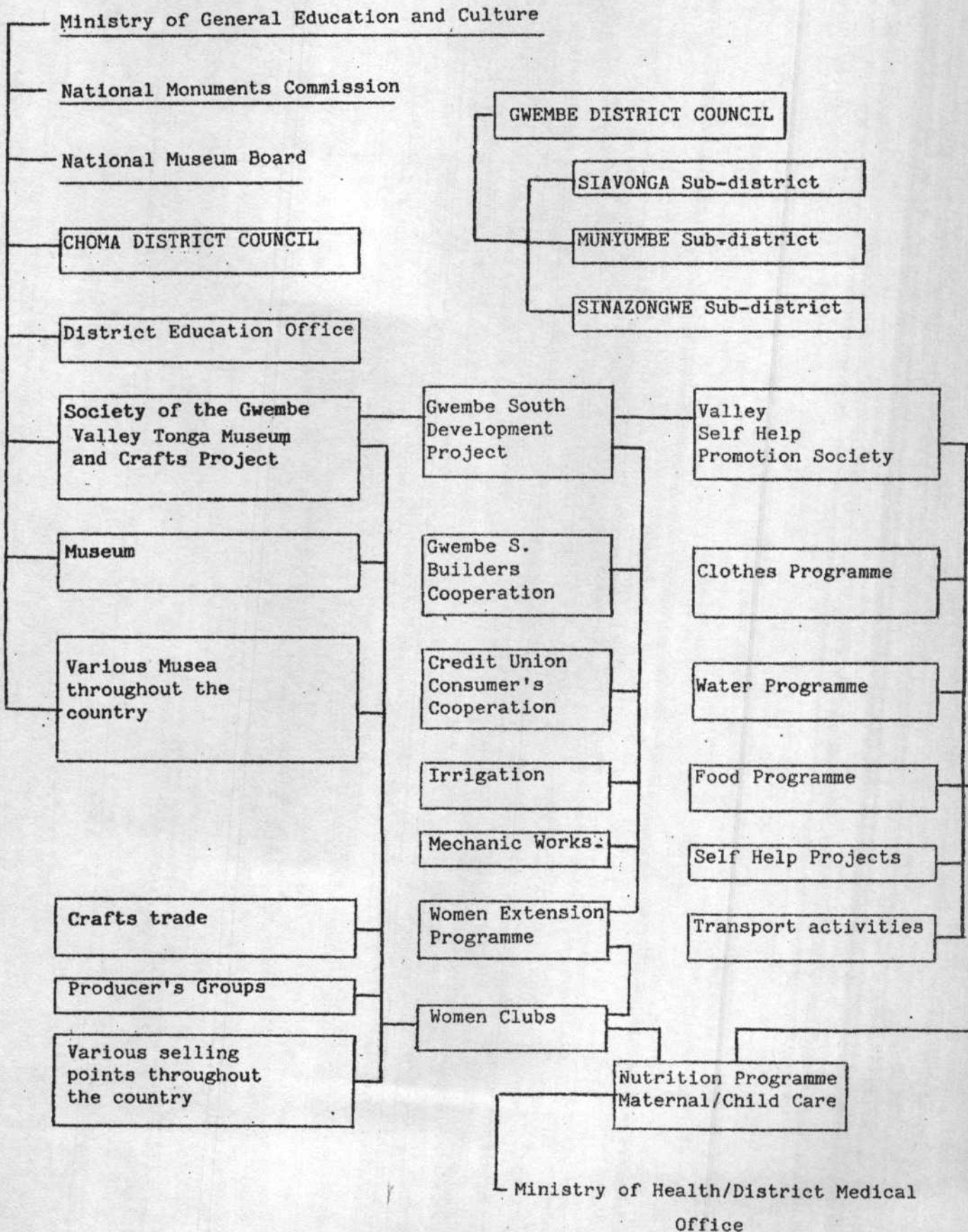
Meanwhile, since December VSP has hired a large boat each month from a commercial fishing company to transport 300 bags of mealie-meal to Kafwambila (see Boat Report February 1987).

List of Steering Committee Members

- | | |
|-----------------------------|---|
| - Hon. Senior Chief Mweemba | - traditional ruler |
| - Hon. Chief Sinazongwe | - traditional ruler |
| - Rev. M.K. Malyenkuku | - pastor |
| - Mr. R.J. Mwananyina | - Chief administrative
Officer; Sinazongwe Sub. District |
| - Mr. M. Muntanga | - Ward Chairman |
| - Mr. T. Bonke | - Ward Chairman |
| - Mrs. S. Beyani | - Deconess |
| - Mrs. M. Syapwaya | - Housewife |
| - Miss F. Jongolo | - Trader |
| - Mr. E. Syabbalo | - Officer in charge for
T.C.P./ Crafts Buyer. |
| - Mrs. M. Brennan | - Advisor VSP |
| - Mrs. U. Wittern | - Seed Programme Officer,
GST/VSP |

ORGANIZATIONAL CONTEXT

of the Society of the Gwembe Valley Tonga Museum Crafts Project in
in Choma and Gwembe districts



PLANTS USED BY THE VALLEY TONGA OF THE MIDDLE RIVER REGION

Tonga Name	Scientific Name	Uses
mwaAni ¹ . . .	<i>Colophospermum mopane</i> Kirk ex J. Leonard	Wood ashes or juice filtered from wood ashes used in cooking green relishes and other food stuffs. Bark fibre used as twine. Powdered sap used as mastic; boiled sap used with <i>chiWawa</i> sap as birdlime. Wood used for pestles and in house and granary construction.
moBa (umKotakota) . . .	<i>Acacia nigrescens</i> Oliv.	Stamped bark used as a fish poison. Fibre used as twine.
imBala . . .	(?) <i>Euphorbia tirucalli</i> L.	Occasionally planted around villages and homesteads as a hedge. (?) Lactex used as a fish poison.
muBambiagoma (muLulwe). . .	<i>Cassia singueana</i> Del.	Medicinal—used for scorpion bite but not considered too satisfactory. Wood used for sledge and building construction.
luBanje . . .	<i>Cannabis sativa</i> L.	Hemp for smoking.
muBimba . . .	<i>Combretum imberbe</i> Wawra var. <i>petersii</i> Engl. & Diels	Wood ashes or juice filtered from wood ashes used in cooking green relishes and other foodstuffs.
kaBimbi . . .	<i>Fimbristylis dichotoma</i> (L.) Vahl.	Stalks used as a salt source (ash filtration).
siBololozi . . .	<i>Polygonum senegalense</i> Meish. undetermined	Green relish May–Aug. (diced leaves cooked for approximately two hours). Roots boiled in famine years (on second day of boiling, the water in which the roots were cooked is drunk).
kaBombwe . . .		Oil for body use (roasted, stamped seeds boiled in water; water cooled and oil scooped off).
maBona . . .	<i>Ricinus communis</i> L.	Bulb apparently eaten raw after being cut in strips (Read, 1932).
Bonga . . .	undetermined	Salt source (ash filtration).
Bonge . . .	<i>Disperma</i> sp.	Green relish Dec.–May (diced leaves cooked at least one hour).
iBonko . . .	<i>Amaranthus thunbergii</i> Moq.	Edible mushrooms (rainy season).
Boowa . . .	Several undetermined species of mushroom	
iBowa . . .	<i>Amaranthus</i> sp.	Green relish Dec.–March (young inflorescence cooked for unknown period of time).
muBuba . . .	(?) <i>Albizzia versicolor</i> Welw. ex Oliv.	Drum construction.
iBubi . . .	<i>Hyparrhenia</i> sp.	Thatching grass.
muBubu . . .	<i>Vangueria tomentosa</i> Hochst.	Fruit eaten raw in March–April.
mBula . . .	<i>Parinari</i> sp.	Fruit eaten in (?) Aug.–Sept.
muBumbo . . .	(?) <i>Brachystegia boehmii</i> Taub.	Fibre for twine.
muBumbu . . .	<i>Lannea</i> sp.	Fruit eaten raw in (?) Nov.–Dec. Wood used for bowl and stool construction; chips used medicinally (mouth pain).
muBuyu . . .	<i>Adansonia digitata</i> L.	Pulp around seeds eaten raw or mixed with water as a beverage (April–November). Bark fibre used in rope manufacture.
muBwabwa . . .	<i>Commiphora</i> sp.	Root sucked for water (large roots during rainy season; small ones during dry season); occasionally eaten. Powdered wood mixed in with store or home-made gunpowder.
imBwayuma . . .	<i>Adenium multiflorum</i> Klotzsch	Root and stem chips used as fish poison.
siachiBwiiyi . . .	<i>Corchorus trilocularis</i> L.	Stamped leaves cooked (with or without juice filtered from wood ashes) thirty minutes as a green relish during the dry season.

Tonga Name	Scientific Name	Uses
muChecheche	<i>Ziziphus abyssinica</i> Hochst. ex A. Rich.	Fruits eaten in (?) May-June. Young leaves cooked after stamping as a green relish. Medicinal—juice from leaves applied to inner ear; juice from stamped root bark pressed against sores (juice contains tannic acid).
muChenje.	<i>Diospyros</i> sp.	Fruit perhaps eaten. Wood used in yoke construction with roots occasionally used for hoe handles.
Chesiamoyo	<i>Datura</i> sp.	Medicinal—powdered seeds rubbed into incisions to relieve pain under the skin.
Chonswe	<i>Boscia grandiflora</i> Gilg	Leaves burned as an insect repellent (see Plowes, 1956, for <i>B. heramito-carpa</i>); also burned to keep ghosts (zwelo) from the sick.
muChovwa	<i>Ximenia americana</i> L.	Fruit eaten raw Nov.-March. Seed kernel may be eaten raw; also may provide oil for body anointing and softening of animal skins. Medicinal—leaves sucked for sore throat; roots (?) used as bowel medicine.
Deyu	<i>Trichodesma zeylanicum</i> R. Br.	Leaves apparently cooked as a green relish (if not separately at least with leaves of <i>Ceratothera sesamoides</i>); also boiled with small rodents as flavouring.
lwiDi (luSala)	undetermined	Tuber eaten (?) year round after several hours cooking.
chamuDonga	<i>Alternanthera nodiflora</i> R. Br.	Green relish Nov. and June-July (diced leaves cooked for approximately two hours).
muFufwe (maZiula)	<i>Coccinia adoensis</i> (A. Rich.) Cogn.	Fruit and tuber eaten raw and (?) baked during rainy season.
muFundabalu	<i>Pteleopsis myrtifolia</i> (Laws.) Engl. & Diels	Wood used for tool handles and spears.
(?) siamuGwalu	<i>Gnaphalium micranthum</i> Thumb.	Green relish (preparation unknown).
muHumu	<i>Vangueriopsis lanciflora</i> (Hiern) Robyns	Fruits eaten raw during rains; may be stored.
siKabwele	<i>Sporobolus fimbriatus</i> Nees	Young plants used as a salt source (ash filtration).
chiKalamatongo	<i>Boerhavia diffusa</i> L.	Medicinal—root bark may be used for scorpion bite though not considered too satisfactory.
muKambo	<i>Bauhinia tomentosa</i> L.	Green relish Nov.-Dec. (preparation of young leaves unknown).
muKankala	<i>Albizzia harveyi</i> Fourn.	Wood used in sledge and door construction.
muKaseza	<i>Panicum novemnerve</i> Stapf	Edible grass. Seeds boiled as a cereal (Feb.).
muKazibea (Chundwe)	<i>Albizzia anthelmintica</i> (A. Rich.) A. Brongn.	Green relish Sept.-Oct. (young leaves cooked for unknown period of time). Medicinal—juice from stamped bark applied to sores. Wood used for hoe handles.
muKoka	<i>Acacia heteracantha</i> Burch.	Juice filtered from wood ashes used on one occasion for green relish preparation (<i>Corchorus olitorius</i>). Branches used in kraal and garden fence construction. Bark occasionally used as twine.

Tonga Name	Scientific Name	Uses
buKokob-wamoomba muKololo . . .	<i>Leonotis nepetifolia</i> (L.) Benth. <i>Lonchocarpus capassa</i> Rolfe	Flowers sucked by children for honey. Seeds formerly eaten Aug-Oct. after prolonged boiling in three changes of water (seeds shelled after first boiling and reboiled in ashes which washed out before third boiling).
kaKonka . . .	<i>Maerua variifolia</i> Gilg & Ben.	Medicinal—smoke from burning roots said to help fever.
muKonono . . .	<i>Terminalia</i> sp.	Wood probably used for tool handles and in construction.
muKonyabusenga	<i>Cordia gharaf</i> (Forsk.) Ehrenb. ex Arcevs.	Fruit juice sucked in May.
muKonzo . . .	<i>Triplochiton zambesiacus</i> Milne-Redhead	Stamped dried or singed leaves boiled or soaked in hot water as a green relish (called <i>mundyoli</i>). Wood used for harpoon shafts, dugout poles, tool handles and building construction.
muKula . . .	<i>Diospyros mespiliformis</i> Hochst.	Fruit eaten raw in July-August.
luKuli . . .	<i>Ipomoea shirambensis</i> Bak.	Tuber sucked for water; also eaten in famine years.
muKusa . . .	<i>Sansevieria</i> sp.	Fibre used for nooses and fish nets.
muKuyu . . .	<i>Ficus</i> sp.	Fruit eaten raw in Sept.-Oct.
luKwankwa . . .	<i>Corchorus</i> sp.	Stamped leaves cooked (with or without juice filtered from wood ashes) thirty minutes as a green relish during March.
maLala . . .	<i>Hyphaene crinita</i> Gaertn.	Fibrous flesh of fruit eaten in June. Fronds used in basket construction with frond fibre used as a twine; also a salt source (ash filtration).
kaLemukoko . . .	<i>Ammocharis tinneana</i> (Kotschy & Peyr) Schweick. & Milne-Redh.	Medicinal—stamped, heated root substance applied, after cooling, to relieve swelling from sprains, etc.
muLezia . . .	<i>Sterculia africana</i> (Lour.) Fiori	Fibre used as twine.
kaLubabwanga . . .	undetermined	Green relish, Nov. (plants diced and cooked perhaps thirty minutes).
kaLubaluba . . .	<i>Enicostema littorale</i> Blume	Medicinal—root heated in water placed near fire; sips of the liquid said to relieve upset stomach.
chamuLungalunga	<i>Cissus quadrangularis</i> L.	Medical—weak mixture of water and crushed stem used to speed difficult delivery in goats. Also used in unknown way on cattle.
muLungwe . . .	<i>Rottboellia exaltata</i> L.f.	Edible grass. Seeds boiled as a cereal (February).
baLutenta . . .	<i>Plumbago zeylanica</i> L.	Stamped root mixed in water and drunk (or cooked into porridge) said to increase male's sexual potency. Juice from scraped root used in tattooing (said to leave a mark after several hours contact with flesh).
Mariagnombe (?)buMoububu . . .	<i>Artabotrys</i> sp. undetermined; probably Arum family	Fruit eaten raw in March. Tuber cooked in famine years (method of preparation unknown).
iMpunga . . .	<i>Urochloa mosambicensis</i> (Hack.) Dandy	Edible grass. Seeds boiled as a cereal (February).
muNdali . . .	<i>Gyrocarpus americanus</i> Jacq.	Medicinal—root singed in fire rubbed on sores. Saplings formerly used in construction of spring-pole snares.
muNeko . . .	<i>Azanza garckeana</i> F. Hoffm. (Excell & Hillcoat)	Pulp surrounding seeds eaten raw April-July. Small branches used for spear shafts.
kaNembe . . .	<i>Aloe</i> sp.	Green relish (diced buds boiled for approximately thirty minutes).
(?) Nembe . . .	<i>Achyranthes aspera</i> L.	Green relish (preparation unknown).
mwiNgili . . .	<i>Grewia bicolor</i> Juss.	Fruit eaten raw in April. Wood used in spear and skull-basher construction; also for drum spokes and frame of fish baskets and birdlime trap.

Tonga Name	Scientific Name	Uses
iNgima . . .	<i>Corrigiola littoralis</i> L.	Green relish June-July (dice leaves and cook approximately one hour)
muNgongo . . .	(?) <i>Ricnodendron</i> sp.	Flesh of fruit and seed kernels apparently eaten both raw and boiled. Seeds available for several months from April on.
muNhongwa . . .	<i>Sclerocarya birrea</i> (A. Rich.) Hochst.	Fruit eaten raw in (?) April-May; children said to eat seed kernel. Wood used in dugout, drum and stool making. Medicinal—inner reddish bark soaked in water; resulting mixture drunk for vomiting and heart palpitation.
luNkomba . . .	<i>Ceratotheca sesamoides</i> Endl.	Green relish February-August (leaves cooked thirty minutes with or without juice filtered from wood ashes; may also be cooked with <i>Deyu</i> leaves— <i>Trichodesma zeylanicum</i> R. Br.).
iNkomwa . . .	(?) <i>Ziziphus</i> sp.	Fruit eaten in March.
(?) iNkona . . .	undetermined; probably Arum family	Tuber a famine food (after prolonged boiling with <i>Tamarindus indica</i> leaves, tuber washed and eaten).
chiNkulwe . . .	(?) <i>Pennisetum purpureum</i> Schum.	Thatching grass.
muNkunyū . . .	<i>Antidesma venosum</i> E. Mey. ex Tul.	Fruit eaten raw in (?) April.
(?) iNkwakwa . . .	undetermined; probably Arum family	Tuber boiled with wood ashes until bitterness gone (famine years only).
iNkwasia . . .	<i>Commelina diffusa</i> Burm. f.	Green relish November-December and May-July (leaves diced; then boiled at least sixty minutes).
muNonge . . .	<i>Pseudocadia zambesiaca</i> (Bak) Harms	Fruit eaten raw in June; also may be mixed with milk.
iNquaqwa . . .	<i>Scilla</i> sp.	Bulbs eaten in November (after outer skin removed, bulbs boiled with wood ashes until water gone; are eaten after washing).
iNquibu . . .	<i>Nymphaea</i> sp.	Bulbs eaten raw or cooked in March.
Nsonzwa . . .	undetermined	Famine food in November-December (fruit eaten after prolonged boiling in several changes of water with juice filtered from wood ashes added during last boiling).
kaNunkila . . .	(?) <i>Croton</i> sp.	Dried shredded leaves used as a tobacco substitute. Ritual—incense from roots inhaled by dying person (Plowes, 1956).
(?) kaNunubwi (kaSukuboa)	<i>Tetralelia tenuifolia</i> (Klotzsch) Arwidss.	Green relish December-February (diced stem, leaves and flowers boiled in three changes of water).
iNzibaiba . . .	<i>Echinochloa crus-galli</i> (L.) Beauv.	Edible grass. Seeds boiled as a cereal (February).
kaNzienzie . . .	<i>Craspedorhachis uniflora</i> (Hochst. ex A. Rich.) L. Chippindall	Edible grass. Seeds boiled as a cereal (February).
muPandabutolo . . .	<i>Acacia mellifera</i> (Vahl) Benth. subsp. <i>detinens</i> (Vahl) Brenan.	Medicinal—bark consumption said to increase user's spermatozoa.
muPapamma (muPinkili) . . .	<i>Entandophragma caudatum</i> Sprague	Oil from roasted and stamped seeds (which then cooked in water with oil scraped off surface) mixed with red ochre for anointing body.

Tonga Name	Scientific Name	Uses
muPawpaw . . .	<i>Lotanthus zambesiacus</i> Engl. & Schinz	(?) Leaves used as green relish (see Plowes, 1956, for <i>L. menyhartii</i>).
muPawpawzio . . .	<i>Commiphora</i> sp.	(?) Coals used in smelting operations. Powdered sap, when hot, used as a mastic. Wood used for dishes. Stamped wood mixed with store or home-made gun powder.
muPondo . . .	<i>Bauhinia petersiana</i> Bolle	Seeds eaten—apparently both raw and roasted (July).
chiPungachidenene . . .	<i>Brachiaria deflexa</i> (Schum.) C. E. Hubbard ex Robyns	Edible grass. Seeds boiled as a cereal (February).
muPwepwe . . .	<i>Hibiscus</i> (?) <i>ficulneus</i> L. edesc	Pods sliced and cooked thirty minutes to two hours with or without juice filtered from wood ashes.
muSampwizia . . .	<i>Epaltes alata</i> (Sond.) Steetz	Ritual—mourners wash in water mixture after funeral. Medicinal—somehow used to relieve pain in the neck.
muSampwizia (muTanda) . . .	<i>Ocimum americanum</i> L.	Smoke used as a mosquito repellent. Medicinal—unknown portion used for sore eyes.
maNsenya) . . .	<i>Kirkia acuminata</i> Oliv.	Root bark made into women's fibre skirt.
muSanta . . .	<i>Portulaca oleracea</i> L.	Green relish July–September (leaves and stems diced; then boiled for several hours).
maSanze (mBelebele) . . .	<i>Piliostigma thonningii</i> (Schumach.) Milne-Redhead	Medicinal—bark fibre chewed for cough.
muSekesi . . .	<i>Coleus esculentus</i> (N. E. Br.) G. Taylor	Edible tuber (preparation unknown).
luSeze (?) (muUmbu) . . .	<i>Ceropegia tentaculata</i> N.E. Br.	Edible tuber eaten raw or cooked (several varieties).
Shalipopo (Shalipawpaw) . . .	undetermined	Bulb eaten raw or cooked after stamping in October–November (Read, 1932).
luShu (luSiu) . . .		Pulp around seeds sucked August–October. Also may be mixed with water and wood ashes and drunk as a beverage. When heated, stamped, germinated meal may be cooked in with mixture drunk as a light beer. Seeds may have been formerly prepared as food in famine years. (?) Pods used as a salt source (ash filtration). Wood used for hoe handles.
muSika . . .	<i>Tamarindus indica</i> L.	
muSikili . . .	<i>Trachilia emetica</i> Vahl	Fruit in December–January soaked for several hours in cold water placed in the sun. Softened flesh boiled with cereals or (?) eaten raw. Pulp around seed kernel apparently processed to an edible oil. Seed kernels provide oil for anointing body; when roasted and stamped, tar-like residue rubbed into goat skins to soften. Medicinal—root infusion used to facilitate labour during childbirth (Plowes, 1956). Wood used for chair slats and doors.
muSonde . . .	<i>Sorghum halepense</i> (L.) Pers.	Edible grass. Seeds boiled as a cereal (February).
Sonkwe . . .	<i>Dactyloctenium giganteum</i> Fisher & Schweick.	Edible grass. Seeds boiled as a cereal (February).
muSoswe (muSwesu) . . .	<i>Courbonia glauca</i> (Klotzsch) Gilg & Ben.	Fruit eaten (?) September–October in famine years after prolonged boiling in at least two changes of water. Crushed leaves and branches used as fish poison.
iSungwa . . .	<i>Gynandropsis gynandra</i> (L.) Brig.	Green relish December–April (leaves and stems diced; then boiled for several hours). May be planted around villages.
iSunku . . .	<i>Celosia trigyna</i> L.	Green relish February–March (leaves cooked at least one hour with stamped cucurbit seeds added toward end to reduce bitterness).

Tonga Name	Scientific Name	Uses
muSwi . . .	<i>Ochna pulchra</i> Hook f.	Though no evidence, fruit flesh may be eaten, with oil extracted from seeds.
muTeme . . .	<i>Strychnos innocua</i> Del.	Fruit pulp eaten raw in November-December.
iTende . . .	<i>Cocculus hirsutus</i> (L.) Diels	(?) Leaves used as a green relish June-July. Fibre used as twine.
muTeshu (muTese) . . .	<i>Stereospermum</i> <i>kinthianum</i> Cham.	(?) Pods chewed with salt said to be cough remedy.
maTete . . .	<i>Phragmites mauri-</i> <i>tianus</i> Kunth.	Split stalks used in basket-making.
inTindili . . .	<i>Neorautanenina</i> sp.	(?) Root a famine food (after bark is stripped off, roots soaked five days; then stamped and cooked with pod pulp of <i>Tamarindus indica</i>). Root chips used as a fish poison. Wood cut by children into "footballs".
muTiti . . .	<i>Erythrina living-</i> <i>stoniana</i> Bak.	Medicinal—porridge cooked in water in which roots soaked said to be good for blood in the urine (<i>kanswulwe</i>). Seeds used for decoration.
muTondo . . .	<i>Cordyla africana</i> Lour.	Flesh of fruit eaten raw in November. Wood used in drum and stamping block construction; also for tool handles.
muTua . . .	<i>Croton megalobotrys</i> Muell. Arg.	Bark apparently used as a fish poison.
muTumbulwa . . .	<i>Flacourtia</i> sp.	(?) Fruit eaten in famine years.
muTundulu . . .	<i>Ostryoderris stuhl-</i> <i>mannii</i> (Taub.) Dunn ex Bak. f.	Seeds formerly eaten August-October after prolonged boiling in at least two changes of water (seeds shelled after first boiling and reboiled in ashes). Wood used for tool handles and stamping blocks.
muTuntulwa . . .	<i>Solanum incanum</i> L.	Fruit juice used in preparation of sour milk. Medicinal—root juice swallowed for scorpion bite.
Tyozu . . .	<i>Corchorus olitorius</i> L.	Stamped leaves cooked (with or without juice filtered from wood ashes) thirty minutes as a green relish during the rainy season.
muUnga . . .	<i>Acacia albida</i> Del.	Seeds (<i>muSangu</i>) are eaten August-October after prolonged boiling in two changes of water and soaking in a third change of water. After the first boiling the seeds are shelled and recooked in a water-ashes mixture. Pods used as a fish poison. Wood used in dugout construction.
chiWawa . . .	<i>Eurphorbia ingens</i> E. Mey.	Stem latex used as fish poison. Boiled, thickened milky latex (mixed with <i>mwaAni</i> sap) used as birdlime. Latex also an ingredient in dog medicine (used to improve hunting ability); roots rubbed against dog's teeth.
muWeme . . .	<i>Dichrostachys</i> <i>glomerata</i> (Forsk.) Chiov.	Root juice swallowed to relieve pain after scorpion bite. Fibre used as twine.
muWombwi (Mubite) . . .	<i>Boscia</i> sp.	Tubers a famine food (?) the year around (stamped pieces boiled until they cease to cover the water surface with scum).
chiwiYangongo . . .	<i>Sida alba</i> L.	Green relish June-August (leaves are added to <i>Corchorus trilobularis</i> during cooking).

Tonga Name	Scientific Name	Uses
mwiYi . . .	<i>Phyllogeiton discolor</i>	Fruit eaten raw in February-March; also dried and stored. May be stamped with cereals with result moulded in a cake for immediate or future consumption. Wood used for hoe handles.
chamuZenene .	<i>Panicum maximum</i> Jacq.	Edible Grass. Seeds boiled as a cereal (February).
muZungula . .	<i>Kigelia pinnata</i> DC.	Though no evidence, seeds perhaps roasted as a famine food. Wood used in dugout construction.

Fishing and hunting devices

(source: Scudder, 1962)

Check List of Valley Tonga Fishing Devices

Device*	Location where used	Source of Information
Barriers		
Cane	Tributaries and flood plain depressions	Observation and Valley Tonga Informants
Stone	Rocky tributaries	Observation and Valley Tonga informants
Sand or mud	Tributary beds and flood plains	Observation and Valley Tonga informants
Pocket Sieves	Small cane barriers	Observation and Valley Tonga informants
Fish Baskets		
Large valved Zambezi basket: <i>twabula</i>	Channels connecting depressions in the river bank gardens	Observation and Valley Tonga informants
Smaller valved tributary basket: <i>mungwala</i>	Cane barriers constructed across tributary beds	Observation and Valley Tonga informants
Scaffolded valveless fish basket: <i>isasa</i>	Stone barriers constructed across rocky tributaries	Observation and Valley Tonga informants
Un scaffolded valveless fish basket: <i>ingomamulongo</i>	Shallow spillways	Observation and Valley Tonga informants
Woman's fish basket: <i>izubo</i>	Pools and tributary beds	Observation and Valley Tonga informants
Thrust basket: <i>isompo</i>	Pools and tributary beds	Observation and Valley Tonga informants
Spearing		
By day	Pools and tributary beds	Observation and Valley Tonga informants
By night with torches	Tributary beds but only when flooded by the rising Zambezi	Valley Tonga informants
Tangle Nets		
Large indigenous scoop net: <i>lusabwe</i>	Zambezi channel	Observation and Valley Tonga informants
Small indigenous scoop net: <i>kasabwe</i>	Man-made and natural pools	Observation and Valley Tonga informants
Commercial gill net	Across tributary channels and along Zambezi bank	Observation and Valley Tonga informants
Hook and Line		
Indigenous barbed and barbedless hooks: <i>kalobo</i>	Formerly throughout the Zambezi River system	Valley Tonga informants, MacLaren (1958: 27) and Livingstone (1866: 238)
Commercial hook	Throughout the Zambezi River system	Observation and Valley Tonga informants
Stupefying Vegetable Poisons		
<i>Acacia albida</i> , <i>A. nigrescens</i> , <i>Adenium multiflorum</i> , <i>Courbonia glauca</i> , <i>Euphorbia ingens</i> , <i>Neorautanenia</i> sp. and undetermined species.	Deep pools	Valley Tonga informants

* After MacLaren, 1958.

Check List of Valley Tonga Hunting Techniques

Technique or Weapon	Present Status	Prey Sought	Source of Information
Simple Noose Snare: <i>kukulika</i> (wire or fibre)	Common	Wide variety of small game and birds	Observation and Valley Tonga informants
Spring-pole Snare: <i>ikole</i>	Common	Wide variety of game (including buffalo) and birds	Observation and Valley Tonga informants
Sling: <i>ikwisyo</i>	Not uncommon among children and young men	Birds	Observation and Valley Tonga informants
Throwing club	Unknown	Guinea-fowl	Livingstone (1866: 242)
Bow: <i>mulembe</i>	Occasionally used by children; formerly by adults	Lizards, rodents and birds	Observation, Valley Tonga informants and Livingstone (1866: 242)
Spearing:	Not uncommon	Wide variety of game	Observation, Valley Tonga informants and published sources
From trees	Former technique; rare if practised today	Elephant and buffalo	Valley Tonga informants
With dogs	Not uncommon	Warthog, baboon and smaller antelope	Observation and Valley Tonga informants
By encirclement	Former technique; rare if practised today	Buffalo and (?) lion	Valley Tonga informants
Harpoon: <i>coowe</i>	Former technique; rare if practised today	Hippopotamus	Observation (of harpoons) and Valley Tonga informants
Gun: <i>intobolo</i> ¹	Common	Wide variety of game and birds	Observation and Valley Tonga informants
Duiker horn lure ²	Not uncommon	Duiker	Observation of lure and Valley Tonga informants
Fire drive: <i>kuvwima</i>	Uncommon	Formerly big game; today small species of antelope	Valley Tonga informants and Clark (1952: 73)
Pitfall: <i>mulindi</i>	Only in isolated neighbourhoods	Big game and smaller species of antelope	Observation, Valley Tonga informants and published sources
Fall trap: <i>ciliba</i> Stone	Unknown	Birds and small mammals	Torrend (1931: 589)
Spear (?)	Unknown	Hippopotamus	Clark (1952: 73) for the Toka and Subiya
Hut trap: <i>kaanda</i> Roofed with trap-door	Former technique; rare if practised today	Leopard and baboon	Valley Tonga informants
Unroofed with noose at entrance	Unknown	Birds	Torrend (1931: 589)
Bird lime: <i>bulimbo</i> ³	Former technique; present status unknown	Small birds	Valley Tonga informants
Poison: <i>bunete</i>	Former technique	Big game	Valley Tonga informants

¹ According to the District Commissioner, 696 muzzle-loading guns, 49 breech-loading shotguns, and 19 Snider and Martini-Henry .450 were recorded from Gwembe District in 1956. The 1951 figures were 704 muzzle-loading guns, 20 breech-loading shotguns and 17 Snider and M.-H. .450.

² After the basal end of the horn is covered with a cobweb film, the hunter simulates the call of a young duiker by blowing through a hole pierced in the horn tip.

³ According to P, bird lime formerly was made from a boiled down mixture of the sap of *chiwawa* (*Euphorbia ingens*) and *mwani* (*Colophospermum mopane*).



SNV - zambia
Netherlands Development
Organisation

TERMS OF REFERENCE - FORM

Host organization/Project : Gwembe Valley Tonga Museum
and Crafts Project

Duty Station : Nkandabwe

Title of Post/Function/Job : Title: Crafts Development Officer
Post: Project coordinator.

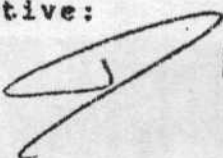
SNV Posting Number : 31/

Compiled by : Diek van Groen
Function : Resident Representative

(if applicable)
Assisted by : Mrs. S. Krisifoe
Function : Liaison Officer Gossner Mission

Date : 3-6-1987

Date and signature SNV Resident Representative:

 10.6.87

1. PURPOSE OF THE POSTING

- 1.1. State briefly but clearly, the main aims of the organization (hostorganization) to which the SNV'er will be attached:

The host organization is in the process of being registered as a Non Governmental Organization. The purpose of the registration is a transfer in organizational status from advisory and steering Committee for the Tonga Crafts Project to a Society for the Gwemba Valley Tonga Museum and Crafts Project.

The main objective of the Society is to implement the above mentioned project which, after its establishment will result in:

- running a crafts trade
- running a museum.

See also 1.2

1.2. Describe clearly what is expected to be achieved by the posting of the SNV'er (i.e. objectives of the posting):

The SNV'er will be posted as project-coordinator, responsible for the implementation of the Gwembe Valley Tonga Museum and Crafts Project.

Its objectives are:

- the reorganization of the Tonga Craft Project by:
 - restructuring the buying and selling of Tonga Crafts
 - establishing a Tonga Valley Museum / consolidation of the existing collection.
- creating village groups , e.g. women clubs, crafts clubs, etc.
- revival/consolidation of local art techniques, including possible training of young people and/or crafts-teacher training.

An extra by-objective is a global investigation of possibilities and ideas for further development. assistance in the area by SNV-Zambia.

2. JOB DESCRIPTION

2.1. Title of the job or post to be held by the SNV'er

Crafts Development Officer (CDO)

2.2. List, in order of importance, the tasks or duties composing the job (including reporting duties).

Indicate how much time will be taken up by each component (in days or months, for example):

The job components (tasks) are arranged into "immediate" or "short-term" duties under A of which some duties will continue as - or develop into - "supplementary" or "long term" duties, mentioned under B.

A. Immediate/short term duties and responsibilities (Year 1 and 2 of the assignment)

- * to be responsible for the project implementation and to administer the project funds.
- * to reorganize and structurize the crafts-buying(intake at buying points) and crafts selling (various outlets) in all its aspects, including (social) organization of producers logistic support quality control ;price calculations; internal accounting system; marketing structure;etc.
- * to supervise the building activities in Choma: (non-technical supervision) establishment of the museum and construction of staff houses.
- * to establish cooperation with the Monze Home Craft Centre.
- * to catalogue the existing Gwembe Valley Collection in Nkandabwe

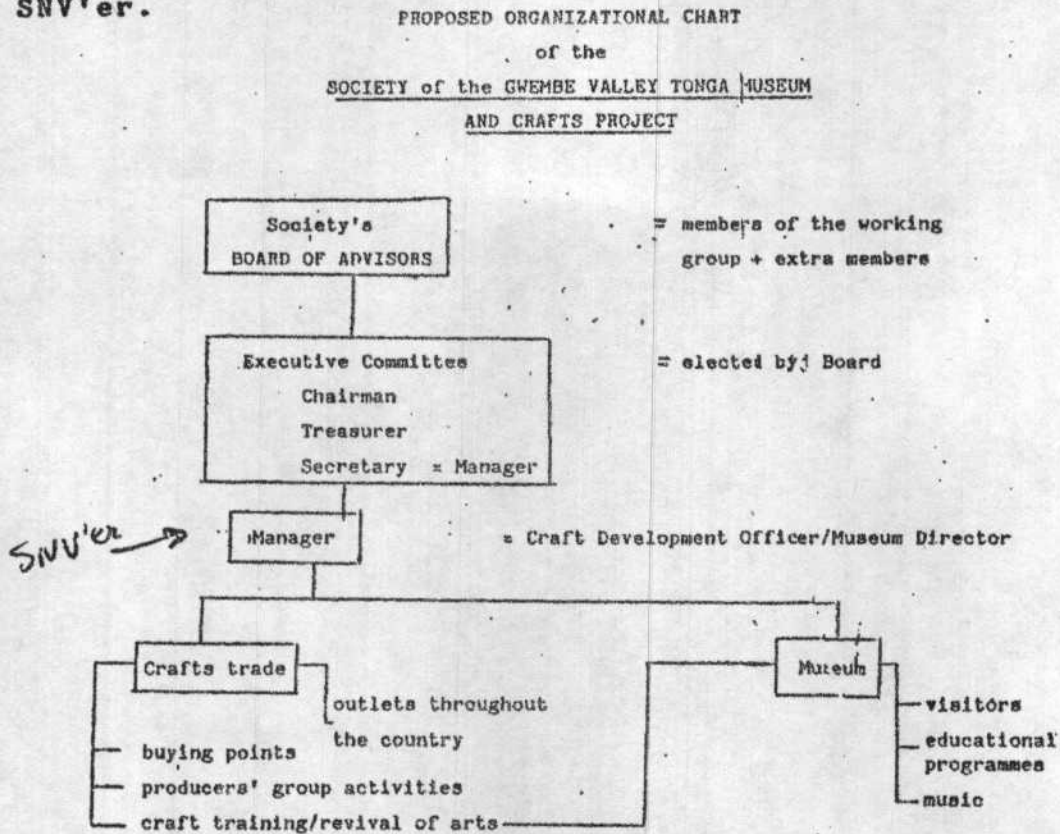
- * to organize a temporary mobile exhibition on the Kariba resettlement.
- * to organize the transfer of the museum collection from Nkandabwe to Choma
- * to act as the Museum Director.
- * to liaise with the National Monument Commission and the National Museum Board.
- * to assist the host-organization in industrializing the project
- * to act as executive secretary for the Society i.e. the host-organization.
- * to report to the committee's chairman.

B Supplementary/ Long term duties and responsibilities
(year 2 and 3 of the assignment)

- * to consolidate the crafts buying in the Gwembe South area; and to initiate the crafts buying in other neighbouring areas in the Southern Province.
- * To consolidate and develop group activities in relation with other projects and organizations in the area. (see organizational context chart; annex 5 of project description)
- * to train a counterpart and gradually hand over the duties of the Crafts Development Officer/Museum director.
- * to be responsible for staff training and man power development on the craft buying and selling service (craft trade; accountancy; etc.) and the museum (research, documentation, conservation display and educational programme development)
- * to identify possibilities for skills training in local art and craft production.

3. WORKING SITUATION

3.1. Compose an organogramme, indicating the position held by the SNV'er.



3.2. To whom will the SNV'er be responsible within the host organization?

The SNV'er will be responsible to the Executive Committee's Chairman.

3.3. With whom will the SNV'er be working and what will be their relationship (colleague(s), counterpart(s) etc.):

The SNV'er will liaise frequently with members of the Advisory Board who are living in the area and have a consistent knowledge of the project and its history.

Here we mention especially :

- Rev. M. Malyenkuku, ex. crafts buyer from 1972 till 1980
- Mr. E. Syabbalo, crafts buyer from 1981 till present.

For a comprehensive list of members, see the project description. annex 4.

**3.4. Apart from those mentioned before, will there be any other people(or organizations) involved in the SNV'ers work (re.4.1.)
If so, how are these contacts organized?**

See chart of organizational context in project description.

Other formal national organizations are linked with the project; here we mention only:

- National Museum Board
- National Monuments Commission
- District Councils of Gwembe and Choma

Other organizations in the Gwembe Valley which have historical and on going links with the project are:

- Gwembe South Development Project (GSDP)
- Valley Self Help Promotion Society (VSP, a local NGO)
- Gossner Service Team (GST, a foreign NGO)

3.5. Will the SNV'er have access to a motorvehicle and if so what kind and to what extent?

Yes, the project budget forseees the purchase of a 4 WD pick-up, available to the CDO.

Furthermore, pool-vehicles are available on hire basis at the Gossner Service Team in Nkandabwe, the duty station.

3.6. Give a summary of the available equipment for the fulfilment of the job (type, number etc.):

The project forseees the purchase of all requirements and equipment necessary for the implementation of the project.

4. REFERENCES

4.1. Will there be persons and/or organizations in Zambia available whom the SNV'er can refer to for further advice with regard to his/her work?

Yes, besides persons in the organizations mentioned under 3.4, there are:

- The Nayuma Museum, Limulunga (Mongu) which also runs a crafts department.
- The Moto-Moto Museum, Mbala; idem.

further there are:

- Mrs. Colson. social anthropologist, University of Zambia, Lusaka.
- Mrs. Klausen, consultant, Denmark
- Mrs. Krisifoe, liaison Officer Grossner Mission, Lusaka
- Mr. Van der Weijde, Netherlands Embassy, Lusaka.

4.2. Which personal and professional support can be offered by the SNV fieldstaff?

The SNV'er will receive personal and professional support from the SNV- field-office, Lusaka. Regular visits from the Resident Representative can be expected.

The SNV'er is qualittatae qua member of the SNV regional coordinating meeting for Lusaka, Western and Southern Provinces, which are held alternatively in Lusaka and Mongu. The SNV'er may join the professional section meetings on Small Scale Enterprises development and meet SNV colleagues from other parts of Zambia. The nearest colleague is in Monze.: a SNV-rehabilitation worker for physically handicapped children.

5. PROFESSIONAL PROFILE and other relevant information

5.1. Which Dutch qualifications are considered as necessary for a proper execution of the job.

Indicate alternatives, if applicable (re.UI 2.7.):

- alternative 1: social or economic anthropology with good knowledge and skills in business economy and organization.
- alternative 2: economic history with extra's as alternative 3
- alternative 3: business and marketing management with good knowledge and skills in anthropology, old arts and crafts skills.

5.2. Are any other qualities required as regards education, preparation or personal skills?

Please, specify:

1. interest and skills in group organization, especially for women, but also for male craft producers.
2. keen interest in museum techniques: preservation, catalogization, object research and description, display techniques; educational activities, etc.
3. marketing and bookkeeping skills (project administration).
4. ability/interest to learn Ci-Tonga.
5. good social skills.
6. able to train counterpart/transfer of knowledge.
7. craft skills - and interest in old crafts techniques.

5.3. Is working experience absolutely required; if so why?

- Yes, preferably with earlier working experience in a similar project; the 'scouting aspects' of the job (see 1.2) require insight in development strategies.
- skills and experience in cultural and historical research is an advantage.
- skills and experience in cooperative or group formation is a big advantage.

- 5.4. What language will be used at work, in reports and in the immediate social environment:

English and Ci-Tonga. English is the official language in which reports have to be written.

- 5.5. Will it be absolutely necessary for the post to be filled by either a man or a woman, and if so, why?

There is a clear preference for a female Crafts Development Officer. A male person would encounter socio-cultural resistance especially in the important task of group/club organization for women.

- 5.6. Will there be any objection against a ~~married~~ person with or without children?

No objection; on the contrary, the post/duty station could turn out to be lone-some for a single person.

- 5.7. Will a driving license (state what kind) or driving experience be required for the post?

Yes.

6. ADDITIONAL INFORMATION concerning the post, working conditions etc.:

It is planned that the duty station for the SNV'er will shift from Nkandabwe to Choma as soon as staff houses and museum and infrastructure are ready. It should be mentioned explicitly that the Valley in general, including Nkandabwe has a hot climate. A person who physically cannot stand temperatures up to 40°C with seasonally high humidity rates, encounters difficulties to function normally. see also chapter 7.1.

For further information see:

- the project description - June 1987.
- the Consultant's report - March 1987
- the following bibliography:

- E. Colson: The plateau Tonga of Northern Rhodesia (Zambia)
Social and Religious studies Manchester University
Press 1960
- E. Colson: The social organization of the Gwembe Tonga
Manchester University Press 1960
- B. Reynolds: The material Culture of the peoples of the
Gwembe Valley, Manchester University Press 1968.
- T. Scudder: The ecology of the Gwembe Tonga, Manchester
University Press 1962
- E. Syabbalo: Tonga Crafts in figures.
Sinazeze 1985 (mineo).

7. DISCRIPTION OF DUTY STATION

7.1. Give a brief description of the duty station (number of inhabitants and other demographic characteristics, climate, environment, foreign community, security, etc.):

The Valley has a dry and hot climate from March till November and a humid and hot climate from November till March. However, the Valley's climate is characterized by structural drought.

Nkandabwe lies at 46 km. off Batoka junction which is at 30 km. from Choma. The total distance between Nkandabwe and Choma is 76 km. The road is tarred and in good shape. Lusaka is at 300 km. The nearest township is Sinazeze, at 5 km.

See map of the area; attached to this t.o.r form

Nkandabwe has a daily radio link with Lusaka; there is no electricity or telephone. The nearest town is Choma. Nkandabwe is an established camp with staff houses, mechanic workshops, store rooms, offices, a guest-house, and the actual Tonga Museum with store and office.

The camp is inhabited by a small mixed community of 4 Zambian families and three foreign (Canadian and German) families, all working for the Gwembe South Development Project and Valley Self help Promotion Society.

The house of the SNV'er is situated in this camp, opposite to the museum.

- 7.2. Describe the situation with regard to accomodation; including available facilities (e.g. sanitation, electricity, voltage, water, gas, etc.) Where the accomodation is situated (town, privacy, etc.) and whether the accomodation will have to be shared.

A roomy house (iron roofing sheets, ceiling) with two bedrooms, bathroom, big living room and kitchen. A covered varandah. Running water, flush sanitation, wood stove boiler (a so-called Rhodesian boiler) in the garden, connected with hot-water tap in the bathroom. No electricity - gaz cooking; parafin or gaz lightnings, use car battery with 12 V lamps; candles - No solar energy equipment available, but technically possible. Garden around the house; fruittrees; fancing with grass or thatch necessary for privacy. Safe and secure place. Garage available opposite the house.

- 7.3. Are the basic foodstuffs available in local shops/markets ?
Where are other shopping oppurtunities ?

Except for milk, nothing available at the camp. Nearest vegetable/ fish market in Sinazeze, if available. In season plenty of fruits (grapefruit, oranges, etc.) Most shopping is done in Choma (76 km) where everything is available in shopping centre. Choma is the District capital and ancient capital of Northern Rhodesia (beginning of this century) and is well provided with food shops, hard ware, clothes, house hold articles etc, currently available in Zambia.

- 7.4. How is the situation with regard to public transport.
Is it advisable to purchase private means of transport?

One daily bus link Sinazongwe - Choma v.v.
three times a week bus link Mwaamba - Lusaka v.v.
advise: private car required for practical mobility
(shopping, holidays etc.)
4 x 4 not absolutely required.
Petrol in Choma.

- 7.5. How is the situation with regard to post-office services,
telephone, bank services?

- Post office in Sinazeze at 5 km; no telephone
- bank service in Choma. - (3 banks)
- from the camp, radio link with Lusaka, daily except weekends, with liaison officer Mrs. Krisifoe.

- 7.6. Availability of medical services:

- hospitals:

Most reliable hospital in Monze at 120 km.

- doctors :

3 doctors in Monze hospital.

- pharmacy: Choma Pharmacy; relatively well stocked.

- dentists: in Lusaka

Any special recommendations with regard to personal health?

- hot climate : mind clothing
- good nutrition practices
- anti-malaria
- anti- AIDS
- own personal pharmacy / first aid kit.

7.7. Describe the situation with regard to recreation facilities;
sports, clubs, movies.

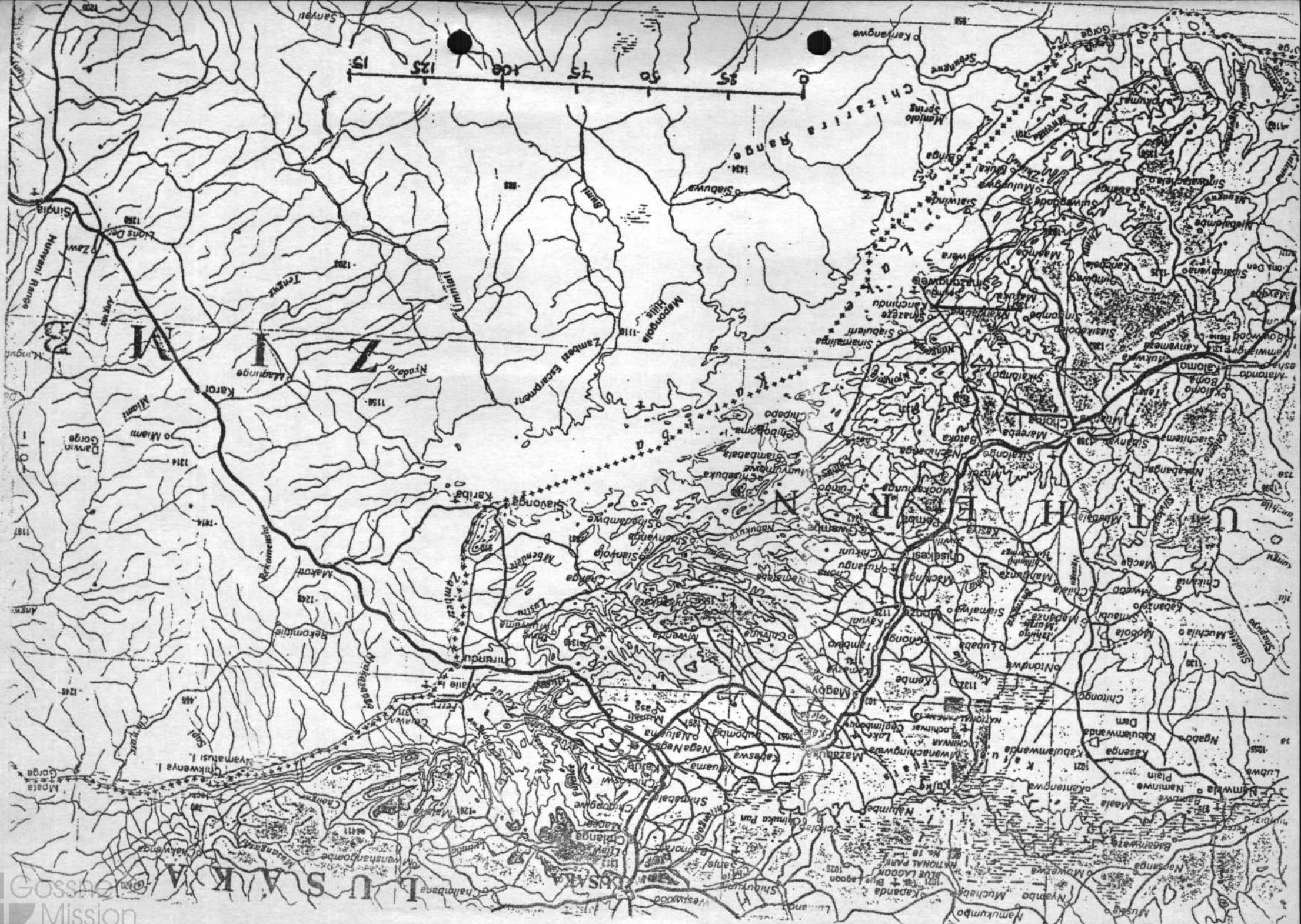
Any practical advice?

Nothing available at duty station.

Choma: golf club/ Wild Life Association

Mwaamba: Mining Club/ Social club vor mining personnel/ bar/
pool/ golf/ squash/ tennis courts.

Bring your own: tools/books/materials/music/video/music instruments/
etc/etc/ fishing rods/inflatable boat.

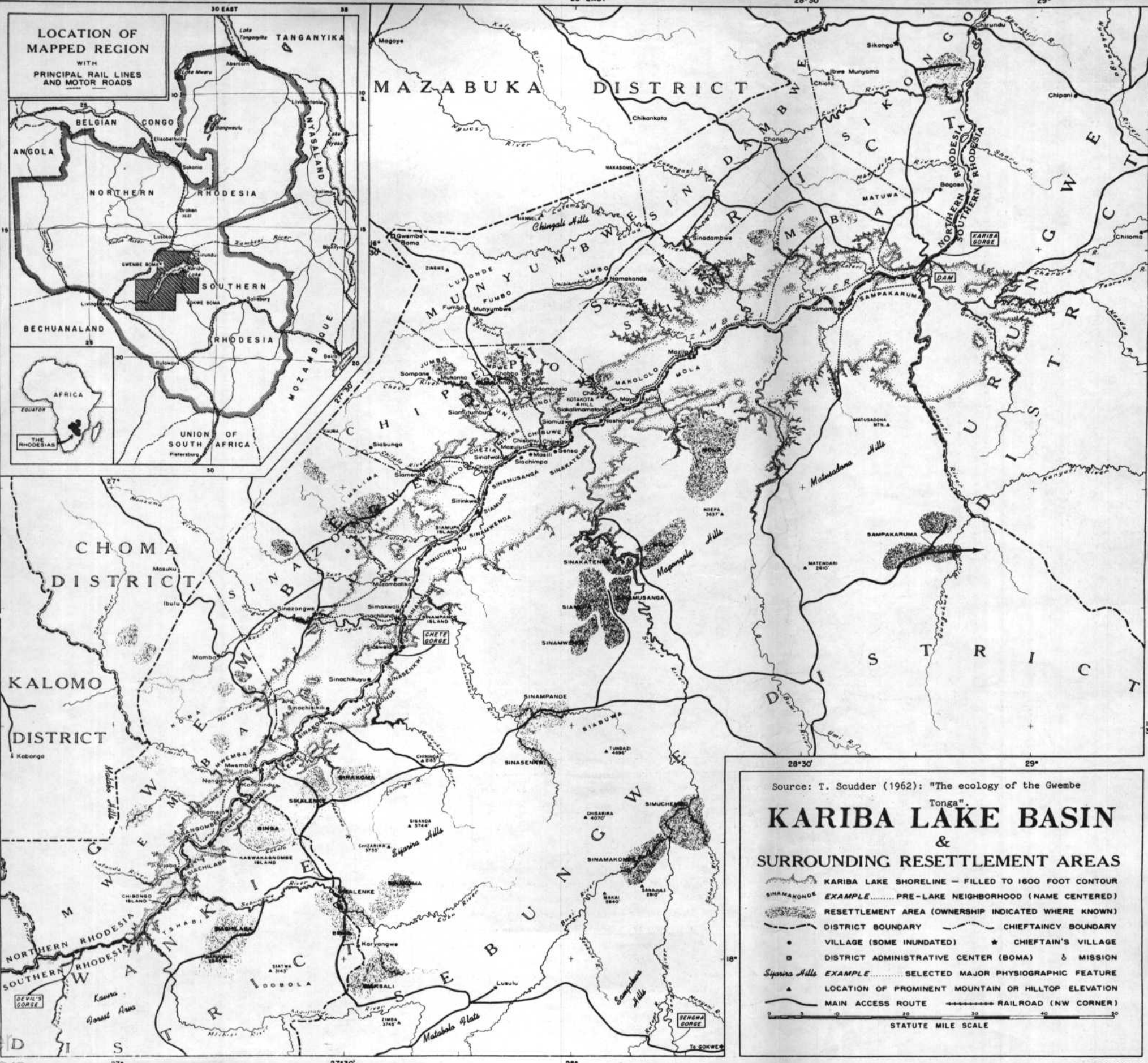


GWEMBE VALLEY TONGA MUSEUM AND CRAFTS PROJECT (proposed budget)

	1987		1988		1989		1990	
	D.fl	Zam.K	D.fl	Zam.K	D.fl	Zam.K	D.fl	Zam.K
Project planning and support missions. (1)	16905		15724		38403			
Personnel -	p.m. (SNV)		p.m. (SNV)		p.m. (SNV)		p.m. (SNV)	
Crafts Dev. Officer								
Personnel-Musicologist incl. equipment. (2)			35200					
Building costs (museum and surroundings).		500000		500000		50000		
Staff houses:								
1 x medium cost		25000						
2 x low cost				280000				
Renovation temp. houses		15000		15000				
Architect fees	15000							
Technical building supervision		5000		10000		5000		
Transport	35000						40000	
Toyota Hilux 4 x 4								
Fieldwork equipment	3000							
Photo Equipment (3)	5300				4000			
Office equipment (4)	2500	10460			6800	4000		
Conservation			2250		3000			
Hand tools		5000						
Drawing equipment			1000					
Revolving funds:								
Crafts		30000						
Publications	2000							
Budget support		14000		31000		17750		9775
Training courses (outside Zambia). (5)					15000			
Sub-Total	79705	829460	54174	836000	67203	76750	40000	9775
Contingency (10%)	7970	82946	5417	83600	6720	7675	4000	977
Total	87675	912406	59591	919600	73923	84425	44000	10752

Grand Totals 1987-1990 D.fl 265,189

ZK 1,927,183



LOCATION OF
MAPPED REGION
WITH
PRINCIPAL RAIL LINES
AND MOTOR ROADS

Source: T. Scudder (1962): "The ecology of the Gwembe
Tonga".

KARIBA LAKE BASIN & SURROUNDING RESETTLEMENT AREAS

KARIBA LAKE SHORELINE - FILLED TO 1600 FOOT CONTOUR
 EXAMPLE..... PRE-LAKE NEIGHBORHOOD (NAME CENTERED)
 RESETTLEMENT AREA (OWNERSHIP INDICATED WHERE KNOWN)
 DISTRICT BOUNDARY CHIEFTAINCY BOUNDARY
 VILLAGE (SOME INUNDATED) CHIEFTAIN'S VILLAGE
 DISTRICT ADMINISTRATIVE CENTER (BOMA) MISSION
Siyarira Hills *EXAMPLE*..... SELECTED MAJOR PHYSIOGRAPHIC FEATURE
 LOCATION OF PROMINENT MOUNTAIN OR HILLTOP ELEVATION
 MAIN ACCESS ROUTE RAILROAD (NW CORNER)

0 5 10 20 30 40 50
STATUTE MILE SCALE

29/6/87:

Eingegangen

13. Juli 1987

Erledigt:

Happy greetings
from me and mine.

— K. Spabato,
Gwerembe Valley Longa Museum
and Craft Shop
P.O. Box 54, Sinagege
Via Thoma. Zanzibar.

BRIEF ANNUAL REPORT OF TONGA CRAFTSHOP AND
GWEMBE VALLEY TONGA MUSEUM 1986 (E.SYABBALO)

GENERAL REMARKS

The Tonga Craft Project and Gwembe Museum are integrated by personnel, location and history, they are also integrated by aim and purpose.

Before the construction of Kariba Dam and the consequence Resettlement, continued production, distribution and sales of Tonga Crafts was rebelled remote, inaccessible and primitive by the outside world. Valley Tonga traditional craftsmen and craftswomen made handcrafted items for usage only within the Valley; crafts were mostly exchanged with grain or scenes of Zambezi tobacco (zilundu) or small hens. Based on shades, craftsmanship was inherited from grandfathers and grandmothers for many years.

Hand crafts items of all kinds were the most striking feature of the valley village scenes; everything was made within the village and every village had specialist craftsmen and craftswomen. The crafting techniques were common knowledge, acquired by seeing objects and practice. Trade in handcrafted items was carried on barter system, for there was no outlet from the Valley to the outside world. The Valley was separated by a deeply dissected escarpment zone of varying width and length. There was and is also the problem of internal communication within the valley.

After the Kariba move and resettlement, notably in 1972, Gossner Service team initiated the move to collect and preserve cultural inheritance of the Gwembe South Valley on a loan of K2000.- from Gossner Mission. Both old and new crafts were bought and sold mostly to tourists and expatriates who required rich material culture of the Gwembe People to decorate their houses. In the meantime, it became clear that the Gwembe People should not lose everything and by 1980 selling of old objects was stopped thus, creating the "Museum" that we have today at Nkandabbwe camp.

Starting in 1972, the crafts project have over the years changed considerably, due to the hostile consequences of Kariba resettlement, the opening of Maamba Collieries Limited, the wagging of Rhodesia-Zimbabwe war and ruining of 'Buci' Farm, Gwembe Agricultural Development Project.

THE CRAFT PROJECT

1. PURCHASE

In 1986 the craft project was at its encouraging stage of development and over 2000 handcrafted items were bought at our purchasing centres, i.e. Lusanga village (Buleya), Nkandabbwe, Syabaswi, Kafwambila, etc. As advised by the Directors of National Museums and the Liaison Officer, Gossner Guest House, Lusaka, buying of crafts of good quality had been and is carried out strictly. The quality of items has improved. Our customers work hard, producing items of good quality that earn them good income with which they buy meal, salt and other essential commodities. Most of the money for purchases of crafts came from Lusaka, Tonga - crafts shop, as outlined below at each month end.

INCOME AND EXPENSES IN TRANSACTIONS IN 1986

Date	Total cash in	Total cash out	Total cash in cash box
Jan	K 1,213.31	K 983.70	K 229.61
Feb	2,587.41	1,165.25	K1,422.16
March	3,017.21	1,633.00	1,384.21
April	1,772.11	1,672.05	100.06
May	2,124.51	1,517.60	604.91
June	2,719.81	1,717.30	1,002.51
July	2,978.46	1,272.96	1,705.50
August	3,004.95	1,696.70	1,308.25
September	2,424.05	2,385.30	38.75
Oct.	2,610.75	2,610.60	- .15
Nov.	2,724.05	1,648.90	1,075.15
Dec.	2,875.15	2,446.65	87.50

2. SALES

Most of our handcrafted items were delivered to Lusaka, Tonga craftsshop for sale by members of Gossner Service Team, including the Liaison Officer, Lusaka. A few of them were sold to irregular visitors from overseas and therefore, sales at Nkandabbwe crafts shop were and are low in comparison with Lusaka sales. The project concerned has an Account in Lusaka.

3. EXHIBITORS OF CRAFTS

Exhibitions and display of Tonga handcrafted items were successfully conducted at District and Provincial shows (at Sinazeze and Menze) and at National level exhibitions (at Pampa Gallery and Ridgeway Hotel, Lusaka), both arranged and organised by Zintu Handcrafts, Lusaka, in May and November, 1986.

4. THE MUSEUM

The Gwembe Tonga Museum is married with Tonga craftshop in the same building block (house) belonging to the Ministry of Agriculture and Water Development. The museum collection consists of 800 items, including a few new items which have been added to the old collection without proper documentation to enhance its educational and research value.

Simple preservation and conservation has been and is carried on by management weekly. But objects are deteriorating because of much humidity and high temperatures and insect attack. Rats are threatening such specimens as gourds.

5. TONGA MUSEUM WORKING GROUP

During the course of the month of September, 1986 the Tonga Museum Working Committee of twelve energetic and ambitious members was formed to look into the possibilities of establishing a suitable Museum at central location. Led by the honourable chairman of the committee concerned, the members visited famous Museums in the country, namely, Nayuma Museum, Limulunga, Mongu, Western Province and Livingstone National Museum, Southern Province. The meeting number 4 of 5th November, 1987, gave their findings on museums. The location of the Museum was finally discussed on 17th February, 1987 at Syatwiinda irrigation hall with Mrs. Anneli-se as a chairlady. After a long discussion on the issue, it was finally agreed upon that the museum be established in Choma industrial, commercial and suitable central place. Necessary reasons for locating the museum in Choma are laid down in Mrs. Anneli-se Noppen's Report of 17th February, 1987.

6. MIDDLE LEVEL STAFF WORKSHOP ON MUSEUMS

Additionally, the Tonga Crafts Organiser had attended two educational workshops on Museums, at Nayuma Museum and Livingstone National Museum in 1986, and a third workshop of similar nature will be held at Mto Mto Museum, Mbala, Northern Province this year.

7. MANAGEMENT'S FUTURE PLANS

The management concerned will continue:-

1. To try establish a Museum at a central, densely populated place.
2. To undertake the documentation of the old existing museum collection that has no data information.
3. To encourage customers to produce crafts of better quality.

8. PROBLEMS

Main problems faced by museum and craftshop management are:-

1. Lack of light transport to enable the Organiser to reach specialist craftsmen and craftswomen who are scattered in the vast Gwembe Valley.
2. Lack of proper assistant in cleaning the museum collection and handcrafted items in the crafts shop.

In conclusion, 'That a people without culture has no roots and a people without roots is a dead people. The life in the Gwembe Valley is deeply rooted in centuries - long traditions, that are evidenced by the rich material culture of the people. Unfortunately, much of this material is fast - disappearing from our homes; it is being buried with our elders, physically as objects to be used in the other World.'

GOSSNER SERVICE TEAM

P.O. Box 4,
Sinazeze.

Gossner Mission,
Liaison Office,
P.O. Box 50162, Lusaka.
Tel: 250580.

30.6.1987.

Gossner Mission,
Erhard Mische,
Handjerystrasse 19-20,
1000 Berlin 41,
West-Germany.



Dear Erhard,

Enclosed the terms of reference written down by then Dutch Volunteers to recruit a crafts development officer for the Museum crafts project.

I hope soon there will be progress in this matter.

I just received a draft constitution from Analise Noppen, to be discussed by the working committee, so they can take steps to get registered as a legal organisation.

I hope we can have a meeting during July, hopefully together with Elisabeth Colson.

Greetings,

Lieke

cc. GST



SNV—zambia
Netherlands Development
Organisation

977 Sielske

TERMS OF REFERENCE - FORM

Host organization/Project : Gwembe Valley Tonga Museum
and Crafts Project

Duty Station : Nkandabwe

Title of Post/Function/Job : Title: Crafts Development Officer
Post: Project coordinator.

SNV Posting Number : 31/.

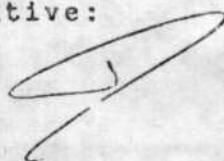
Compiled by : Diek van Groen
Function : Resident Representative

(if applicable)

Assisted by : Mrs. S. Krisifoe
Function : Liaison Officer Gossner Mission

Date : 3-6-1987

Date and signature SNV Resident Representative:

 10.6.87

1. PURPOSE OF THE POSTING

- 1.1. State briefly but clearly, the main aims of the organization (hostorganization) to which the SNV'er will be attached:

The host organization is in the process of being registered as a Non Governmental Organization. The purpose of the registration is a transfer in organizational status from advisory and steering Committee for the Tonga Crafts Project to a Society for the Gwemba Valley Tonga Museum and Crafts Project.

The main objective of the Society is to implement the above mentioned project which, after its establishment will result in:

- running a crafts trade
- running a museum.

See also 1.2

1.2. Describe clearly what is expected to be achieved by the posting of the SNV'er (i.e. objectives of the posting):

The SNV'er will be posted as project-coordinator, responsible for the implementation of the Gwembe Valley Tonga Museum and Crafts Project.

Its objectives are:

- the reorganization of the Tonga Craft Project by:
 - restructuring the buying and selling of Tonga Crafts
 - establishing a Tonga Valley Museum / consolidation of the existing collection.
- creating village groups , e.g. women clubs, crafts clubs, etc.
- revival/consolidation of local art techniques, including possible training of young people and/or crafts-teacher training.

An extra by-objective is a global investigation of possibilities and ideas for further development assistance in the area by SNV-Zambia.

2. JOB DESCRIPTION

2.1. Title of the job or post to be held by the SNV'er

Crafts Development Officer (CDO)

2.2. List, in order of importance, the tasks or duties composing the job (including reporting duties).

Indicate how much time will be taken up by each component (in days or months, for example):

The job components (tasks) are arranged into "immediate" or "short-term" duties under A of which some duties will continue as - or develop into - "supplementary" or "long term" duties, mentioned under B.

A. Immediate/short term duties and responsibilities (Year 1 and 2 of the assignment)

- * to be responsible for the project implementation and to administer the project funds.
- * to reorganize and structurize the crafts-buying(intake at buying points) and crafts selling (various outlets) in all its aspects, including (social) organization of producers logistic support quality control ;price calculations; internal accounting system; marketing structure;etc.
- * to supervise the building activities in Choma: (non-technical supervision) establishment of the museum and construction of staff houses.
- * to establish cooperation with the Monze Home Craft Centre.
- * to catalogue the existing Gwembe Valley Collection in Nkandabwe

- * to organize a temporary mobile exhibition on the Kariba resettlement.
- * to organize the transfer of the museum collection from Nkandabwe to Choma
- * to act as the Museum Director.
- * to liaise with the National Monument Commission and the National Museum Board.
- * to assist the host-organization in industrializing the project
- * to act as executive secretary for the Society i.e. the host-organization.
- * to report to the committee's chairman.

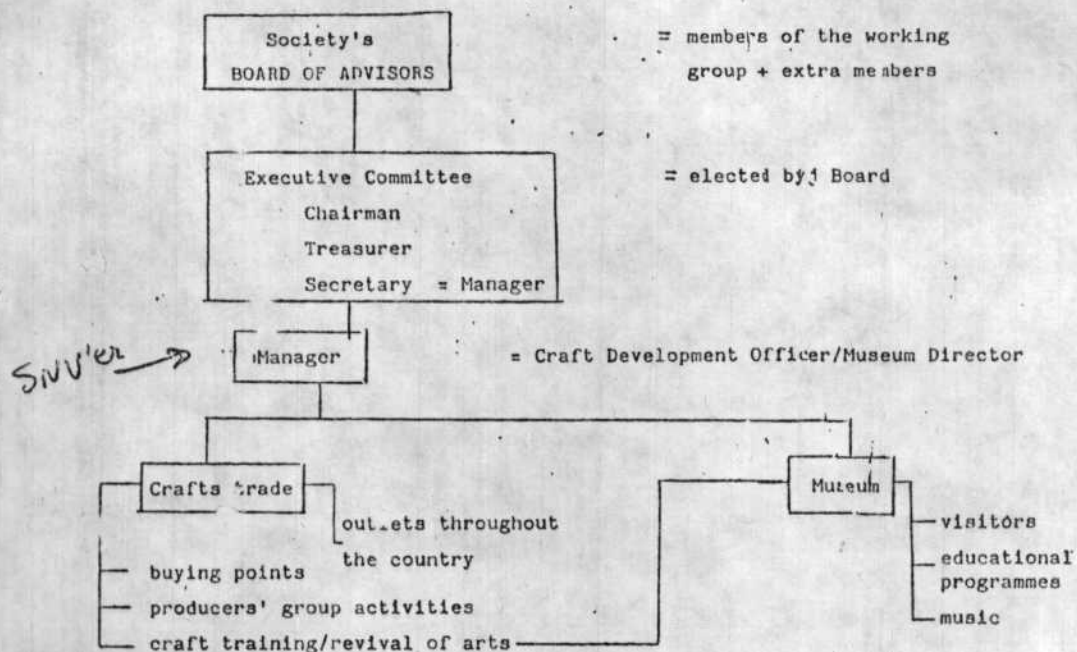
B Supplementary/ Long term duties and responsibilities
(year 2 and 3 of the assignment)

- * to consolidate the crafts buying in the Gwembe South area; and to initiate the crafts buying in other neighbouring areas in the Southern Province.
- * To consolidate and develop group activities in relation with other projects and organizations in the area. (see organizational context chart; annex 5 of project description)
- * to train a counterpart and gradually hand over the duties of the Crafts Development Officer/Museum director.
- * to be responsible for staff training and man power development on the craft buying and selling service (craft trade; accountancy; etc.) and the museum (research, documentation, conservation display and educational programme development)
- * to identify possibilities for skills training in local art and craft production.

WORKING SITUATION

1. Compose an organogramme, indicating the position held by the SNV'er.

PROPOSED ORGANIZATIONAL CHART
of the
SOCIETY of the GWEMBE VALLEY TONGA MUSEUM
AND CRAFTS PROJECT



- 3.2. To whom will the SNV'er be responsible within the host organization?

The SNV'er will be responsible to the Executive Committee's Chairman.

3.3. With whom will the SNV'er be working and what will be their relationship (colleague(s), counterpart(s) etc.):

The SNV'er will liaise frequently with members of the Advisory Board who are living in the area and have a consistent knowledge of the project and its history.

Here we mention especially :

- Rev. M. Malyenkuku, ex. crafts buyer from 1972 till 1980
- Mr. E. Syabbalo, crafts buyer from 1981 till present.

For a comprehensive list of members, see the project description. annex 4.

3.4. Apart from those mentioned before, will there be any other people(or organizations) involved in the SNV'ers work (re.4.1.)
If so, how are these contacts organized?

See chart of organizational context in project description.

Other formal national organizations are linked with the project; here we mention only:

- National Museum Board
- National Monuments Commission
- District Councils of Gwembe and Choma

Other organizations in the Gwembe Valley which have historical and on going links with the project are:

- Gwembe South Development Project (GSDP)
- Valley Self Help Promotion Society (VSP, a local NGO)
- Gossner Service Team (GST, a foreign NGO)

- 3.5. Will the SNV'er have access to a motorvehicle and if so what kind and to what extent?

Yes, the project budget forseees the purchase of a 4 WD pick-up, available to the CDO.

Furthermore, pool-vehicles are available on hire basis at the Gossner Service Team in Nkandabwe, the duty station.

- 3.6. Give a summary of the available equipment for the fulfilment of the job (type, number etc.):

The project forseees the purchase of all requirements and equipment necessary for the implementation of the project.

4. REFERENCES

4.1. Will there be persons and/or organizations in Zambia available whom the SNV'er can refer to for further advice with regard to his/her work?

Yes, besides persons in the organizations mentioned under

3.4, there are:

- The Nayuma Museum, Limulunga (Mongu) which also runs a crafts department.
- The Moto-Moto Museum, Mbala; idem.

Further there are:

- Mrs. Colson. social anthropologist, University of Zambia, Lusaka.
- Mrs. Klausen, consultant, Denmark
- Mrs. Krisifoe, liaison Officer Grossner Mission, Lusaka
- Mr. Van der Weijde, Netherlands Embassy, Lusaka.

4.2. Which personal and professional support can be offered by the SNV fieldstaff?

The SNV'er will receive personal and professional support from the SNV- field-office, Lusaka. Regular visits from the Resident Representative can be expected.

The SNV'er is qualitatea qua member of the SNV regional coordinating meeting for Lusaka, Western and Southern Provinces, which are held alternatively in Lusaka and Mongu. The SNV'er may join the professional section meetings on Small Scale Enterprises development and meet SNV colleagues from other parts of Zambia. The nearest colleague is in Monze: a SNV-rehabilitation worker for physically handicapped children.

5. PROFESSIONAL PROFILE and other relevant information

5.1. Which Dutch qualifications are considered as necessary for a proper execution of the job.

Indicate alternatives, if applicable (re.UI 2.7.):

- alternative 1: social or economic anthropology with good knowledge and skills in business economy and organization.
- alternative 2: economic history with extra's as alternative 3
- alternative 3: business and marketing management with good knowledge and skills in anthropology, old arts and crafts skills.

5.2. Are any other qualities required as regards education, preparation or personal skills?

Please, specify:

1. interest and skills in group organization, especially for women, but also for male craft producers.
2. keen interest in museum techniques: preservation, catalogization, object research and description, display techniques; educational activities, etc.
3. marketing and bookkeeping skills (project administration).
4. ability/interest to learn Ci-Tonga.
5. good social skills.
6. able to train counterpart/transfer of knowledge.
7. craft skills - and interest in old crafts techniques.

5.3. Is working experience absolutely required; if so why?

- Yes, preferably with earlier working experience in a similar project; the 'scouting aspects' of the job (see 1.2) require insight in development strategies.
- skills and experience in cultural and historical research is an advantage.
- skills and experience in cooperative or group formation is a big advantage.

- 5.4. What language will be used at work, in reports and in the immediate social environment:

English and Ci-Tonga. English is the official language in which reports have to be written.

- 5.5. Will it be absolutely necessary for the post to be filled by either a man or a woman, and if so, why?

There is a clear preference for a female Crafts Development Officer. A male person would encounter socio-cultural resistance especially in the important task of group/club organization for women.

- 5.6. Will there be any objection against a ~~married~~ person with or without children?

No objection; on the contrary, the post/duty station could turn out to be lone-some for a single person.

- 5.7. Will a driving license (state what kind) or driving experience be required for the post?

Yes.

6. ADDITIONAL INFORMATION concerning the post, working conditions etc.:

It is planned that the duty station for the SNV'er will shift from Nkandabwe to Choma as soon as staff houses and museum and infrastructure are ready. It should be mentioned explicitly that the Valley in general, including Nkandabwe has a hot climate. A person who physically cannot stand temperatures up to 40°C with seasonally high humidity rates, encounters difficulties to function normally. see also chapter 7.1.

For further information see:

- the project description - June 1987.
- the Consultant's report - March 1987
- the following bibliography:

- E. Colson: The plateau Tonga of Northern Rhodesia (Zambia)
Social and Religious studies Manchester University
Press 1960
- E. Colson: The social organization of the Gwembe Tonga
Manchester University Press 1960
- B. Reynolds: The material Culture of the peoples of the
Gwembe Valley, Manchester University Press 1968.
- T. Scudder: The ecology of the Gwembe Tonga, Manchester
University Press 1962
- E. Syabbalo: Tonga Crafts in figures.
Sinazeze 1985 (mineo).

7. DESCRIPTION OF DUTY STATION

- 7.1. Give a brief description of the duty station (number of inhabitants and other demographic characteristics, climate, environment, foreign community, security, etc.):

The Valley has a dry and hot climate from March till November and a humid and hot climate from November till March. However, the Valley's climate is characterized by structural drought.

Nkandabwe lies at 46 km. off Batoka junction which is at 30 km. from Choma. The total distance between Nkandabwe and Choma is 76 km. The road is tarred and in good shape. Lusaka is at 300 km. The nearest township is Sinazeze, at 5 km.

See map of the area; attached to this t.o.r form

Nkandabwe has a daily radio link with Lusaka; there is no electricity or telephone. The nearest town is Choma. Nkandabwe is an established camp with staff houses, mechanic workshops, store rooms, offices, a guest-house, and the actual Tonga Museum with store and office.

The camp is inhabited by a small mixed community of 4 Zambian families and three foreign (Canadian and German) families, all working for the Gwembe South Development Project and Valley Self help Promotion Society.

The house of the SNV'er is situated in this camp, opposite to the museum.

- 7.2. Describe the situation with regard to accomodation; including available facilities (e.g. sanitation, electricity, voltage, water, gas, etc.) Where the accomodation is situated (town, privacy, etc.) and whether the accomodation will have to be shared.

A roomy house (iron roofing sheets, ceiling) with two bedrooms, bathroom, big living room and kitchen. A covered varandah. Running water, flush sanitation, wood stove boiler (a so-called Rhodesian boiler) in the garden, connected with hot-water tap in the bathroom. No electricity - gaz cooking; parafin or gaz lightnings, use car battery with 12 V lamps; candles - No solar energy equipment available, but technically possible. Garden around the house; fruit trees; fencing with grass or thatch necessary for privacy. Safe and secure place. Garage available opposite the house.

- 7.3. Are the basic foodstuffs available in local shops/markets ?
Where are other shopping opportunities ?

Except for milk, nothing available at the camp. Nearest vegetable/ fish market in Sinazeze, if available. In season plenty of fruits (grapefruit, oranges, etc.) Most shopping is done in Choma (76 km) where everything is available in shopping centre. Choma is the District capital and ancient capital of Northern Rhodesia (beginning of this century) and is well provided with food shops, hard ware, clothes, house hold articles etc, currently available in Zambia.

- 7.4. How is the situation with regard to public transport.
Is it advisable to purchase private means of transport?

One daily bus link Sinazongwe - Choma v.v.

three times a week bus link Mwaamba - Lusaka v.v.

advise: private car required for practical mobility
(shopping, holidays etc.)

4 x 4 not absolutely required.

Petrol in Choma.

- 7.5. How is the situation with regard to post-office services,
telephone, bank services?

- Post office in Sinazeze at 5 km; no telephone
bank service in Choma. - (3 banks)
- from the camp, radio link with Lusaka, daily except
weekends, with liaison officer Mrs. Krisifoe.

- 7.6. Availability of medical services:

- hospitals:

Most reliable hospital in Monze at 120 km.

- doctors :

3 doctors in Monze hospital.

- pharmacy: Choma Pharmacy; relatively well stocked.

- dentists: in Lusaka

Any special recommendations with regard to personal health?

- hot climate . mind clothing
- good nutrition practices
- anti-malaria
- anti- AIDS
- own personal pharmacy / first aid kit.

7.7. Describe the situation with regard to recreation facilities;
sports, clubs, movies.

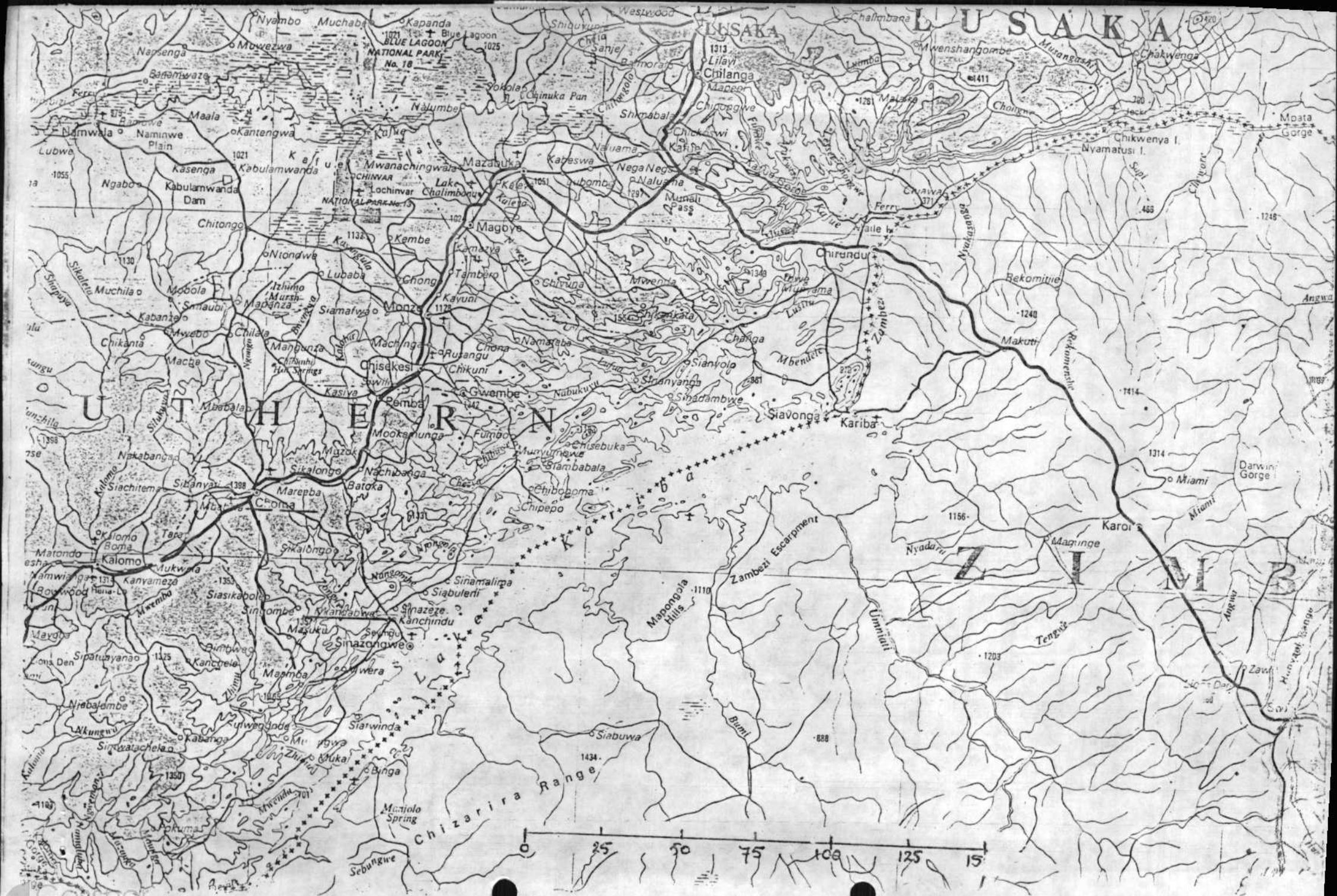
Any practical advice?

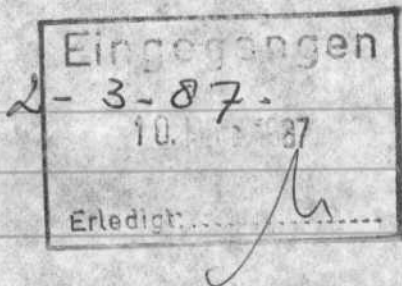
Nothing available at duty station.

Choma: golf club/ Wild Life Association

Mwaamba: Mining Club/ Social club vor mining personnel/ bar/
pool/ golf/ squash/ tennis courts.

Bring your own: tools/books/materials/music/video/music instruments/
etc/etc/ fishing rods/inflatable boat.





Dear Erhard.

Enclosed. you find 4 x minutes of meetings of the museum work group. Especially the last ones are interesting. And the first draft of the consultants report which was produced during the 2nd half of January and February.

I attended the meeting on 18th February, which was very interesting. I hope some positive results will come out, otherwise people will be very disappointed.

Analyse Noppen and I had a meeting with the representative for sev. projects in Lambra of the Dutch Embassy and he is quite positive that it will be accepted.

We, as Gossner Mission, have to decide what our role still will be and if we connect any conditions to the collection if we give it to the Museum Working group as suggested in the report.

My suggestion is, that we should still continue acting as a motor behind the group.

Also that certain conditions should be connected with the collection, e.g. that the ownership is only handed over after finishing the project successfully and proving for at least two years that they are able to run the project.

At least this is an other point for discussion when you are here.

Greetings.

Lutsko

MINUTES OF TONGA MUSEUM WORKING GROUP - FEBRUAR 17th, 1987.

MEETING NO. 6.

Main agenda points:

1. Presentation of report of Consultant, Mrs. A. Noppen.
2. Discussion after presentation.
3. Name of Museum.

Present:

Mr. Mwananyina
Senior Chief Mweemba

Chairperson

Mrs. M. Syapwaya

Mrs. S. Beyani

Mr. Muntanga

Mr. Syabalo

Mrs. S. Krisifoe

Rev. M. Malyenkuku

Advisory member and secretary for this meeting.

In attendance:

Mrs. A. Noppen

Consultant

Mr. D. van Groen

Field representative O.N.V.

Absent with apology:

Sick: Chief Sinazongwe, Miss F. Jongolo.

Other reasons: Mr. Bonke, Mrs. Wittern, Mrs. Brennan.

Invitees:

Mr. G. Madyenkuku

GSDP secretary

Mr. Hantuba

GSDP Co-ordinator.

The meeting opened at 14.30 hrs with the singing of the National Anthem.

HWG 6/1. The chairman welcomed the Field representative of the organisation of Netherland volunteers as well as Mrs. A. Noppen and thanked them for the interest shown in the project.

HWG 6/2. Mrs. Noppen presented her Draft of the report, which was the result of her study of the last 5 weeks.

Main issues and recommendations she mentioned:

a. Project organisation: The Museum/Crafts project should be a non-governmental organisation run by the committee. It should be registered as an society in Lusaka.

Advantage: ability to attract donors.

b. Financial: as result of a. no funds can be expected from the Government.

Lines of Nayuma, adjusted to local situation, are recommended. This means, everything to be spend, has first to be earned.

c. Donors support: for 3 years, until project is set-up. Funds only to be used for buildings, vehicles, etc. Running costs to be earned by project, e.g. crafts sales, printing and selling of cards, etc.

d. Personel: Initially an expatriate (ONV) should be in charge, but during the 2nd year a zambian curator should be attracted, and he slowly should take over. Mr. Syabalo is recommended to become the research assistant, mainly advising on customs and traditions, specially during building period. Craftsmanager/accountant should be in charge of marketing and supervising the shop. Typist/saleslady.

Crafts buying person in Gwembe South (pref. woman) Driver.

e. LOCATION:

Aim of project: It should be an institution benefitting as many people as possible. (Cultural Project).

So the location of the Museum/Crafts Centre should be done with foresight.

Gwembe district is a very difficult district, e.g. no roads, no public transport.

If crafts sales have to support the running of the project, K 20,000 should be sold every month.

This is not possible in Sinazeze or Sinazongwe.

Recommendation: Choma.

1. seen as the centre for Gwembe - South
2. lots of Valley Tonga's have moved to Choma as Lake Kariba came up.
3. Choma is the only place to manage the project financially. It is a busy place, Eagle travel (tourists) stop there. It lies just half way Lusaka Livingstone.

f. Crafts project: Gwembe South crafts should be assured they are bought. So recommendation is a full time buying person.

At present + K 1000.-/Month is bought. This should increase to more than K 6,000.-/month in the future.

The buying centre should still be based in Nkandabwe Camp (buying room, storeroom, may be small exhibition part.) Buying point should be: Siabaswi, Lusanga, Buleya Malima, Syameya + Kafwambila. May be also other points if need arises, e.g. Sinazongwe.

Better service every month since a vehicle will be available.

Proposed: also buying in Choma Livingstone and Monze, but not with full time officer

Marketing from Choma to Livingstone and Lusaka, may be later even Copperbelt.

g. Ownership: The present collection is owned by the Gossner Mission. The Mission should be approached and requested, if they can hand the collection over to the Museum as soon as this is registered as a Society. They can do this with or without any conditions. The collection could be used to explain the life of the Tonga, the resettlement, etc.

First steps to be done with the collection anyway, are:

- a. Preservation.
- b. Documentation
- c. Tapes with Traditional Music from one of the RC Fathers in Monze should be taped and added to the Museum collection.

. Building: should it be old or new?

Suggestion: to look into matter of old private school. Building could be renovated. It is ideally situated. National Monuments are approached by consultant and are looking into the matter. The best site of Choma is the Lusaka side.

Building should have a local touch, making use of traditional paintings and building. People should feel at home.

e. All this is only possible through support from a donor. Donor only steps in for a three year period, if it is assured that after this time, the project can run by itself.

MWG 6/3. Discussion after Presentation:

The CAO gave a short summary after the consultant had finished. He queried some of the problems, mentioned by the consultant, against putting the museum/crafts centre in the Valley, e.g. Livingstone Museum, lying at a good road had only few visitors as well, e.g. public transport will soon reach Sinazongwe again.

After this all the committee members expressed their feelings and ideas.

Mr. Muntanga pleaded for a Museum in the Valley.

Mr. Syabalo was very much in favour of Choma, as well as Rev. Malyenkuku, Mrs. Syapwaya and Mrs. Beyani.

Senior Chief Mwaemba regretted that the Valley was not the place to put the Museum/Crafts Centre, but said that a businessman always puts his shop in the place where the people are (even Mr. Muntanga). He said, a Museum is just a house, but the Crafts centre is business and this business his people are benefitting from especially if buying could be increased. Especially in dry years like the present one one should think very much about the people and the means how to survive. So also he expressed that Choma should be the place for the Museum/Crafts Centre.

Mrs. Krisifoe thanked the Chief for his words but asked that special attention should be given to the legal terms of the Museum/Crafts Centre. She also asked consultant if the Gwenbe South Crafts buying centre will have its own transport, which question was answered positively.

Mr. Diek van Groen stressed again the importance of legalisation of the project. Steps should be taken as soon as possible to get the working group registered as a society and to draw up a constitution, under which to work.

The consultant will draw up a draft constitution, even before she returns to Europe.

On the question if it was possible that the working group can manage the Museum/Crafts Centre from the Valley, it was suggested, that meetings could be at different places, so one time in Nkandabwe, then in Siatwinda, and later in Choma. So meetings place varies.

MWG 6/4: The Name: GWENBE VALLEY TONGA MUSEUM AND CRAFTS PROJECT!
Under this name the registration as a society should be done.

Closing remarks: The Chairman thanks for the positive contributions from the members. He thanks Mr. van Groen for his interest and wishes him a safe journey back to Lusaka. He thanks Mrs. Noppen for the work she did in the 5 weeks and hopes that the project will materialize along the lines she suggests in her report. He hopes that she still can stay involved very much in the project, and wishes her a safe journey back to Denmark.

After singing the national anthem the meeting was adjourned at 16.30 hrs
Lunch was served.

Chairperson

Secretary.

LEITZ

1656 Trennblatt
zum Selbstausschneiden
von Registertasten

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Report submitted to

Government of the Netherlands

Ministry of Foreign Affairs (DGIS)

The Gwembe Valley Tonga Museum and Craft Project

Project Document 1987 - 1990

Anne-Lise Klausen
March 1987



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Marketing

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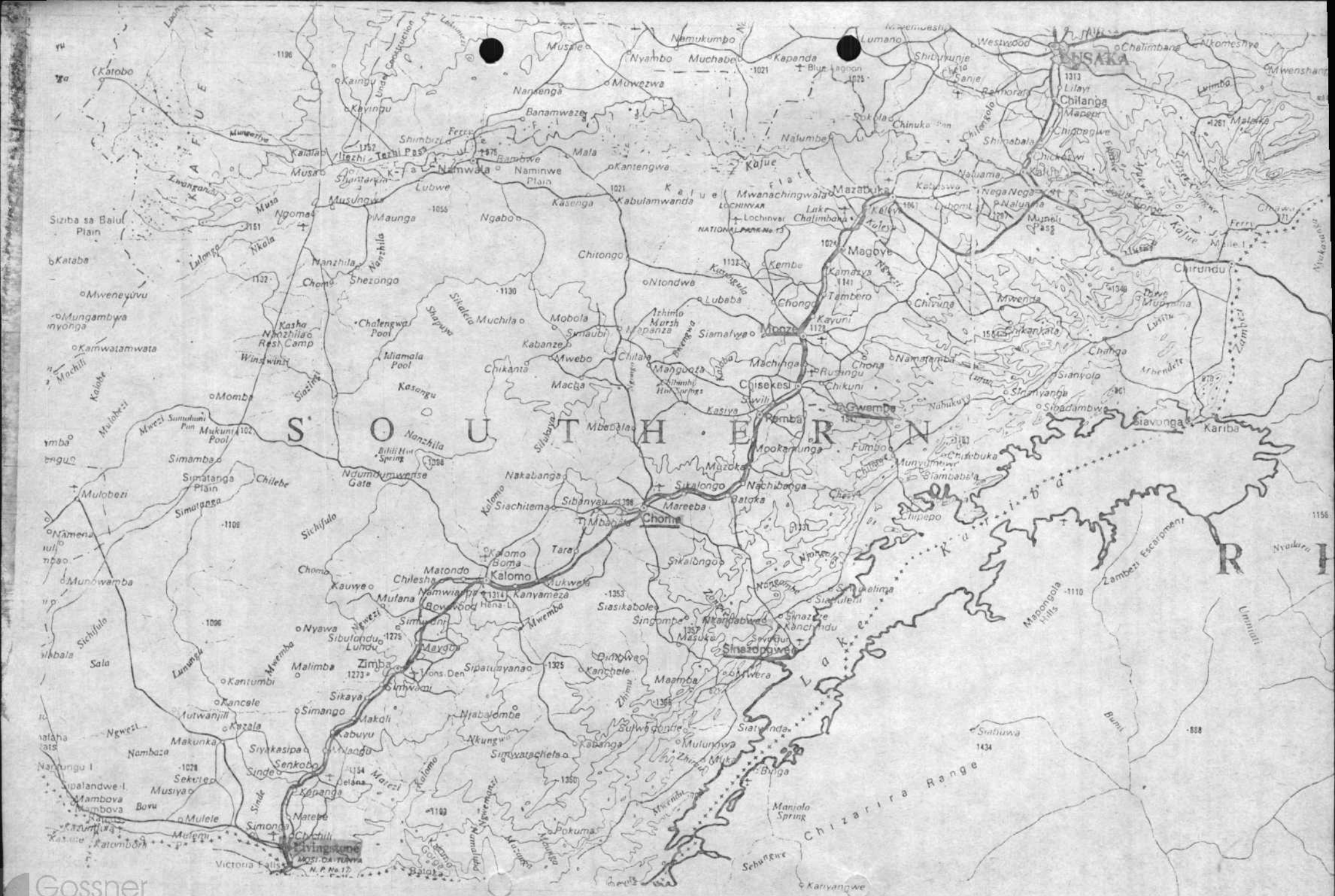


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Chapter 1.

1.1. PREFACE AND ACKNOWLEDGEMENTS

This study was requested by the Gwembe Vally Tonga Museum working group and funded by the Netherlands Government. The report is the basic project document for the proposed Gwembe Valley Tonga Museum and Craft Project.

The proposals contained in the draft report were presented to and agreed upon by the Gwembe Valley Tonga Museum working group.

I wish to thank this working group for its cooperation and assistance in drawing up the report.

I am grateful to all the individuals and groups who provided me with information and support and gave freely of their time.

Anne-Lise Klausen

Mannerup, March 1987.

1.2. ABBREVIATIONS.

CAO = Chief Administrative Office
CDO = Craft Development Officer
DAO = District Agricultural Officer
DES = District Executive Secretary
DFL = Dutch Guilders
DYLC = District Youth League Chairman
f/e = foreign exchange
Fr. = Father
GRZ = Government of the Republic of Zambia
GSDP = Gwembe South Development Project
K = Zambian Kwacha
l/c = local currency
MP = Member of Parliament
MWG = Museum working group
SNV = Netherlands Development Organization
VSP = Village Self-Help Promotion
ZNPF = Zambia National Provident Fund

1.3. SUMMARY OF MAIN CONCLUSIONS AND RECOMMENDATIONS.

The consultant was requested to design the project document to be followed in the first three (3) years of implementation. Objectives set by the community in Gwembe South who took the initiative are:
a. to preserve their cultural heritage and b. to revive an existing craft project, so cash earning opportunities can be opened up for villagers, who are in need of supplementary income.

1. The existing collection of ethnographic materials in Nkandabbwe Camp, Gwembe South is valuable and irreplaceable. It must be documented and preserved. The existing storeroom is inadequate, and the collection must be moved to a better building.
2. The Tonga craft project is now run down, the buying is irregular, the prices paid to the producers are inconsistent and the quality of crafts is low.
3. There is a strong community initiative to preserve the collection and revive the craft project. This should be supported given the potential benefits to the community of the preservation of the cultural heritage and the survival of project.
4. The project will be a non-government institution run by a committee. It will be detached from the Gossner Mission and the Valley Self- Help Promotion projects.
5. Donor financing is needed for capital expenditures from 1987-1990 and initially for coverage of recurrent costs. Over the first three (3) years of operation all major capital projects will be carried out. The donor support for recurrent costs shall gradually be reduced and phased out. The income generation ability of the project will in 1991 be on a level, where it is self financing.
6. The Craft Development Officer will be recruited by the Netherlands Development Organization (SNV-Zambia), as soon as possible. A counterpart will be employed in the second year of project operation. She will be accommodated in Gwembe South until the museum is built.
7. The location of the museum will be in Choma. Gwembe District lacks internal communication links and the population concentration is relatively low. Choma is the centre of Gwembe and Choma Districts. The population from Gwembe South, where the project was initiated, look upon Choma as the most central location. The museum depends on income from craft sales and it must be located where there is a possibility to market crafts. A major part of the population of Southern Province will have access to and benefit from the activities of the museum, when it is located in Choma.

8. The emphasis of the craft project will initially lie upon survival of the existing Tonga crafts in Gwembe South. Buying in Monze District will be done in cooperation with the Monze Homecraft Centre. In Choma District the museum will establish its own system. Special attention will be given to women's groups.

1.4. PROJECT IMPLEMENTATION.

Summary.

The project has been divided up in a Phase 1 and a Phase 2. In Phase 1 building construction and establishment of the project is carried out while Phase 2 deals with consolidation. Phase 1 should start as soon as possible. It is difficult to set a specific date for the start of Phase 2, as it depends on the starting date of the project, and then on the pace of progress etc. The summary below is intended as a provision of a schematic overview:

Year 1. Phase 1.

0. Installation of the Craft Development Officer in Nkandabbwe, Gwembe South.
1. Registration and institutionalization of the project.
2. Start of construction in Choma.
3. Revival of the craft project - Gwembe South.
4. Start of the craft project, Choma and Monze Districts.
5. Start of the craft marketing system and other income generating activities.
6. Regular checking and cataloguing of the museum collection.
7. Employment and training of staff.
8. Arranging for the services of a musicologist.
9. Backstopping.

Year 2.- Phase 1.

1. Completion of construction.
2. Continued revival and consolidation of the craft project.
3. Moving to the premises at Choma.
4. Recording and cataloguing of the music collection.
5. Continued setting up of craft marketing and other income generating activities.
6. Employment and training of counterpart to the expatriate Craft Development Officer.
7. Training of other staff.
8. Research and preparation for museum display.
9. Setting up of conservation routines.
10. Backstopping.

Year 3. Phase 2.

1. Expansion and consolidation of the craft project.
2. Training of counterpart outside Zambia (possibly Kenya or Zimbabwe), and local training of other staff.
3. Setting up permanent display.
4. Arranging of temporary exhibition
5. Research, documentation and collection of museum specimens.
6. Evaluation of the project.
7. Phasing out of donor support.

1.5. OBJECTIVES.

1. To encourage modern development programmes to take traditional values and knowledge into account in the planning process. The project will have as its special focus households with relative lack of economic resources.
2. To preserve and revive local skills and knowledge.
3. To promote production of traditional crafts with the twin aims of preservation of skills and techniques and provision of cash incomes for village households.
4. To preserve the cultural heritage and enlarge the collection of ethnographic materials of the catchment area of the institution.
5. To act as a community institution. This includes setting up exhibitions, support of the school curriculum, encouragement of traditional dancing, music, art, and any other activity of benefit to the community.

Chapter 2.

2.1. THE ENVIRONMENT.

The Gwembe Valley straddles the Zambezi River from a point about 140 km. below the Victoria Falls up to the confluence of the Zambezi and Kafue Rivers - a distance of some 370 km. The valley is bounded on both Zambian and Zimbabwe sides of the border by upland plateaux. The one event which has had the greatest impact on the valley in modern times has been construction of the dam at Kariba (1955-59) the subsequent flooding of much of the valley and the large-scale resettlement of tens of thousands of people. Several tributary rivers run through the valley into Lake Kariba through a series of large upland valleys. These areas are fertile and densely populated; while the rugged and hilled escarpment stretching at a distance up to 80-90 kilometres up to the plateau is mostly uninhabited.

The soil fertility varies but is mostly poor, although small pockets of suitable land for cultivation are found mainly along the lakeshore. Land shortage has been a continuous problem both before and especially after the flooding of the valley.

The valley is generally hot and humid except for the winter months of June and July. The rainy season begins in November and tapers off in March-April. The rainfall is erratic and unevenly distributed. Although the rainfall in theory is sufficient to support agriculture, its uneven distribution makes for frequent local droughts and crop failures are very common. The main staple crops are maize, millet and sorghum. Traditional cash crops are tobacco and the illegally grown hemp (daggah); newer crops are cotton and sunflowers. Cattle are kept where there is sufficient grazing and small stock, especially goats, are important. Fishing in the Zambezi river used to be a common subsistence occupation, but today the Kariba Lake mainly supports commercial fishing. The currents of the lake are too strong for the traditional dugout canoes, and only bigger boats can safely enter the lake.

2.2. The people.

The Gwembe Valley Tonga living in Zambia mainly occupy Gwembe District, but waves of migration to the plateau into Choma and Kalomo districts have taken place and large communities with origins in Gwembe have settled on new land. The Gwembe Valley Tonga have no oral traditions of how they came into the Valley. Their extensive adjustment to the environment makes scholars assume that they have lived in the area for at least 200 years. The precolonial political organization was based on 2-7 villages grouped together in a neighbourhood (cisi). There were no hierarchies above this until the British for administrative purposes set up seven chieftaincies in the valley. Gwembe District was an administrative unit created in 1944. Colonial officers avoided residence in the valley and only came through on inspection tours. Hospitals and schools were not built by the colonial administration and only in the 1940's did missions base their stations in the valley.

After independence in 1964 infrastructural development in the valley accelerated. Schools and clinics were built. Some gravel roads and a tarmac road was built to the Maamba colliery, in Sinazongwe subboma, from the plateau. Trading stores opened up some 50 years ago, but only after independence did consumer goods become part of the daily life.

The Kariba Resettlement.

In 1955 the authorities decided to flood the lower levels of the Gwembe valley and create a dam which could provide power for the Copperbelt in Zambia and the industrial plant in Zimbabwe. The inhabitants of the area were to be moved from their homes and resettled further upland in the valley. This major exercise made a dramatic impact on the people. Nobody gained from being resettled, and mostly people were moved to poorer soils. The shortage of agricultural land has been exacerbated by the resettlement and many families were subsequently moved out of the valley and up on the plateau.

The people of the Gwembe Valley live in a harsh environment. Shortage of land and erratic rainfall makes agriculture difficult and risky. Drought and famine occur regularly and often the government has to provide supplementary feeding. Men from the valley have, throughout the century, spent long periods away from the valley as labourers on the commercial farms on the plateau, as well as in the South African mines. Cash was needed to pay tax and to purchase those few commodities which were brought back to the valley households. There are few possibilities for formal sector employment for men within the valley, while women depend totally upon agriculture and informal sector activities. Handcrafting, beer brewing and tobacco sales, are important cash earning possibilities for women.

Chapter 3.

PROJECT ORGANIZATION.

3.1. Institutional Links

The museum working group consists of private individuals from Gwembe South and is chaired by the Chief Administrative Officer, Sinazongwe sub-boma, Gwembe District Council. The project will be based at Nkandabbwe Camp, Gwembe South, until the completion of the museum building.

The council has requested the donor assistance on behalf of the working group.

The project will remain a community project under a committee which is responsible to the communities it represents. As it is recommended to build the museum in Choma the working group will expand its membership and include members from Choma district. The District Executive Secretary, Choma should be requested to appoint four (4) members from Choma to be coopted in the museum working group with immediate effect. The District Executive Secretary will be an ex officio member, one traditional ruler will represent the chiefs of Choma District and two (2) individuals who are appointed because of their interest in the project, will represent the community.

Informal links and regular communications shall be established with the National Museums Board. The secretary of the Board shall receive minutes of meetings and be invited to sit in committee meetings as an observer.

It is recommended that the membership to the committee will be expanded to include a representative from the Member of the Central Committee's office in Livingstone. Additionally, Professor E. Colson, who has carried out anthropological fieldwork in the area since 1947, should be an honorary member.

The Craft Development Officer will be responsible for the implementation of the policies and objectives set out in the constitution. He/she will be responsible to the committee and the donor for the project funds.

3.2. Legal Ties.

The project is at present established on a local initiative and based in the local community of Gwembe South. It is under the umbrella of the Village Self-Help Promotion Projects (VSP), which are supported by the Gossner Mission.

The Project will be withdrawn from VSP. It is already kept financially separate and therefore the detachment it straight forward (for further details see p.24).

The project will then be registered as an independent society with the Registrar of Societies in Lusaka. A constitution has to be drawn up and agreed upon before the registration.

This registration enables the project to work as an independent body. It can enjoy a tax free status, as it is non profit making. It can also receive donations, which are tax deductible, for the donating individuals and companies.

Summary of actions.

1. To detach the project from Village Self-Help Promotion Projects.
2. To work out a constitution and register with the Registrar of Societies.
3. To obtain a tax clearance.

Chapter 4.

PROJECT FINANCING.

4.1. Community and local inputs.

The museum project originates from an already existing community activity (the Tonga Crafts Project), which officially falls under the umbrella of a locally based non-governmental organisation (VSP). The community inputs into the museum project, should be viewed within the framework of the origins and the very limited financial and organisational resources at present available in the project.

Tonga Crafts has a capital (including stock) of approximately K13000. This will be divided up so VSP will receive K2 500, the museum project will receive K5 000, and the rest will remain with the Tonga Crafts Shop in Lusaka until its future has been decided upon.

The Gwembe Valley Museum Collection owned by the Gossner Mission will be handed over to the museum project. The Gossner Mission also makes a house available for the Craft Development Officer at the initial project base in Nkandabbwe Camp in Gwembe South. The Liaison Officer of the Mission has also promised logistic and financial support within the limited resources available to the mission.

Choma District Council has offered to make a site available, and until the museum has its own staff housing, the Council will allocate 1 medium cost house and 2 low cost houses for the project. The Council will also second a driver on a permanent basis. The Councils are hampered by severe financial difficulties and can therefore only be expected to provide limited support.

Local and international companies with interests in Choma and Gwembe can be approached for additional financial contributions. BP/Shell has pledged a financial support of K1 000 yearly in the first three (3) years of project operation. Lender-Burton Construction, Minestone, Standard Bank and Barclays Bank are all interested and are known to have given financial contributions within the range of K1 000 - K2 000 to similar projects.

Professional support has been pledged by the Secretary of the National Museums Board, the National Monuments Commission and Livingstone Museum. This will be important in terms of loan of specimens for displays and technical assistance to arrange displays.

A most important and valuable local input is the actual initiative and local willingness to set up the project. The community has expressed the wish and seen the need and usefulness for the future to have this institution established. However, one cannot expect financial contributions from the local community. The area is very poor and drought stricken, and the population have to put all financial resources into feeding the family.

4.2. Donor Inputs.

The donor support will concentrate on setting up the project. It will include the services of a social anthropologist in the first three (3) year period and provision of a car and other equipment, which is needed initially. The donor will provide funds for renovation or construction of a new building. The major part (K30,000) of the finance for the revolving fund will have to be provided by the donor. The short term services of a consultant, who will support the Craft Development Officer with the project implementation and advise the donor, should be secured for the first three (3) year period. (1) The donor support will be financially divided between a foreign exchange component and a local currency component (i.e. Dutch counter value funds).

4.3. Income Generation.

A major activity of the project is to provide cash income opportunities for poor households through marketing of crafts. It is intended that the museum covers its running costs with the income from the marketing of the crafts. In order to do this there will be a basic price mark up of 30% on all crafts bought by and marketed through the museum.

In order to achieve these objectives it is essential that emphasis be put on this activity from the initial stages of project implementation and already within the first year the museum will have to market crafts worth approximately K20,000 per month. Supplementary ways of generating income shall be investigated. Possible activities are sales of printed T-shirts, postcards, and minor publications. Dance troupe performances and entrance fees will eventually also generate a minor income.

All investigations into production of crafts and marketing possibilities indicate that the sales target of K20,000 can be reached, and most likely expand in the second year of operation.

4.4. Revolving fund for publications.

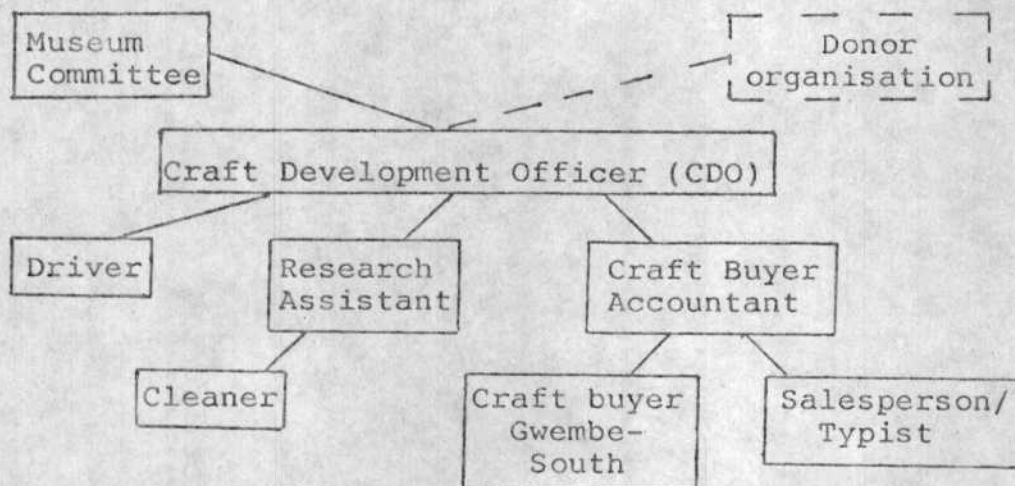
A small fund (DFL 2,000) will enable the project to have postcards, pamphlets, calendars and T-shirts printed. There is a scarcity of these on the Zambian market, and there are good possibilities of raising income for the project through sales of these items.

It is recommended to print a limited number postcards as soon as possible. The cards will be sold in order to raise funds and publicity for the project. The first cards can be printed in the Netherlands, but when the project is established the revolving fund will be in local currency and printing done in Zambia.

(1) For details see Appendix 3.

Chapter 5.

STAFF AND MANPOWER DEVELOPMENT.



It is recommended that a simple organisational structure be followed. The key post in the organisation will be held by the CDO, who will be charged with the daily responsibilities of the institution. During Phase 1, the CDO will report to both the museum committee and the donor organisation. The museum committee guides the CDO in policy matters. As part of the agreement with the donor organization the CDO will have to account to the donor organization on the use of donor funds.

Craft Development Officer.

The post as Craft Development Officer (CDO) will initially be filled by an expatriate on a three (3) year contract. A Zambian counterpart to the expatriate CDO will be employed in the second year of project operation or earlier if it is financially possible for the project to bear the salary cost. An overlap period of 1 1/2 year (minimum) will be necessary, in order to make the counterpart fully equipped to take over the management of the institution. Even if the counterpart is familiar with museum work at recruitment, the running of the craft project requires thorough familiarization.

The counterpart to the expatriate CDO must be given opportunity to attend a shorter course (3 months) in a museum management related field. This can be arranged at the National Museum of Kenya, Zimbabwe or possibly Nigeria. (1)

(1) There are at present two (2) interested candidates who have experience from other museums and who are academically qualified. However, both candidates lack management experience and are not familiar with crafts marketing.

Research assistant.

The post can initially be filled by the present caretaker/craftbuyer, Mr. E. Syabbalo. He has a thorough knowledge of Tonga customs, livelihood and traditional techniques. He is also the author of several manuscripts on the Gwembe Valley Tonga.

He is misplaced in his present position as craftbuyer, but has good background and qualifications as a research assistant. Within the first two years of operation or as soon as financial possibility allows a young assistant can be trained by the CDO in field work, conservation, cataloguing and photography.

A correspondence course in museum related studies is recommended.
(1).

Cleaner.

The staff member will not only perform cleaning duties, but will also have a basic knowledge and initiative that enables him/her to perform occasional duties as guide, sales person etc.

Craft Manager/Accountant.

The Officer will be based at the museum, and arrange for craft marketing, and accounting. She/he will assist at the museum shop when needed. A course in accounting and management is recommended. Additionally a correspondence course in museum related studies will be useful.

Sales lady/typist.

Basic book-keeping and advanced typing skills, should be supplemented with a correspondence course in museum studies, and a shorter course in accounting.

District Craftbuyer.

In Gwembe South a craft buyer, preferably a woman (2) will be employed. She will be supervised by the craftmanager/accountant and the CDO. She will be based in Gwembe South.

Driver.

The Council has more drivers than vehicles, and can therefore agree to second a driver to the project.

(1) The courses are available at about US\$ 200 including books.

(2) See page 27.

General Training Development.

All employees will be given on the job training by the CDO. Participation in training workshops, etc. held at other Zambian museums, will offer good possibilities for the staff to get acquainted with similar institutions.

Consultancy Services. (1).

The project development should be supported through the short term services of a consultant, as follows:

- YEAR 1: 1 X 2 weeks (upon recruitment of the CDO).
1 X 10 days (after three quarter year of operation).
- YEAR 2: 1 X 10 days (after one a half years of operation).
- YEAR 3: 1 X 2 weeks (It is recommended that the consultant, the Secretary of the National Museum Board and and the curator, Nayuma Museum evaluate the project, and make recommendations for a Phase two together with the CDO).

(1) Budget and Terms of Reference: see Appendix 3.

Chapter 6.

LOCATION OF THE INSTITUTION

6.1. LOCATION

The museum project has its roots in Gwembe South Sub-district. It is a local initiative aimed at setting up an institution beneficial to the local community. Gwembe District is an administrative unit created by the colonial administration in 1944. It is a long narrow district, which runs parallel to Lake Kariba. The district is very hilly, which has made the development of major roads difficult. The district is therefore divided up in 3 sub-bomas, one at Siavonga in Gwembe North, one at Gwembe in the central part and one at Sinazongwe in Gwembe South. The lack of passable roads within the district makes it impossible to travel direct from one sub-boma to the other. The only possibility is to travel out of Gwembe District up to the Livingstone - Lusaka road in Choma and Monze districts, and then branch off into Gwembe District again. There is little internal communication within the district, and most links go between a sub-boma and Monze or Choma. The population growth rate in Gwembe district is only between 0 and 3% and below the national average of 3.1%. (1) There is no major urban centre in Gwembe district. The three sub-bomas are administrative centres more than trading centres. The only other township is Maamba, which is built around the Maamba colliery. The administrative divisions in Gwembe District do not reflect indigenous or cultural boundaries. Traditionally, the Valley Tonga's political organisation was based upon neighbourhood groupings. There are no paramount chiefs, neither is there a strict hierarchical structure. There are seven (7) chieftaincies in the district, but these are colonial administrative creations rather than indigenous units.

Gwembe District borders on Monze and Choma Districts on the plateau. Both districts have large commercial farming communities. There is a recognised shortage of farm land in all 3 districts, and large herds of cattle pose a problem of overgrazing.

(1) Information obtained from Census of Population and Housing 1980.

Choma township is the major urban centre of the three districts. Choma is surrounded by a large commercial farming community, and in the more remote part of the district are the peasant farmers. Provincial departments have their head offices in Choma township and additionally it is a big and well stocked trading centre. It is located on the line of rail and main trunk road between Lusaka and Livingstone.

Table 1.

Population.		Population per. square kilometer.
Gwembe District	94.070	4.6
Gwembe Central	20.666	4.1
Siavonga	29.633	11.3
Sinazongwe	43.771	8.8
Monze Distrit	110.423	22.8
Choma District	130.416	17.9

Table 2.

Major urban centres.	Population.
Gwembe, Gwembe District	3.547
Siavonga, Gwembe District	7.135
Sinazongwe, Gwembe District	18.091
Monze	14.079
Choma	32.292

6.2. Justification.

Initiatives rooted in a local community should preferably be developed within the community of origin. The advantage will be strong local support, identification and participation by the community.

The initiative to set up a museum/craft project is rooted in the Gwembe South and it has therefore been investigated thoroughly how to locate the institution within the local community.

Taking into consideration that there are scarce resources for cultural institution development in Zambia, it is imperative that in the planning and establishment of the project, it will eventually benefit as many communities as possible. The location therefore has to be central and accessible.

As the museum/craft Project, to be set up, will be self-financing through a marketing organisation of crafts, the location is important. The institution has to be situated at a major economic and trading centre.

Investigations carried out in Gwembe District revealed that if the project is located here, it will not reach a significant number of people. The lack of internal communication between the sub-bomas would isolate the institution to such an extent, that it would only reach and be beneficial to the population in the sub-boma, where it was placed. For the population from the other sub-bomas to reach the museum, it would involve travelling up to the main road (entering either Choma or Monze District), and then back into Gwembe District at another entry point.

The public transport into Gwembe district is irregular, and to the biggest sub-boma, Sinazongwe, it is non-existent.

In brief, the population density in Gwembe District is relatively low; the internal communication is poor, and there is no major urban centre, which attracts the population from the whole of the district. There is therefore no viable possibility to establish a cultural institution, which can fulfill the objectives of being a major marketing centre of crafts, as well as being beneficial to as many communities as possible.

Further investigations in the Gwembe South showed that the urban centre for the area is Choma. People travel to Choma to attend court cases, hospital visits, shopping etc. Historically the out-migration from Gwembe South has been directed at Choma and there are large communities around Choma township with origins in Gwembe South. In the discussions with the museum working group it appeared that Choma would be an acceptable location for the museum, because, although it is outside Gwembe district it is the major centre for Gwembe South, as well as of Southern Province in general.

In summary, location of the museum in Choma is recommended because:

1. The location is acceptable to the community, which took the initiative to set up the museum.
2. Choma is the most suitable location for the on-marketing of hand crafts produced in the project area thus laying the basis for the financial viability of the institution.
3. A significant number of people will have easy access to the museum and benefit from the existence of the institution.

Chapter 7.

THE HANDCRAFTS PROJECT.

7.1. Introduction.

"Another social correlate of famine conditions within the valley, seems to be the extensive development of institutionalized barter which enables hungry villagers to exchange local products and manufactures for grain and groundnuts. When it became obvious that Miyaka would suffer food shortages during 1957, Mazulu women set to make baskets which they later traded in Kayuni and Milonga for grain, making special two and three day expeditions for this purpose."

Thayer Scudder: The Ecology of the Gwembe Tonga, page 243.

In preindustrial economies production of crafts was an important activity. In the agricultural slack season, and whenever there was time to spare, villagers made baskets, stools, agricultural implements, etc., for use by the individual house-holds. Occasionally these items were bartered for commodities available in other areas, or exchanged for food. Crafts were made by all villagers, on an occasional basis, and only few specialized craftsmen (blacksmiths) made it a full time living. Craft production was an essential off-farm activity as the products were needed to meet the needs in households either for direct use or barter.

With the introduction of the money economy, handcrafted goods were to a certain extent replaced by industrial goods. In independent Zambia, crafts are made for two purposes:

- a) Use in the village household. For low income groups (often women and population in remote areas) crafts are still in use in the village household. Stamping blocks for crushing of maize meal are still widely used for example).
- b) Sale to a market. Sales of the crafts offers a cash income but can prove difficult due to long distances to the potential markets.

Craft production is based on local skills and raw materials from the immediate environment and the input needed by the craft maker is limited to the combination of those two factors. The main obstacle for the maker is marketing of the crafts, and the lack of this facility has in most areas of Zambia reduced the production to the extent where certain skills and crafts have neared extinction.

In the preindustrial economy both men and women made crafts. There was a certain division by sex, but occasionally also overlaps. Men dealt with blacksmithing, woodwork and in rare cases, basketry. Women were the basketmakers, potters and made the personal ornaments. This distinction of crafts by sex has been kept up to the present day.

There seems to be a trend that if marketing of crafts is difficult, women go back to a production level just enough to cover the needs of her own household. Men mostly stop altogether, while a few with special skills continue and travel far to reach a potential market.

In summary, craft production is based on individual skills and use of local raw materials. If there are no constraints on the marketing, production can easily increase as all other inputs are available. Thus craft production as an off-farm income source can be fairly easily stimulated and supported; this has immediate and significant consequences for cash flow to, and within the rural economy.

7.2. The Present Tonga Crafts Project in Gwembe South.

The Gossner Service Team and the Zambian Government started the Gwembe Valley South Development Project in 1970. It is an integrated Rural Development Project, and dryland farming, irrigation and health inputs from the major part of the programme. The Craft Project, started in 1972 with a loan of K2000 from the Gossner Mission. In the beginning a full time officer, Rev. Mark Malyenkuku, was engaged as craft officer. He travelled all over Gwembe South by car and bought up a great variety traditional crafts types. These were marketed from a small room, made available at Nkandabbwe, and most items were sold in Lusaka to expatriates by the wife of the Gossner Service Team Liaison Officer. In addition most of the specimens in the museum collection were bought in the early period of the craft project. There is thus a clear indication that the quality of the craftsmanship was generally high in the 1970's. Bead aprons, bead necklaces, drums, stools, basketry and many other items were bought up in good numbers.

The project experienced continuous financial difficulties. The overheads were high. Many small buying points were reached by landrover and payment of fuel expenses and subsistence allowance brought the project into financial difficulties. The Tonga Crafts Project was only one of the activities undertaken by GRZ/Gossner Mission as part of the Gwembe South Development Project (GSDP), and because of the above mentioned financial burden it placed on the GSDP, it was decided to detach the project from GSDP. For 1 1/2 years after the detachment, it operated independently, but with logistic and supervisory support from the Gossner Service Team.

In 1980 a non-governmental organization, Valley Self-Help Promotion (VSP) was set up on the initiative by the Gossner Service Team. Tonga Crafts was included as one of the activities run under the umbrella of VSP. The project continued working with high overheads, and the craft buying was done irregularly and without adequate attention paid to quality control. (1)

- (1) A new craft buyer employed, as Rev. Malyenkuku returned to his former position in the United Church of Zambia.

In 1984 Tonga Crafts was financially separated from VSP, and all financial responsibility was given to the Gossner Team Liaison Officer who manages the Tonga Crafts Shop in Lusaka. This strengthened the finances of the project, but it also created difficulties. The craft buyer in Gwembe South worked independently and although officially under the umbrella of VSP, he had unlimited control of the funds issued from the craft shop in Lusaka. Prices and quality went down, the buyer has also developed a system of favouring certain craft makers who receive higher prices and avoid having their products examined. Other craftsmen and -women receive low prices, and there is little or no price difference whether the product is of good or low quality, small or big. Transport is occassionally hired from the Gossner Service Team and otherwise the craft buyer depends on lifts to reach the buying points. The poor organization of the craft buying has resulted in decline of quality, less products made and marketed, and frustration on the part of those villagers who depend on sales of crafts as a supplementary income.

Many craftproducers have given up making crafts. Their efforts are not rewarded at present.

The women interviewed complained about the difficulties they face in feeding their families, and were all interested to make more crafts, if the marketing was organized better. Income from sales of basketry and claypots varies between K10 and K30 per month. Stool and drum makers earn K30-40 per month on average, but often the craft buyer does not reach the buying point on the set dates, and the income is therefore not regular.

7. 2.1. Rehabilitation of The Tonga Crafts Project.

The famine condition in Gwembe Valley is endemic: the soils are poor, the rainfall erratic, there is a shortage of land, and the possibility of formal sector employment is non-existent for women while only a few men are employed at the coal mine in Maamba. Villagers are therefore in need of means and ways to earn cash. All interviewed women and men stressed the importance for them to have a possibility for marketing handcrafts. Everybody would like to increase the craft production if possible, and include children and other relatives in the work.

Although the quality at present is low, this is not due to lack of skills, but rather the reluctance of the craft buyer to carry out quality control. This became obvious, when a craft competition was arranged by the consultant. The products brought were of excellent quality, and not comparable to the poor quality crafts usually bought by the craft buyer. The rehabilitation of Tonga Crafts will build on the existing infrastructure already set up for craft buying.

Buying Points to be visited monthly.

- | | |
|---------------------------------|--------------------|
| 1. Buleya - Malima
(Lusinga) | 1 day trip. |
| 2. Siabaswi | 1 day trip. |
| 3. Siameja-Kafwambila | 2 day trip. |
| 4. Nkandabbwe Camp | Weekly buying day. |

Buleya - Malima area in the northern part of Gwembe South is known for good quality claypots and stools. Siabaswi is the biggest buying point at present. The women of the area make baskets and claypots, pipes and clay dolls. The men make stools, axes, spears and drums. Siameja is not a buying point at present; instead there is occasionally a buying trip to Kafwambila further South in the valley. The Kafwambila area is rather inaccessible by road, the 80 km. distance between Siabaswi and Kafwambila can be covered in 6 hours by 4 wheel drive vehicle. The easiest way to reach Kafwambila is by boat, but the boats owned by the Gossner Service Team have many breakdowns, and cannot be relied on. Talks were held with craft producers from Kafwambila and they suggested that they walk to Siameja, which is approximately 40 km. from Siabaswi on the way to Kafwambila. If it could be guaranteed that the craft buyer will arrive on agreed dates, nobody objects to travel the distance up to Siameja. At Nkandabbwe Camp, where the craft shop and museum room is situated there is a weekly buying day at present. However the craft buyer is not always there, and people have stopped coming, because they often walk a long distance in vain. The weekly buying day should be revived, and the craft buyer should make a point of keeping the time and always have cash available. There is a good variety of crafts available in the area, with possibilities of expansion.

It is essential that buying points will be reached at agreed dates, and cash will be paid to the craftsmen and women. All prices will initially be raised with 30% and only good quality products shall be bought.

It is possible to expand the craft buying to other areas of Gwembe South, and small surveys of areas can be carried out on a regular basis. The Sinazongwe area and the Siampondo area were mentioned centres.

7. 2.2. Staff and Accomodation.

The craft buying in Gwembe South will be supervised by the CDO, and carried out by a craft buyer who is based in the area. The present craft buyer should be replaced, and it is recommended that a local woman known and respected in the area will take up the position.

The shop at Nkandabbwe will be kept and be the base for the craft buyer. It can be used for storage, packing and local sales of crafts.

Transport to the buying point will be with the project vehicle, and if there occasionally should be a problem, and agreement can be reached with the Gossner Service Team to hire their pool-vehicle.

7.3. Monze District, and Gwembe North and Central.

The Catholic Church in Monze has through their homecraft centre formed and given support to 76 women's groups. Membership of groups varies in number between 15 and 40, and covers all age groups. The groups are spread geographically over Monze District, but also Gwembe Central and North have a good number of active groups. The groups are occupied with various activities such as agriculture, nutrition, childcare and basketry. Some are set up with the purpose of qualifying for agricultural credit schemes and concentrate on cashcropping of mainly cotton. At present 6 of the groups make baskets for sale. The baskets are brought to Lusaka for sale by the Sisters of the Catholic Church. The marketing and production is hampered by lack of cash. The women store all the baskets until they have about 2-300. The baskets are then brought to Lusaka and after sales the women receive their payments. More women's groups have expressed intention of starting to make baskets if it is possible to market these.

Some 10 km. outside Monze a village of 15 handicapped families depend totally on the income from basketry. (1) These baskets are also marketed in Lusaka by the Catholic sisters, and producers are paid after sales.

The sisters and the homecraft principal have expressed willingness and interest to cooperate with the museum. In order to assist the women's groups, the Catholic Church homecraft centre will administer part of the museum's revolving fund for crafts.

The women will then sell their baskets to the museum and receive cash from the homecraft principal. The marketing will be arranged either by the Catholic Church or the museum. The handicapped families will market their baskets in the same way.

Other craftsmen were interviewed in the streets of Monze. These found it hard to market their items, and would either go around the government offices or stay at the market for 3-4 days in order to sell their crafts. There should be an information campaign, so craftsmen and women who are not organized in a group can bring their items to the homecraft centre on a monthly buying day.

(1) A family earn an average monthly income of K125 from basketry.

7.4 Choma District.

There is an estimated 40 women's groups in Choma. (1) Of these only two groups are making handcrafts, more have started but given up again due to marketing difficulties. Beer brewing seems to be the alternative cash income for the groups who are not making crafts. One women's group in the Zambia Compound in Choma township was visited. The women had a strong organization and had engaged a Ndebele woman from Zimbabwe to teach them weaving of palm leaf basketry. Their baskets have a quality which made them marketable. The group had sent one woman to Kitwe in the Copperbelt to sell their baskets. Marketing in Choma is possible, but they hoped to fetch higher prices on the Copperbelt.

When a site or building for the museum is located in Choma, a weekly buying day can be advertised. The women's groups and individual craftsmen will be able to market their items at the museum. Marketing is the main constraint upon handcraft production and when the museum starts to be known it can be expected that more women's groups as well as craftsmen will resume their skills of crafting and come to the museum.

7.5. Summary of Activities.

1. The craftbuying in Gwembe South will be revived. Monthly trips to buying points will be carried out, and there will be a weekly buying day at Nkandabbwe Camp. A craftbuyer will be based here. Quality control will be exercised, the present prices will increase by 30%, and all crafts should be paid cash.
2. The homecraft centre, Catholic Church in Monze will administer part of the museum's revolving fund. The centre will purchase crafts from the women's groups and buy one day monthly at the centre in Monze, so individual craftsmen and - women can also resume craft making and find a market outlet.
3. In Choma, where the museum will be situated, a weekly craft buying day will be arranged and groups as well as individuals will be informed and encouraged to come to the museum to sell crafts.

(1) Information provided by the Women and Youth Extension Officer, Ministry of Agriculture, Southern Province.

7.6. Financing.

The present Tonga Craft project has an estimated capital of K13.000 including the stock (Estimated by the Gossner Mission Liaison Officer). It is recommended to officially separate the present craft project from VSP; as it will become the major activity of the new museum project. Although VSP and Tonga Crafts are already financially separate, there seems to be the feeling in the VSP management that Tonga Crafts have drawn logistical support from VSP. At the official separation Tonga Crafts shall pay K2,500 to VSP, who can then lay no other claims to Tonga Crafts in the future. Kwacha 5000 of the Tonga Crafts capital will be handed over to the museum project, and be part of the revolving fund. The remaining capital, which is mainly tied up in the stock will stay in the craft shop in Lusaka, until the future of this shop and its relationship to the museum has been clarified. (1)

Within the first year of project operation monthly sales must reach an average monthly level of K20000. (2) In order to secure a sufficient cash flow a revolving fund of K35000 is needed, K5000 will come from the existing project, and K30000 will be requested from the donor. Overheads must be kept at a minimum, and especially transport costs for purchasing and marketing must be worked out efficiently.

7.7. Marketing.

The museum will market crafts from its premises in Choma. Investigations carried out in Choma indicate that there is a good potential for sales of crafts. Neither shops nor the market have crafts for sale, and only an occasional craft vendor sells in the main street. (3) Choma is a township of approximately 33.000 inhabitants. It is a busy trading and administrative centre and its location on the railway line and the main road between Livingstone and Lusaka open up the possibility of sales to the residents as well as travellers. This shop will be the main outlet.

In Livingstone crafts will be marketed through the Livingstone Museum and the National Monuments Commission. Both institutions sell mainly to tourists and it is estimated that initially sales to Livingstone can average K3000 monthly. A small consignment (K500) was brought to Livingstone by the consultant and all products were easily marketed. The crafts from the Gwembe Valley has an ethnic touch which attracts many tourists.

- (1) See further under Marketing below.
- (2) See project financing page 13-14
- (3) The street selling craft dealer came from Kafue, and said that although Lusaka was a closer market his items would sell faster in Choma.

In Lusaka there are two outlets for the crafts. There is the Zintu craft shop, the biggest craft dealing outlet in Zambia. Provided the quality of the crafts improve there is a possibility to sell to Zintu for approximately K5000 monthly.

The Tonga crafts shop in the outskirts of Lusaka is for the moment the main outlet for the crafts from Gwembe Valley. It sells for approximately K1500 monthly, and this might only increase slightly, because the shop does not have a central location.

It is proposed that the Tonga Craft Shop in Lusaka continues to market Tonga Crafts. The shop will buy from the museum on the same terms as other customers, but a small discount is recommended. Whether the shop in the long run will continue to exist, will be discussed between the Gossner Service Team Liaison Officer and the CDO.

Ethnic crafts have died out in many parts of Africa and in the third world in general. Whereever ethnic crafts are revived and marketed these have a good market potential, because of their scarcity. In many areas it is no longer possible to revive certain crafts, as the skills and knowledge have disappeared. Additionally, the low international value of the Zambian currency attracts many foreign customers to purchase Zambian ethnic crafts. Over the last two years craft dealers have come to Zambia on a regular basis and bought up large consignments. A conservative estimate of these sales will initially be approximately K1000 per month.

Claypots find an expanding local market. It has become difficult for an average income Zambian household to afford saucepans, and the local clay cooking pots are starting to be used again.

In summary, if the quality of the craft products is good, there exists a good market potential. Within the first year it will be possible to market for approximately K20000 monthly and the demand will most likely exceed the supply. The market will serve local and expatriate customers, and the products will partly be used in the local households for their original purpose or be sold as an artefact or souvenir.

7.8. Pricing.

It is recommended that the prices paid by the craftbuyer in Gwembe South be raised immediately with 30%. In general the craft producers are underpaid, and a further increase for certain items i.e. funeral drums, social drums and axes, pipes and high quality basketry is also recommended provided it coincides with improved quality.

The museum, as a non-profit making institution, will mark up all buying prices with 30%, which will cover the costs of running the project.

7.9. Transport.

A vehicle is needed for the craft buying as well as for administrative purposes.

Transport of crafts to Lusaka and Livingstone will depend on lifts and the shops will be encouraged to come to Choma and make their own selections. This will be possible as Choma is located on the line of rail and on the main road, and within a reasonable distance from both Livingstone and Lusaka.

7.10. Organization of Craft Producers.

The organization of women's groups is already well established in some areas. To the extent possible the museum will cooperate with existing groups and encourage the formation of new groups. Men will also be encouraged to form groups. Regular meetings will be held with representatives from the groups who can influence the museum's policy on pricing, quality and marketing of their products.

7.11. Link between the museum collection and the craft purchasing and marketing.

The ethnographic materials collected for the museum are reference points for the craftbuyers and producers. The crafts will be bought with reference to the authentic materials found in the collection. This assists the buyer to judge quality. On the other hand new traditions of hand crafting can also be encouraged and marketed through the museum.

An active revival of traditional crafts, will encourage craftsmen and women with the assistance of the museum to make crafts which have almost died out. An example is the beadwork, which is highly valued by Tonga women. Beads are no longer available, but the museum project has acquired some. An old woman has formed a group with 5 younger women. She is teaching them beadwork embroidery and the skill is thus passed on to the younger generation and possibilities for cash income earning has been opened up. However, this depends on the assistance from the museum to purchase the beads. The new beadwork done by the women has the old beadwork in the museum collection as reference material.

7.12. Summary. Phase 1.

Financing:

A revolving fund for craft purchasing and marketing will be built up through a local contribution (from Tonga crafts) of K5000, and a donor input of K30000.

Marketing:

Sales of crafts will take place from the museum in Choma, shops in Livingstone and Lusaka. Both the local market and the tourist market will be stimulated. The Tonga craft shop in Lusaka, will continue to exist. However, it will purchase crafts on basically the same terms as other outlets. The future of the shop shall be discussed and decided upon within the first year of operation.

Pricing:

Producer prices shall be raised with 30%. The sales mark up by the museum will be 30%.

Transport:

A vehicle is needed for craftbuying. Transport to outlets outside Choma will depend on lifts and the customers themselves.

Organization:

All producers will be encouraged to organize themselves in groups.

The museum/craft project:

The museum collection is the reference material for the purchased handcrafts.

Staffing of the craft project. Phase I.

- a) The CDO will be the supervisor of the project.
- b) In Gwembe South a woman, respected in the local community shall be employed and based at Nkandabbwe Camp, where the store room for crafts is, and where the Gossner Service Team, VSP and GSDP are based. (I).
- c) A craftbuyer/sales person will be based at the museum in Choma. This employee must have a good knowledge of accounting, and be keeping the books of the project. The accounts will be supervised by the CDO.
- d) In Monze the cooperation with the homecraft principal of the Catholic Church will be dealt with and supervised by the CDO.

7.13. Recommendations for the continuation of The Tonga crafts project until the start of the museum project.

1. One member of the Gossner Service Team at Nkandabbwe Camp must check the present craft buyer's accounts on a weekly basis.
 2. He should be strictly supervised so the price increase is carried out to all craftproducers without delay.
 3. He should use his knowledge of quality, and advise the craft producers on improvement of the products.
 4. When the project starts a woman should be employed for the craft buying. The present craftbuyer takes up the post as research assistant.
- (1) Mrs. Mary Syapwaya, a member of the museum working group is a qualified and interested candidate. She is divorced, but used to run a grocery with her husband. since 1974, she is chairlady of the women's league and club leader for the Sinazeze women's club.

7.16. The craft project. Phase 2.

Phase 1 of the craft project lays emphasis on the revival of the Tonga Crafts project in Gwembe South. It further includes Choma and Monze District as areas of operation. With a smooth operation, the project will be well consolidated in the districts of Choma, Monze and Gwembe after the initial 2 year period.

Other districts of Southern Province can then be incorporated in the project. Namwala District, the most rural and least developed district of the Province, is known for its good quality basketry. In Kalomo the Toka-Leya group also have well known traditions of handcrafting practices.

Chapter 8.

The MUSEUM.

8.1. The Present Museum in Nkandabbwe Camp, Gwembe South.

" The Valley people remained until the end (resettlement, 1959 note: a.l.k.) among the most independent of the peoples of Central Africa and the ones who were the most firmly in touch with an older world".
E. Colson: 1960, page 34.

The remoteness and inaccessability of the Gwembe Valley meant that many traditions and customs remained unaltered and undisturbed by outside influences, until recent years. However, the building of Kariba Dam and the decision to flood the lower levels of the Valley, entailed movement and the resettlement of about 34,000 people further upland, in 1957-58. This rapidly changed and extinguished many traditions. A survey on the material culture of the area before the resettlement was done in 1956, B. Reynolds. (1).

As part of this study ethnographic materials were brought to the National Museum in Livingstone, where they are included in the ethnographic collection. (2).

After the resettlement the material life of the people changed rapidly.

Customs were abandoned due to the change of environment as well as the social disturbances and influences from the outside world, which became part of the daily life.

Examples are: The clay cooking pots which were replaced by saucepans, the much valued and socially important ornamental beadwork for women which slowly disappeared when the beads became scarce in trading stores; the custom of pulling out girls' front teeth at the age of puberty was prohibited by law, and many other customs and materials disappeared rapidly after the resettlement. In 1970 the Gossner Mission started its Rural Development project in the Gwembe South, The Gwembe South Development Project (GSDP). The Tonga Crafts Project was started by Gossner Mission in 1972 as part of the GSDP. The craft buyer had a good eye for artefacts of ethno-cultural value and kept these. Over a period of a few years a collection of about 800 specimens was established. (3)

8.1.1. The collection.

The collected artefacts are mainly depicting aspects of customary life. House hold items such as stools are represented with approximately 100 specimens, showing many different types and carving patterns.

- (1) B. Reynolds: The Material Culture of the peoples of the Gwembe Valley. Manchester University Press 1968.
- (2) Approximately 900 specimens were collected. Another collection of approximately 100 specimens were included in the Livingstone Museum collection in 1949.
- (3) The collection was placed in a storeroom and a simple display was arranged.

There are claypots for water and beer in all shapes and sizes, gourd containers and cups, cooking pots, basketry, grinding stones and mortars. To show the economic mainstay there is a good collection of hunting and fishing spears, grain storage bins, grain storage bins, fishing traps and baskets.

Ceremonial life is richly represented by funeral and social drums, ceremonial axes, and hoes for bride price. There are also some few witchcraft specimens.

Personal ornaments such as bead aprons and skirts, bead necklaces, beaded nose decorations, and beaded headbands are amongst the most valuable specimens in the collection. Cowrie shell jewellery and pendants (for wearing around the neck) are also represented. The specimens are a good reference point on which to expand and set up a museum collection. The craft buyer/collector has shown foresight when the specimens were kept and only few can be said to have no justification.

The craft buyer who built up the collection took up another position in 1980 and his successor only made very few additions to the collection.

8.1.2. Documentation.

The collection has been catalogued using a system which is not up to required standard. Numbering has been done, but there is no written documentation provided with the objects.

The collector, Rev. M. Malyenkuku, thinks that he can provide detailed information in most cases, and is very willing to do so, if requested.

8.1.3. Conservation.

The collection is kept at Nkandabbwe Camp, in a house owned by the Ministry of Agriculture and Water Development. It is a residential house which has not been maintained for a number of years. Bats, rats ect. also inhabit the premises and the collection is in constant danger of being destroyed. The specimens have been cleaned and checked weekly over the last six months (from August 1986) and this has improved the situation slightly. The bead collection has been packed and stored safely. It gets checked regularly, and it is out of immediate danger of damage and theft. The main problems of conservation at present are caused by:

a. Climatic conditions:

The storage/display room experiences high humidity during the rainy season. Humidity in conjunction with high temperatures, encourages the growth of mould on the specimens. Mould stains textile materials. This includes fibres of which INSETE (Wedding skirt) is made. At the same time humidity has a cooking effect on materials, it weakens them and they rot and disintegrate. Wooden materials absorb the moisture and swell (expand), but later during the dry season they contract.

This force of expanding and contracting on specimens causes bad cracks.

b. Pollution:

Due to lack of constant checking and cleaning the specimens are covered by a thick layer of dust. Dust soils specimens and the colours are dulled. Dust accumulated in tiny pores of material, provides good ground for the growth of mould and bacteria, which break down the objects.

c. Insects:

There is an active insect life in the display room. Termites have attacked the specimens. Similarly, there is an infestation of beetle larvae. These insects bore through wood items, disfiguring the items and later damaging them all together. Silverfish and cloth moths are also present. They have damaged the fur on skins. Spiders have built their webs on most of the items.

d. Lack of ventilation:

The conservation problem is exacerbated by poor ventilation in the building. In such conditions other crawling creatures find good hiding and breeding ground.

e. Rats:

The rats have invaded the area. These are threatening such specimens as gourds and baskets. Generally, there is a serious conservation problem, which should be quickly attended to or the whole collection will be destroyed.

8.1.4. Other Collections:

In St. Mary's Parish in Monze District, Fr. Frank Wafer has expressed interest in the conservation of his music collection in conjunction with the museum.

Fr. Wafer has recorded traditional Tonga music and praise poems over the last 20 years. There are approximately 300 tapes stored in his office. The recordings are done partly on cassettes and partly on reel spools. He started to catalogue and index the collection, but had to stop due to commitments in the church.

No written information or documentation of the collection has therefore been done. Fr. Wafer is very interested to have the collection preserved and to protect it against commercial misuse. There is no doubt, the collection is an invaluable treasure, as most of the recorded music traditions have died out by now. This collection must be re-recorded, stored, documented and given attention in cooperation with the owner.

8.2. THE MUSEUM PLAN.

8.2.1 Policies.

The project to be carried out will preserve the cultural heritage of the peoples of the catchment area of the institution.

It will lay emphasis on the socio-economic livelihood as well as aspects of social and ritual life. It will also deal with the Kariba resettlement and the changes it brought upon the peoples of the Gwembe Valley.

Through the craft project, which is the single most important activity the museum will play an active role in improvements of living standards of the households. It will also through displays, educate the communities and especially schoolchildren of their culture and traditions, and the value of these.

The museum should not be isolated from the people, but actively support development programmes and community activities as expressed in the objectives. (see page 8).

8.3. THE COLLECTION.

8.3.1. The Gwembe Valley collection:

This collection is at present owned by the Gossner Service Team. It should be requested that it is officially handed over to the museum, when this is registered and has a legal status. These objects will be the core of the museum collection to be built up. Any further acquisitions should await the building of the museum as proper storage facilities are needed, otherwise the objects are easily destroyed, and all collection will have been in vain. The Gwembe Valley Collection must be accessioned and documented as soon as the CDO is recruited. Collection cards need to be designed and printed. These can be designed with the advice of museum professionals in Zambia. (1). All specimens must be photographed and renumbered.

Information relating to the objects can be traced with assistance of the collector Rev. M. Malyenkuku, who works in the United Church of Zambia in the area.

It is recommended to attach him to the project for a period of 2 months, to work closely with the CDO on the documentation of the collection.

The collection can remain at Nkandabbwe camp until the completion of the museum structure. It requires thorough checking and dusting at least once a week. When all activities move to the new building conservation routines will be set up in adequate storage facilities. A major part of the collection shall be displayed at the new museum premises. It is important for the people of Gwembe South, who have initiated the project to see the specimens displayed.

(1) It is proposed to ask assistance from dr. Francis Musonda, Livingstone Museum.

In any case these specimens are so far the only ones owned by the museum so it is natural to build up an initial permanent display based on the use of these. Proposals for displays are:
The resettlement (Photographs are available from information service), economic life of the Tonga, social and ritual customs, personal ornaments. (1).

A photographic exhibition on the resettlement would be very educative and could easily form part of a travelling display, moving to different centres of the Gwembe Valley. (2).

8.3.2. The Frank Wafer Music Collection.

Fr. Wafer is concerned to have the collection preserved, but he rightly requires that this is done professionally and non-commercially. The collection is inadequately stored at present. Different types of tapes are used and no documentation has been done. Fr. Wafer is committed to other duties and will not in the immediate future be able to work on improvements of the collection, but he is agreeable to let a musicologist go through the tapes, and if permission can be given by his church superior, he will assist the musicologist for a month.

During a three months attachment to the museum the musicologist would re-record all the tapes with use of high quality machinery and tapes. He/she will build up an archive of the collection (see Terms of reference, Appendix 2).
The Tapes will be stored at the museum, and only be made available to the public, when the copyright has been established. (3).

It is possible to build up a music archive based upon this music collection at a later stage, if resources allow. At present the main purpose is to preserve the existing collection and make it useful.

8.3.3. Future collections.

Future collection for the museum will be guided by the need of items required for setting up a permanent display. These shall reflect the policies and objectives of the institution and be relevant for the overall purposes of the museum. It is advisable to limit the museum collection to ethnographic and historical specimens. The National Museum in Livingstone is a multi discipline museum and is expected to deal with all types of collections.

- (1) Specimens can be borrowed from the Livingstone Museum, and these will make important additions the display.
- (2) These proposals are specifically aimed at the initial stage of the project.
- (3) For a list of equipment needed, see Appendix 2.

8.3.4. Displays

It seems premature to propose any detailed plan for display, and exhibitions. However, it falls in line with the policies and objectives to arrange displays reflecting the social life, the Kariba resettlement, and the ongoing problem of land shortage. The permanent displays will be supplemented by temporary exhibitions which are mobile. After having been shown at the museum, these can be taken to the major centres of the area.

8.3.5. Activities

When the museum is completed, it will be open to the public. The main activities will be research, collection, conservation and educational displays on the one hand, and on the other hand revival and marketing of high quality crafts.

Additionally a dance group should be formed, and perform at the museum arena. Dancing is an important aspect of customary Tonga life, and it is still a living tradition. Special attention shall be given to school classes, and a programme worked out in conjunction with the Ministry of Education and Culture. Other activities might be suggested by the community and tried out if resources allow.

8.3.6. The building. (1).

The building must have the professional requirements needed for its purpose. In addition the building must reflect the value of local building traditions and show these to the public.

There is no outstanding tradition of thatching in the area and the roof could therefore be tiles otherwise asbestos roofing sheets. The walls should be red plastered and decorated. Before the resettlement the Tonga of the Gwembe Valley and occasionally the plateau Tonga decorated their dark reddish house walls. Common styles were domestic animals, birds, people, fish, game and cattle. Decorative ornaments were also seen. There seems to be little symbolism in the decorations, and the main purpose was to make the house look beautiful. (2).

Old women along the lake still know the decoration techniques and can be requested to decorate the walls of the museum. Wooden doors decorated in the same carving styles as before the resettlement should be made and wooden window frames used.

- (1) The museum can either be housed in existing building or new structures can be built. The National Monuments Commission has agreed to survey the possibility of taking-over an existing building. The choices are limited by the need for certain standards which have to be met in order to house valuable collections safely.
- (2) Mr. E. Syabbalo, Nkandabbwe Camp has detailed information, and can be used as resource person during the construction.

8.3.7. The surroundings.

The plot must be centrally located, and well situated. There has to be space for expansion and outdoor activities. The complex will initially consist of:

- a. Museum building
- b. A traditional Tonga homestead, with two (2) huts, outside kitchen, granary, chicken house.
- c. 2-3 semi open rondavels for resting and for craft purchases. (One of these can be a snack bar).
- d. Performance area for dancing and theatre.
- e. Space for other over-size exhibits.
- f. Traditional Tonga benches for resting.
- g. Garage and storeroom for fuel etc.
- h. Latrines.
- i. Garden of traditional food crops.
- j. Staff houses (in the vicinity).
- k. Fence and gate.

8.3.8. The interior of the museum building - approximately 400 m².

- a. Permanent display area.
- b. Temporary display area.
- c. Three (3) offices or one big office with separations.
- d. Craft shop and entrance.
- e. Storeroom for crafts (shelved).
- f. Storeroom for collection, including archive facilities, and conservation area (with deep freezer).
- g. Darkroom.
- h. Toilets.
- i. Exhibition and carpentry workshop.

8.3.4. Displays

It seems premature to propose any detailed plan for display, and exhibitions. However, it falls in line with the policies and objectives to arrange displays reflecting the social life, the Kariba resettlement, and the ongoing problem of land shortage. The permanent displays will be supplemented by temporary exhibitions which are mobile. After having been shown at the museum, these can be taken to the major centres of the area.

8.3.5. Activities

When the museum is completed, it will be open to the public. The main activities will be research, collection, conservation and educational displays on the one hand, and on the other hand revival and marketing of high quality crafts.

Additionally a dance group should be formed, and perform at the museum arena. Dancing is an important aspect of customary Tonga life, and it is still a living tradition. Special attention shall be given to school classes, and a programme worked out in conjunction with the Ministry of Education and Culture. Other activities might be suggested by the community and tried out if resources allow.

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- (2) Mr. E. Syabbalo, Nkandabbwe Camp has detailed information, and can be used as resource person during the construction.

Chapter 9.

PROJECT IMPACT

9.1. Project Benefits to the Community.

" A people without a culture, is a dead people ". Kenneth Kaunda.

In African countries indigenous cultures and social values been torn apart since the introduction of colonial administrations. Traditions and practises of livelihood and production have been characterised as inferior to western values by the colonial administrators and missionaries. Even today this same view is held by many of the local elite. African societies are on the verge of being rootless. Written evidence of history and traditions is scarce and in some cases nonexistent. Materials of the past, which can witness and explain African livelihoods are few. Mostly these are stored in European and American museums and are inaccessible to the public. In present day Africa there are only few institutions which try to revive document and collect cultural materials, and these institutions are hampered by lack of professional manpower and lack of funds. Collected materials are often destroyed in museum storerooms after collection because there is lack of knowledge and funds to preserve these. Active revival of cultural materials (i.e. ethnic craft projects) are also constrained by lack of funds.

The indigenous material cultures have also disappeared, because industrial articles have replaced handmade articles. Until recently handmade articles were considered inferior to mass produced goods. However, in recent years a market for handcrafts has been opened up within the local economy and internationally. This offers an opportunity for a revival of the skills of handcrafting, and the sales of crafts provides a needed off-farm income for village households.

If there is a cash earning opportunity, the new generation will take up production and the craft knowledge is then passed on. The few inputs needed i.e knowledge and raw materials, combined with the possibility of working whenever there is time off from agricultural work, makes craft production an attractive part-time occupation.

9.2. Women and craftwork.

The craft producers are mostly women. They combine the daily tasks of cultivating, child minding and households tasks, with hand crafting. Whenever there is time off from other duties, she can take up her craftwork. The sales of the crafts offers a reasonable income, which the women can keep and spend, according to the needs of the family. In most cases, she does not hand over this income to the husband.

Women do craft work both individually and in groups. Group formation should be encouraged as it can be the basis of many other activities which can improve the life of the women and their families.

In summary the museum project allows the community to learn the value of their traditions and history. Secondly, it keeps traditions alive and offers an income for rural households and mainly women. Cash earning opportunities within the village make it less attractive to go the town, where most people experience economic hardship, while looking for almost non-existing jobs in the formal sector.

9.3. Sustainability.

The services offered by the museum benefit many people financially and socially at a relatively low cost. The project is designed to generate funds for coverage of the recurrent expenditures of the institution. Efficient management practices will be built up in the first 3 years of project implementation, which will secure financial viability.

There is an expanding local and international market for high quality ethnic crafts. This demand can only be met by producers from those few limited areas, where handcrafting skills still exist.

The need for villagers to earn cash and therefore willingness to make handcrafts and learn the skills will continue given the depressed economic situation in the country and the lack of other job opportunities.

Raw materials for craft production are available at all times.

The project has, in short all possibilities of benefitting the communities on a sustained basis.

Chapter 10.

THE BUDGET.

10.1. Recurrent Expenditures (estimates) 1987-1990.

The estimates have been divided into Part 1 and Part 2.

Part 1.

All expenditures listed are financed through the income, generated by the project. The budget lay-out follows the one used by the National Museums Board, Zambia.

Part 2.

In 1988, the expenditures are covered by the donor. In 1989 the donor covers 1/2 of the Part 2 expenditures and in 1990 the financial donor support is reduced to 1/4 of expenditures. In 1991 the financial donor support for the recurrent expenditures is phased out.

Recurrent Expenditure Estimates 1987-90 (in Zambian Kwacha) (1)

PART 1.	1987 (2)	1988	1989	1990
Salaries	10200(3)	30360(4)	34000	38000
ZNPF, Workmens Comp. Board.	400	1200	1350	1500
Cash-in-lieu of leave	650	2530	2800	3100
Housing rent (5)	600	1200	800	800
Overtime		1800	2000	2200
Maintenance		1000	1500	2000
Travel & subsistence	1000	3000	3500	4000
Stationary, office expend	1500	3000	3300	3700
Collections		3000		
Public utilities (6)	200	2700	3000	3300
Protective clothing	400	450	500	550
Books, subscriptions	300	400	500	550
Insurances	300	2000	3000	3300
Conservation	500	800	1000	1000
Sub-total Part 1.	16050	53440	57250	64000
Part 2.				
Vehicle maintenance	5000	10000	11000	12100
Fuel, oil, lubricants	9000	18000	20000	22000
Photo, chemicals			1500	2000
Local training (staff)		4000	4000	6000
Sub-total Part 2.	14000	32000	36500	42100
+ Sub-total Part 1.	16050	53440	57250	64000
+ Creation of reserve fund	2150	1560	0	5175
(7)				
TOTAL Part 1	32200	87000	93750	111275

Footnotes:

1. Based on the value of the Kwacha as at 7.2.1987.
- K 4.4. = Dfl 1.
2. 1987 estimated from 1.7.87 - 31.12.87.
3. Not all posts will be filled during 1987. Included is 2 months salary for Rev. M. Malyenkuku (exhibition cataloguing).
4. The salary of the counterpart to the CDO is included.
5. For 1987, the rental of a temporary sales outlet in Choma is included.
6. Telephone, water and electricity.
7. The reserve fund is relatively high in 1990 as the project will receive no further financial support for expenditures in 1991. It is therefore necessary to build up a reserve.

Recurrent revenue estimates 1987 - 90 (in Zam. Kwacha).

	1987	1988	1989	1990
	(1)	(2)	(3)	(4)
Income from craft sales	13200	45000	54000	78000
Private donations (5)	2000	5000	5000	2000
Donor support	14000	31000	17750	9775
Entrance fees			3000	4000
Publications & T-shirt sales	3000	6000	12000	15000
Snack bar			2000	2500
TOTAL Recurrent Revenues	32200	87000	93750	111275

Footnotes.

1. Estimated monthly income July - December, 1987 : K 2200
2. Estimated monthly income January - June, 1988: K 3000
Estimated monthly income July - December, 1988: K 4500
3. Estimated monthly income
January - December, 1989: K 4500
4. A gradual increase in sales is expected and the level in 1990 will give the museum a monthly average income of K 6500.
5. Private donations are relatively easy to request for in the construction period. When the project is consolidated, it becomes more difficult. Most donations are tied to certain specific purposes. Local companies have expressed interest to give varying financial contributions.

Chapter 11.

Capital expenditures 1987 - 1990.

The budget has been divided into a foreign exchange component and a local currency component.

Certain types of project equipment and services have to be purchased from outside, and have been budgetted for accordingly.

The local currency budget has been drawn-up with the possibility of covering this component with counter value funds.

The major expenditure in the local currency budget is the construction of a building. This cost will be reduced, if it becomes possible to renovate an existing building.

Capital Expenditures: Period 1987 - 1990.

	1987		1988		1989		1990	
	Forex	Zam.K	Forex	Zam.K	Forex	Zam.K	Forex	Zam.K.
Project planning and support missions. (1)	16905		15724		38403			
Personnel -	p.m. (SNV)		p.m. (SNV)		p.m. (SNV)		p.m. (SNV)	
Crafts Dev. Officer								
Personnel-Musicologist incl. equipment. (2)			35200					
Building costs (museum and surroundings).		500000		500000		50000		
Staff houses:								
1 x medium cost								
2 x low cost		25000						
Renovation temp. houses				280000				
Architect fees	15000	15000		15000				
Technical building		5000						
Transport	35000			10000		5000		
Toyota Hilux 4 x 4							40000	
Fieldwork equipment	3000							
Photo Equipment (3)	5300							
Office equipment (4)	2500	10460			4000			
Conservation					6800	4000		
Hand tools		5000	2250		3000			
Drawing equipment								
Revolving funds:			1000					
Crafts		30000						
Publications	2000							
Budget support		14000						
Training courses				31000		17750		
(outside Zambia). (5)					15000			9775
Sub-Total	79705	829460	54174	836000	67203	76750	40000	9775
Contingency (10%)	7970	82946	5417	83600	6720	7675	4000	977
Total	87675	912406	59591	919600	73923	84425	44000	10752

Foreign Exchange Budget
Local Budget Component

1987-90 Dfl. 265189
1987-90 Zam K. 1927183

Footnotes:

1. For details see Appendix 3. This expenditure excludes the planning mission undertaken in January - February, 1987.
2. 3 months assignment.
3. For details and specifications see Appendix 4.
4. For details and specifications see Appendix 5.
5. Local training is included under "Budget Support".

APPENDIX 1.

JOB DESCRIPTION: Craft Development Officer.

Title: Craft Development Officer

Duty Station: Initially: Nkandabbwe Camp, Gwembe South.
After completion of the museum: Choma.

Duration: 3 years.

Starting Date: As soon as possible.

Description of duties

Phase 1. (Year 1 and 2).

1. To revive the Tonga Craft Project in Gwembe South.
2. To catalogue the Gwembe valley collection.
3. To supervise the building project (non-technical supervision) and act as paymaster.
4. To set up and be responsible for the administration and accounting system.
To institutionalize the project, and be responsible for the management.
5. To cooperate with the Monze Homecrafts Centre on craftbuying and marketing in Monze District.
6. To open a temporary craft shop in Choma.
7. To establish a craft marketing system.
8. To arrange a temporary mobile exhibition on the Kariba resettlement.
9. To arrange for training and manpower development.
10. To act as executive secretary for the museum committee.

Phase 2.

1. To work closely with and hand over the project management and implementation to a counterpart.
2. To arrange for training of the staff in craft buying and accounting.
3. To initiate craftbuying in other districts of Southern Province.
4. To consolidate the craft project in Gwembe south, Monze and Choma District.
5. To initiate research and documentation. To collect specimens and building up of a permanent display.
6. To train the staff in research and documentation.
7. To set up conservation routines.

Appendix 1 continued.

Qualifications:

The candidate should have a Master's degree in social anthropology, economic history or similar.
It is important that the candidate is interested in management and has a basic knowledge of accounting.
The post requires initiative and willingness to integrate with the local community.
A woman would be preferable, because of the involvement of women's groups.

Appendix 2.

CONSULTANCY SERVICES - MUSICOLOGIST.

A professional institution with the relevant knowledge and experience in this field should be requested to second a staff member for the required three-month period. The Consultant must have experience with African music and be prepared for bush conditions.

The recording equipment should be provided on loan to the consultant by his/her institution or the broadcasting corporation in the Netherlands. If this is not possible the curator, Nayuma Museum in Zambia might be able to assist with loan of equipment.

It is a major investment and expense to purchase equipment and unnecessary, as it is only recommended to record the one collection of music at present.

Terms of Reference.

1. In conjunction with Fr. Wafer to re-record his music collection.
2. To catalogue and document the collection.
3. To copy the tapes onto cassettes.
4. To arrange for copyright
5. To train and instruct the museum staff in handling and storage of the tapes.

Costs.

	<u>DFL</u>
Personel: Fee	
DSA	-
Transport	6300
Air ticket	2000
Equipment:	5000
recording equipment: on loan	
300 reel to reel spools	10000
300 cassettes	8000
Cassette recorder	2500
Storage cupboard	700
Filing cabinets	700
Total DFL:	35200

Appendix 3.

Short - term Consultancy services 1987 - 1990.

Terms of Reference.

1. a) To assist with the recruitment of the Craft Development Officer
 b) Upon recruitment of the Craft Development Officer, to introduce her to the project and advise her on implementation of Phase 1 (2 weeks - July 1987).
2. a) After 3/4 year of operation to assess the achievements of the project, and advise on adjustments, and the continued implementation of Phase 1.
 b) To calculate the financial abilities of the project and advise on further implementation.
 c) To report to the donor on the project achievements and advise on further donor involvement. (10 days April 1988).
3. As above
 (10 days - January 1989).
 Additionally, to draft terms of reference for the evaluation of the project.
4. To evaluate the project, together with the Secretary of the National Museums Board and the Curator of Nayuma Museum, (2 weeks - November 1989). The evaluation shall take place approximately 6 months before the departure of the expatriate officer.

Appendix 3 continued.

Breakdown of Costs.

1987.

1.	Recruitment of officer and introduction in Zambia.			
1a.	Travel:	Denmark-Holland return:	DFL	1500
	Fee:	2 days of DFL 450	-	900
1b.	Travel:	Denmark-Zambia return:	-	4500
	Fee:	14 days of DFL 450	-	6300
	Transport:	To be provided by Embassy, Lusaka or SNV, Lusaka.		
	Fuel:		DFL	700
	Report:		-	200
	DSA:	2 days (the Netherlands)		
		2 - (Lusaka)		
		10 - Choma-Gwembe		
		2 - Livingstone	DFL	2000
			DFL	16100
		+ 5% Contingency	-	805
		Total:	DFL	16905

1988.

2.	Backstopping mission			
	Travel:	Denmark-Holland return:	DFL	1500
	Fee:	2 days at DFL 500	-	1000
	Travel:	Denmark-Zambia return	-	5000
	Fee:	10 days of DFL 500	-	5000
	Transport:	to be provided by Embassy Lusaka or SNV, Lusak.		
	Fuel:		DFL	350
	Report:		-	200
	Per diem:	2 days (the Netherlands)	-	525
		2 days (Lusaka)		
		6 - (Choma)		
		2 - Travelling	DFL	1400
			DFL	14975
		+ 5 % Contingency	DFL	749
		Total:	DFL	15724

Appendix 3 continued.

1989.

3. Backstopping mission.

Cost as for 1988 (10 days)	DFL	15724
+ 5% price increase	-	786

Total:	DFL	16510
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4. Evaluation.

Cost as for 1897 (14 days)	DFL	16905
+ 5% price increase	-	845

Local consultants:

Travel:	DFL	1000
Subsistence:	-	800
Accommodation:	-	800

Report:	-	500
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+5% Contingency	DFL	20850
Total:	DFL	1043
	DFL	21893

Appendix 4.

Project Equipment - Phase 1.

		DFL	K
1. PHOTOGRAPHIC:		Total DFL 5300	
1. Nikon F3, lenses: 55 micro, 28 mm wide angle			
2. 1 Tripod			
3. 1 Carrycase			
4. 1 Battery recharger, 8 NC batteries			
5. 30 b/w films (36 exp)			
6. Flash			
2. FIELD WORK:		Total DFL 3000	
2 Tents			
4 Stretchers			
4 Mosquito nets			
2 Lamps			
2 Cooking pots, cups, cutlery			
2 25 litres water containers			
4 Jerricans (fuel)			
1 Hi lift jack, spade, axe			
1 Funnel			
3. OFFICE:		Total DFL 2500	K10460
1 Manual typewriter	f/e		
1 Filing cabinet	l/c		
1000 collection cards	l/c		
500 sheets of headed paper	l/c		
1 logo - and date stamps	l/c		
2 Writing desks	l/c		
2 Office chairs	l/c		
1 Safe (later to be fitted in museum building)	f/e		
3 Cash-boxes	l/c		
2 small calculators	f/e		
1 calculator with paper printout	f/e		
3 staplers	f/e		
2 punches	l/c		
	l/c		

f/e = foreign exchange
l/c = local currency

Appendix 5.

PROJECT EQUIPMENT (1) - Phase 2.
(preliminary list).

			<u>DFL</u>	<u>K</u>
1.	PHOTOGRAPHIC: Complete darkroom equipment for b/w development and printing.	Total	DFL 4000	
2.	OFFICE EQUIPMENT:	Total	DFL 6800	K4000
	1 Electric typewriter		f/e	
	1 Duplicator		f/e	
	1 Photo copier		f/e	
	3 Filing cabinets		f/e	
	2 Writing desks		l/c	
	2 Office chairs		f/e	
	1 Storage cupboard for stationary		l/c	
3.	EQUIPMENT FOR CONSERVATION		DFL 3000	
	1 Hygrothermograph			
	1 Deep-freezer			

(1) Detailed list to be made when the equipment is needed.

Appendix 6. Transport.

The major roads in Southern Province are tarred, but all secondary roads are gravelled. In the rainy season these can be muddy and slippery.

It is necessary to have a strong, reliable vehicle with 4 wheel drive.

Specifications.

Toyota Hi-lux 4 x 4

Double cab

Diesel

Tent canopy

A supply kit of fast moving spare parts.

Tool kit

Costs:

Approximately DFL 35 000 including shipment.

Appendix 7. The Museum Building.

There are two possibilities for accomodation in Choma. These are:
(a) The construction of an entirely new building, most likely in the outskirts of the township, or (b) taking over: an existing building (the Beit European School).

New building:

Costs:

1.	Building 400 m ²	of K 2000/m ²	=	K	800.000
2.	Tonga homesteads		=	K	4.000
3.	3 rondavels		=	K	4.500
4.	Dancing Arena		=	K	5.000
5.	Landscaping		=	K	5.000
6.	Garage and storeroom		=	K	30.000
7.	Fence and Gate		=	K	60.000
8.	Metal and wooden shelving		=	K	50.000
9.	Showcases		=	K	75.000
10	Panels		=	K	16.500
					<u>K 1.050.000</u>

Other expenses:

11.	Architect fee	DFL	15.000
12.	Technical building supervision	K	20.000

Appendix 8.

THE BEIT EUROPEAN SCHOOL, CHOMA.

The school is one of the oldest structures in Choma township. Most likely it dates back to 1920-25. Built with financial support from the Alfred Beit Foundation, it took in European children as boarders. It was a primary school only, since most European farmers sent their children out of the country for secondary education. The buildings were used as a school until after independence, when new structures replaced the old ones a stone throw down the street.

The Ministry of General Education and Culture moved their Choma District Officer into the premises and this office is still housed there. Only about 20% of the space is utilized while the rest is unoccupied.

The school complex is centrally located on the main street of Choma and it has a large garden, with storerooms and even a tennis court.

The building is H-shaped, but with several additions, so several small closed courtyards appear here and there. The style is typical British colonial with fly screen covered verandahs and corridors. The foundation and roof are in good condition, while the ceilings, windows and the electrical system need major renovations.

There are three halls (all unoccupied at present) which would be very suitable for galleries. Former classrooms could be turned into storerooms and offices, and the craft shop could be placed at the entrance.

Discussions were held with the District Education Officer, who was willing to work towards a possible joint occupation with the museum and craft project. He found that it would be a natural cooperation, and the schools in Choma could benefit greatly from the Museum and Craft Project.

The National Monuments Commission has agreed to investigate the possibilities using the school as museum building. When the original plans have been traced, the building conservator will draw up a preliminary plan for a joint occupation by the Ministry of Education and the Museum and Craft Project.

When the project starts, Choma District Council will have to approach the Permanent Secretary, Ministry of General Education and Culture for permission to carry out the plan.

Appendix 9.

MINUTES OF TONGA MUSEUM WORKING GROUP - FEBRUARY 17th, 1987.

MEETING NO. 6.

Main agenda points:

1. Presentation of report of Consultant, Mrs. A. Noppen-Klausen
2. Discussion after presentation.
3. Name of Museum.

Present:

Mr. Mwananyina	Chairperson
Senior Chif Mweemba	
Mrs. M. Syapwaya	
Mrs. S. Beyani	
Mr. Muntanga	
Mr. Syabalo	
Mrs. S. Krisifoe	Advisory member and secretary for this
Rev. M. Malyenkuku	meeting

In attendance:

Ms. A.L. Noppen-Klausen	Consultant
Mr. D. van Groen	Field representative S.N.V.

Absent with apology:

Sick: Chief Zinazongwe, Miss F. Jongolo
Other reasons: Mr. Bonke, Mrs. Wittern, Mrs. Brannan.

Invitees:

Mr. G. Madyenkuku	GSDP secretary
Mr. Hantuba	GSDP Co-ordinator

The meeting opened at 14.30 hrs. with the singing of the National Anthem.

MWG 6/1

The chairman welcomed the Field representative of the organisation of Netherland volunteers as well as Mrs. A. Noppen-Klausen and thanked them for the interest shown in the project.

MWG 6/2

Mrs. Noppen-Klausen presented her Draft of the report, which was the result of her study of the last 5 weeks.

Main issues and recommendations she mentioned:

a. Project organisation:

The Museum/Crafts project should be a non-governmental organisation run by the committee. It should be registered as an society in Lusaka.

Advantage: Ability to attract donors.

b. Financial:

As result of a. no funds can be expected from the Government. Lines of Nayuma, adjusted to local situation, are recommended. This means, everything to be spend, has first to be earned.

c. Donors support:

For 3 years, until project is set-up. Funds only to be used for buildings, vehicles, etc. Running costs to be earned by project, e.g. crafts sales, printing and selling of cards, etc.

d. Personel:

Initially an expatriate (SNV) should be in charge, but during the 2nd year a zambian curator should be attracted, and he slowly should take over. Mr. Syabal is recommended to become the research assistant, mainly advising on customs and traditions, specially during building period.

Craftsmanager/accountant should be in charge of marketing and supervising the the shop.

Typist/saleslady.

Crafts buying person in Cwembe South (pref. women)

Driver

e. Location:

Aim of Project: It should be an institution benefitting as many people as possible. (Cultural Project). So the location of the Museum/Crafts Centre should be done with foresight.

Gwembe district is a very difficult district, e.g. no roads, no public transport.

If crafts sales have to support the running of the project, K 20,000 should be sold every month.

This is not possible in Sinazeze or Sinazongwe.

Recommendation: Choma.

1. Seen as the centre for Gwembe South

2. Lots of Valley Tonga's have moved to Choma as Lake Kariba came up.

3. Choma is the only place to manage the project financially. It is a busy place. Eagle travel (tourists) stops there. It lies just half way Lusaka Livingstone.

f. Crafts project:

Gwembe South crafts should be assured they are bought. So recommendation is a full time buying person.

At present +- K 1000.-/Month is bought. This should increase to more than K. 6000.-/Month in the future. The buying centre should still be based in Nkandabwe Camp (buying room, storeroom, may be small exhibition part). Buying point should be: Siabaswi, Lisinga, Buleya Malima, syameya + Kafwambila. May be also other points if need arises, e.g. Sinazongwe.

Better service every month since a vehicle will be available. Proposed: Also buying in choma Livingstone and Monze, but not with full time officer.

Marketing from Choma to Livingstone and Lusaka, may be later even Copperbelt.

g. Ownership:

The Present collection is owned by the Gossner Mission. The Mission should be approached and requested, if they can hand the collection over to the Museum as soon as this is registered as a Society. They can do this with or without any conditions. The collection could be used to explain the life of the Tonga, the resettlement, etc.

First steps to be done with the collection anyway, are:

a. Preservation.

b. Documentation.

c. Tapes with traditional music from one of the RC Fathers in Monze should be taped and added to the Museum collection.

- f. Building: should it be old or new?
Suggestion: to look into matter of old private school. Building could be renovated. It is ideally situated. National Monuments are approached by consultant and are looking into the matter. The best site of Choma is the Lusaka side. Building should have a local touch, making use of traditional paintings and building. People should feel at home.
- e. All this is only possible through support from a donor. Donor only steps in for a three year period, if he is assured that after this time, the project can run by itself.

MWG 6/3. Discussion after presentation:

The CAO gave a short summary after the consultant had finished. He queried some of the problems, mentioned by the consultant, against putting the museum/crafts centre in the Valley, e.g. Livingstone Museum, lying at a good road had only few visitors as well, e.g. public transport will soon reach Sinazongwe again. After this all the committee members expressed their feelings and ideas.

Mr. Muntanga pleaded for a Museum in the Valley.

Mr. Syabalo was very much in favour of Choma, as well as Rev. Malyenkuku, Mrs. Syapwaya and Mrs. Beyani. Senior Chief Mweemba regretted that the Valley was not the place to put the Museum/Crafts Centre, but said that a businessman always puts his shop in the place where the people are (even Mr. Muntanga). He said, a Museum is just a house, but the Crafts centre is business and this business his people are benefitting from especially if buying could be increased. Especially in dry years like the present one should think very much about the people and the means how to survive. So also he expressed that Choma should be the place for the Museum/Crafts Centre.

Mrs. Krisifoe thanked the Chief for his words but asked that special attention should be given to the legal terms of the Museum/Crafts Centre. She also asked consultant if the Gwembe South Crafts buying centre will have its own transport, which question was answered positively.

Mr. Diek van Groen stressed again the importance of legalisation of the project. Steps should be taken as soon as possible to get the working group registered as a society and to draw up a constitution, under which to work.

The consultant will draw up a draft constitution, even before she returns to Europe.

On the Question if it was possible that the working group can manage the Museum/Crafts Centre from the Valley, it was suggested, that meetings could be at different places, so one time in Nkandabwe, then in Siatwinda, and later in Choma. so meetings place varies.

MWG 6/4.

The Name: GWEMBE VALLEY TONGA MUSEUM AND CRAFTS PROJECT!
Under this name the registration as a society should be done.

Closing remarks:

The Chairman thanks for the positive contributions from the members.

He thanks Mr. van Groen for his interest and wishes him a safe journey back to Lusaka. He thanks Mrs. Noppen Klausen for the work she did in the 5 weeks and hopes that the project will materialize along the lines she suggests in her report. He hopes that she still can stay involved very much in the project, and wishes her a safe journey back to Denmark. After singing the national anthem the meeting was adjourned at 16.30 hrs. Lunch was served.

Mr. Mwananyina
Chairperson

Mrs. S. Krisifoe
Secretary.

Appendix 10.

A note on raw materials.

The raw materials used for basketry are sticks, barkstring, grass and palm leaf (malala).

The sticks, grass and barkstring are available at most places, while the palm leaf vegetation is confined to certain areas.

In Gwembe South the palm leaves are available in abundance in certain locations. At present men make a living of cutting the leaves and selling these in the villages to the basket making women. The women complained about the prices they pay for the palm leaves.

It is recommended that the women get assistance to collectively obtain palm leaves. Seeds can also be distributed, so the women can grow the palms at their homestead.

Raw materials for woodwork and blacksmithing are available. Clay for pottery is found in several deposits, and the women have easy access to it.

In general raw materials are available, and the problem of prices of palm leaves can be overcome through better organisation.

Appendix 11.

TERMS OF REFERENCE.

Consultancy for planning of the Gwembe Valley Museum and Craft Project.

Date: January - February 1987

Duration: Six weeks, 4 weeks fieldwork
8 days finalisation of report,
debriefing

Objective: To write a detailed project plan after discussions with the museum working group, The Gossner Service Team, traditional authorities (chiefs), Provincial and district administration, Ministry of Tourism, The National Museums Board and the Livingstone Museum. The plan will become the basic project document to be followed over the next 2-3 years, and it will include the project.

- a) Institutional form and linkages
- b) Location of the institution
- c) Relationship between museum and craft project
- d) Phasing and structuring of the craft project.
- e) Manpower and equipment assessment.
- f) Building proposal (non technical).
- g) Policy on conservation and collection.
- h) Project organisation
- i) A detailed budget for all activities 1987-1990
- j) Backstopping

Logistics: The consultant will need an estimated 4 weeks of fieldwork. Partly in Gwembe Valley, but also in Lusaka and at the Headquarters of the provincial administration and the National Museums Board in Livingstone.

The consultant will present the draft report to the museum working group at the end of the fieldwork period. The final report will be presented to the donor and the workgroup after another two weeks. A vehicle is needed for the period of fieldwork. Accommodation in the Gwembe Valley will be in the guesthouse, in Lusaka and Livingstone, it will be in hotels.

Appendix 12.

LIST OF INDIVIDUALS MET.

Gwembe District:

Miss S. Benyani	- Member MWG
Mr. T. Muntanga	- Member MWG
Miss Gudrun Herlitz	- Member
Mr. W. Hamukoma	- DYLC
Miss F. Jongolo	- Member MWG
Mr. S. Kanelati	- Drum maker
Mr. G.S. Kwaleyela	- DAO
Mr. Grey Madyenkuku	- Project Secretary, GSDP
Mr. F.M.S. Makando	- Marketing Officer
Rev. M. Malyenkuku	- Member MWG
Mr. H.C. Munakombwe	- DES
Mr. Muntanga	- Member MWG
Mr. R.J. Mwananyina	- CAO, Chairman, MWG
SR. Chief Mweemba	- Member MWG
Mr. F. Mweene	- Assistant Manager, Gwembe Valley Development
Miss M. Rawlins-Brannan	- Management Advisor, VSP
Mr. C.S. Sikwibele	- Administrative Secretary
Chief Sinazongwe	- Member MWG
Mr. E. Syabbalo	- Member MWG
Miss M. Syapwaya	- Member MWG
Mr. Ingo Wittern	- GST
Ba Orange	- Stoolmaker
Mr. Vicson Siankondo	- Maaze Consumer Cooperative Society

MONZE DISTRICT

Mr. C.C. Chibonta, DES
Sister Immaculata Daly, Catholic Church
Ms. A. Pasi, Homecraft Centre Principal
Fr. Frank Wafer, St. Kisitu Pastoral Centre
Various Craft-makers

CHOMA DISTRICT

Mr. B.K. Manjimela, DES
Mr. E.K. Mpande - Provincial Extension Training Officer
Ms. S. Chifuwe, Women and Youth Extension Officer
Craftmakers

LIVINGSTONE DISTRICT

Mr. W.K.C. Kamwana, Provincial Political Secretary
Mr. L. Katanekwa, Director, National Monuments Commission
Mr. R.M. Luhila, Keeper of Ethnography, Livingstone Museum
Mr. I. Manda - Permanent Secretary, Southern Province
Mr. N. Mata, Deputy Director, Livingstone Museum
Mr. Mbilikita, Provincial Planning Unit, Southern Province
Mr. Muleya, Provincial - - -
Mr. Z. Siamesuku, DYLC, Kalomo
Mr. S.C. Siatembo, Provincial Youth League Chairman
Mr. P. Ziba, Curator, National Monuments Commission

LUSAKA

Ms. G. Chongwe, Director, Zintu Craft Shop
Professor. Elisabeth Colson
Mr. d. van Groen, Director, SNV, Netherlands Development
Organisation
Ms. D. Fynn, Director, Zintu Craft Shop
Ms. S. Krisifoe, Gossner Mission Liaison Officer
Hon. D.C. Munkombwe, MP Choma, Minister of State for Tourism
Mr. R. van der Weide, Netherlands Embassy

MONGU

Mr. M. Sitali, Curator, Nayuma Museum
Mr. G. Widmaier, Building Consultant, Nayuma Museum

Appendix 13

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APPENDIX 14

PHOTOGRAPHS

Text.

Photo 1.

Bead ornaments are highly valued by Tonga women. Beads were available in the colonial period, but are now impossible to buy.

This woman wears a headband, made by her mother in 1926. She remakes it every year before she goes dancing at the Agricultural show. Around the neck she wears a necklace made by cut up ballpoint pieces. These necklaces are now common due to the scarcity of beads.

Photo 2.

Examples of bead ornaments.

Gwembe Valley Tonga Museum Collection.

Photo 3.

Bead apron for girls.

Gwembe Valley Tonga Museum Collection.

Photo 4.

View from the present storeroom for the Gwembe Valley Tonga Museum Collection. On the wall are traditional wooden stools. On the floor (left) is a bird trap and (right) grain storage bins. Both items have disappeared from the village life.

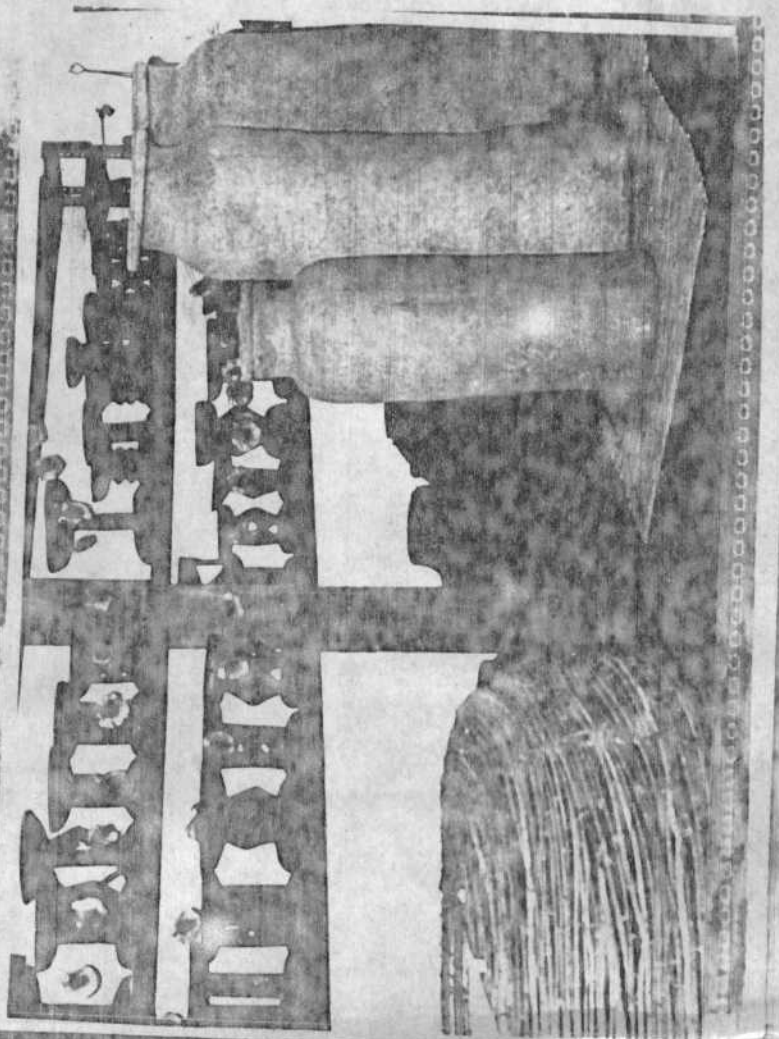
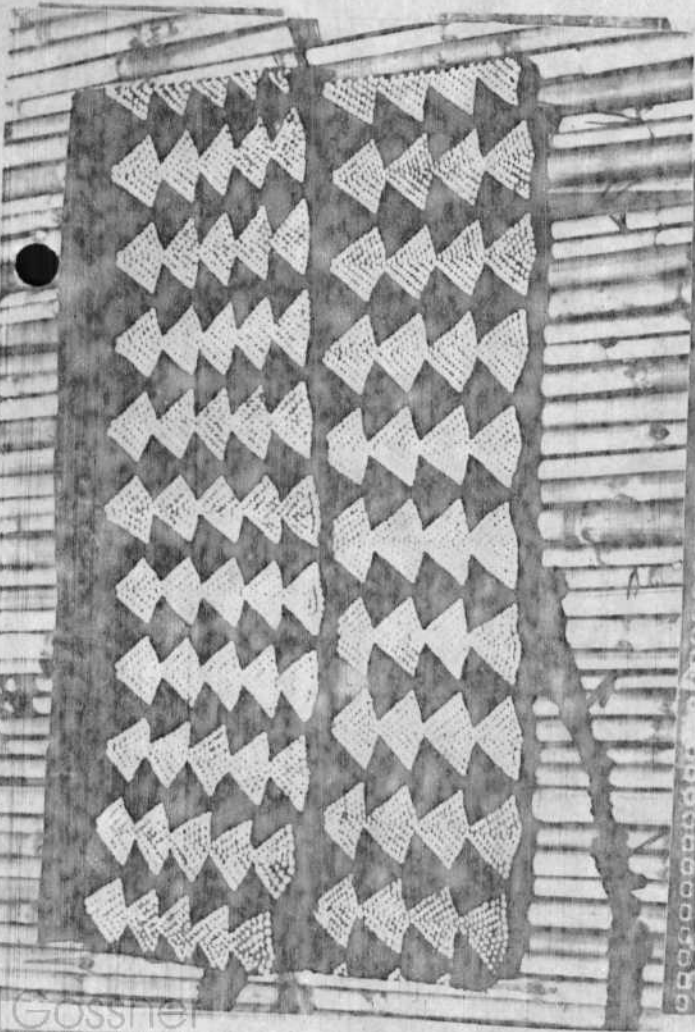
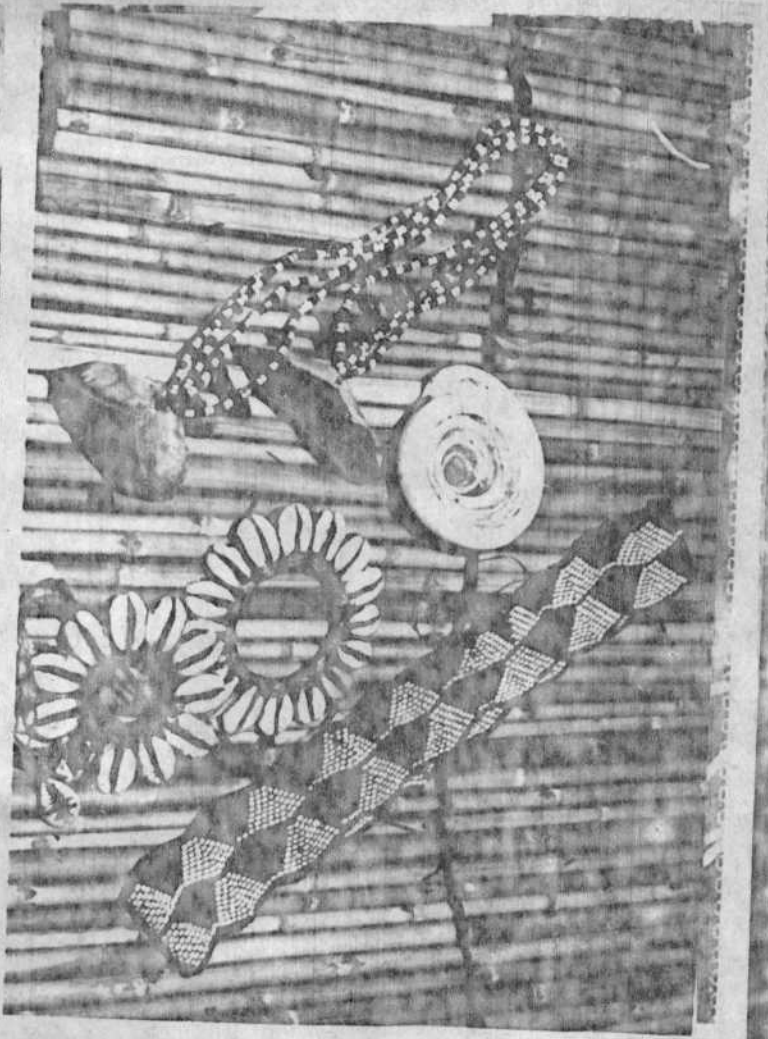


Photo 5.

Craftbuying at Siabaswi, Gwembe South.

Photo 6.

Young woman bringing claypots for sale at Siabaswi. She has brought the pots for sale at regular intervals, but because of weaknesses in the marketing system the craft buyer has had to stop buying claypots.

The potters mainly sell to villagers, who cannot afford to buy saucepans from the shops.

Photo 7.

A woman from the vilage near Monze, where 15 families make baskets for a full time living. This womam estimated her monthly income from basketsy to K 125.

Photo 8.

Mr.E. Syabbalo buying gourd containers, musical bows and wooden stools at Nkandabbwe Camp, Gwembe South.



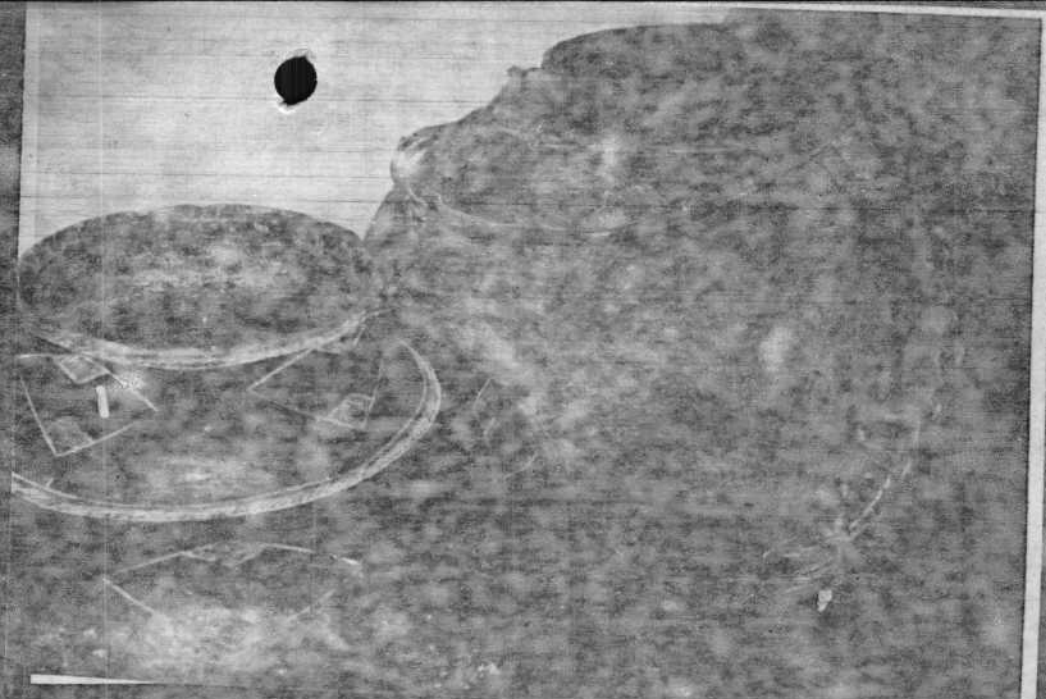
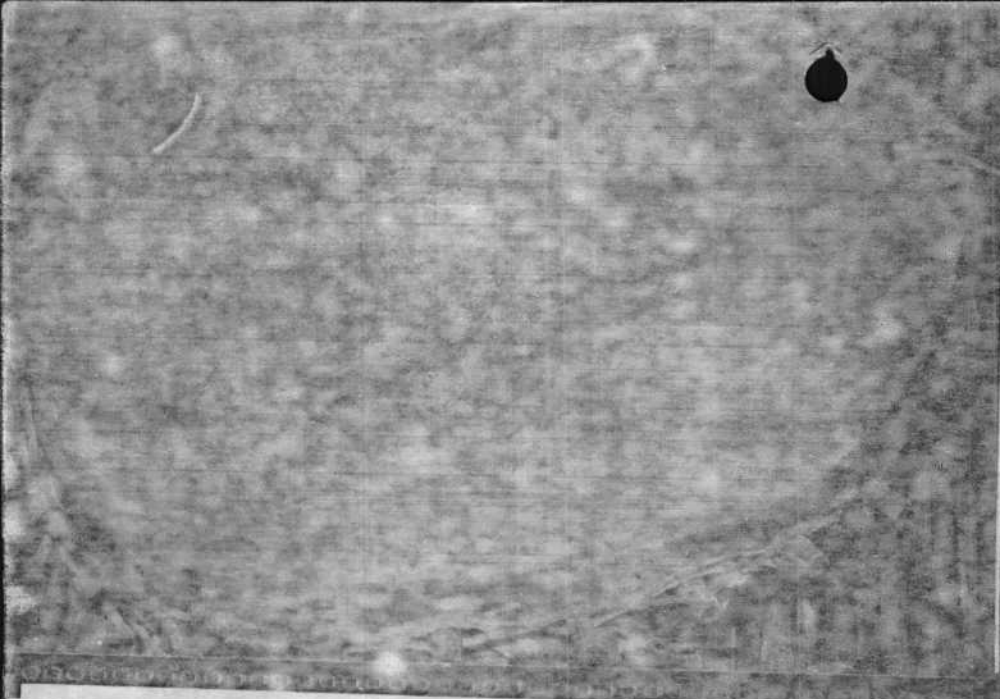


Photo 9.

The hungry man's tambourine.

When areas in the Gwembe Valley are drought stricken, and households are starving, begging is common.

The starving people walk from door to door with the tambourine singing a song of hunger.

Gwembe Valley Tonga Museum Collection.

Photo 10.

Claypots for storage of water and beer.

Gwembe Valley Tonga Museum Collection.

2
F I R S T D R A F T

Project Document
Gwembe Valley Museum and Tonga Crafts Project

First Draft

Chapter II is excluded.
Do not quote, Do not copy

Anne-Lise Klausen

February 1987

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 - 8. Terms of Reference - project preparation consultancy
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 - 10. Bibliography

I. 2. Summary of main conclusions and recommendations

The consultant was requested to design the project document to be followed in the first three (3) years of implementation. Objectives set by the community in Gwembe South who took the initiative are: a. to preserve their heritage and b. to serve an existing craft project, so cash earning opportunities can be opened up for villagers, who are in need of supplementary income.

1. The existing collection of ethnographic materials in Nkandabbwe Camp, Gwembe South is valuable and irreplaceable. It must be documented and preserved. The existing storeroom is inadequate, and the collection must be moved to a better building.
2. The Tonga craft project is now down, the buying is irregular, the prices paid to the producers are inconsistent and the quality of crafts is low.
3. There is a strong community initiative to preserve the collection and serve the crafts project. This should be supported given potential benefits to the community of the preservations of the cultural heritage and survival of the craft project.
4. The project will be non-government institution run by a committee. It will be detached from the Gossner Mission and the Valley Self Promotion projects.
5. Donor financing is needed for capital expenditures from 1987-1990 and initially for coverage of recurrent costs. Over the first three (3) years of operation all major capital projects will be carried out. The donor support for recurrent costs shall gradually be reduced and phased out. The income generation ability of the project will in 1991 be on a level where it is self financing.

6. The curator will be recruited by a volunteer organization (SNV) as soon as possible. A counterpart will be employed in the second year of project operation. She will be accommodated in Gwembe South until the museum is built.

7. The location of the museum will be in Choma, Gwembe District lacks internal communication links and the population concentration is relatively low. Choma is the centre of Gwembe and Choma Districts. The population from Gwembe South, where the project was initiated, look upon Choma as the most central location.

The museum depends on income from craft sales and it must be located where there is a possibility to market crafts.

A major part of the population of Southern Province will have access to and benefit from the activities of the museum, when it is located in Choma.

8. The emphasis of the craft project will initially lie upon survival of the existing Tonga crafts in Gwembe South.

Buying in Monze District will be done in cooperation with the Monze Homecraft Centre. In Choma District the museum will establish its own system. Special attention will be given to women's groups.

I. 3. Project Implementation.

Summary.

The project has been divided up in a Phase I and a Phase II. In Phase I building construction and establishment of the project is carried out while Phase II deals with consolidation, Phase I should start soonest. It is difficult to set a specific date for the start of Phase II, as it depends on the starting date of the project, and the on the pace of progress etc.

The summary below is intended as a provision of a schematic overview.

Year 1. Phase I

1. Registration and institutionalization.
2. Start of construction.
3. Revival of the craft project - Gwembe South.
4. Start of craft project Choma and Monze Districts.
5. Start of craft marketing system and other income generating activities.
6. Regular checking and cataloguing of the museum collection.
7. Employment and training of staff.
8. To arrange for the services of a musicologist.
9. Backstopping.

Year 2 Phase I

1. Completion of construction.
2. Continued revival and consolidating of the craft projects.
3. Moving to the premises at Choma.
4. Recording and cataloguing of the music collection.
5. Continued setting up of craft marketing and other income generating activities.
6. Employment and training of counterpart to the expatriate curator.
7. Training of other staff.

8. Research and preparation for museum display.
9. Setting up conservation routines.
10. Backstopping services.

Year 3. Phase II

1. Expansion and consolidation of craft project.
2. Training of counterpart outside Zambia (possibly Kenya or Zimbabwe), and local training of other staff.
3. Setting up permanent display.
4. Arranging of temporary exhibition.
5. Research, documentation and collection of museum specimens.
6. Evaluation of the project.
7. Phasing out of donor support.

I. 4. OBJECTIVES

1. To preserve the cultural heritage and enlarge the collection of ethnographic materials of the catchment area of the institution. (for details on the catchment area see page).
2. To encourage modern development programmes to take traditional values and knowledge into account in the planning process.
3. To preserve and revive local skills and knowledge.
4. To promote production of traditional crafts with the twin aims of preservation of skills and techniques and provision of cash incomes for village households.
5. To act as a community institution. This includes setting up exhibitions, support of the school curriculum, encouragement of traditional dancing, music art, and any other activity of benefit to the community.

III PROJECT ORGANIZATION

III. 1 Institutional links:

PHASE I

The museum working group consists of private individuals from Gwembe South and is chaired by the Chief Administrative Officer, Sinazongwe sub-boma, Gwembe District Council. The project will until completion of the museum building be based at Nkandabwe Camp, Gwembe South.

The council has requested the donor assistance on behalf of the working group.

The project will remain a community project under a committee which is responsible to the donor and the communities it represents. As it is recommended to build the museum in Choma the working group will expand its membership and include members from Choma. The District Executive Secretary, Choma should be requested to appoint four (4) members from Choma to be coopted in the museum working group with immediate effect. The District Executive Secretary will be a member by virtue of office, one traditional ruler will represent the chiefs of Choma District and two (2) individuals who are appointed because of interest in the project, will represent the community.

Informal links and regular communications shall be established to the National Museum Board. The secretary of the Board shall receive minutes of meetings and be invited to sit in committee meetings as an observer.

The membership to the committee shall also be expanded to include a representative from the Member of Central Committee's office in Livingstone.

The Curator will be responsible for the implementation of the policies and objectives set out in the constitution. He/she will be responsible to the committee and the donor for the project funds.

PHASE II

When the construction of the museum is completed the project will move to Choma. It is proposed that the catchment area of the project is expanded to the entire province. District committees of eight (8) members which represent the council, the traditional rulers and interested individuals will elect two (2) members to have seats in the provincial museum committee. Gwembe South should be given four seats besides the two (2) allocated to Gwembe District. Of the four (4) seats allocated to the Gwembe South, the Gossner Service Team will hold two (2) seats. The National Museum Board, the Livingstone Museum and the MCC's office will have one seat respectively.

III..2 LEGAL TIES

The project is at present established on a local initiative and based in the local community of Gwembe South. It is under the umbrella of the Village Self-Help Promotions Projects (VSP), which are supported by the Gossner Mission.

The project will be withdrawn from VSP. It is already kept financially separate and therefore the detachment is straight forward (see further details p).

The project will then be registered as an independent society with the Registrar of Societies in Lusaka. A constitution has to be drawn up and agreed upon before the registration.

This registration enables the project to work as an independent body. It can enjoy a Tax free status, as it is non profit making. It can also receive donations, which are tax deductible for the donors.

SUMMARY OF ACTIONS

1. To detach the project from Village Self-Help Promotion
2. To register with the Registrar of Societies.
3. To obtain a tax clearance.

IV Project Financing

IV.1 Community and local inputs

The museum project originates from an already existing community activity (the Tonga Crafts Project) which officially falls under the umbrella of a locally based non-governmental organisation (VSP). The community inputs into the museum project, should be viewed within the framework of the origins and the very limited financial and organisational resources at present available in the project.

Tonga Crafts has a capital (including stock) of approximately K13 000. This will be divided up so VSP will receive K2 500, the museum project will receive K5 000, and the rest will remain with the Tonga Crafts Shop in Lusaka until the future of this outfit has been decided upon.

The Gwembe Valley Museum Collection owned by Gossner Mission will be handed over to the museum project. The Gossner Mission also makes a house available for the curator at the initial project based at Nkandabbwe Camp in Gwembe South. The Liaison Officer of the Mission has also promised logistic and financial support within the limited resources available to the mission.

Choma District Council has offered to make a site available, and until the museum has its own staff housing, the Council will allocate 1 medium cost house and two low cost houses for the project. The Council will also second a driver on a permanent basis. The Councils are hampered by severe financial difficulties and can only be expected to provide logistic support.

Local and international companies with interests in Choma and Gwembe can be approached for minor financial contributions. BP/Shell has pledged a financial support of K1 000 yearly in the first three (3) years of project operation. Lendor-Burton Construction, Minestone, Standard Bank and Barclays Bank are all interested and are known to have given financial contributions within the range of K1 000 - K2 000 to similar projects.

Professional support has been pledged by the Secretary of the National Museums Board, the National Monuments Commission and Livingstone Museum. This will be important in terms of loan of specimens for displays and technical assistance to arrange displays.

A most important and invaluable local input is the actual initiative and local will to set up the project. The community has expressed the wish and seen the need and usefulness for the future to have this institution established. One cannot expect financial contributions from the local community. The area is very poor and drought stricken, and the population have to put all financial resources into feeding the family.

IV.2 Donor Inputs

The donor support will concentrate on setting up the project. It will include the services of volunteer for the first three (3) years period and provision of a car and other equipment, which is needed initially. The donor will provide funds for renovation or construction of a new building. The major part (K30,000) of the finance for the revolving fund will have to be provided by the donor. The short term services of a consultant, who will support the curator with the project implementation and advise the donor, should be attached for the first three (3) years period. ⁽¹⁾ The donor support will be financially divided between a foreign exchange component and a local currency component (i.e Dutch counter value funds.)

IV.3 Income Generation

A major activity of the project is to offer cash income opportunities for poor households through marketing of crafts. The marketing will be established on price mark up to (30%) by the museum, which is intended to cover the running costs of the institution.

(1) For details see Appendix 3.

This requires that emphasis be put on this activity from the initial stages of project implementation, and already within the first year the museum will have to market crafts worth approximately K20,000 per month. Supplementary ways of generating income shall be investigated. Possible activities are sales of printed T-shirts, postcards, minor publications. Dance troupe performances and entrance fees will eventually also generate a minor income.

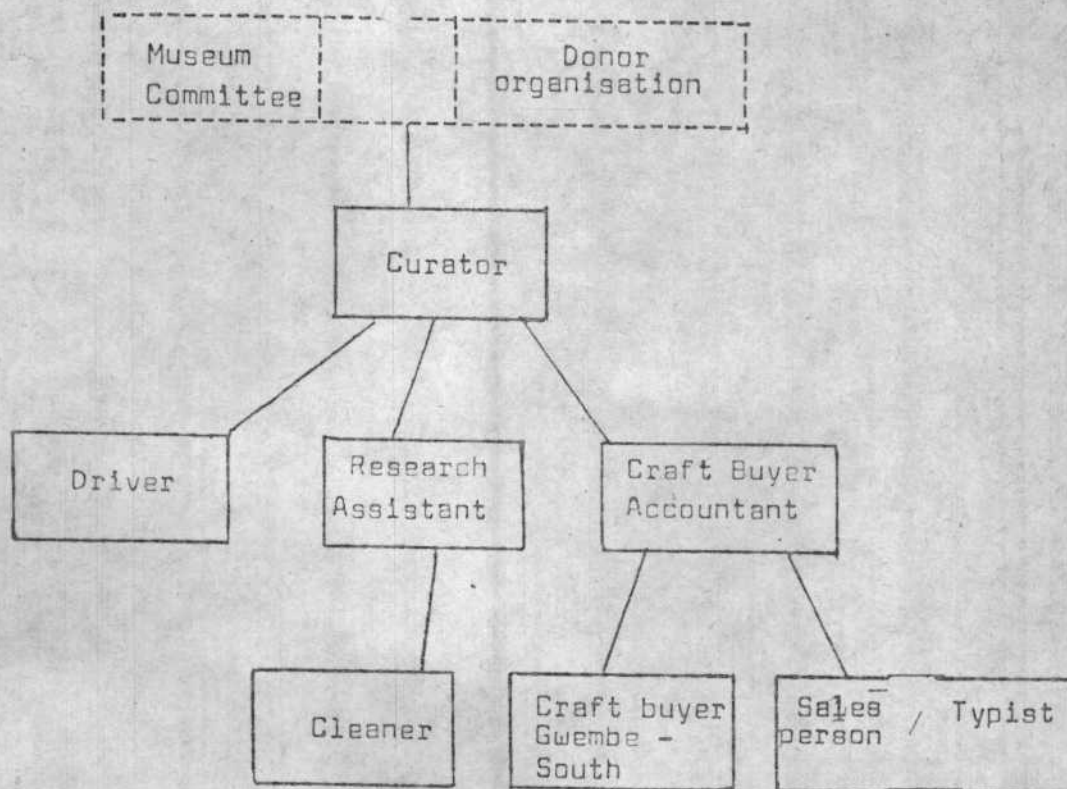
All investigations into production of crafts and marketing possibilities indicate that the sales target of K20,000 can be reached, and most likely expand in the second year of operation.

IV.4 Revolving Fund for publications

A small fund (DFL 2 000) will enable the project to have postcards, pamphlets, calendars and T-shirts printed. There is a scarcity of these on the Zambian market, and there are good possibilities of raising income for the project through sales.

It is recommended to print 1-2 postcards as soon as possible. The cards will be sold in order to raise funds and publicity for the project. The first cards can be printed in the Netherlands, but when the project is established the revolving fund will be in local currency and printing done in Zambia.

STAFF AND MANPOWER DEVELOPMENT



CURATOR

The post as Curator will initially be filled by an expatriate on a three (3) year contract. A Zambian counterpart to the expatriate Curator will be employed in the second year of project operation or earlier if it is financially possible for the project to bear the salary cost,⁽¹⁾ an overlap period of 1½ year (minimum) will be necessary, in order to make the counterpart fully equipped to take over the management of the institution. Even if the counterpart is familiar with museum work at recruitment, the running of the craft project requires thorough familiarisation.

The counterpart to the expatriate Curator must be given opportunity to attend a shorter course (3 months) in a museum related field. This can be arranged at the National Museum of Kenya, Zimbabwe or possibly Nigeria.⁽¹⁾

(1) There are at present two (2) interested candidates who have experience from other museum, and who are academically qualified.

RESEARCH ASSISTANT

The post can initially be filled by the present caretaker/craftbuyer, Mr. E. Syabbalo. He has a thorough knowledge of Tonga customs, livelihood and traditional techniques. He is also the author of several manuscripts on the Gwembe Valley Tonga.

He is misplaced in his present position as craftbuyer, but has good background and qualifications as a research assistant. Within the first two years of operation, or when financial possibility allows a young assistant can be trained by the Curator in field work, conservation, cataloguing and photography.

A correspondence course in museum studies is recommended. (2)

- (1) The course to be followed depends on the background of the candidate, and can therefore only be decided upon after recruitment.
- (2) The courses are available at about US\$ 200 including books.

CLEANER

The staff member will not only perform cleaning duties, but will also have a basic knowledge and initiative that enables him/her to perform occasional duties as guide, sales person etc.

CRAFT MANAGER/ACCOUNTANT

The Officer will be based at the museum, and arrange for craft marketing, and accounting. She/he will assist at the museum shop when needed. A correspondence course in museum study is recommended.

SALES LADY/TYPIST

Basic book-keeping and advanced typing skills, should be supplemented with a correspondence course in museum studies.

DISTRICT CRAFTBUYER

In Gwembe South a craft buyer, preferably a woman (1) will be employed. She will be supervised by the craftmanager/accountant and the Curator. She will be based in Gwembe South.

(1) See further page

DRIVER

Choma District Council will second a driver to the project. The Council has more drivers than vehicles, and can therefore dispense with a driver.

All employees will be given on the job training by the curator, participation in having workshops etc held at other Zambian museum will offer good possibilities for the staff to get acquainted with similar institutions.

CONSULTANCY SERVICES (1)

The project development should be supported through the short term services of a Consultant, as follows:

YEA. 1: 1 X 2 weeks (upon recruitment of a curator)
 1 X 1 week (after three quarter year of operation)

YEAR 2: 1 X 1 week (after 1½ years of operation the consultant, the Secretary of the National Museum Board and the curator, Nayuma Museum shall evaluate the project, and make recommendations for a Phase two with the curator.)

(1) Budget and Terms of Reference see Appendix 3

IV. 1 LOCATION

The museum project is rooted in Gwembe South Sub-district. It is a local initiative under Gwembe District Council aimed at setting up an institution beneficial to the local community.

Gwembe District is an administrative unit created by the colonial administration in 1944. It is a long narrow district, which runs parallel to lake Kariba. The district is very hilly, which has made the development of major roads difficult. The district is therefore divided up in 3 sub-bomas, one at Sinazongwe in Gwembe North. The lack of passable roads within the district makes it impossible to travel direct from one sub-boma to the other. The only possibility is to travel out of Gwembe District up to the Livingstone - Lusaka road in Choma and Monze districts, and then branch off into Gwembe District again. There is little internal communication within the district, and most links go between a sub-boma and Monze or Choma. The Population growth rate in Gwembe district is (where figures are available) 0 - :-3%.⁽¹⁾

There is no major urban centre in Gwembe District. The three sub-bomas are administrative centres more than trading centres. The only other township is Maamba, which is built around the Maamba coal mine, and which is only partly open to the local community. The administrative divisions in Gwembe District do not reflect indigenous or cultural boundaries. There are seven (7) chieftaincies in the district, but these are mostly administrative creations rather indigenous units. The Tonga people have always been known for their lack of political organizations, and therefore there are no paramount or strict hierarchical system.

Gwembe District borders to Monze and Choma Districts on the Plateau. Both districts have large commercial farming communities. There is a recognised shortage of farm land and large herds of cattle pose a problem of overgrazing.

(1) 1980 census of population and housing.

Choma township is the major urban centre of the three districts. Choma is surrounded by a large commercial farming community, most provincial administrations have their main offices in Choma township and additionally it is a big and well stocked trading centre.

Table I

Population Monze, Choma and Gwembe Districts		
		Population density per square kilometer.
<u>Gwembe District</u>	94.070	
Gwembe Central	20.666	4.1
Siavonga	29.633	11.3
Sinazeze	43.771	8.8
Monze District	110.423	22.8
Choma District	130.416	17.9

Table II

Major urban centres Monze, Choma and Gwembe Districts.

Gwembe Districts

	Population
Gwembe	3347
Siavonga	7135
Sinazongwe	18091
Monze	14079
Choma	32292

VI.2 JUSTIFICATION

Initiative rooted in a local community should preferably be developed within the community of origin. The advantage will be strong local support, identification and participation by the community.

The initiative to set up a museum/craft buying is rooted in the Gwembe South and it has therefore been investigated thorough how to locate the institution within the local community.

Taking into consideration that there are scarce resources for cultural institution development in Zambia, it is imperative that in the planning and establishment of a museum, it will eventually benefit as many communities as possible. The location therefore has to be central and accessible.

As the museum to be set up will be self-financing through a marketing organisation of crafts the location is important. The institution has to be situated at a major economic and trading centre.

Investigations carried out in Gwembe District revealed that if the museum is located here it will not reach any major number of people. The lack of internal communication between the sub-bomas would isolate the museum to only reach and be beneficial to the population in the sub-boma, where it was placed. For the population from the other sub-bomas to reach the museum it would involve travelling up to the main road (and enter Choma or Monze District), and then back into Gwembe District at another entry point.

The public transport into Gwembe District is irregular, and to the biggest sub-boma, Sinazongwe, it is non-existent.

In brief, the population density in Gwembe District is relatively low; the internal communication is poor, and there is no major urban centre, which attracts

the population from the whole of the district. There is therefore no viable possibility to establish a cultural institution, which can fulfill the objectives of being a major marketing of crafts, as well as being beneficial to as many communities as possible.

Further investigations in the Gwembe South showed that the urban centre for the area is Choma. People reach Choma to attend court cases, hospital visits, shopping etc. Historically the out-migration from Gwembe South has been directed at Choma and there are big communities around Choma township with origins in Gwembe South. In the discussions with the museum working group it appeared that Choma would be an acceptable location for the museum, because, although it is outside Gwembe district it is the major centre for Gwembe South, as well as of Southern Province in general.

In summary, location of the museum in Choma is recommended because:

1. The location is acceptable to the community, who took the initiative to set up the museum.
2. Choma is a centre, where crafts can be marketed, and the institution can be financially viable.
3. A major part of the population will have easy access to the museum and benefit from the existence of the institution.

VII.1 INTRODUCTION.

"Another social correlate of famine conditions within the valley seems to be the extensive development of institutionalized barter which enables hungry villagers to exchange local products and manufactures for grain and groundnuts. When it became obvious that Miyaka would suffer food shortages during 1957 Mazulu women set to make baskets which they later traded in Kavuni and Milonga for grain, making special two and three day expeditions for this purpose. In Chezia, women undertook similar expeditions".

Thayer Scudder: The Ecology of the Gwembe Tonga, page 243.

In preindustrial economies production of crafts was an important activity. In the agricultural slack season, and whenever there was time to spare, villagers made baskets, stools, agricultural implements etc for use by the individual house-holds. Occassionally these items were bartered for commodities available in other areas, or exchanged for food. Crafts were made by all villagers, and only few specialized craftsmen (blacksmiths) made crafts for a living. Crafts were off-farm activity, but very essential as the products were needed to meet the needs in the households either for direct use or barter.

With the introduction of the money economy, handcrafted goods were to a certain extent replaced by industrial goods. In independent Zambia, crafts are made for two purposes:

- a) Use in the village household (stamping blocks for crushing of maize meal are still widely used for example).
- b) Sale to a market. For low income groups (often women and population in remote areas) crafts are still in use in the village household, but marketing and sales of the products prove difficult due to long distances to the markets.

Craft production is based on local skills and raw materials from the immediate environment and the input needed by the craft maker is only the combination of those two factors. The main obstacle for the maker is marketing of the crafts, and lack of this facility has in most areas of Zambia reduced the production to the extent where certain skills and crafts have neared extinction.

In the preindustrial economy both men and women made crafts. There was a certain division by sex, but occasionally also overlaps. Men dealt with blacksmithing, woodwork and in rare cases, basketry. Women were the basketmakers, potters and made the personal ornaments. This distinction of crafts by sex has been kept up to the present.

There seems to be a trend that if marketing of crafts is difficult, women go back to a production level just enough for the need of her household. Men mostly stop altogether, while a few with special skills continue and travel far to reach a potential market.

In summary, craft production is based on individual skills and use of local raw materials. If there are no constraints on the marketing, production can easily increase as other inputs are available. As off farm income for low income groups craft production can be stimulated and supported with important effects for the cash flow within the rural economy.

VII.2

The Tonga Crafts Project in Gwembe South.

The Gossner Service Team and the Zambian Government started the Gwembe Valley South Development Project in 1970. It is an integrated Rural Development Project, and agriculture, irrigation and health inputs form the major part of the programme.

The Crafts Project, started in 1972 on a loan of K2000 from the Gossner Mission. In the beginning a full time officer, Rev. Mark Malyenkuku, was engaged as craft officer. He was travelling all over Gwembe South by car and bought up a great variety of traditional crafts types. These were sold at a small room, made available at Nkandabbwe and most items were sold in Lusaka to expatriates by the wife of the Gossner Service Team Liaison Officer. As also most of the specimens in the museum collection was bought in the early period of the craft project, there is a clear indication that the quality of the craftsmanship was generally high in the 1970ies. Bead aprons, bead necklaces, drums, stools, basketry as well as many other items were bought up in good numbers.

The project experienced continuous financial difficulties. The overheads were high, as all buying points were reached by land-over, and payment of fuel expenses and subsistence allowance brought the project into financial difficulties. Tonga crafts was one of the activities undertaken by GRZ/Gossner Mission as part of the Gwembe South Development Project (GSDP). Because of the financial burden it placed on the GSDP, it was decided to detach the Tonga crafts from GSDP, and for 1½ years after the detachment, it operated independently, but with logistic support from the Gossner Service Team.

In 1980 a non-governmental organization, Valley Self-Help Promotion (VSP) was set up on the initiative by the Gossner Service Team. Tonga Crafts was included as one of the activities run under the umbrella of VSP. The project continued working with high overheads, and the craft buying was done irregularly and without setting standards of quality.(1)

(1) A new craft buyer was employed, as Rev. Malyenkuku returned to his former position in the United Church of Zambia.

In 1984 Tonga Crafts was financially separated from VSP, and all financial responsibility was given to the Gossner Team Liaison Officer who the Tonga Crafts Shop in Lusaka. This strengthened the finances of the project, but it also created difficulties. The craft buyer in Gwembe South worked independently, and although officially under the umbrella of VSP, he had unlimited control of the funds issued from the craft shop in Lusaka. Prices and quality went down, the buyer has also developed a system of favouring craft makers from his own area who receive higher prices and avoid having their products examined. Other crafts-men and-women receive low prices, and there is little or no price difference whether the product is of good or low quality, small or big. Transport is occasionally hired from the Gossner Service Team and otherwise the craft buyer depends on lifts to reach the buying points. The poor organization of the craft buying has resulted in decline of quality, less products made and marketed, and frustration on behalf of villagers who depend on sales of crafts as a supplementary income.

The woman interviewed complained about the difficulties they face in feeding their families. Income from sales of basketry and claypots vary between K10 and K30 per month. Stool and drum makers earn K30-40 per month on average, but often the craft buyer does not reach the buying point on the set dates, and the income is therefore not regular.

11.3 Rehabilitation of The Tonga Crafts Project.

The famine condition in Gwembe Valley is endemic, the soils are poor, the rainfall erratic, there is a shortage of land, and the possibility of formal sector employment is non existing for women while a few men are employed at the local mine in Maamba. Villagers are therefore in need of means and ways to earn cash. All interviewed women and men stressed the importance for them to have a possibility for marketing handcrafts. Everybody would like to increase the craft production if possible, and include children and other relatives in the work.

Although the quality at present is low this is not due to lack of skills, but rather the reluctance of the craft buyer to carry out quality control.

The rehabilitation of Tonga crafts will build on the existing infrastructure already set up for craft buying.

Buying Points to be visited monthly.

- | | |
|--------------------------------|--------------------|
| 1. Buleya - Malima
(Lusina) | 1 day trip. |
| 2. Siabaswi | 1 day trip. |
| 3. Siameja - Kafwambila | 2 day trip. |
| 4. Nkandabbwe Camp | Weekly buying day. |

Buleya - Malima area in the northern part of Gwembe South is known for good quality claypots and stools. Siabaswi is the biggest buying point at present. The women of the area make baskets and claypots, pipes and clay dolls. The men make stools, axes, spears and drums. Siameja is not a buying point at present instead there is occasionally a buying trip to Kafwambila further South in the valley. The Kafwambila area is rather inaccessible by road, the 80km distance between Siabaswi and Kafwambila can be overcome in 6 hours by 4 wheel drive vehicle. The easiest way to reach Kafwambila is by use of boat, but the boats owned by the Gossner Service Team have many breakdowns, and are impossible.

to count on for regular hire. Talks were held with craft producers from Kafwambila and they suggested that they walk to Siameja, which is approximately 40km from Siabaswi on the way to Kafwambila. If it could be guaranteed that the craft buyer will arrive on agreed dates, nobody objects to travel the distance up to Siameja. At Nkandabwe Camp, where the craft shop and museum room is situated there is a weekly buying day at present. However the craft buyer is not always there, and people have stopped coming, because they often walk a long distance in vain. The weekly buying day should be revived, and the craft buying should make a point of keeping the time and always have cash available. There is a good variety of crafts available in the area, and possibilities of expansion.

These buying points will be reached at agreed dates, and cash will be paid to the craftsmen and women. All prices will initially be raised with 30% and only good quality products shall be bought.

It is possible to expand the craft buying to other areas of Gwembe South, and small surveys of areas can be carried out on a current basis. The Sinazongwe area and the Siampondo area were mentioned as potential centres.

VII.4

Staff and Accommodation.

The craft buying in Gwembe South will be supervised by the curator, and carried out by a craft buyer who is based in the area. The present craft buyer must be replaced, and it is recommended that a local woman known and respected in the area will take up the position.

The shop at Nkandabwe will be kept and be the base for the craft buyer. It can be used for storage, packing and local sales of crafts.

Transport to the buying point will be with the project vehicle and if there occasionally should be a problem, an agreement can be reached with the Gossner Service Team to hire their pool-vehicle.

VII.5 Monze District and Gwembe ^{North} and Central.

The Catholic Church in Monze has through their homecraft centre formed and given support to 76 women's groups. Membership of groups vary between 15 and 40, and covers all age groups. The groups are spread geographically over Monze District, but also Gwembe Central and North have a good number of active groups. The groups are occupied with various activities such as agriculture, nutrition, childcare and basketry. Some are set up with the purpose of qualifying for agricultural credit schemes and concentrate on cashcropping of mainly cotton. At present 6 of the groups make baskets for sale. The baskets are brought to Lusaka for sale by the Sisters of the Catholic Church. The marketing and production is hampered by lack of cash. The women store all the baskets until they have about 2-300. The baskets are then brought to Lusaka and after sales the women receive their payments. More women's group have expressed intention of starting to make baskets if it is a possibility to market these.

Some 15km outside Monze a village of 15 handicapped families depend totally on the income from basketry. ^(I) These baskets are also marketed in Lusaka by the Catholic sisters, and producers are paid after sales.

The sisters and the homecraft principal have expressed willingness and interest to cooperate with the museum. In order to assist the women's groups, the Catholic Church homecraft centre will administer part of the museum's revolving fund.

The women will then sell their baskets to the museum and receive cash from the homecraft principal. The marketing will be arranged either by the Catholic Church or the museum. The handicapped families will market their baskets in the same way.

Other craftsmen were interviewed in the streets of Monze. These found it hard to market their items, and would either go.

(I) A family earn an average monthly income of K125 from basketry.

around the government offices or stay at the market for 3 - 4 days in order to sell their crafts. Information should be given, so craftsmen and women who are not organized in a group can bring their items to the homecraft centre on a monthly buying day.

VII.6 Choma District.

There is an estimated 40 women's groups in Choma. (1) Of these only two groups are making handcrafts, more have started but given up again due to marketing difficulties. Beer brewing seems to be the alternative cash income for the groups who are not making crafts. One women's group in the Zambia Compound in Choma township was visited. The women had a strong organization and had engaged an Ndebele woman from Zimbabwe to teach them weaving of palm leaf basketry. Their baskets have a quality which made them marketable. The group had sent one woman to Kitwe to sell their baskets. Marketing in Choma is possible, but they hoped to fetch higher prices on the copperbelt.

When a site or building for the museum is located in Choma, a weekly buying day can be advertised. The women's group and individual craftsmen will be able to market their items at the museum. Marketing is the main constraint upon handcraft production and when the museum starts to be known, it can be expected that more Women's Groups as well as craftsmen will resume their skills of crafting and come to the museum.

VII.7 Summary of Activities.

1. The craftbuying in Gwembe South will be revived. Monthly trips to buying points will be carried out, and there will be a weekly buying day at Nkandawe Camp.

Quality control will be exercised, the present prices will increase by 30%, and all crafts should be paid cash. The present craftbuyer should be replaced, and a woman employed and closely supervised by the curator.

(1) Information provided by the Women and Youth Extension Officer, Ministry of Agriculture, Southern Province.

2. The homecraft centre, Catholic Church in Monze will administer part of the museum's revolving fund, and purchase crafts from the women's groups' and buy monthly at the centre in Monze, so individual craftsmen and - women can also resume craft making and find a market outlet.
3. In Choma, where the museum will be situated, a weekly craft buying day will be arranged and groups as well as individual will be informed and encouraged to come to the museum to sell crafts.

VII.8

Financing.

The present Tonga craft project has an estimated capital of K13,000 including the stock (Estimated by the Gossner Mission Liaison Officer). It is suggested to officially separate the craft project from VSP; as it will become the major activity of the museum. Although VSP and Tonga crafts are already financially separate, there seems to be the feeling the VSP management that Tonga Crafts have drawn logistical support from VSP. At the official separation Tonga Crafts shall pay K2,500 to VSP, who can then lay no other claims to Tonga crafts in the future. Kwacha 5000 of the Tonga Crafts capital will be handed over to the museum and be part of the revolving fund. The remaining capital, which is mainly tied up in the stock will stay in the craft shop in Lusaka, until the future of this shop and its relationship to the museum has been clarified. (1)

Within the first year of project operation monthly purchases must reach an average monthly level of K15000. (2) In order to secure a sufficient cash flow a revolving fund of K35000 is needed, K5000 will come from the existing project, and K30000 will be requested from the donor. Overheads must be kept at a minimum, and especially transport costs for purchasing and marketing must be worked out efficiently.

VII.9

Marketing.

The museum will market crafts from its premises in Choma. Investigations carried out in Choma indicate that there is a good potential for sales of crafts. Neither shops nor the market have crafts for sale, and only an occasional dealer of crafts sell in the main street. (3) Choma is a township of approximately 33,000 inhabitants. It is a busy trading and administrative centre and its location on the railway line and the main road

between Livingstone and Lusaka open up the possibility of sales to the local community as well as travellers.

- (1) See further under Marketing page
- (2) See project financing page
- (3) The street selling craft dealer came from Kafue, and said that although Lusaka was a closer market his items would sell faster in Choma.

In Livingstone crafts will be marketed through the Livingstone Museum and the National Monuments Commission. Both institutions sell mainly to tourists and it is estimated that sales to Livingstone can average K3000 monthly. A small consignment (K500) was brought to Livingstone by the consultant and all products were easily marketed. The crafts from the Gwembe Valley has an ethnic touch which attracts many tourists. Claypots find an expanding local market. It has become difficult for an average income Zambian household to afford saucepans, and the local clay cooking pots are getting in use again.

In Lusaka there are two outlets for the crafts. There is the Zintu craft shop, the biggest craft dealing outfit in Zambia. Provided the quality of the crafts improve there is a possibility to sell to Zintu for approximately K5000 monthly.

The Tonga crafts shop in the outskirts of Lusaka is for the moment the outlet for the Crafts from Gwembe Valley. It sell for approximately K1500 monthly, and this might only increase slightly, because the shop does not have a central location.

It is recommended that the Tonga Crafts Shop in Lusaka continues to market Tonga Crafts. The shop will buy from the museum on the same terms as other customers, but a small discount is recommended. Whether the shop in the long run will continue to exist will be discussed between the Gossner Service Team Liaison Officer and the museum curator.

Given the low international value of the Zambian currency many foreign customers are attracted to purchase Zambia crafts. Over the last two years craftdealers have come to Zambia on a regular basis and bought up large consignments. A conservative estimate of these sales will initially be approximately K500 per month.

In summary, if the quality of the craft products is good, there exists a good market potential. Within the first year it will be possible to market for approximately K20000 monthly and the

demand will exceed the supply. The market will serve local and expatriate customers, and the products will partly be used in the local households for their original purpose or be sold as an artefact or souvenir.

VII.10 Pricing.

It is recommended that the prices paid by the craftbuyer in Gwembe South be raised immediately with 30%. In general the craft producers are underpaid, and a further increase for certain items i.e funeral drums social drums and axes, pipes and high quality basketry is also recommended provided it considers with improved quality.

The museum as a non profit marketing institution will mark up all buying prices with 30%, which will cover the costs of running the project.

VII.11 Transport.

A vehicle is needed for the craft buying as well as for administrative purposes.

Transport of crafts to Lusaka and Livingstone will depend on lights and the shops will be encouraged to come to Choma and make their own selections. This will be possibly as Choma is located on the line of rail and on the main road; and within a reasonable distance from both major townships.

VII.12 Organization of Craft Producers.

The Organization of women's groups already well established in some areas. To the extent possibly the museum will cooperate with existing groups and encourage the formation of new groups. Men will also be encouraged to form groups. Regular meetings will be held with representatives from the groups who can influence the museum's policy on pricing quality and marketing of their products.

VII.13 Link between the museum collection and the craft purchasing and marketing.

The ethnographic materials collected for the museum are reference points for the craftbuyers and producers. The crafts will be bought with reference to the authentic materials found in the collection. This assists the buyer to distinguish quality. On the other hand new traditions of hand crafting can also be encouraged and marketed through the museum.

An active revival of traditional crafts, will encourage craftsmen and women with the assistance of the museum to make crafts which have almost died out. An example is the beadwork, which is highly valued by Tonga women. Beads are no longer available, but the museum project has acquired some. An old woman has formed a group with 5 younger women. She is teaching them beadwork embroidery and the skill is thus passed on the younger generation and possibilities for a cash income earning has been opened up. However, this depends on the assistance from the museum to purchase the beads. The beadwork done by the women has the old beadwork in the museum collection as reference materials.

VII.14 Summary Phase I.

Financing: A revolving fund for craft purchasing and marketing will be built up through a local contribution (from Tonga crafts) of K5000, and a donor input of K30000.

Marketing: Sales of crafts will take place from the museum in Choma, shops in Livingstone and Lusaka. Both the local market and the tourist market will be stimulated. The Tonga craft shop in Lusaka, will continue to exist. However, it will purchase crafts on basically the same terms as other outlets. The future of the shop shall be discussed and decided upon within the first year of operation.

Pricing: Producer prices shall be raised with 30%. The sales mark up by the museum will be 30%.

Transport: A vehicle is needed for craftbuying. Transport to outlets outside Choma will depend on lifts and the customers themselves.

Organization: All producers will be encouraged to organize themselves in groups.

The museum/
craft project: The museum collection is the reference material for the purchased handicrafts.

Staffing of the craft project. Phase I

- a) The curator will be the supervisor of the project.
- b) In Gwembe South Camp a woman, respected in the local community shall be employed ^(I) and based at Nkandabbwe Camp, where the store room for crafts is, and where the Gossner Service Team VSP and GSDP are based.
- c) A craftbuyer/Sales person will be based at the museum in Choma. This employee must have a good knowledge of accounting, and be keeping the books of the project. The accounts will be supervised by the curator.
- d) In Monze the cooperation between the homecraft principal of the Catholic Church will be dealt with and supervised by the curator.

(I) Mrs. Mary Syapwaya, a member of the museum working group is qualified and interested candidate. She divorced, but used to run a grocery for her husband. Since 1974, she is chair-lady of the women's league and club leader for the Sinazeze women's club.

VII.15 Recommendations for the continuation of The Tonga crafts project until the start of the museum project.

1. One member of the Gossner Service Team at Nkandabwe Camp must check the craft buyer's accounts as a weekly basis.
2. He should be strictly supervised so the price increase is carried out to all craftproducers without delay.
3. He should use his knowledge of quality, and advise the craft producers on improvement of the products.
4. When the project starts a woman shall be employed for the craft buying.

VII.16 The craft project. Phase II

Phase I of the craft project lays emphasis on the revival of the Tonga Crafts project in Gwembe South. It further includes Choma and Monze District as areas of operation. With a smooth operation the project will be well consolidated in the districts of Choma, Monze and Gwembe after the initial 2 year period.

Other districts of Southern Province can then be incorporated in the project. Namwala District the most rural and last developed district of the Province is known for its good quality basketry. In Kalomo the Toka-Leya group also have wellknown traditions of handcrafting practices.

VIII. 1 THE MUSEUM

"The Valley people remained until the end (resettlement, 1959 note: a.l.k.) among the most independent of the peoples of Central Africa and the ones who were the most firmly in touch with an older world".

E: Colson: The Social Organisation of the Gwembe Tonga, page 34.

The remoteness and inaccessability of the Gwembe Valley meant that many traditions and customs remained unaltered and undisturbed by outside influences, until recent years. However, the building of Kariba Dam and the decision to flood the low levels of the Valley, entailed movement and the resettlement of about 34,000 people further upland, in 1957-58. This rapidly changed and extinguished many traditions. A survey on the material culture of the area before the resettlement was done in 1956 B. Reynolds. (1)

As part of this study ethnographic materials were brought to the National Museum in Livingstone, where they are included in the Ethnographic collection. (2)

After the resettlement the material life of the people changed at a fast rate.

Customs were abandoned due to the social disturbances and influences from the outside world, which became part of the daily life.

Examples are: the clay cooking pots which were replaced by saucepans, the much valued and socially important ornamental beadwork for women which slowly disappeared when the beads became scarce in trading stores; the custom of pulling out girls' front teeth at the age of puberty was prohibited by law, and many other customs and materials disappeared rapidly after the resettlement.

In 1970 the Gossner Mission started its Rural Development project in the Gwembe South, The Gwembe South Development Project (GSDP).

(1) B. Reynolds: The Material Culture of the peoples of the Gwembe Valley. Manchester University Press 1968

(2) Approximately 900 specimens were collected. Another collection of approximately 100 specimens were included in the Livingstone Museum collection in 1949.

The Tonga Crafts Project was started by the Gossner Mission in 1972 as part of the GSDP. The craft buyer had a good eye for artefacts of ethno-cultural value and kept these. Over a period of a few years a collection of about 800 specimens was established. (1)

VIII. 2 THE COLLECTION:

The collected artefacts are mainly depicting aspects of customary life. House hold items such as stools are represented with approximately 100 specimens, showing many different types and carving patterns.

There are claypots for water and beer in all shapes and sizes, gourd containers and cups, cooking pots, basketry, grinding stones and mortars. To show the economic mainstay there is a good collection of hunting and fishing spears, grain storage bins, fishing traps and baskets.

Ceremonial life is richly represented by funeral and social drums, ceremonial axes, and hoes for bride price. There are also some few witchcraft specimens.

Personal ornaments such as bead aprons and skirts, bead necklaces, beaded nose decorations, and beaded headbands are amongst the most valuable specimens in the collection. Cowrie shell jewellery and pendants (for wearing around the neck) are also represented.

The specimens are a good reference point on which to expand and set up a museum collection. The craft buyer/collector has shown foresight when the specimens were kept and only few can be said to have no justification.

The craft buyer who built up the collection took up another position in 1980 and his successor only made very few additions to the collection.

It is now about 10 years ago that any items were added to the collection.

VIII.3 1. DOCUMENTATION:

The collection has been catalogued using a system which is not up to required standard. Numbering has been done, but there is no written documentation provided with the objects.

The collector, Rev. M. Malyenkuku, thinks that he can provide detailed information in most cases, and is very willing to do so if requested.

The collection was placed in a storeroom and a simple display was arranged.

V III.4 CONSERVATION

The collection is kept at Nkandabbwe Camp, in a house owned by the Ministry of Agriculture and Water Development. It is a residential house which has not been maintained for a number of years. Bats, rats etc also inhabit the premises and the collection is in constant danger of being destroyed. The specimens have been cleaned and checked weekly over the last six months (from August 1986) and this has improved the situation slightly. The bead collection has been packed and stored safely. It gets checked regularly, and it is out of immediate danger of theft. The main problems of conservation at present are caused by:

a. CLIMATE CONDITIONS:

The storage/display room experiences high humidity during the rainy season. Working in conjunction with high temperatures, humidity encourages the growth of mould on the specimens. Mould stains textile materials. This includes fibres of which INSETE (Wedding skirt) is made. At the same time humidity has a cooking effect on materials, it weakens them and they rot and disintegrate. Wooden materials absorb the moisture and swell (expand), but later during the dry season they contract. This force of expanding and contracting on specimens causes bad cracks.

b. POLLUTION:

Due to lack of constant checking and cleaning the specimens are covered by a thick layer of dust. Dust soils specimens, and the colours are dulled. Dust, accumulated in tiny pores of material, provides good ground for the growth of mould and bacteria, which break down the objects.

c. INSECTS:

There is an active insect life in the display room. Termites have attacked the specimens. Similarly, there is an infestation of beetle larvae. These insects bore through wood items, disfiguring the items and later damaging them all together. Silverfish and cloth moths are also present. They have damaged the fur on skins.

Spiders have built their webs on most of the items.

d. LACK OF VENTILATION

The conservation problem is exacerbated by poor ventilation in the museum building. In such conditions other crawling creatures find good hiding and breeding ground.

e. RATS

The rats have invaded the area. These are threatening such specimens as gourds and baskets. Generally, there is a serious conservation problem, which should be quickly attended to or the whole collection will be destroyed in our care.

VIII. 5 OTHER COLLECTIONS:

In St. Mary's Parish in Monze District, Fr. Frank Wafer has expressed interest in the conservation of his music collection in conjunction with the museum.

Fr. Wafer has recorded traditional Tonga music and praise poems over the last 20 years. There are approximately 300 tapes stored in his office. The recordings are done partly, on cassettes and partly on reel spools. He started to catalogue and index the collection, but had to stop due to commitments, in his church. No written information or documentation of the collection has been done. Fr. Wafer is very interested to have the collection preserved and to protect it against commercial misuse. By the glance of it the collection is an invaluable treasure, as most of the recorded music traditions have died out by now. This collection must be re-recorded, stored, documented and given attention in cooperation with the owner.

VIII. 6 THE MUSEUM PLAN

VIII. 6. 1. POLICIES

The museum to be set up will preserve the cultural heritage of the peoples of the catchment area of the institution.

It will lay emphasis on the socio-economic livelihood as well as aspects of social and ritual life. It will also deal with the Kariba resettlement and the changes it brought upon the peoples of the Gwembe.

Through the craft project, the museum will play an active role in improvements of living standards of the households. The museum will research and document according to professional standards. It will collect relevant specimens and preserve these for posterity.

It will through displays educate the communities of their culture and traditions and the value of these.

The museum shall be useful to the people, and actively support development programmes and community activities as expressed in objectives below:

The Gwembe Valley Collection:

The collection is at present owned by the Gossner Service Team. It should be requested that it is officially handed over to the museum, when this is registered and has a legal status.

These objects will be the core of the museum collection to be built up. Any further acquisitions should await the building of the museum as proper storage facilities are needed, otherwise the objects are easily destroyed, and all collection will have been in vain. The Gwembe Valley Collection must be accessioned and documented as soon as a curator is recruited. Collection cards shall be printed. These can be designed with the advice of other museum professionals in Zambia. ⁽¹⁾

All specimens must be photographed and renumbered.

Information relating to the objects can be traced with assistance of the collector Rev. M. Malyenkuku, who works in the United Church of Zambia in the area.

It is recommended to attach him to the project for a period of 2 months, to work closely with the curator on the documentation of the collection.

The collection can remain at Nkandabbwe camp until the completion of the museum structure. It requires thorough checking and dusting at least once a week. When all activities move to the new building conservation routines will be set up in adequate storage facilities. A major part of the collection shall be displayed at the new museum premises. It is important for the people of Gwembe South, who have initiated the project to see the specimens displayed.

In any case these specimens are so far the only ones owned by the museum ^{and} it is natural to build up an initial permanent display based on the use of these. Proposals for displays are:

The resettlement (Photographs are available from information services), economic life of the Tonga, social and ritual customs, personal ornaments. ⁽²⁾

(1) It is proposed to ask assistance from Dr. Francis Musonda, Livingstone Museum.

(2) Specimens borrowed from the Livingstone Museum, can make an important addition to the displays.

IX.1 Project Benefits to the Community.

"A people without a culture, is a dead people".
Kenneth Kaunda.

Pride and knowledge of one's own history is important for a society. It gives a base upon which to build a future.

In African countries indigenous cultures and social values been torn apart since the introduction of colonial administrations. Traditions and practises of livelihood and production have been reflected as inferior to western values by the colonial administrators, missionaries and to day in many cases by a local elite. African societies are on the verge of being rootless. Written evidence of history and traditions is scarce and in some cases non-existent. Materials of the past, which can witness and explain African livelihoods of the past are few. Mostly are stored in European and American museums and are inaccessible for the public. In present day Africa there are few museums, which try to document and collect cultural materials. However, these institutions are hampered by lack of professional manpower and lack of funds. Collected materials are often destroyed in museum storerooms after collection because there is lack of knowledge and funds to preserve these.

The indigenous cultures have disappeared, because industrial articles have replaced handmade articles. Until recently handmade articles were considered inferior to mass produced goods. However, in recent years a market for handcrafts have been opened up within the local economy and internationally. This offers an opportunity for a revival of the skills of handcrafting, and the sales of crafts provides a needed off-farm for village households

The craft knowledge is passed on to a new generation, who takes up the production, when there is a cash earning opportunity. The few inputs needed i.e knowledge and raw materials, combined with the possibility of working whenever there is time off farm agricultural work, makes it relatively attractive.

IX.2 Women and craftwork.

The craft producers are mostly women, who combine the daily tasks of cultivating, child minding and household tasks, with weaving, of a basket. Whenever there is time off from other duties, she can take up her craftwork. The sales of the crafts offers a good income, which the women can help and spent according to the needs of the family.

Women do craft work individually or in groups. Group formation should be encouraged as it can be the basis of many other activities which can improve the life of the women and their families.

In summary the museum project allows the community to learn the value of their traditions and history. Secondly, it keeps traditions alive and offers an income for rural households and mainly women. The cash opportunities within the village make it less attractive to go the town, an expensive economic hardship, while looking for almost non-existing opportunities for jobs in the formed sector.

IX.3 Sustainability.

The services offered by the museum benefit many people financially and socially at a relatively low cost. The project designed to generate funds for coverage of the recurrent expenditures of the institution. Efficient management practices will be built up in the first 3 years of project implementation, which will secure financial viability.

The trend for an expanding local and international market for crafts will continue, because the possibility to supply high quality ethnic crafts does only exist in limited cases.

The need for villagers to earn cash and therefore willingness to make handicrafts and learn the skills will continue given the

depressed economic situation in the country and the lack of other job opportunities.

Raw materials for craft production are available at all times.

The project has in short all possibilities of benefitting the communities on a ^{sustainable} substandard basis.

RECURRENT EXPENDITURES (estimates) 1987-1990

The estimates have been divided up in Part I and Part II.

Part I

All expenditures listed are financed by the project.
The budget lay-out follows the one used by the National
Museum Board.

Part II

In 1988, the expenditures are covered by the donor. In 1989
the donor covers $\frac{1}{2}$ of the Part II expenditures and in 1990 the
financial donor support is reduced to $\frac{1}{4}$ of expenditures.
In 1991 the financial donor support for the recurrent expenditures
is phased out.

RECURRENT EXPENDITURE (ESTIMATES) 1987-90 ⁽¹⁾ PART I

	1987 ⁽³⁾	1988	1989	1990
Salaries	10200 ⁽⁴⁾	30360 ⁽⁶⁾	34000	38000
2NPF, Workmens comp. Board	400	1200	1350	1500
Cash in lieu of leave	650	2530	2800	3100
Housing rent	600 ⁽⁵⁾	1200	800	800
Overtime	-	1800	2000	2200
Maintenance	-	1000	1500	2000
Travel and subsistence	1000	2000	2500	3000
Stationary, office expenditure	1500	3000	3300	3700
Collections	-	3000		
Public utilities ⁽²⁾	200	2700	3000	3300
Protective clothing	400	450	500	550
Books, suscriptions	300	400	500	550
Insurances	300	2000	3000	3300
Conservations	500	800	1000	1000
SUBTOTAL PART I	16050	52440	56250	62950

Part I

1. This is based on the value of the Kwacha, February 7th 1987 i.e. K4.40=1 DFL
2. i.e. telephone, water and electricity.
3. 1987 is esimated from 1/7 - 1/1 1988
4. They will not all be filled in 1987. Included in 2 months salary, for Rev. M. Malyenkuku. who will assist with cataloguing the collection.
5. Rental of a small temporary shop room in Choma.
6. The salary of a counterpart to the expatriate Curator is included in the estimates.

RECURRENT REVENUE ESTIMATES 1987-1990

	1987	1988	1989	1990
Income from Craft Sales	13200 (2)	45000 (3)	54000 (4)	78000 (5)
Private donations (1)	2.000	5.000	5.000	2000
Donor support	14.000	31.000	17750	9775
Entrance fees	-	-	3000	4000
Publications and T-shirt sales	3.000	6.000	12.000	15.000
Snack bar	-	-	2.000	2.5000
	32200	87000	93750 -	111275

- (1) Private donations are relatively easy to request for in the construction period. When the project is consolidated it becomes more difficult. Most donations are tied to a certain purpose. Local companies have expressed interest to give minor financial contributions.
- (2) Estimated monthly income K2200
- (3) Estimated monthly income $\frac{1}{4}$ -88 to $\frac{1}{4}$ 98 = K3000
Estimated monthly income $\frac{1}{4}$ -88 to $\frac{1}{4}$ 87 = K4500
- (4) Estimated monthly income $\frac{1}{4}$ -89 to $\frac{1}{4}$ 90 = K4000
- (5) A gradual increase in sales is expected and the level in 1990 will give the museum a monthly average income of K6500.

Capital expenditures 1987 - 1990

The budget has been divided into a foreign exchange component and a local currency component.

Part of the project equipment and services have to be purchased from outside, and have been budgetted for accordingly.

The local currency budget has been drawn-up with the possibility of covering this component with counter value funds.

The major expenditure in the local currency budget is the construction of the building. This cost will be reduced, if it becomes possible to renovate an existing building.

CAPITAL EXPENDITURES 1987 - 1990

	1 9 8 7		1 9 8 8		1 9 8 9		1 9 9 0	
	Foreign ex- change Com- ponent (DFL)	Local Currency Component	Foreign ex- change Com- ponent (DFL)	Local Currency Component	Foreign ex- change Com- ponent (DFL)	Local Currency Component	Foreign ex change Com- ponent (DFL)	Local Currency Component
Project planning and support missions (1)	16905	-	12574	-	29500	-	-	-
Personnel - Curator	SNV	-	SNV	-	SNV	-	SNV	-
Personnel - Musico- logist including equipment (2)			35200					
Building (Museum) including surroun-		500.000		500.000		50.000		
Staff house (medium cost)		250.000						
2 Staff houses (low cost)				280.000				
Architect fee	15.000		-		-			
Technical building superintendent		5.000		10.000		5.000		
Transport (Toyota Hilux 4X4)	35.000							40.000
Fieldwork equip- ment (see appendix)	3.000							

- (1) For details see
This expenditure exclude the plaaning mission undertaken in January-February 1987
- (2) 3 months assignment.
The consultant's institution
Should be requested to provide these services
The cost includes travel, DSA, and equipment See Appendix.

	1 9 8 7		1 9 8 8		1 9 8 9		1 9 9 0	
	Foreign ex- change Com ponent (DFL)	Local Currency Component	Foreign ex- change Com ponent (DFL)	Local Currency Component	Foreign ex- change Com ponent	Local Curren- cy Com- ponent	Foreing ex- change Com- ponent (DFL)	Local Currenc Compone nt
Photographic equipment (1)	5300				4000			
Office equipment (2)	2500	10460			6800	4000		
Conservation			2250					
Conservation					3000			
Hand tools		5000						
Drawing equipment (3)			1000					
Revolving Fund-Crafts		30.000						
Revolving Fund - publications	2000							
Budget support		14.000		31.000		17.750		9775
Training Course (outside Zambia)					7000			
	79705	814460	51024	821000	50300	76750	40.000	9775

see details, Appendix (1)
see details Appendix (2)

1987-1990 expenditure
Total Foreign c. DFL221029

XII APPENDIX 1

JOB DESCRIPTION

Title: Museum Curator.

Duty/ Initially: Nkandabbwe Camp, Gwembe South . After
Station: completion of the museum: Choma.

Duration: 3 years.

Starting As soon as possible.
date:

Description of duties.

Phase I. = 1-8

1. To revive the Tonga Craft Project in Gwembe South.
2. To catalogue the Gwembe Valley collection.
3. To supervise the building project (non-technical supervision) and act as paymaster.
- 4. To ^{specific} institutionalize and manage the project.
5. To cooperate with the Monze Homecrafts Centre on Craftbuying and marketing in Monze District.
6. To open a temporary craft shop in Choma.
7. To establish a craft marketing system.
8. To arrange a temporary mobile exhibition on the Kariba resettlement.

incl. manpower development.

9. *Financial justification of donor fund. Bookkeeping internal.*
to act as an executive Secretary to the museum-making group committee.

Phase II

1. To consolidate the craft project in Gwembe South, Monze and Choma District.
2. To initiate research and documentation. To collect specimens and building up of a permanent display.
3. To train the staff in craft buying and ^{organise doing in} accounting.
4. To train the staff in research and documentation.
5. To set up conservation routines.
6. To initiate craftbuying in other districts of Southern Province.
7. To work closely with and hand over the project management and implementation to a counterpart.

XII APPENDIX 1

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Title: Museum Curator.

Duty/ Initially: Nkandabbwe Camp; Gwembe South . After
Station: completion of the museum: Choma.

Duration: 3 years.

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date:

Description of duties.

Phase I.

1. To revive the Tonga Craft Project in Gwembe South.
2. To catalogue the Gwembe Valley collection.
3. To supervise the building project (non-technical supervision) and act as paymaster.
4. To institutionalize and manage the project.
5. To cooperate with the Monze Homecrafts Centre on Craftbuying and marketing in Monze District.
6. To open a temporary craft shop in Choma.
7. To establish a craft marketing system.
8. To arrange a temporary mobile exhibition on the Kariba resettlement.

Phase II

1. To consolidate the craft project in Gwembe South, Monze and Choma District.
2. To initiate research and documentation. To collect specimens and building up of a permanent display.
3. To train the staff in craft buying and accounting.
4. To train the staff in research and documentation.
5. To set up conservation routines.
6. To initiate craftbuying in other districts of Southern Province.
7. To work closely with and hand over the project management and implementation to a counterpart.

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XII APPENDIX 3 2

CONSULTANCY SERVICES - MUSICOLOGIST

It should be investigated if an institution would be willing to lend out a staff member for the three (3) months period needed. The Consultant must have experience with African music and be prepared for bush conditions.

The recording equipment should be provided on loan to the consultant by his/her institution or the broadcasting corporation in the Netherlands. If this is not possible the curator, Nayuma Museum in Zambia might be able to assist with loan of equipment.

It is a major investment and expense to purchase the equipment and unnecessary, as it is only recommended to record the one collection of music at present.

<u>Costs</u>		<u>Terms of Reference</u>
<u>Personnel</u>	<u>DFL</u>	
Fee	-	1. In conjunction with Fr. Wafer to re-record his music collection.
DSA	6300	2. To catalogue and document the collection.
Transport	2000	3. To copy the tapes onto cassettes.
Air ticket	5000	4. To arrange for copyright
<u>Equipment:</u>		5. To train and instruct the museum staff in handling and storage of the tapes.
recording equipment on loan		
300 reel to reel spools	7 000	
300 cassettes	8 000	
Cassettes recorder	2 500	
Storage cupboard	700	
Filing cabinets	<u>700</u>	

Total DFL 35 200

XII Appendix. 3

Short -term

Consultancy Services 1987 - 1990.

Terms of Reference.

1. a) To assist with the recruitment of the volunteer.
b) Upon recruitment of the museum curator, to introduce her to the project and advise her on implementation of Phase I (2 weeks - July 1987).
2. a) After $3/4$ year of operation to assist the achievements of the project, and advise on adjustments, and the continued implementation of Phase I.
b) To calculate the financial abilities of the project and advise on further implementation.
c) To report to the donor on the project achievements and advise on further donor involvement of (1 week - March - April 1988).
3. as above.
(1 week - January 1989)
Additionally, January to draft terms of reference for the evaluation of the project.
4. To evaluate the project, together with the Secretary of the National Museums Board and the Curator of Nayuma Museum. (2 weeks - November 1989 (the evaluation shall take place approximately 6 months before the departure of the expatriate curator)).

Breakdown of Costs.

1987

a. Recruitment of Volunteer:

<u>Travel:</u> Denmark - Holland return:	DFL	1500
<u>Fee:</u> 2 days @ DFL 450 :	DFL	900
<u>Travel:</u> Denmark - Zambia return:	DFL	4500
<u>Fee:</u> 14 days @ DFL 450 :	DFL	6300
<u>Transport:</u> To be provided by Embassy, Lusaka or SNV, Lusaka.		

<u>Fuel:</u>	DFL	700
<u>Report, :</u>	DFL	200

<u>Per diem:</u> 2 days (the Netherlands)	app.	
2 days (Lusaka)		
10 days Choma - Gwembe		
2 days Livingstone	DFL	2000
	DFL	16100

+5%

Contingency 805

Total DFL, 16905

1988.

<u>Travel:</u> Denmark - Holland return:	DFL	1500
<u>Fee:</u> 2 days @ DFL 500	DFL	1000
<u>Travel:</u> Denmark - Zambia return	DFL	5000
<u>Fee:</u> 7 days @ DFL 500	DFL	3500
<u>Transport:</u> To be provided by Embassy Lusaka or SNV, Lusaka.		

<u>Fuel:</u>	DFL	350
<u>Report:</u>	DFL	100
<u>Per diem:</u> 2 days (the Netherlands) app.	DFL	525
2 days (Lusaka) Total	DFL	11975
5 days (Choma) +5% Contingency		599
		12574

1989.

Cost as for 1988 above	DFL	12574
+ 5% price increase		630

Evaluation:

Cost for consultant as 1st mission in 1987.	DFL	16905
+5% price increase		850

Local consultants:

Travel:	DFL	1000
Subsistence:	DFL	800
Accommodation:	DFL	900

Subtotal		33614
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+5% contingency		-
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28095

1405

Total	DFL	29500
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XII APPENDIX 4

Project Equipment - PHASE 1

PHOTOGRAPHY:

Total DFL 5300

1. Nikon F3 , lenses: 55 micro ,
28mm wide angle
2. 1 Tripod
3. 1 Carrycase
4. 1 Battery re-charge , 8NC batteries
5. 30 b/w films (36 exp)
66. Flash (Nikon SB 16)

FIELD WORK:

Total DFL 3000

- 2 Tents
- 4 Stretchers
- 4 Mosquito nets
- 2 Lamps
- 2 Cooking pots, cups , cutlery
- 2 25 litres water containers
- 4 Jericans (fuel)
- 1 Hi lift jack, spade, axe
- 1 Funnel

OFFICE:

Total DFL 2500 K10 460

- | | |
|--|-----|
| 1 Manual typewriter | f/e |
| 1 Filling cabinet | 1/c |
| 1000 collection cards | 1/c |
| 500 sheets of headed paper | 1/c |
| 1 logo - and date stamps | 1/c |
| 2 Writing desks | 1/c |
| 2 Office chairs | f/e |
| 1 Safe (later to be fitted in museum building) | 1/c |
| 3 Cash-boxes | f/e |
| 2 small calculators | f/e |
| 1 calculator with paper print out | f/e |
| 3 staplers | 1/c |
| 2 punches | 1/c |

f/e = foreign exchange
1/c = local currency

PROJECT EQUIPMENT (1) - PHASE II
(Preliminary list)

PHOTOGRAPHY: Total DFL 4000
Complete darkroom equipment for b/w development and
printing.

OFFICE EQUIPMENT: Total DFL 6800 K4000
1 Electric typewriter f/e
1 Duplicator f/e
1 Photo copier f/e
3 Filing cabinets f/e
2 Writing desks l/c
2 Office chairs f/e
1 Storage cupboard for stationary l/c

EQUIPMENT FOR CONSERVATION DFL 3000
1 Hygrothermograph
1 Deep-freezer

(1) Detailed list to be made when the equipment is needed.

Appendix 6

TRANSPORT

The major roads in Southern Province are tarred, but all secondary roads are gravelled. In the rainy season these can be muddy and slippery.

It is necessary to have a strong, reliable vehicle with 4 wheel drive.

Specifications

Toyota Hi-lux 4 x 4

Dubble cab

Diesel

Tent canopy

A supply kit of fast moving spare parts.

Costs:

Approximately DFL 35 000 including shipment.

APPENDIX 2

THE MUSEUM BUILDING

There are two alternatives for a museum building,

A. Use of Existing Building

In the centre of Choma, there is a school complex, which is partly abandoned, and partly occupied by the District Offices of the Ministry of Education and Culture. The school is a colonial building and worth renovation. It used to be the school for European Children. The National Monuments Commission has kindly agreed to carry out a survey of the building, and investigate the possibilities of turning it into a museum.

B. New Building

If it is impossible to use an existing structure, it will be necessary to construct a museum at a central location in Choma.

COSTS:

1.	Building 400 ^m ²	@ K 2000	=	K	800.000
2.	Tonga homesteads			K	4.000
3.	3 rondavels			K	4.500
4.	Dancing Arena			K	5.000
5.	Landscaping			K	5.000
6.	Garage and storeroom			K	30.000
7.	Fence and Gate			K	60.000
8.	Metal and wooden shelving			K	50.000
9.	Showcases			K	75.000
10.	Panels			K	16.500
					<hr/>
TOTAL					= K 1.050.000
					<hr/>

Other

Other expenses:

11.	Architect fee	DFL	15.000
12.	Technical building supervision	K	20.000

Consultancy for planning of the Gwembe Valley Museum and Craft Project.

Date: January - February 1987

Duration: Six weeks, 4 weeks fieldwork

2 weeks finalisation of report, debriefing

Objective: To write a detailed project plan after discussions with the museum working group, The Gossner Service Team, traditional authorities (chiefs), Provincial and district administration, Ministry of Tourism, The National museums Board and the Livingstone Museum. The plan will become the basic project document to be followed over the next 2 - 3 years, and it will include the project

- a) Institutional form and linkages
- b) Location of the institution.
- c) Relationship between museum and craft project.
- d) Phasing and structuring of the craft project.
- e) Manpower and equipment assessment.
- f) Building proposal (non technical).
- g) Policy on conservation and collection.
- h) Project organisation
- i) A detailed budget for all activities 1987 - 1990
- j) Backstopping.

Logistics:

The consultant will need an estimated 4 weeks of fieldwork. Partly in the Gwembe Valley, but also in Lusaka and at the Headquarters of the provincial administration and the National Museums Board in Livingstone.

The consultant will present the draft report to the museum working group at the end of the fieldwork period. The final report will be presented to the donor and the work-group after another two weeks. A vehicle is needed for the period of fieldwork. Accommodation in the Gwembe Valley will be in the guesthouse, in Lusaka and Livingstone it will be in hotels.

XII. 9. LIST OF INDIVIDUALS MET

GWEMBE DISTRICT:

Miss S. Benyani	- Member MWG
Mr. T. Bonke	- Member MWG
Miss Gudrun	
Mr. W. Hamukoma	- DYLC
Miss F. Jongolo	- Member MWG
Mr. S. Kanelati	- Drum maker
Mr. G.S., Kwaleyela	- DAO
Mr. Grey Madyenkuku	- Project Secretary., GSDP
Mr. F.M.S. Makando	- Marketing Officer
Rev. M. Malyenkuku	- Member MWG
Mr. H.C. Munakombwe	- DES
Mr. Muntanga	- Member MWG
Mr. R.J. Mwananyina	- CAO ,Chairman, Museum working group (MWG)
SR. Chief Mweemba	- Member MWG
Mr. F. Mweene	- Assistant Manager ,Gwembe Valley Dev. company.
Miss M-F. Rawlins-Bramman	- Management Advisor, VSP
Mr. C.S. Sikwibele	- Administrative Secretary
Chief Sinazongwe	- Member MWG
Mr. E. Syabbalo	- Member MWG
Miss M. Syapwaya	- Member MEG
Mr. Ingo Wittern	- GST
Ms. Vrsula Wittern	- GST, Member MWG
Mr.	- Maaze Consumer Cooperative Society
Ba Orange	- Stoolmaker

MONZE DISTRICT

Mr. C.C. Chibonta, DES

Sister Immaculata Daly, Catholic Church

Ms A. Pasi, Homecraft Centre Principal

Fr. Frank Wafer, St. Kizilu Pastoral Centre

Various Craft-makers

CHOMA DISTRICT

Mr. B.K. Manjimela, DES

Mr. E. K. Mpande - Provincial Extension Training Officer

Ms S. Chifume, Women and Youth Extension Officer

Craftmakers

LIVINGSTONE DISTRICT

Mr. W.K.C. Kamwana, Provincial Political Secretary

Mr. L. Katanekwa, Director, National Monuments Commission

Mr. R.M. Luhila, Keeper of Ethnography, Livingstone Museum

Mr. T. Manda - Permanent Secretary

Mr. N. Mataa, Deputy Director, Livingstone Museum

Mr. Mbilikita, Provincial Planning Unit, Southern Province

Mr. Muleya, Provincial " " " "

Mr. Z. Siamasuku, DYLC, Kalomo

Mr. S.C. Siatembo, Provincial Youth League Chairman

M. C. Ziba, curator, National Monuments Commission

LUSAKA

Ms G. Chongwe, Director, Zintu Craft Shop

Professor Elisabeth Colson

Mr. D. van Groen, Director, SNV

Ms D. Fynn, Director, Zintu Craft Shop

Ms S. Krisifoe, Gossner Mission Liaison Officer

Hon. D.C. Munkombwe, MP Choma, Minister of State for Tourism

Mr. R. vander Weide, Netherlands Embassy

MONGU

Mr. M. Sitali, curator, Nayuma Museum

Mr. G. Widmaier, Building Consultant

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Manchester University Press 1962
- E. Syabbalo: Tonga Crafts in Figures.
Sinazeze 1985 (mineo)

A photographic exhibition on the resettlement would be very educative and could easily be moved to different centres of the Gwembe valley. (2)

VIII.2.2 THE FRANK WAFER MUSIC COLLECTION

Fr. Wafer is concerned to have the collection preserved, but he rightly requires that this is done professionally and non-commercially. The collection is inadequately stored at present. Different types of tapes are used and no documentation has been done. Fr. Wafer is committed to other duties and will not in the immediate future be able to work on improvements of the collection. Fr. Wafer is agreeable to let a musicologist go through the tapes, and if permission can be given by his church superior, he will assist the musicologist for a month.

During a three months attachment to the museum the musicologist would re-record all the tapes with use of high quality machinery and tapes. He/she will build up an archive of the collection (see Terms of reference, Appendix)

The Tapes will be stored at the museum, and only be made available to the public, when the copyright has been established. (1)

(1) For a list of equipment needed, see Appendix.

(2) These proposals are specifically aimed at the initial stage of the project.

It is possible to build up a music archive based upon this music collection at a later stage, if resources allow. At present the main purpose is to preserve the existing collection and make it useful.

VIII.7.3

FUTURE COLLECTIONS:

Future collection for the museum will be guided by the need of materials required for building up a permanent display.

These shall reflect the policies and objectives of the institution and be relevant for the overall purposes of the museum. It is advisable to limit the museum collection to ethnographic and historic specimens. The National Museum in Livingstone is a multi discipline museum and is expected to deal with these other types of collections.

VIII.7.4

DISPLAYS:

It seems premature to propose any detailed plan for display, and exhibitions. However, it falls in line with the policies and objectives to arrange displays reflecting the social life and, the Kariba resettlement. The permanent displays will be supplemented by temporary exhibitions which are mobile. After having been shown at the museum, these can be taken to the major centres of the area.

VIII.7.5

ACTIVITIES

When the museum is completed it will be open to the public to the extent possible, within the resources of manpower. The main activities will be research, collection, conservation and educational displays on the one hand, and on the other hand revival and marketing of high quality crafts.

Additionally a dance group should be formed, and perform at the museum arena. Dancing is an important aspect of customary Tonga life, and it is still a living tradition. A snack bar with facilities of game sets can entertain visitors.

depressed economic situation in the country and the lack of other job opportunities.

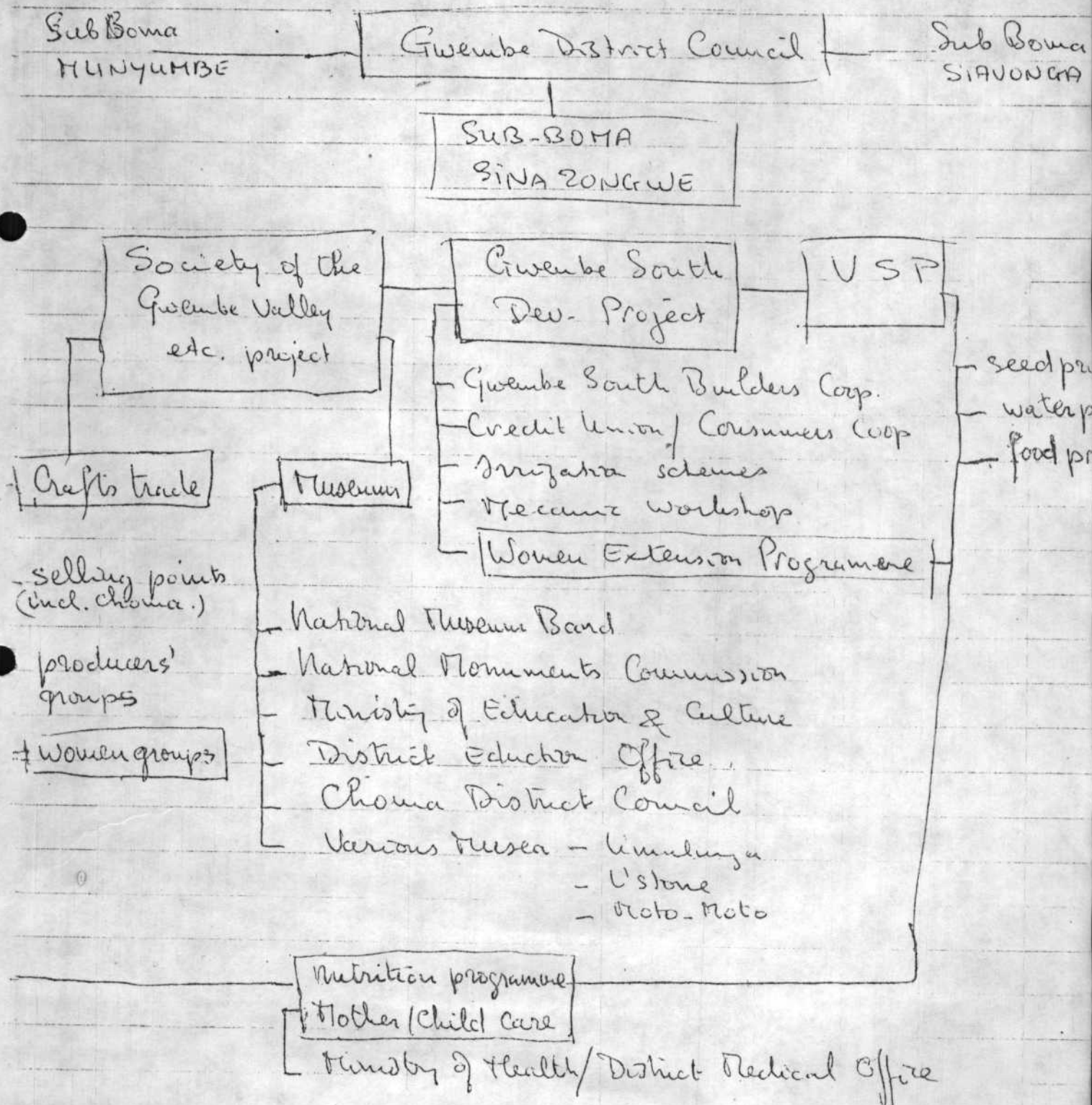
Raw materials for craft production are available at all times.

The project has in short all possibilities of benefitting the communities on a ^{substandard} basis.

20x
Lesaba, 27.5.87.

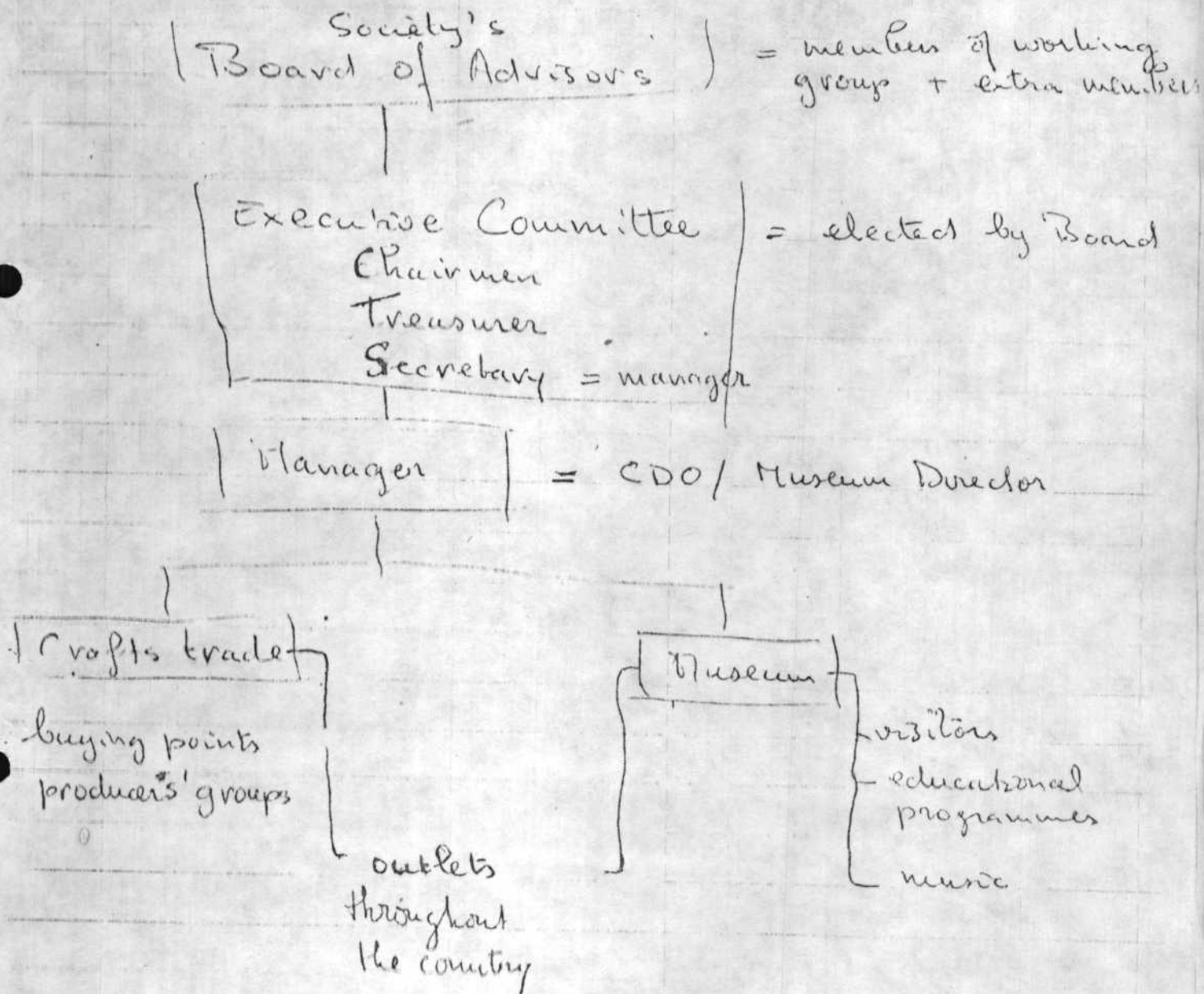
CHART

ORGANIZATIONAL CONTEXT OR FUNCTIONAL LINKS
of : The Society of the Gwembe Valley Tonga Museum and
Crafts Project.



Lusaka, 27.5.87.

PROPOSED ORGANIZATIONAL CHART for the SOCIETY of the GWEMBE VALLEY TONGA MUSEUM AND CRAFTS PROJECT.



For registration of the Society:

- formulate Objectives of Society;
- by-laws, including the article expressing the limitation of functions of Chief and Senior Chief and Chief Administrative Officer in the Executive Committee;
- tasks and responsibilities of Chairman and Treasurer and (Executive) Secretary.

MINUTES OF
TONGA MUSEUM WORKING GROUP - NOVEMBER 5, 1965
MEETING NUMBER 4

AGENDA:

1. Welcome of members and guests
2. Minutes of September and October meetings
3. Matters arising
4. Review of Study Tours of Nayuma and Livingstone Museums.
5. - WHAT HAVE WE LEARNED? -
5. Housing for new curator
6. Any Other Business

Followed by lunch

PRESENT:

Mr. Mwananyina	Chairperson
Chief Sinazongwe	
Miss. F. Jongolo	
Mrs. S. Beyani	
Mr. T. Bonke	
Mr. E. Syabbalo	
Mr. Muntanga	
Mrs. M. Syapwaya	
Mrs. M. J. Brannan	Secretary

IN ATTENDANCE:

Mrs. S. Krisifoe
Mrs. A. Noppen

ABSENT WITH APOLOGY

Sr. Chief Mweemba
Mrs. U. Wittern
Rev. Malyenkuku

The meeting opened at 10.15 hours with the singing of the National Anthems.

MWG 4/1 The Chairman greeted members and guests. Mrs. Krisifoe was welcomed back from the Netherlands where she had represented the Gossner Mission in presenting the museum project to the funding agency.

/2...

Appreciation was extended to the Dutch Embassy for their willingness and interest in funding our project.

MWG 4/2 The Report of the September Study Tour was accepted. Minutes of September 19 meeting (number 2) were accepted as correct.

moved Chief Sinazongwe

seconded Mr. Syabbalo

The Report of the October Study Tour was accepted. There were no minutes from October.

MWG 4/3 Matters Arising from September minutes MWG 2/1- funding- a draft of a formal letter requesting funding from the Dutch Embassy and including a job description for Mrs. Noppen as consultant has been prepared by the chairman for the District Secretary.

MWG 2/2

Mrs. Noppen as consultant

The proposed terms of reference are to be delivered to the Dutch Embassy on Nov. 6 by Mrs. Krisifoe and Mrs. Noppen.

MWG 4/4 Review of Study Tours

Each member expressed his/her personal impressions of the two museums. Some observations follow:

Mr. Syabbalo- Nayuma: located close to people so they come to see and sell. Near town, townships and tarmac.

Livingstone: Much of the collection is kept in storage therefore useless to most people. The shop is small and does not seem to have permanent craftspeople.

Mr. Bonke- Our buildings must be attractive and storage areas must be well planned. Stores and amathysts from our area must be included.

T-shirts at the Field Museum were good.

Mrs. Syapwaya- Nayuma: Building was interesting especially the roofing and how it was made from local materials-poles, mats, grass. The crafts are controlled, strictly for high quality. Buying day is well organized every Friday. /3...

Livingstone: A big building but not big display cases are good.

Field Museum: small but nice building with grass roof. Many crafts are not from local area.

Mrs. Bayani- Livingstone: Number and variety of animal skins was impressive but unfortunately these are kept in storage so only a few privileged visitors see them.

Miss. Jongolo-Livingstone: The display room of initiation rites, particularly of Lezi girls, was particularly interesting.

Chief Sinazengwe: Nayuma: The whole province is involved in the craft production. People walk long distances to sell their handworks. Perhaps our museum would be better if it covered the whole Gwembe Valley, Central, North and South.

There was discussion regarding the fire hazards associated with a thatched building. Mrs. Noyen pointed out some measures which had been taken:

1. located far from villages
2. no fires allowed in the area of museum
3. great care for electrical installations
4. lawns kept watered and green
5. fire hydrants and fire extinguished around the building
6. fire insurance
7. 16cm thick roof

Livingstone: Fire hazards in store rooms because of over crowding and poor ventilation.

Mrs. Brannan: The purpose of a museum must be clearly defined. Is it a place for preserving the past or a centre where traditions are kept alive. There appeared to be a sharp contrast between the objectives and therefore the atmosphere of Nayuma and Livingstone. The contrast between government funding and independent funding was also very evident between the two museums.

/4...

Mr. Muntanga: Nayuma- The building was interestingly designed and built. The thatch made it cool. The local people feel it is their museum and that it will remain so. Crafts sellers are interested, bring good items, try to develop their museum. Traditional dance group excellent. Dancing makes people happy- they enjoy the day of the dance. The group could be invited here to show our people that the museum is a living thing.

Mr. Mwananyina - Nayuma- People from the whole of Western Province support their museum. Crafts contribute to the living standards of the people. Staff have a team spirit with open dialogue and confrontation all aiming to keep the place alive.

Building structurally impressive. Thatch shown to be a good option. Local materials-no forex. Location is central a provincial museum. Our district museum must also be centrally located.

Funding assured for next 10 years.

Museum is a resource centre

Supporting dance troupe attracts people to the museum

Livingstone: (established in 1949) Has specialist staff but lacks funding. Education programme only for Livingstone area. Collections are superb for researchers and future generations.

Years ago they had space but now there is none.

Seemed dead - how can people become more interested in their museum? We could have a political action especially about the Zimbabwe Independence War and the formation of the lake. T-shirts are a good item. Community spirit is most important.

Mrs. Neppen- Livingstone museum was built in days when museums were built mainly for things instead of for people. The relationship between things and society is not stressed. They could be more community oriented by developing their craftshop.

It is important to have a National Museum with different departments. No local museum will be as big as Livingstone e.g. the Natural History collection.

It is encouraging to hear that this Museum Working Group considers "community" important and emphasizes the local nature of our museum e.g. skills, materials, crafts.

We are now realizing how important location is. Many people must be involved and it must be accessible to craft produced.

RESOLVED: Based on the two study tours, the Nayuma model seems to be the one which attracts our Working Group. Therefore we wish to endorse the appointment of Mrs. Anna-Lise Noppen as our advisor to help to ensure that our museum moves in a similar direction.

MWG 4/5 Housing for new Curator

The Netherlands Embassy was visited this week by Mrs. Noppen. They await her report but have started advertising for the curator post. It could be filled by June. The house should be ready by April.

Application will be made to the District Council asking them to find some accommodation in light of the fact that the Danish Volunteer nurse is expected in December. The Chairman will personally see the D.S. about accommodation.

MWG 4/6 Any Other Business

MWG 4/6/1 Terms of reference were tabled for Mrs. Noppen's consultancy in mid January to February See Appendix A.

MWG 4/6/2 It was reconfirmed that craft buying days are:

Siabaswi - Mondays

Nkandabbwe - Thursday

MWG 4/6/3 RESOLVED: - That museum items should not be collected until Mrs. Noppen returns when she will instruct us further about the collection and recording of items.

MWG 4/6/4 RESOLVED: - That specific craft buying stations should be established and known in the community. These will be included in Mrs. Noppen's plan.

Closing Remarks: The Chairman expressed thanks for the positive contributions and spirit of unity of the members. He prayed God's blessing on Mrs. Noppen as she travelled to Mangu and then on to Europe before returning to us in January.

The meeting was adjourned at 13.20 hours.

Lunch was served.

NEXT MEETING - Third week of January. Date to be announced.

CHAIRPERSON

SECRETARY

APPENDIX A

TERMS OF REFERENCE

Consultancy for planning of the Gwembe Valley Museum and Craft Project.

Date: January-February 1987

Duration six weeks, 4 weeks fieldwork

2 weeks finalisation of report, debriefing

Objective: To write a detailed project plan after discussions with the museum working group, The Gossner Service Team, traditional authorities (chiefs), Provincial and district administration, Ministry of Tourism, The National museums Board and the Livingstone Museum. The plan will become the basic project document to be followed over the next 2 - 3 years, and it will include the project

- a) Institutional form and linkages.
- b) Location of the institution.
- c) Relationship between museum and craft project.
- d) Phasing and structuring of the craft project.
- e) Manpower and equipment assessment.
- f) Building proposal (non technical).
- g) Policy on conservation and collection
- h) Project organisation
- i) A detailed budget for all activities 1987-1990
- j) Backstepping.

Logistics:

The consultant will need an estimated 4 weeks of fieldwork. Partly in the Gwembe Valley, but also in Lusaka and at the Headquarters of the provincial administration and the National Museums Board in Livingstone.

The consultant will present the draft report to the museum working group at the end of the fieldwork period. The final report will be presented to the donor and the work-group after another two weeks. A vehicle is needed for the period of fieldwork. Accommodation in the Gwembe Valley will be in the guesthouse, in Lusaka and Livingstone it will be in hotels.

Study Tour Report of the Tonga Museum Working Group Visit to
Livingstone Museum October 2-3, 1986

57

Present: Mr. Mwananyina
Chief Sinazongwe
Mr. Syabbalo
Rev. M. Malyenkuku
Mrs. Beyani
Mrs. M. Syapwaya
Mr. Titus Bonke
Miss Jongola
Mrs. M.J.R. Brannan

Absent with apology: Sr. Chief Mweemba
Mr. Muntenga
Mrs. U. Wittern

in attendance: Mr. Chellah, director, National Museums Board
Mr. Nawa Mataa, Deputy director and board secretary,
National Museums Board.

Study Tour Report

Destination:

The Livingstone Museum, Livingstone, Zambia

Purpose:

To provide an educational opportunity for the Tonga Museum Working Group, enabling members to experience some aspects of managing a museum.

Agenda:

Oct. 2 - morning - travel to Livingstone
11.30 audience with Mr. W.K.C. Kamwana PPS on behalf of MCC
Mr. Felix Luputa
14.00 Tour of Livingstone Museum offices and storage rooms
16.30 Tour of Victoria Falls Field Museum
Oct. 3rd - Meeting of museum working group (minutes attached)
afternoon - travel to Gwembe Valley

Observations and Information:

The following observations and information were gathered from both the museum tour and the informal discussion held during the meeting on October 3rd.

1. Displays:

There was a permanent display for each department of the museum; natural history, ethnography, and Zambian history. A temporary display of initiation traditions filled another room.

The display cases, lay out of artifacts, poster presentation, and verbal explanations were observed. Many of the displays have changed little since the early days of the Livingstone museum. This suggested the importance of investing well in the first display cases of our museum as these may have to last for many years without funds for replacement and/or renovation.

2. Store rooms

Many rooms were opened for the Working Group revealing a vast quantity of artifacts. Several areas were filled with boxes of stone age specimens. Other rooms had items from traditional customs such as witchcraft articles. Rooms were filled with reptile and animal specimens. The bell tower contained a large collection of papers and written documents.

The limited space and inadequate preservation conditions were obvious. The issues of collection, preservation and storage became very important topics of discussion.

3. Resource Rooms

The library and photographic room were visited. Time did not permit a visit to the Education Wing.

4. Field Museum

A brief visit was made to the small field museum close to the Victoria Falls where a sample archeological dig is displayed.

5. Craft Shops

Two craft shops were visited. The one in the Livingstone Museum had many items, some of poor quality. The shop in the Field Museum was stocked with T-shirts, post cards, books and other attractive manufactured items as well as a good selection of crafts. There was no indication that either craft shop was endeavouring to encourage the practice of local traditional craft skills.

6. Collection:

The Working Group expressed concern about the collection of so many similar objects, particularly stones. Was it necessary? Could not many of these things be sold?

We were informed that a museum is the repository of a nation's cultural and natural heritage, therefore artifacts must be collected and kept. If they are sold we are selling our own culture. Already many of Zambia's rare specimens have been taken to European and American museums.

Boxes of stones which appear ridiculous to lay persons are masterpieces to archeologists and not one must be lost.

The collection in our museum is one of the finest that has been seen of Gwembe Valley artifacts. Our collection could receive impetus if we launched a campaign in our district involving everyone in "preserving our culture". Unique pieces will be brought forward to be put in our museum. Traditional rulers and ward chairmen can really boost this cause.

7. Preservation and Storage:

A strong lesson learned from this Study Tour was that it is relatively easy to collect museum pieces, but very difficult to preserve the items not just for this generation, but forever. The importance of preservation cannot be minimized. Therefore storage facilities must be seriously considered before starting to collect. When planning a museum storage space is most important.

The problem of preservation is worldwide. However the climate in the Gwembe Valley presents some exceptional hazards to museum collections.

8. Museum - an educational Institution

The Livingstone Museum has a planned education programme, an education officer on staff and an education wing on its premises. Limited funding prevents mobile programmes.

Schoolchildren are brought to the museum where they learn not so much from lectures and books but from seeing and touching history. Films and various club activities such as archeology and wildlife are offered to the students.

As an academic institution a museum is a unique place for scientific research.

9. Location

The importance of the location of a museum is tied to the underlying purpose for which the museum exists. We must decide if ours is to be a regional or provincial museum, or remain just one part of Gwembe district as it now is. It is possible for political pressure to push a decision in a particular direction which may not be in keeping with the museum's purpose.

10. National Museums Board (NMB)

The function of the board is to coordinate and promote the establishment of regional museums. At present it is not possible for the Party and its government to financially do this. Therefore it must be done by community effort, e.g. NAYUMA. The NMB was actively involved in the establishment of Nayuma from the beginning particularly in giving technical assistance.

Similarly the NMB are available to support us with our museum. Although they cannot offer money they can offer knowledge which they have in abundance. Already Mr. Mataa has visited our museum.

Our Working Group was reminded of the enormous responsibility it has in taking up the important task of preserving our culture. Fortunately Zambia has realised the importance of museums early. The NMB will be delighted to help us when they can.

11. Financing of Museums

In Zambia museums under the NMB are paid by government under the Ministry of Tourism through annual budget allocations. There is also a small grant from the District Council.

A report is pending suggesting that private museums should also get some support from government.

NMB museums do not benefit from bilateral funding projects because such money goes to the Department of Cultural Services within the Ministry of Education whereas museums fall under the Ministry of Tourism.

5
12. Acknowledgments

- (i) Mr. Mwananyina expressed the appreciation of the Museum Working Group to the staff of the Livingstone Museum in particular to Mr. Chellah, director and Mr. Mataa, Deputy Director for their frankness during the tour and the discussion and their open offer of assistance. He assured them that we, as pioneers and amateurs, doing things for the generations to come will look at the issues they presented to us. He thanked them for their advice regarding publicity and preservation. He encouraged them to continue their good work of preserving our culture.
- (ii) On behalf of the MCC, Mr. Felix Luputa, we were greeted by Mr. W.K.C. Kamwana the Provincial Political Secretary for Southern Province. He assured us of the interest of the MCC's office in our project - the importance of preserving our cultural heritage. He pledged whatever support they could give to the establishment of our museum.

.....
Chairman

.....
Secretary

STUDY TOUR REPORT AND MINUTES OF

THE TONGA MUSEUM WORKING GROUP - SEPTEMBER 18 - 19, 1986

Present: Mr. R.J.Mwananyina - Chairperson
 Sr. Chief Mweemba - Vice-Chairperson
 Chief Sinazongwe
 Rev.M.K. Malyenkuku
 Mrs. Mary Syapwaya
 Mr. E.Syabbalo
 Mr. Muntanga
 Mrs. M.J.R-Brannan - Secretary

In attendance: Mrs. Anne-Lise Noppen

Absent with apology: Mrs. U.Wittern
 Mrs. S.Beyani

STUDY TOUR REPORT

Destination: Nayuma Museum, Limulunga, Mongu District, Western Province, Zambia.

Purpose: To provide an educational opportunity for the Tonga Museum Working Group enabling members to experience some of the possibilities for museums in Zambia.

A G E N D A

Sept. 17th - Travel to Lusaka
 Sept. 18th - Morning-travel to Mongu
 - Afternoon- -tour of Nayuma Museum
 -attend dance display
 Sept. 19th - Morning - observe buying of crafts from producers
 - meeting of Museum Working Group
 Sept. 20th - Morning - personal business in Lusaka
 Afternoon - travel to Gwembe Valley

Observations and Information:

1. THE MUSEUM

1.1 Building- The main new Nayuma Museum Buildings was started on a self help project, then assisted by NORAD. Its imposing setting and design was immediately impressive. The policy was to use local materials and traditional skills as much as possible. The high thatched roof is very attractive, and provides coolness and ventilation. There is an open roofed area which is used for craft displays and for craft buying. The original museum building is now being remodelled into a guest house.

1.2 Storage Building- A very specialized storage vault is being constructed for the purpose of providing safe storage for valuable museum artifacts. It will be insect resistant and controlled for humidity. The cost of K650,000 is being covered by NORAD.

/2..

- 1.3 Staff Housing - One staff house was build when the new museum was built. At present they are renting four houses for staff. Plans are underway to build more low cost houses. Mrs. Noppen suggested that good houses attract people to the job.

- 1.4 Displays - Permanent displays in a museum should introduce visitors to the broad history and ecology of the area. Nayuma Museum is waiting for its permanent display to be completed. Display cabinets are also being built so that artifacts can be kept safely behind glass, protected from handling, harmful climate and insects. Temporary displays are used locally and then loaned to other museums, who need to pay only transport. Cooperation between museums is very important in such things as the sharing of displays. An example of a temporary display int the Nayuma Museum is the Kuomboka exhibit.

The Tonga museum should include displays of minerals of the Gwembe Valley such as amethyst and coal, as well as remants of the Zimbabwe War such as bombed boats and hand grenades. A temporary display could be prepared on the history of the Gwembe Tonga during the Zimbabwe War.

- 1.5 Dance Troup- Under the leadership of aknowledgable and gifted person the Nayuma Museum includes a troupe of dancers whose purpose is to keep alive the traditional dances of Zambia. On the museum grounds they have an enclosed area where they perform twice weekly and where they practice. The dancers, who are local young people, some still schooling, share the gifts from their performances as well as 70 per cent of the gate. Thirty percent of the gate goes into a dance fund and is used to buy costumes, musical instruments and other supplies for the troupe. Bookings for tours are taken at the charge of K300.- for 3 performances plus transport, food and lodging. The high standard of dance is strictly maintained and has earned the troupe national respect.

The Budima dance must be included as a highlight in any dance performance at the Tonga Museum.

- 1.6 Musical Archives- The purpose of this archive is to record, document and classify traditional music and song from the villages. Expertise in this profession, as well as recording equipment are provided by a sister museum in Norway. In the near future tapes should be reproduced for sale to the public with copyrights to ensure that profits are returned to the local village artists.
- 1.7 Museum Twinning- A twinning relationship has been established between the Nayuma Museum and a museum in Norway. Norwegian staff come to Zambia to do research. Zambian staff to to Norway for experience and training. Together they share projects which are of mutual interest such as the musical archieves. The Norwegian counterparts also act as buying agents for Nayuma.

- 1.8 Patron - An honorary person who is consulted to promote the museum and to assist with finding solution to its problems should be selected as the patron. At Nayuma the patron is the Lintunga. It was suggested that we invite His Excellency the President to be the patron of the Tonga Museum.
- 1.9 Board of Directors- A group of influential people of the area have been selected to be on the Board of Directors, which is the main policy making body for the museum.
- 1.10 Museum Staff - The staff of the Nayuma Museum function as a team. Weekly meetings of the 12 permanent personnel are informal brain-storming sessions when each person reports on his/her activities and observations of the previous week and then contributes ideas to improve the management of the museum. The salaries of the staff are covered completely by the sale of crafts.
- 1.11 Management and Administration- Mrs. Noppen, the expatriate expert, has handled most of the administration and management of Nayuma until a year ago when her Zambian counterpart began to take over. When she leaves in December, 1986 she has confidence in her successor, a qualified Zambian with much museum experience. After she leaves the funding support from NORAD will still continue to provide vehicles, fuel and staff training to Nayuma. As well, Mrs. Noppen will continue to be involved with the project and will visit twice a year.

2. CRAFTS

- 2.1 Skills Training- Since the successful trading and marketing of crafts from the Nayuma Museum has extended throughout every district of Western Province more and more young people are choosing to learn the traditional skills from the elders. This informal school leaver programme is luring young people back to the villages from the cities because it is proving to be a viable income generating activity. Each elderly craftsperson who brings items for sale to the museum is encouraged to pass his/her skills on to the younger generation.
- 2.2 Quality- The standard of workmanship has increased during the last two years at Nayuma. Inferior work is rejected. Competitions are held with commodities such as washing powder, cooking oil and bathing soap offered as prizes. Pictures and original old samples are shown to crafts-persons so they can see the quality that is being aimed at.
- 2.3 Pottery- Effort is being made to improve the pottery skills in the area. A Dutch Volunteer has been secured to help support the pottery project.
- 2.4 Buying- There are full time buyers in each district of Western Province. These buyers must have their purchases ready on specific days to be picked up by the Nayuma vehicles. Goods are brought to the central location in each district. In Mongu District the crafts producers bring their goods to the museum each Tuesday and Friday to be bought.

Every three months there is an open meeting with craft producers in which they are free to give constructive criticism and there is time for dialogue with museum staff.

- 2.5 Transport.** The museum runs three vehicles and employs two full time drivers. The vehicles, Toyota Land Cruisers, are provided, maintained and fueled by NORAD. Craft items are also transported by Zamfoot by bearers paid from the craft programme. Plans are now underway to purchase an oxcart and oxen for one district where road transport is very difficult.
- 2.6 Marketing.** Most customers for crafts come from the Mongu area. They are local people who buy items for their daily use. However most money from craft sales comes from the few customers from outside the province. Large volumes of goods are sold to Lusaka outlets such as Zintu and the Tonga Craft Shop. The Livingstone Museum also purchases items to be sold in their craft shop. Some traders buy goods to take to Botswana to be exchanged for manufactured goods and brought back into Zambia. When goods are transported to Lusaka a 20 percent transport charge is added. Although the demand on the export market is high it is difficult to organize foreign trade without a Lusaka Office. Zintu is beginning to market some goods abroad. The standard mark up over producer price is 30 percent. This percent remains the same for all items and to all customers. There is no preferential treatment for bulk buying.
- 2.7 Management**
The manager of the craft programme has been trained in bookkeeping and management and is responsible for all the business management of that programme.

MINUTES OF SEPTEMBER 19TH MEETING

This meeting was held at the Nayuma Museum in Limulunga during the Study Tour.

Minute MWG 2/1 - Mrs. Noppen assured the Working Group that funding for the Tonga Museum has been promised by the Dutch Embassy. This funding includes the Study Tours of the Working Group. Advertising has already begun for a curator to arrive in Sinazeze in March, likely a Dutch Volunteer. Mrs. Noppen will come to Nkandabbwe Camp in January as a consultant to prepare a planning report.

Minute MWG 2/2 - Mrs. Noppen, as planning consultant for the Tonga Museum will continue to act as a "Backstop" for our project for at least two years visiting us twice a year. She assured us of her keen interest and commitment to our museum and her confidence in the very good start we have made. The fact that we have got funding for Study Tours gives us an important base.

Minute MWG 2/3 - The important matter of housing for our consultant and curator is pending until our next meeting.

Minute MWG 2/4 - The Chairman, Mr. Mwananyina, on behalf of the Museum Working Group expressed sincere and deep appreciation to:

- (a) Mrs. Noppen for her interest and foresight regarding our Museum. He said that we are indebted to her for her commitment to nation building and development. Thanks was also extended to Mr. Noppen for allowing his wife to be so involved and to travel long distances to our Museum.
- (b) The funding agency, in particular the Royal Dutch Embassy, for funding this Study Tour. They should be assured that much has been achieved on this trip in the education of our Working Group. Deep appreciation was also expressed to them for their promise of funding the major project of the Tonga Museum.
- (c) Mr. and Mrs. Brannan for the use of their vehicle during this trip, and especially to Mr. Brannan for acting as driver.
- (d) The Litunga who was aware of our coming even though he was out on tour at the time. Sincere regards from our Working Group were to be conveyed to him by Mrs. Noppen.
- (e) The members of the Working Group who are all busy people, but who, in their spirit of commitment, brotherhood and unity of purpose have laid aside other business to join this Study Tour.

Dates of next meetings:

October 2 -, 1986 - Study Tour to the National Museum in Livingstone.

November, 5 1986 at 9 hours at Nkandabbwe Camp. Mrs. Noppen will come from Mongu for the November, meeting.


CHAIRPERSON


SECRETARY

GOSSNER SERVICE TEAM

P.O. Box 4,
Sinazeze.

Gossner Mission,
Liaison Office,
P.O. Box 50162, Lusaka.
Tel: 250580.

September 16th 1986

The Dutch Embassy
Lusaka
Zambia

To whom it may concern:

re: Tonga Museum -- Gwembe Valley

As you are aware from previous communication with Mrs. Sietske Krisifoe, a significant collection of Valley Tonga artifacts has been gathered and housed at the Gossner Service Team Camp, Sinazeze.

In recent months museum experts have shown keen interest in our collection and have advised us strongly to take action to improve its preservation. In response the Gossner Service Team has initiated the establishment of a Museum Working Group composed of ten local leaders plus two Team members.

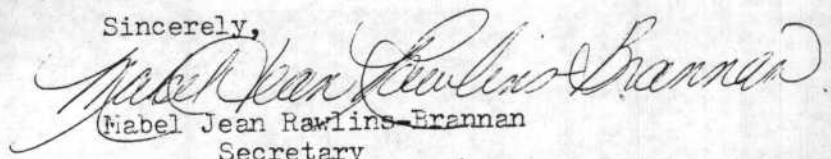
The Museum Working Group was formed in June 1986. Immediate priority has been given to educating the members, therefore field trips to Nayuma Museum in Mongu and the National Museum in Livingstone have been arranged. The budget for the Working Group for 1986 and 1987 is attached.

In order to proceed with plans for a properly managed museum and traditional craft project it will be necessary to rely on professional people. The following plans are proposed:

- (a) employ a consultant for six weeks (February-March 1987) to assess and plan the project. Mrs. Anne-Lise Noppen who has experience in Zambia, is interested in the project and prepared to come.
- (b) a full time anthropologist or similarly qualified person should be assigned as professional advisor to direct the project. This post should be filled in the first half of 1987 and continue for some years. Full details would be prepared by the consultant (a), however steps should be taken now to advertise the position.
- (c) it will be necessary for the professional advisor to have a sturdy vehicle in order to traverse the Gwembe Valley.

Thank you for the interest you have indicated regarding the financing of this project. We await further word from you to confirm the acceptance of our plans and budgets.

Sincerely,


(Mabel Jean Rawlins-Brannan
Secretary

Tonga Museum Working Group

encl. 3