

TONGA MUSEUM

BUDGET 1986

Working Group Expenses:

kwacha

Meetings (July, Aug., Nov., Dec.)

Transport	200 x 4	800
Food	25 x 4	<u>100</u>

900

Sept. Mtg. Mongu Trip:

Transport	2000 km x 1.20	2400
Food	K25 x 9 people x 4 days	900
Accommodation	K15 x 9 people x 3 nites	<u>405</u>

3705

Oct. Mtg. Livingstone Trip

Transport	905 km x 1.20	1140
Food	K25 x 12 people x 2 days	600
Accommodation	K25 x 12 people x 1 nite	<u>300</u>

2040

Stationary, postage, sundries

600

7245

Museum Expenses:

Cleaning Staff.	K120 x 4 months	<u>480</u>
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480

Cleaning supplies

local oil	40
drum	50
keresene	150
fumigation tablets	<u>30</u>

270

750

Contingencies 10%

800

Total

K 8795

TONGA MUSEUM

BUDGET 1987

		kwacha	
<u>Working Group Expenses:</u>			
Transport	K200 x 12 mtgs	2400	
Food	K25 x 12 mtgs	300	
Stationary, postage, sundries		500	
Training programme		2000	
			5200
<u>Museum Expenses:</u>			
Cleaning Staff	K120 x 12 months	1440	
Cleaning supplies		500	
Temporary renovations of existing building including trenching, improved ceiling, window repair, preservative paint, shelves, labour		10,000	
			11,940
Contingencies 10 %			1,700
Total			K 18,840

1987 External Expenses

consultancy 6 weeks
professional staff
vehicle

MINUTES OF
THE TONGA MUSEUM WORKING GROUP - AUGUST 21 1986

Present: Sr Chief Mweemba
Mrs. Mary Syapwaya
Mrs. Ursula Wittern
Mrs. Sietske Krisifoe
Rev. M. Malyenkuku
Mrs. M. J. Rawlins-Brannan

In attendance: Mrs. Anna Lise Noppen, full-time anthropologist
with the Nayuma Museum, Mongu

Absent with apology: Chief Sinazongwe
Mr. R. J. Mwananyina, A/CAO- Chairman

The meeting was opened at 10 hours with a few brief opening remarks from Sr. Chief Mweemba who then turned the meeting over to A. Noppen to give an educational talk and tour of the museum to the members of the Working Group.

Educational Talk

A MUSEUM:

Can be described as an institution which

1. studies the traditional culture and history of an area
2. collects items and records information about each object
3. preserves the items, using chemicals, freezers and good store rooms
4. displays items in order to educate the community

In Zambia traditional culture is disappearing very fast especially since in the Gwembe Valley since resettlement. Another way to preserve culture is to keep it alive. Thereafter we have craft projects. It is necessary to combine a craftshop with the museum.

ZAMBIA'S FEW MUSEUMS:

There are two types of museums within Zambia. Those within the National Museum Board and funded by government are the Moto Moto museum in Mbala, the National Museum in Livingstone, and the Copperbelt Museum. Because of present economic constraints on the government these museums have few funds. On the other hand Nayuma Museum in Mongu is a private independent Museum. At present the government does not have a policy toward small museums such as Nayuma. We in the Gwembe Valley must decide if the Tonga museum should be independent or government. It is definitely possible to get donor funds to build a museum.

The distances between Zambia's few museum is great - 1600 km. between any two. Therefore one museum caters for a lot of people and is responsible for serving those people.

1. Moto Moto Museum, Mbala - It was funded and built for over 1 million kwacha. Unfortunately it is 3km outside Mbala and thus difficult for people to get there, even the staff. No planning was done locally. All decisions were made behind a desk in Lusaka.

2. Nayuma Museum, Mongu -

- visitors include about 30 to 40 local people per day and 1 expat per day.
- an entrance fee of 20ng per children and 50ng per adult helps to provide better security and control over museum property.
- in the Craft Shop 70% of the customers are local people but most money is earned from outlets in Lusaka.
- Crafts are purchased from all 6 districts of Western Province. In 1983 K350 per month was spent on crafts. In 1986 K20,000 is spent. Buyers are often paid a percentage of their purchases but there is quality control. There are competitions and displays which encourage craftspeople and lift the standard of workmanship.
- Transport for the museum is essential. In Nayuma there is one buyer per district and the vehicle goes regularly to collect items. Carriers are hired to transport goods within the district.
- The number of items at Nayuma is only about 700 to 800, about the same number as in the Monga Museum here. Now that their store room is being completed they are beginning to buy more items.
- The museum building shows the advantages of traditional building methods.
The thatched roof is attractive and cooler.

When preserving museum articles avoid using pesticides. The chemicals are not known and over a period of time could deteriorate the objects. The use of a deep freezer and a good store room are preferred. Fumigation is another possible method. Every month every single item must be carefully examined.

Business of the Meeting

Minute MWG 1/1 It was resolved that Mrs. Mary Syapwaya would begin immediately to work in the museum to clean, preserve and inspect items regularly. Her wage would be decided after consultation with the A/CAO.

Minute MWG 1/2- A full time officer should be assigned to this project to assist in setting it up by the beginning of next year. Therefore the minutes of this meeting will be sent to the Dutch Government with a cover letter explaining that the Working Group has been firmly established, is holding monthly meetings, and plans 2 field trips. The letter should request that a consultant come to Gwembe Valley for 6 weeks to plan the project. Mrs. Noppen is willing to come. There should also be a request for a full-time anthropologist or similarly experienced person. Housing is available but a vehicle is needed. Could the Dutch Government start recruiting soon?

Minute MWG 1/3- Mrs. Krisifoe presented an initial budget proposal which was sent to the Dutch Embassy on May 31st 1986. It was a draft only but it opened the doors for a positive response. A more detailed budget was discussed. See Annex A. Present costs are being paid by the VSP Society with the understanding that they will be reimbursed when funding comes through.

Minute MWG 1/4- The Working Group will visit the Nayuma Museum September 18-19. The agenda follows:
Tuesday Sept. 16 - distant group members arrive at Nkandabbwe
Wednesday Sept. 17- to Lusaka Guest House
Thursday Sept. 18- to Nayuma Museum Mongu
Friday Sept. 19- meeting of Museum Working Group then return to Lusaka Guest House
Saturday Sept. 20- return to Nkandabbwe
Transportation will be provided by two Gossner Service Team vehicles.
Mrs. Noppen will inform the Litunga of our coming, and that of 2 chiefs.

Minute MWG 1/5- The Working Group will visit the National Museum in Livingstone on October 2nd and 3rd. The Permanent Secretary should be informed of the coming of the two chiefs to the area. The National Museum should be informed so that they can arrange to tour and inform us. Details will be finalized before the next meeting.

The meeting was adjourned at 13.00 hours.

Lingegangen TONGA VALLEY MUSEUM AND CRAFTS SHOP

24. Juli 1986

Erledigt:

GST/Box 4,

Singazze.

Zambia.

8 July 1986.

Rev. Mische,
Gossner Mission

Dear Sir,

TONGA HAND-HOE,

You may remember that I stopped at Syabswi, Mweemba area, in order to try find you a Tonga hand-hoe which you need very much.

I succeeded to get one for you which you will receive from Mr. Brannan when he meets you in Lusaka.

I bought it from an old woman at K6.00, from the amount I use ^{leave} in purchasing crafts and, Please ^{this} amount to Mr. H. Kusifae for my records when you leave for your home. I do hope and believe that this hoe will meet your need at best.

(P.T.O.)

Additionally, the Manuscript on
'Tonga Customary Marriage' is not
completely typed yet in the project
typing room and I will try to
contact Masambo Colliers Limited
to assist me in this ~~work~~ ^{work}
and I will try to send it to you as
soon as it is typed for attention
and possible publication.

Also, try to send some of copies
of 'TONGA CRAFTS IN FIGURES', for
there is great demand for this
publication — here.

I enjoyed Kafumbila's recent
trip ~~with~~ ^{with} ~~you~~ ~~very~~ ~~much~~ ~~and~~ ~~I~~ ~~do~~ ~~hope~~ ~~to~~ ~~do~~ ~~the~~
same in future. May the Lord Jesus Christ guide
you well on your way from Zambia
to Germany.

E. Syabala

31st May 1986.

Ministry of Foreign Affairs,
Att. Mr. A. van der Wiel,
Bezuidenhoutseweg 6-7
Den Haag,
Holland.

Dear Sir,

Further to our discussion in Lusaka on 25-5-1986, I wish to send you an outline of the Museum project in Gwembe Valley, with a description of funds, needed for this year.

Enclosed you find a recommendation of Mrs. Noppen for the first steps. Mrs. Noppen, Nayuma Museum, Mongu, and Mr. Mukela, MotoMoto Museum, Mbala, were requested by the Gossner Service Team to estimate the Gossner Collection and give advice what should be done. As a result of this came the report you received in January 1986.

Further to her recommendations I enclose an outline of funds, possibly needed for this year, as soon as the recommended working group has started.

Yours faithfully,

S.C. Krisifoe
S.C. Krisifoe.

c.c. Dutch Embassy, Lusaka.

Gossner Mission, Berlin.

Gossner Service Team, Sinazeze, Zambia.

Analise Mausen Noppen, Nayuma Museum, Mongu.

31.5.1986.

OUTLINE FOR GWEMBE MUSEUM PROJECT DURING 1986.

1. Following the steps, recommended by Mrs. Klausen-Neppen, a working group should be established, hopefully during the proposed June meeting, which should carry out the tasks, described by Mrs. Klausen-Neppen, as soon as possible.
2. Together with other tasks, the working group has to identify the most suitable site for the project. As soon as this is found, some costs could come up already, as shown under point 4.
3. Since the project is initiated by the Gossner Service Team/Gossner Mission, they will request the Gwembe South Builders (GSB) to be the contractors for the buildings. GSB has grown out of the work of the Gossner Service Team in the Gwembe Valley.

4. As soon as a suitable site has been identified by the working group, the following costs will arise:

a.- Clearing and leveling	±	K 1,000.--	
Fencing	"	28,000.--	
Caretakers house with	"		
latrine		20,000.--	
Storage building for			
collection	"	25,000.--	(this building could afterwards get another purpose)
Chemicals for storage	"	3,000.--	
		77,000.--	
10% Contingencies			
		7,700.--	
		84,700.--	

NOTE: A storage building is mentioned, since in previous meetings with District officials and the chiefs there was strong opposition against the proposal made, to transfer the whole collection to Livingstone. The two advisors later mentioned, that a mere local solution could be thought of. If no storage building would be possible, renovation of the present building should be considered.

- b. As soon as the working group has worked out points 2 and 3 of the recommendations, referring to status report being presented to donor and to request for a full-time

2.

Curator, purchasing of basic materials could start already.

This is recommended in regard to the fact of every day rising prices and not allways availability of materials.

Based on the estimated amount in the January report of K 400.000.-- for the main building, the proposal is to start with an amount of K 100.000.-- Storage will be taken care off by GSB/Gossner Service Team/Gossner Mission.

Funds requested under 4a : K 84,700.--

Funds requested under 4b : K100,000.--

Grand Total K184,700.--

This is just a preliminary outline and calculation, which I hope to confirm after the meeting in June.

S.C.Krisifoe,

Limulunga

28th May, 1986.

To: The Gossner Service Team,
C/O Sietske Krisifoe,
P.O. Box
LUSAKA.

Dear ~~Sir~~, *Sietske*

Re: Gwembe Valley Museum Project.

I refer to our telephone conversation this morning concerning my **advice** of the next steps to be taken in connection with the establishment of a Museum. First of all I wish to stress that the recommendations given in our consultancy report should be discussed. I have already proposed to you that a public meeting in the Gwembe Valley should be arranged. I can confirm that I will be available for the meeting any date between 23rd and 26th June.

I propose that the following steps should be taken:-

1. As recommended in our report a working group should be established. This will hopefully be one out come of the public meeting. This working group should consist of members from the Gossner Team, Chiefs, District and Provincial Authorities as well as interested individuals.

The Working group should carry out the following tasks:-

- a. Consult all authorities and interested parties in the Southern Province concerning the Museum project.

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- b. Consult the National Museums Board and the Ministry of Tourism on the status of the future museum.
- c. Liaise with the Gossner Mission on the ownership of the collection.
- d. To arrange for temporary storage and conservation of the collection under safe conditions.
- e. To discuss and propose the geographical location of the future museum.

The work of this group is extremely important, as the museum must have local support and participation at a high level. The issue to be touched upon by the working group can be controversial, and therefore there should be allowed ample chance of discussions even if it means a delay in implementation of the project.

2. Based upon the findings of the working group a status report and a project ^{proposal} should be worked out. This can be done by the working group with the assistance from museum professionals.

The proposal should be presented to a donor for possible funding.

3. Based on the recommendation of the status report and the terms of reference for personnel attached to the project proposal, a full time officer (Curator) should be recruited.
4. The Curator and the working group should establish a Museum Committee (board) and work out a detailed institutional framework. The policy of the museum should be stipulated in relation to the objectives set up in the project proposal.

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5. Based on the objectives the curator should work out a plan for development of the museum. This plan should be formulated in cooperation with an identified donor.

The steps I have outlined above are of course to be considered as preliminary, however, I feel that it is very important to have ^a thorough preparatory phase. There is no doubt that when Nayuma was set up, we took up some issues too late and without realising the future implications. As the two projects have many similarities I think it is important that you do not repeat our mistakes.

For your information I can add that I have been requested to prepare a discussion paper for the National Museums Board. The issue is the formulation of a future government policy towards upcoming regional museums and especially non-government museums. It can be of great value and importance for the planning your project, if the government in the near future establishes a much needed policy on museums.

Lastly, I hope that the museum becomes reality. There is definitely potential for a community institution to develop based on the present Gwembe Valley Museum project, and there is an urgent need to preserve Zambia's fast disappearing cultural heritage before it is too late.

Yours sincerely,



Anne-Lise Klausen Noppen.
DIRECTOR.

c.c. M. Mukela,
Director, Moto-Moto Museum.



National Museums of Zambia

Patron: His Excellency The President, Dr Kenneth D. Kaunda

MOTO MOTO MUSEUM
P.O. Box 420230
Mbala
Republic of Zambia

Telephone:

Your Ref.:

16th January, 1986

Our Ref.:

The Director,
The Gossner Mission,
NKANDABWE

Dear Sir,

Enclosed, please find the report of our visit to the museum collection and Tonga Crafts Project in Gwembe Valley.

We are impressed by the museum collection which the project houses at Nkandabwe. However, for the future safeguard of this collection, and the preservation of the cultural heritage on the whole, we find that certain changes should take place.

We wish to express our sincere concern and hope that the Gossner Mission stays involved in the museum as well as the craft project in the future.

We would like to add that our findings are preliminary, and we look forward to discuss the report with you.

Yours faithfully,

A.L. Klausen (Mrs)
Director,
Nayuma Museum,
MONGU.

M. Mukela
Director,
Moto Moto Museum,
MBALA.

THE GWEMBE VALLEY MUSEAUM COLLECTION AND
TONGA CRAFTS PROJECT

A report on the Present Situation and
Future Possibilities.

January 1986.

by

A.L.Klausen,
Director Nayuma Museum,
Secretary Zambia National
Committee for the International
Council of Museums.

M.Mukela,
Director Moto-Moto Museum,
Chairman Zambia National Committee
for the international Council
of Museums.

CONTENTS:

A. Preamble:

Introduction

Background

D. Conclusions and
Recommendations.

B. The present situation:

The collection

Conservation

Craft shop

Manpower

Project organisation

E. Programme of visit
from 13/1 - 16/1-'86.

C. The Future Potential:

Preservation of the cultural
heritage

Objective of the Museum

Location of the Museum

Relationship between museum
and Crafts shop

The Building

Manpower and Equipment

Project needs

Project organisation.

PREAMBLE:

We wish to thank the Gossner Service Team in Nkandabwe Camp for their assistance and hospitality. We also wish to thank their Liaison Officer for taking much of her time. Lastly, we wish to express our gratitude to all the People, who let us take freely of their time during our interviews in Gwembe South.

A 1. Introduction:

This report contains the findings of our four days visit to the Gwembe Valley Museum and Craft project. Officer from the Gossner Service Team in Nkandabwe Camp, Gwembe District, as well as their Liaison officer in Lusaka have over the last few years expressed grave concern over the future of the small but valuable museum collection, at present housed at Nkandabwe.

As Zambia does not give priority to development of museums, and as museums are only rarely given priority for funding by donor agencies, the small museum has not received any attention or financial assistance, apart from the resident teammembers of the Gossner Mission. The Teammembers have built up the small but valuable collection from 1970 onwards. Only few specimens have been collected in recent years, while most items were collected in the 1970ies. In 1983 a brief report was written by the then Keeper of Ethnography of Moto-Moto Museum on the private initiative. However, the report recommendations were never taken up.

A 2. BACKGROUND:

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. Additionally the programme provides a theologian, who preaches in the United Church of Zambia (the in the Valley existing Church) and runs courses in the area. Out of the programme a non-governmental organisation grew, the VSP Programme (Valley Self-Help Promotion) and the museum collection and the craft project were included in VSP in 1980.

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The Gossner Service Team realized upon their arrival in 1970, that many visitors were interested to buy ethnographical specimens from the area. The idea of buying stools, basketry, etc. from the villagers with the purpose of reselling, was brought into reality in 1972. New and old items were bought up by the engaged crafts buyer, Rev. Mark Malyenkuku. The basis of the operation was a loan of K 2,000.-- from the Gossner Service Team, which was repaid already one year later. The main objective within the development programme was to provide villagers with potential cash incomes. It became clear, however that not all the objects, which were bought, should be resold and leave the area and over the years many things were kept. These grew into a collection, which is now housed at the Nkandabwe Camp. In a small and very badly maintained house, owned by the Ministry of Agriculture and Water Development, the small museum collection shares the space with the small Craft shop. It has over the last few years been obvious to the members of the Gossner Service Team, that the preservation of the collection needs urgent professional attention. The Craft project has also been going downhill, and had no priority within the VSP Programme. Evidence shows, however, that in the 1970ies, many more activities took place and the people we interviewed, all knew the project and esteemed it highly, because of its cash inputs in many village households and its promotion of the cultural heritage.

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B. THE PRESENT SITUATION:

B 1. The collection:

It has been said that a people without culture has no roots and a people without roots is a dead people. The life in the Gwembe South is deeply rooted in the 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 and also as untapped experiences and knowledge. It is commendable, that the Gossner Service Team have initiated a move to collect and preserve cultural heritage of Gwembe South.

The collection is not particularly large; it consists of about 800 items, which could constitute the core of any real museum project that will be planned in the area. Much of this material is of high cultural significance. There are such ceremonial objects like the JAMBA LYABUDENDA, (hoes for bride price), the ritual items like the MPANDE (ritual shell), domestic material, like stools, clay pots and earthen grain bins, social items like nose plugs and lavishly beaded aprons, as well as a wide variety of other objects.

The collection is invaluable; it should be preserved and enlarged!!

It requires proper documentation to enhance its educational and research value. Care is also not adequate. It lacks proper conservation, especially with the fact that it is housed in a building not suited for museum objects; there is too much humidity and high temperatures and the material is threatened by insect attack.

Our findings are that not much attention is given to the objects designated as museum specimens. Of the VSP time on the two activities, namely museum work and crafts purchase and sale, over 80% is spent on planning and executing the sale and purchase of crafts. Only about 20%, if not less of the time is spent on museum organisation.

However, this museum collection has a great potential for growth and can develop into a viable museum.

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B2. CONSERVATION:

Presntly the collection is in a very poor state of conservation; objects are deteriorating. The main problems of conservation are caused by

a. CLIMATE CONDITIONS:

The storage/disply 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 soon 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 craks.

b. POLLUTION:

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

c. INSECTS:

We discovered that there is an active insect life in the display room. Termites have built channels through the wall in various places and 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 alltogether. Siverfish 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:

Conservation proplem is exacerbated by ppor 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 srious conservation problem, which should be quickly attended to or the whole collection will be destroyed in our care.

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B3. THE CRAFT PROJECT:

The Crafts Project, started in 1972 on a loan of K 2000.--, has over the years changed considerably. 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 Nkandabwe Camp and most things were sold in Lusaka to expatriates by the wife of the Gossner Service Team Liaison Officer. As also most of the specimen in the museum collection was collected in the early period of the craft project, there is a clear indication that the quality of the craftmanship 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. Over the years the craft buying was given less importance by the VSP programme, and the Rev. Malyenkuku returned to his former position as reverend in the United Church of Zambia. Only recently another officer within the programme has started to work full time on the craft project. However, at present the variety of crafts have decreased considerably compared to 10 years earlier. The revival of certain crafts might slowly be coming off, and at present there seems to be a slight improvement of quality, as the project now has a fulltime employee.

At the moment there are five buying points in the Gwembe South, but the crafts officer depends on lifts and occasional transports to reach his destinations. At the same time there does not seem to be very strict quality control or any increments to improve products. The small shop in the Nkandabwe Camp is dusty, badly stocked and generally unattractive. It has very few customers and it has hardly any justification in its present shape. Local people never buy there, and it is only an occasional expatriate, who is attracted to a few things. This is a marked difference from the 1970ies, where people would drive off the main road between Livingstone and Lusaka to visit the craft shop and the museum collection.

The Lusaka outlet is an encouraging outfit. It is continuously expanding its sales, and has recently moved into a new shop. In spite of the

6/.....

lowening of the quality, Lusaka sales increase all the time. This shows that there is a good market for the products from the valley. However, the Lusaka Officer fears that the low quality (if the trend continues) spoil the reputation of the crafts.

At present the crafts producers are mainly off-farm income earners. Agriculture is the main occupation, and the craft production gives a welcome additional cash income to the household. The schools in the area also let their pupils make various types of crafts. This exercise seems to be highly dependent on the skill and knowledge of teachers.

However, all in all some crafts are still alive and others can still be revived through a conscious and professional effort. The main point is that the economic basis for craft production is present, i.e. villagers need to earn cash and taking up a traditional skill is a good opportunity, provided there is a market outlet. We therefore find that the craft project is important and viable for the area, and should be strengthened.

B 4 MANPOWER

The museum is served by one man, Mr.E.Syabbalo, who is also responsible for the buying of crafts in the whole Gwembe South. This means that sometimes for periods exceeding three days he is away buying crafts. In the meantime nobody is attending to museum collections. Since buying and selling of crafts are his main preoccupation museum work is naturally neglected to a low profile. Besides, the present officer is not a museum trained person. This fact explains the present poor conservation and lack of proper documentation of specimens. Mr.Syabbalo has an excellent knowledge of the area and its culture. We feel that his resources should be maximised in this field.

B 5 PROJECT ORGANIZATION

At present the museum collection and craft shop is interwoven with the projects run by the Gossner Service Team in the Gwembe South., since 1970. Because of its relatively long existence many people know

7/.....

about and appreciate the museum collection and the craft project. Both chiefs in the area, namely Senior Chief Mweemba and Chief Sinazongwe, are well informed about the project and take an interest in the future of the whole issue. The Project Coordinator of the Gwenbe Valley South Project informed us that there are plans to incorporate the museums collection in a potential new office building in Sinazeze, which is a local centre. One chief told us that a plan for the museum had been proposed to the district authorities to be incorporated in the Fourth National Development Plan.

Our impression is in general that the project has been given some thought by all parties involved. On the other hand nobody has paid the project the attention it deserves in terms of preservation of an important cultural heritage and revival of traditional skills. It seems that true concern was shown in the 1970ies. In recent years hardly any consideration has been paid to the museum collection, except when the critical issue on what to do with it in the future has been debated. The project organization is therefore merely a coincidence within a number of other projects, which are given much more priority within the Gossner Team, as well as by other officials and traditional rulers of the area.

C THE FUTURE POTENTIAL

C. 1 PRESERVATION OF CULTURAL HERITAGE

Zambia's cultural heritage is threatened with extinction due to lack of facilities for collecting, studying and preserving it. Museums are the custodians of such heritage. But the country is not adequately served with museums. There are currently only five museums serving a large country of 753,000 sq.km and a population of six million. Because material culture is the heritage passed on to us from our forebears, it is the same heritage we shall bequeath to our posterity. It is expected that communities will take initiatives to collect and preserve cultural materials in their areas. Gwenbe South has taken the lead. Out of the material already collected a real museum must be born. Preservation of the heritage goes hand-in-hand with its utilization. The public must have access to this heritage if they are to derive

8/

any benefit from it. This heritage must be kept in a state that will make its use possible. The collection that we have at Nkandabwe is not being seen by a big section of the Zambian public, not even the people of Gwembe South itself. Gwembe South has a rich culture which it should be proud to show to its own community, to the wider Zambian public and to all mankind. Today, it is very difficult to find the traditional granaries, they have almost disappeared, it is impossible now to find, in use, the old skirts (INSETE). But it is on these and others that our culture is based. If samples of them are brought to the museum then we shall always be reminded of our roots.

To establish a museum which will be charged with the responsibility of keeping in perpetuity our important cultural heritage requires serious, objective thought and planning. Many factors have to be considered.

C 2 THE OBJECTIVES OF THE MUSEUM

- I. To preserve the cultural heritage and enlarge the collection of ethnographic materials of the Peoples of the Southern Province and the Gwembe Valley.
- II. To encourage the modern development programmes to take the cultural heritage and its traditions into consideration in the planning process.
- III. To preserve and revive traditional skills and knowledge.
- IV. To promote production of traditional crafts with the view of preservation of skills and techniques as well as providing a cash income for the village households.
- V. To act as a community institution. This includes setting up exhibitions, support of school programmes, traditional dancing, and any other community beneficial projects.

C 3 LOCATION OF THE MUSEUM

The collection brought together by the Gossner Mission Team on behalf of the people of Gwembe South must be made available to the public. The people we have interviewed in Gwembe agree that a museum should

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be established to show the culture of the people of this area. The majority of them suggest further that this museum should be situated in an area where as many people as possible will benefit from it - such a place they feel should be along the main Lusaka to Livingstone road.

The local people have forecast the future developments of the ~~areas~~ areas in Gwembe and growth of population in the area. They see potential of growth in the valley but with the present economic climate they doubt that this will be in the immediate future.

Their consideration for the main road is due to the fact that the people in the valley in a course of a year will have travelled to the main road or hospital care, court hearing or shopping. They go there generally. They would be able to visit the museum. Further, the museum would be visited by plateau inhabitants and motoring public. On the other hand established in the valley the museum would be visited only by the local people.

We concur with these considerations and urge the planners to consider the facts in their discussions.

C 4 RELATIONSHIP BETWEEN MUSEUM AND THE GWEMBE SOUTH CRAFT PROJECT

I The museum collection

We propose that the museum collection should be moved temporarily to the Livingstone Museum as soon as possible. It is a temporary measure in order to safeguard the preservation of the specimens. The Gossner Mission should consider to let their lawyer assist with the movement of the collection.

Further we find that a temporary placement of the collection in the Livingstone Museum would allow the new museum plans to develop after careful consideration, and without the fear of losing the collection due to decay. The collection will be returned when there is a proper facility established.

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The crafts project:

This should continue within the institutional context of the VSP. Since the body is headed by an executive committee, which truly represents the People of the District, the craft project has legitimacy and support in the area. The craft Project has also been part of the VSP since 1980 and everybody associates it with the structure of VSP.

In addition it is suggested that the very active and well-organized Maaze consumers Cooperative takes over the craft buying in Sen. Chief Mweemba's area. The cooperative could act on behalf of VSP in that area and possibly charge a handling fee of 5 % on the total purchase.

Buying points:

At present 5 buying points are known. However due to transport problems, some are not utilized. All these buying points should be revived and the VSP should in conjunction with the crafts buyer set monthly buying dates at each point, that could coincide with other VSP transport to the area. On buying days, the crafts buyer should be able to note the next date to the craft producers. On the monthly buying day it is assumed that many people are gathered and the craft buyer will have the opportunity to show samples of traditional crafts and carry out strict quality control of all purchased products.

It is very important that the arranged buying dates are met and VSP should try to arrange combined transport to the points. In case no other transport is available the VSP should let a vehicle be used by the Craftsbuyer. A small fee should be paid for this service by the Craft Project.

Marketing:

The Craft Project should have its own revolving fund and capital. After purchasing a 20 % is added onto the buying price. The Tonga Craft outlet in Lusaka should buy the Crafts from the VSP craft project and pay cash upon delivery. This will give the VSP project a realistic idea on the marketing possibilities and its own financial capacity.

The Tonga Crafts Lusaka outlet will buy crafts after choice and not be forced to take everything bought by the VSP. This is to secure the purchasing of good quality crafts by the VSP, as bad quality products will simply not be bought but heaped in the Valley.

Management:

We strongly feel that the management of the craft project should be strengthened. It is necessary to have a craft buyer with a sincere interest as well as a good approach to the village communities.

The crafts buyer should also receive more support from the VSP in the future, especially in terms of logistics. When a museum is established the VSP crafts project should be attached to the museum as well as the VSP. This however will have to be discussed when time is ripe and the new museum structure is known.

C5. The new museum structure:

● seems premature to make a detailed proposal for the museum structure. Nevertheless we will make a preliminary suggestion:

- 1 gallery (for permanent display)
- 1 gallery (for temporary exhibitions etc)
- Office section
- Crafts shop
- toilet
- 1 store for museum collection
- 1 store for the craft shop
- 1 workshop (carpentry and exhibition.)

The whole structure could be within the size of 300 m², but placed on a large site, which can allow for outdoor activities.

● It was several times mentioned to us that the building should have a touch of the Tonga culture and fall naturally into the landscape and local building surroundings.

The Tonga craft Project, which is for the moment situated within the Nkandabwe Camp, will benefit from the space left, when the museum collection is moved. The building, however is in a bad shape and needs basic repair and regular treatment against insect attacks. It was also mentioned to us that a small shop outlet could be opened on the Lusaka-Livingstone main road. This idea seems feasible, but priority should first be given to rising quality and bigger production, and only then a new outlet should be considered.

C6. MANPOWER AND EQUIPMENT:

In order for the museum to be of maximum benefit to the community, it must be properly managed. The personnel, manning the museum must be knowledgeable in all aspects of presenting and preserving this cultural heritage to the public. We suggest that from the onset a museum, the following personnel should be there:

1. A curator who is the research officer to head the institution. He will be responsible for the scientific interpretation of the objects.
2. A research assistant/ Crafts Organizer, who will carry out the function of sole buyer of crafts in the catchment area of the museum and while on station, he will assist the curator.
3. Crafts sales person/typist. This person will be in charge of the crafts shop at the museum, to sell crafts to customers and in between do the typing and other secretarial work.

As the institution develops the size of manpower will be allowed to grow accordingly.

C7. PROJECT NEEDS:

The museum must be provided with basic facilities. The following are suggested:

1. A volunteer, who is the curator. She/he must be provided with a vehicle to enable him to reach the areas where the material is obtained from.
2. Basic research requisites, namely, a tape recorder and a camera.
3. Camping equipment comprising
 - 2 camp beds
 - 2 camp chairs
 - 1 sleeping tent
 - 1 camp table etc.

We suggest that some foreign donors ~~are~~ be approached to assist with 1 to 3 above. Gossner Mission may help here.

4. Funds for buildings (appr. K 400,000)
5. Revolving fund for buying crafts for sale (K 7,000)
6. Accommodation. The District in which the museum will be situated should be requested to provide accommodation for staff.

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C 8 PROJECT ORGANIZATION

The future museum should be well and carefully planned. We recommend as the first step that a steering committee for the project should be established. It should consist of parties which have so far been involved in the project. This means the Gossner Team and the various authorities from the Gwembe District. We feel it most important that the Gossner Team plays a prominent role in the steering committee. Additionally the National Museum Board should be invited to take a seat in the steering committee. The steering committee should first of all inform the other districts as well as the Provincial Authorities about the plans and be open to coordinate their efforts with similar ideas, possibly already formulated in other parts of the Province. The steering committee should also try to interset potential donors in the project.

At present the VSP craft project should be separated from the museum project. However, when the museum efforts become a reality, the craft project should be a supportive activity and expanded to other districts. At that stage the role of the VSP versus the museum should be clarified based on the experience gathered in the meantime.

D. CONCLUSIONS AND MAIN RECOMMENDATIONS

The museum collection found in the Gwembe Valley is valuable and forms an important part of Zambia's cultural heritage.

The craft project which has existed for 15 years gives an important cash income for many rural households. It also serves the preservation and continuation of traditional skills.

Both museum and craft project are highly valued by the local people and we found many opinions on the subject. Museum is a wellknown word to the common villager.

Our preliminary recommendations are:

1. Temporarily to move the collection to the Livingstone Museum, in order to stop decay and safeguard its preservation. Through legal assistance, it should from the outset be ensured that the collection be moved back, when the new museum is established. It is suggested further that the Livingstone Museum be requested to set up a temporary exhibition based on the Gwembe Valley collection.

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2. Before the temporary removal of the collection, professional researchers should accession and record the collection up to required standards.

3. A steering committee from the Gwembe South be formed to make initial museum plans. This should include present authorities in the area, a provincial administrative officer, and a member from the National Museum Board. We feel strongly that the Gossner Mission should play a prominent role in the steering committee.

4. The steering committee should look at a potential location for the museum, and discuss the matter with all districts in the province.

5. According to the wish of all the people we interviewed the museum project should move out of the valley and on to the plateau.

6. The tonga crafts project should until the new museum is established stay within the umbrella of the VSP, but with a separate financial administration and account.

7. The Tonga Crafts project should be improved and strengthened for the benefit of the craft producers of the area.

E PROGRAMME OF VISIT 13th - 16th OF JANUARY 1986

Monday 13th January: 1. Arrival in Gwembe Valley.

2. Talks with Gossner Team Members.

3. Initial discussions and lay-out of report.

4. Inspection of museum and craft shop, and discussion on the collection and conservation problems.

Tuesday 14th January: 1. Interviews carried out (see attached list)

Wednesday 15th January: 1. Last interviews carried out.

2. Cleaning and basic conservation measures of the museum collection.

3. Writing of report

4. Final talks with Gossner Mission Team.

Thursday 16th January: Departure for Lusaka.

Finalisation of report.

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Interviews

Senior Chief Mweenba, Kanchindu

Chief Sinazongwe, Sinazongwe

Rev.Mark Malyenkuku, Kanchindu

A/CAO Mr.R.Mwananyina, Sinazongwe Sub-Boma

Ba Orange, Stoolmaker, Buleya-Malima area

Ba Timosi, Stoolmaker, Buleya-Malima area

Sister Alice, catholic mission, Maamba

Headmaster Mr. Hichambwa, Nkandabwe Primary School

Senior Teacher, Mr.Moonga, Sinazeze Primary School

Mr.Syabbalo, Craft Manager, Tonga Crafts

Mrs.S.Krisifoe, Liaison Officer, Gossner Service Team

Mr.& Mrs. van Vliet, Gossner Service Team

Mr.& Mrs. Schaefer, Gossner Service Team

Mr.G.Madyenkuku, Secretary Gwembe South Development Project

Proposal for a Tonga Cultural Centre (Museum and Shop)

I Present situation

At Nkandabbwe Gossner Camp one building is presently occupied by Tonga Crafts. Part of the building contains items which have been bought from villagers in Gwembe South. The other part consists of a shop where traditional crafts are displayed and stored for selling. The money used to buy the items for the museum came from Gossner Mission. The shop is at present under VSP. There is one full time employee who buys the crafts and looks after the shop. He is paid by the Tonga Crafts department of VSP. He also looks after the museum and takes occasionally items for exhibition.

II Objectives.

1. to establish a new Tonga museum and crafts shop
2. to preserve the cultural and historical heritage of the Valley Tonga people
3. to display the Tonga culture to the public, including schools
4. to preserve the skills of making traditional crafts
5. to help the craftsmen/women to get some income
6. to generate money for the project by selling crafts
7. to arrange ~~special~~ special exhibitions, workshops and other activities

III Description

1. The organisational set up of the Tonga cultural Centre has to be clarified. Museum and shop must be one entity and it is anticipated that the running costs of the project can be covered by the profit made in the shop. The organisation should be a local and independent one. Therefore interested local people, local leaders and the schools must be involved in the project.
2. An experienced person has to draw a plan for the buildings using as much local material and traditional style of building as possible. A contractor and building supervisor is needed for the construction.
3. Outside financial assistance is needed and possible donors have to be approached.
4. The buying of crafts has to be intensified in order to generate more money. This includes visiting craftsmen/women, contacting schools and clubs and teaching people how to improve their crafts. Also the collection of items in the museum has to be increased. The museum staff has to be trained how to preserve the items.
5. The place for the new cultural centre has to be chosen. It should be within Gwembe South and easily to be reached.

IV Needed

1. Funds for construction
2. Zambian or expatriate planner and supervisor
3. Assistance in training the craftsmen and the museum staff

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"CONTENTS OF A REPORT ABOUT THE GWEMBE VALLEY
MUSEUM COLLECTION AND TONGA CRAFTS PROJECT"
by MRS. KLAUSEN AND MR. MUKELA
(NAYUMA MUSEUM) (MOTO MOTO MUSEUM)

The small delegation visited Gwembe South in January, 1986 saw the present museum and craftshop, talked to local leaders, craftsmen and project officers and made the following observations/recommendations:-

- 1.1 The museum collection is invaluable, but must be preserved and enlarged.
- 1.2 The craft project is important for the area, and should be strengthened and improved.
2. The Objectives of a museum
 - 2.1 To preserve the cultural heritage of the people of the Gwembe Valley and to enlarge the collection.
 - 2.2 To encourage the modern development programmes to take the cultural heritage and its heritage into consideration in the planning process.
 - 2.3 To preserve and revive traditional skills and knowledge.
 - 2.4 To promote production of traditional crafts with the view of preservation of skills as well as providing cash income.
 - 2.5 To act as a community institution. This includes setting up exhibitions, support of school programmes, traditional dances.
3. The place for the museum must be chosen. It should probably be along the main Lusaka-Livingstone road.
4. The museum collection should temporarily be moved to Livingstone museum as soon as possible in order to stop decay.
5. A steering committee for the project should be established. The Gossner Team, the various district authorities and the National Museum Board should sit in the steering committee, the Gossner Team playing a prominent role. The committee should first of all inform the other districts as well as the Provincial Authorities about the plans and be open to coordinate their efforts with similar ideas, it should also try to interest potential donors in the project.
6. At present the Tonga Crafts project should be separated from the museum and stay within the umbrella of VSP with a separate financial administration and account. When the new museum is established the crafts project should be a supportive activity and expanded to other districts. Then the role of VSP versus the museum should be clarified.

Gwembe South Development Project,
P.O. Box 4,
Sinazeze.

5th December, 1985

MONTHLY PROGRESS REPORT FROM TONGA MUSEUM AND
AND CRAFTS SHOP (E. SYABBALO)

1. QUALITY OF CRAFTS

The quality of crafts had improved considerably ~~during~~ last month because of strict selection of crafts items, such as baskets, round and elliptical stools, various sizes of clay-pots and wooden bowls, social and funeral drums, etc. That commercialised crafts have been discouraged and that most craftsmen and craftswomen have now realised that making crafts of good quality pays more and that their effort and time is not wasted. Further more, crafts from Syabaswi purchasing bay have been delivered by Maaze Consumers Cooperative Society and Wittern Family to Nkandabbwe Craftshop from which some of them have been delivered to Lusaka craftshop by Mrs.S.C.Krisifoe, Liaison Officer, Lusaka and other GST staff. This is very much appreciated by the organisation concerned.

2. SYAPOMPOOLA FINGER PIANOS

That best finger Pianos, termed "Syapompoola Finger Pianos" which have been sold in our craftshops formerly have now disappeared because Mr.Syapompoola of Sikuteka Village, Mweemba area, past away in last May of this year and that his two sons who have been selling similar types of finger pianos had gone out and that it is hoped that they will resume their father's trade when they return home. In the meantime we have two craftsmen who have been selling few finger pianos to us and these are: Mr.Jubeke Syamuliye of Mugonko village, Mweemba area and Mr.Syatontola Of Mazyaamuna village, These and many others have been and are encouraged to produce crafts of good quality for quality, and not quantity, is the most thing required by our present organisation.

3. FUNERAL DRUMS LAYING IN BUOYANCY AT KAFWAMBILA HARBOUR

These have been reported to Tonga Museum and Craftshop organisation several times by Mr.Syamunce of, leader of the famous Kafwambila funeral drum-makers, that they have been laying in buoyancy for three months awaiting for transportation over the lake from Kafwambila harbour to Sinazongwe harbour and, this is because VSP coxswains have no interest about them. That coxswains are now interested in transporting of bundles of fish from which they can obtain a living easily.

4. TRAINING WORKSHOP FOR MIDDLE LEVEL STAFF ON MUSEUM
AND CRAFTSHOP 9TH-14TH DECEMBER, 1985 NAYUMA MUSEUM
AND CRAFTS SHOP LIMULUNGA MONGU WESTERN PROVINCE.

This is the first of the third training for middle level staff on museum and craftshop financed by NORAD and organised by Mrs. Anneli-se Noppene, Curator of Nayuma Museum, Limulunga, Mongu, Western Province. The workshop was officially opened by Mr.Mbula, under secretary, office of M.C.C. Western Province. Middle level staff, including the Reporter, were ten.

The lecturers during the course of the training workshop include the following:-

- Mr. Mattaa, Minister of State for tourism, Livingstone Museum;
- Mr. M. Mukela, Senior Curator, Moto Moto Museum, Mbala, Northern Province;
- Mr. Muleta, Luyanga, Zambia National Commission for Unesco, Lusaka.
- Mr. Sitali, Curator, Nayuma Museum and Craftsshop, Limulunga, Mongu;
- Mr. Lubila, Livingstone Museum;
- Mr. Kekelwa Mundia, Nayuma, Museum and Craftsshop, Limulunga, Mongu;
- Mr. P. Chibala, M.C.C. Office, Provincial Planning Unit, Western Province;
- Mrs. Anneli-se Noppene, Senior Curator, Nayuma Museum and Craftsshop, Limulunga, Mongu.

Some of the lectures which were given contain:-

1. A museum as an educational, academic institution and cultural centre;
2. Museum and community;
3. Conservation of crafts;
4. Display of Techniques;
5. Active survival of Traditional crafts; control of commercialisation of crafts;
6. Data collection exercises;
7. Planning for museum and craftshop; necessary requirements for the location of a museum and crafts shop; Brainstorming;
8. Evaluation and solutions to the problems involved in the establishment of Museums and Crafts shops in the Nation. etc.

Additionally, lead by Mr. Leonard Lubasi, Mr. Mubali Muttemwa (Induna Imwana), Mr. Ngulu, Litunga's interpreter, Prime Minister and Mrs. Anneli-se, participants visited the Litunga at his traditional palace, Lealui on 12.12.85 in the morning. Participants also visited "Lyapela" village, headed by headman "Matako-ngonga," during data collection exercises about various old crafts, such as "Ndamba" (kantimbwa in Tonga) and bark clother, etc. Mr. Mataa, Mr. Luyanga, Mr. Mukela and Mrs. Anneli-se also acted as conveners, explaining all difficult questions during the training workshop.

Through the course of the training workshop, it was repeatedly emphasized that, as an academic institution and cultural centre, a museum exists to preserve man's inheritance cultural material goods and that being a non-profit making venture, it mostly depends on donations and sales of crafts for its development and therefore, it must not be separated away from craftshop.

An educative training workshop was closed at 17.00hrs in the afternoon on 14/12/85 by Mr. Mbula, under-secretary and Mrs. Anne-lise, who read resolutions of the workshop and thanked all the gathering in Kashandi Hall.

5. PROBLEMS:

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1. Lack of working capital because VSP Management has not released Tonga Crafts money in accordance with money transfer form of 10th October, 1985, drawn up VSP Executive committee of Tuesday, October, 1985.
 2. Lack of transport to reach best craftsmen and craftswomen in the vast Gwembe South Valley for crafts items of good quality.
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Museum

Stephan Sindern-Forster
- Diplomsoziologe -

Berlin, den 4. Sept. 1985

Bredowstraße 46
1000 Berlin 21

Gossner Mission
z.H. Herrn Mische

Handjerystraße 19/20
1000 Berlin 41

betr.: Finanzierung der Feasibility-Study für das Tonga-Museum

Sehr geehrter Herr Mische,

bei meinen Nachforschungen zur Finanzierung der Feasibility-Study hat sich Folgendes ergeben:

1. Sehr aussichtsreich erscheint es, einen Antrag (formlos, aber möglichst mit persönlichem Besuch) beim Botschafter der deutschen Botschaft in Lusaka zu stellen. Das Geld käme dann aus dem Kulturetat des Auswärtigen Amtes, der genau für solche Fälle zur Verfügung steht.
2. Die Gesellschaft für bedrohte Völker e.V. (Gronerstraße 40, Postfach 2024, 34 Göttingen) hat einen Schwerpunkt, der Projekte von Minderheiten unterstützt, die der Wahrung der kulturellen und ethnischen Identität dienen. Wie ich gehört habe, hat die Gesellschaft auch genügend Geld zur Verfügung.
3. Schließlich erscheint es sinnvoll, auch bei der GTZ, Abt. 243, Frau Ulrike Gantzer-Sommer (Klein- und Mittelindustrieförderung in Zentral- und südlichem Afrika) anzusprechen. Hier sollte der Antrag allerdings auch deutliche Hinweise auf die Handwerksförderungskomponente des Museums enthalten.
4. Sehr hilfreich bei meinen Nachforschungen war Dr. Herbert Ganselmayr vom Bremer Übersee-Museum (Tel. 0421/397 83 57), der im Mai 1985 an einer innerafrikanischen Konferenz zum Aufbau von Regionalmuseen in Lomé teilgenommen hat. Herr Ganselmayr hat einige Erfahrung im Aufbau solcher Museen in Mali und Togo und wäre an einer Mitarbeit sehr interessiert, zumal er selbst im nächsten Sommer nach Sambia kommt (Hoffentlich boote ich mich jetzt nicht selbst aus!).

Ich selbst habe keine direkte Anfrage bei der GTZ gestartet, da ich erstens morgens erst für eine Woche nach Frankfurt fahren werde, und da zweitens manche Leute es für unsittlich halten, wenn der vorgesehene Berater persönlich sich um die Finanzierung kümmert.

Schließlich habe ich diesem Schreiben einen Lebenslauf meiner Frau beigelegt und eine gemeinsame Erklärung zu unser Religions(nicht-)zugehörigkeit. Diese im Zusammenhang mit einer Bewerbung zu schreiben, ist uns sehr schwergefallen; lieber und leichter wär's ohne Jobinteresse gegangen.

Bevor wir wieder nach Sambia zurückfahren, werden wir uns mit Ihnen wieder in Kontakt setzen.

Mit freundlichen Grüßen

(Stephan Sindern-Forster)

2 Anlagen

ABP:

point 2)

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Stephan Sindern-Forster
P.O.B. 30 554
Lusaka/Zambia

24. Mai 1985

Liebe Frau Krisifoe,

nach unserem kurzen Gespräch vor zwei Wochen habe ich einen Vorschlag für eine Feasibility Studie für das Gwembe-Valley Tonga Museum geschrieben, wie ich ihn aus meiner Erfahrung und angesichts der Probleme im Gwembe Valley für durchführbar halte. Hinzugefügt habe ich eine Kopie meines Lebenslaufs. Aus meiner früheren beruflichen Tätigkeit kenne ich eine Architektin, die sich auf Bauen in den Tropen unter Berücksichtigung lokaler und traditioneller Bautechniken spezialisiert hat und gerne bereit wäre, an einer solchen Studie, wie ich sie vorgeschlagen habe, mitzuarbeiten. Die Notwendigkeit einer interdisziplinären Zusammenarbeit in diesem Projekt brauche ich wohl nicht besonders herauszustreichen; allerdings ist das veranschlagte Pauschalhonorar dadurch etwas höher ausgefallen.

Trotzdem halte ich den vorgeschlagenen finanziellen Aufwand für gerechtfertigt: es dürfte sich ja mittlerweile von selbst verstehen, daß Entwicklung sich nicht nur auf die Ausbildung einiger Produktionstechniken beschränkt, sondern kulturelle Gegebenheiten berücksichtigen muß, durch die die betroffenen Menschen ihre Probleme erkennen und lösen können. Im Falle der Gwembe-Valley Tonga scheinen die Ereignisse der letzten 25 Jahre ihrer Kultur wenig Chancen gegeben und eine eigenartige Empfängermentalität und Passivität ausgelöst zu haben, wie man sie übrigens häufig im Gefolge großer Umsiedlungsprojekte und kriegerischer Ereignisse beobachten kann (z.B. bei den Turkana-Nomaden im Norden Kenyas, bei den Bikini-Atoll Bewohnern im Pazifik, und vielen anderen). Abgesehen von den Beschäftigungs- und neuen Einkommensquellen, die durch ein Museum, wie ich es mir vorstelle, ausgelöst werden könnten, wird eine solche Maßnahme den Tonga einen Ansatzpunkt geben, von dem aus

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sie sich wieder mit sich selbst und ihren Problemlösungskapazitäten identifizieren könnten, um wieder selbstständig zu werden.

Natürlich sind meine Vorschläge nur als vorläufige zu betrachten; Sie werden bestimmt aus Ihrer Erfahrung im Gwembe-Valley einige Ergänzungen anfügen können, die wir dann gemeinsam in einer endgültigen Fassung festhalten können. Ich würde mich jedenfalls über eine Zusammenarbeit sehr freuen.

Mit freundlichen Grüßen

Stephan Sindern-Forster

(Stephan Sindern-Forster)

Wolfgang Klenk, AL, Abgesandt Ambrachstr. 55 1-30
Herr Bös, ASA: Carl Duisberg-Selle 2117923
Am Lühew-Ufer 6-9
1-30, 254820

FEASIBILITY-STUDY
"UP-GRADING OF THE GWEMBE-VALLEY TONGA MUSEUM"

OUTLINE OF TERMS OF REFERENCE
(PROPOSAL)

- 1 Assessment of important traits of the Tonga-culture relevant for the up-grading of the planned museum:
 - 1.1 Cultural organisation of Space (Cosmology) among the Gwembe-Valley Tonga with special regards to the spacial organisation of the Tonga-habitat;
 - 1.2 Cultural organisation of the Tonga society;
 - 1.3 Socio-economic changes affecting the culture of the Gwembe-Valley Tonga;
 - 2 Proposals for up-grading the Gwembe-Valley Tonga Museum:
 - 2.1 Design of a multi-purpose museum (Cultural Center) with special regards to:
 - 2.1.1 the use of local raw-materials in the construction of the museum premises;
 - 2.1.2 the representation of important cultural traits in the architecture of the building;
 - 2.2 Identification of an appropriate site for the museum
 - 2.3 Identification of local institution(s) interested and able to take care and to maintain the museum
 - 2.4 Proposal for the institutional framework in which the museum should be embedded (eg.: co-operation with local (mukowa, chieftainship, women-associations, etc.) and national (ZCS, National Board of Arts, CICIBA, etc.) institutions)
 - 2.5 Proposals for interior decorations and use of the premises (eg.: exhibition rooms, handicrafts-workshop and sales-room, rooms for cultural performances, etc.)
 - 3 Proposal for financing and maintenance of the museum:
 - 3.1 Assessment of investments
 - 3.2 Assessment of maintenance-costs
 - 3.3 Proposals for financial viability of the museum in order to recover maintenance-costs
-

CURRICULUM VITAE

A. PERSONALIA

Name: Stephan Sindern-Forster
Date of Birth: 2nd October, 1950
Marital Status: married (no children)
Nationality: West-German
Present Address: P.O.Box 30 554
Lusaka
Republic of Zambia

B. EDUCATIONAL QUALIFICATIONS

Diplom-Soziologe (the equivalent of M.A. in Sociology)
Freie Universität of Berlin (West), 1974 - 1979*

Vordiplom in Natural Sciences and Geology (the equivalent of
Bachelor of Science Degree in Natural Sciences and Geology)
University of Bonn, 1969 - 1973*

C. AWARDS

Three-months-scholarship of the ASA-Programme, Bensheim, West Germany, 1976

One-year-postgraduate-scholarship from the German Academic Exchange
Service, Bonn, West Germany, 1979

D. SPECIALIZED TRAINING

Organizing Seminars for German prospective Research Affiliates to
Africa; lecturing on Research Methods in African countries, managing
the Africa-section of the ASA-Programme on behalf of the Kübel-Foundation,
Bensheim, West Germany, 1976 - 1979

* See also under G.: Relevant Additional Information

E. PROFESSIONAL EXPERIENCE

(a) Secondment to large-scale-projects

On secondment by APFEL (PVT) Ltd, Berlin (West), Germany to the Rural Growth Centre Project and the National Rural Growth Centre Programme, Lilongwe, Malawi, 1983 (eleven months);
Activities: design of project- and programme-plans in Logical Framework-Format, installment of monitoring and data processing systems, co-ordination and monitoring of extension services in the rural centres, training of monitoring field officers;
Reports on the project and the programme to the Office of the President and the Cabinet, Lilongwe, Malawi

Attached as Planning Officer to the Regional Development Organisation of Eastern Province, GOV'T of Upper-Volta, 1979 - 1980 (one year);
Activities: research on various agricultural and rural development issues (eg.: linkages between agricultural and non-agricultural activities in rural areas, co-ordination and monitoring of agricultural extension services, development of rural crafts);
Reports submitted to the Planning Unit of the Regional Development Organisation and to the National Centre for Research and Technology.

Affiliated Planning Officer to the project management of the UNDP Squatter-Upgrading Pilot Project in Ouagadougou, Upper-Volta, 1976 (three months);
Activities: Studies on income distribution among high density areas dwellers in Ouagadougou;
Report submitted to the Planning Unit of the Project and to the Department of Urbanism, GOV'T of Upper-Volta

(b) Consultancies

Consultant to the Chancellor's Office of the Freie Universität Berlin;
Activities: Assessment of professional careers for social scientists and planning of appropriate curricula for social scientists;
Report submitted to the Chancellor's Office, 1979 (six months)

(b) Consultancies (continued)

Consultant to VIS, Lusaka, Zambia (since Jan. 1985)

Activities: assessment of VIS activities (training for small scale entrepreneurs, bying and marketing performance, financial management), appraisal of village and cottage industries in five provinces of Zambia

Consultant to the International Building Exhibition, organized by the Senate of the Greater City of Berlin (West), 1983 - 1984

Activities: research on potentials of African cultures for the African urbanisation process in Ouagadougou, Upper-Volta; preparation of a part of the exhibition entitled: Vitality of African Culture in the Urbanisation Process of Ouagadougou, preparation of an exhibition catalogue

Consultant to the Carl Duisberg Society, Cologne, West Germany 1982 (six months);

Activities: Evaluation of scholarship programmes, planning of scholarship programmes;

Report to the Board of Councillors

(c) Lectures

Part time lecturer at the German Volunteer Service's headquarter, Berlin (West) for outgoing volunteers; 1978 - 1979, 1981 - 1982

Lectures on: Economic history of West Africa

Part time lecturer at the German Institute for Development Policies, Berlin (West), 1982

Lectures on agricultural research methods in Africa

F. PUBLICATIONS

S. SINDERN (et alii):

Ergebnisse einer Berufsfeldanalyse für Verhaltenswissenschaftler im Bereich der Entwicklungszusammenarbeit der Bundesrepublik Deutschland; in: Occasional Papers des OSI der FU, Berlin 1980, 136 p.

S. SINDERN:

Quelques Phénomènes du Processus de l'Urbanisation en Haute-Volta.
La ville de Ouagadougou et l'Habitat Spontané de Cissin, Ouagadougou
1980, 39 p.

S. SINDERN-FORSTER:

Evaluation des ASA-Jahrgangs 1979, Berlin (West), 1983, 69 p.

S. SINDERN-FORSTER:

African Culture: Resource for Urban Development, in:
Catalogue of the International Building Exhibition, Berlin 1984, 8p.

G. RELEVANT ADDITIONAL INFORMATION

The Four-year MASTERS-PROGRAMME in Sociology covered not only conventional courses but also included written as well as oral examinations. Before being awarded the degree I wrote a thesis on the evolution of Ouagadougou with special respect to the socio-economic development in the peri-urban areas of the capital. Topics critically studied were: general sociological and political theories, psychological and anthropological theories and African development studies.

Above all, the programme demanded familiarity with and understanding of statistical methods and knowledge of electronical data processing. I passed the final examinations with "Sehr gut" (equivalent to A= with distinction).

The four years BACHELOR-PROGRAMME in Geology covered conventional courses in natural sciences such as physics, botanics, zoology, soil sciences, geomorphology and geology and included several geological practicals. After having successfully completed these courses the students are automatically admitted to the MASTERS-PROGRAMME in Geology; within the German university-systems a special Bachelor-Degree does not exist.

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TIME-LOCATION TABLE FOR FEASIBILITY STUDY

LOCATION MONTHS	GWEMBE-VALLEY	LUSAKA
1 st Month (Sociologist)	Field-Surveys as ToR 1	
2 nd Month (Sociologist)	Field-Surveys as ToR 1, 2.2, 2.3 and 2.4	
3 rd Month (Sociologist, Architect)	Field-Surveys as ToR 3.1 and 3.2 Design as ToR 2.1 and 2.5	
4 th Month (Sociologist)		Preparation of Final Report

HONORARIUM FOR FEASIBILITY STUDY AS OUTLINED:

Lump-sum for 5 man-months

1. 4 man-months (1 Sociologist)
2. 1 man-month (1 Architect)
3. Travel-expenses
4. Overheads

DM 30.000,-- *(He mentioned to me D17 4000/month. which is still a lot)*

89/183

T O N G A M U S E U M

Project description

About 10 years ago a Tonga museum was opened at Nkandabwe Camp. The exhibition shows articles which were and are used in traditional Tonga village life, cultural itmes, and items which are presently being developed in the villages.

The aim of the museum is:

To preserve the traditional Tonga culture by raising the interest of villagers in their own culture and by encouraging them to make traditional crafts,
to strengthen the cultural identity of Gwembe people,
to give some income to skilled craftsmen,
to show Tonga culture to ~~intere~~ the interested public, including the current changes in that culture.

In the beginning the Tonga museum was closely linked to a Tonga Crafts Shop. 1979 the shop was transferred to VSP (Valley Selfhelp Promotion Society). After that no one was really responsible for the museum. In order to safeguard the exhibition and to keep the museum running it needs a responsible person.

Present needs

The exhibits must must regularly be checked and trated with pesticides or be repaired. The items must be labelled. A catalogue and written information for visitors is needed explaining how the items were made and what they are used for. New articles should be bought.

This needs an employee working for 1 day a week.

1984 estimates

07. a) salary	K 500,-
km allowance	K 1250,-
d) repairs and maintenance	K 1000,-
j) stationary, buying new items	K 1000,-

total K 3750,-