



Newsletter: August 2010 Part 2 Douglas McFalls

USA: P.O. Box 45751 – Seattle, WA 98145 Tel. 206.227.0082

Tanzania: P.O. Box 410 – Mtwara, Tanzania

Kenya: P.O. Box 142 – Loitokitok, Kenya

Email: Douglas@ADEAAfrica.org

www.ADEAAfrica.org

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ADEA & MaKuYa MADE THE ROUGH GUIDE!!!!

We were surprised and delighted to find a rave review in the tour series published in Great Britain, *Rough Guide*. Here is what they had to say about us:

ADEA and the MaKuYa Festival

Mtwara's **African Development through Economics and the Arts (ADEA)** is a great one. Founded in 2003, the NGO prioritizes **art** as a means of development, but took a gamble in 2008 with the inaugural **MaKuYa Festival** of traditional music. They were rewarded with a smash success. The festival's name is a contraction of three major southern Tanzanian tribes: the Makonde, Makua and Yao, all of them endowed with vivid **musical traditions**, including the Makonde's quite wonderful *sindimba* stilt dance; various masquerades, capable of scattering children, and women's groups with powerful displays of drumming.

Mid-August looks set to be the date for subsequent editions, but at any time of year you're welcome at ADEA's base on Sinani Road (Mon–Fri, sometimes also at weekends; ☎ 0784/503076 or 0784/491471, @ www.adeafrica.org) to have a chat, see the artists at work, or buy some rather excellent **handicrafts**, including high-quality work in the Tingatinga style, clothes, carvings and some very cool paintings that defy categorization.

Page 186 – The South Coast / Mtwara and Around - Roughguide Tanzania 2009

MaKuYa 2010

Traditional Culture and Performing Arts Festival

For the preservation, promotion and perpetuation of the traditional performing and cultural arts of southeastern Tanzania

I can't imagine that it is correct in the etiquette of newsletters to include one's closing report to a major donor instead of making it into a tidy one page summary – but time is tight, and it might be of interest to some of you. If nothing else enjoy the pictures. IF you have only a little bit of time, read Section 7 – “Deviations and reasons for deviation from the original plan.” It is the most interesting!

MaKuYa 2010 Closing Report Submitted by Douglas McFalls, September 2, 2010

1 Executive summary

As they say in show business, “The show must go on.” It is also true that no matter what turmoil emerges back-stage, the audience must get a great show. At MaKuYa 2010 the people of Masasi town experienced the first festival in their lifetimes. Nearly 500 dancers and drummers performed with greater passion in more traditional clothes than in previous festivals. We also improved management of the traditional games and doubled the size of the traditional culture exhibition.



Participation in this year's event increased from Tanzanian government officials at the city, regional and district cultural levels. Next year these officials will be managing smaller versions of MaKuYa in their local districts. We celebrate this as a significant rite of passage. It has always been ADEA's vision to nurture artists' visions of themselves and to foster greater self-determination.

The event also met the challenge of money-motivated youth groups from Mtwara Municipal, who stirred up the villagers to strike with demands for more funds. This necessitated severe decisions from us in order to lay a solid foundation for future festivals.

Special guests included: The Mtwara Regional Commissioner (Guest of Honor), Representative of the Ministry of Culture, Finnish Embassy representative, BASATA representative, Director of the Bagamoyo School of the Arts, Masasi CCM District party leaders, Masasi District Executive Director, District Commissioner, and honored elders from Makua and Makonde tribes.

The 2nd annual MaKuYa in Dar showcased MaKuYa's collection of Makonde masks, with the addition of a traditional life exhibition highlighting our findings related to documenting the life, social structures and traditional beliefs among the Makonde and Makua tribes of Mtwara. The exhibition exhibited artifacts and photographs with explanations in Swahili and English. Video documentation highlighted the traditions related to marriage, and village dancing. Dominic Chonde served as an exceptional docent and curator of Makua tribal artifacts.

We are deeply grateful of three years of unflagging support from the Finnish Embassy, and additional support from the Dutch and French Embassies. With their help, we have made great strides toward our goal: To inspire the peoples and governments of Tanzania and international visitors to see the richness of beauty of the culture in the Mtwara region and to take a hand in its promotion and preservation.



Many thanks to Stacy McCaskill of Rock Valley College of Illinois for a her great company an work as a photographer. She took the majority of these pictures!

2 Project fact sheet - MaKuYa Festival STATISTICS

	2008	2009	2010	
Performing Groups	15	20	27 (24)	
Exhibitors Bandas	6	6	1	The Cultural Exhibition Structure was doubled in size. It included two galleries showcasing our existing mask collection and recent traditional life acquisitions from our documentation work. (Vendors per not included this year)
Days	2	3	3	Extension allowed more time for more performers
Games	2	5	4	Better managed with greater participation of guests.
Foreign Visitors	~30	~60-70	~50	. School holidays in late July/early August prevented many expatriates in Dar from attending.
Government Officials, and special guests	8	20	16	Special Guests: Regional Commissioner (Guest of Honor), Representative of the Ministry of Culture, Finnish Embassy representative, Basata representative, Director of the Bagamoyo School of the Arts, Masasi CCM District party leaders, Masasi District Executive Director, District Commissioner, District Cultural Officers of each district of Mtwara.
Visitors	2000+	2000 +	3500+	Attendance greatly increased with our relocate to Masasi to allow exposure of the event to more people in the Mtwara Region..
Media		3	8	As Tanzanian media demand payment for reporting news and events. This year we delegated a greater portion of the overall budget to this. Our reports emphasized the need for greater Tanzanian government support of culture within its own county. [ITV, Star TV, Channel 10, TBC, Mwananchi, Majira, Nipashe, Citizen & Uhuru News]
MaKuYa Team	3	4	5	The addition of a team member was made to focus on game management during the event. As planned, the District Cultural Officers from the entire Mtwara region played an act more in 2010.



3 Project background

The MaKuYa Festival and Traditional Culture Documentation Program was launched in an effort to preserve, promote and perpetuate the traditional cultural arts and history of the Mtwara region to prevent their being lost to modern music and lifestyle trends that are currently overwhelming Africa, before those possessing the traditional cultural knowledge die. MaKuYa (though still young) has seen enthusiasm and found discoveries beyond our expectations. (See attached Footsteps magazine for more details).

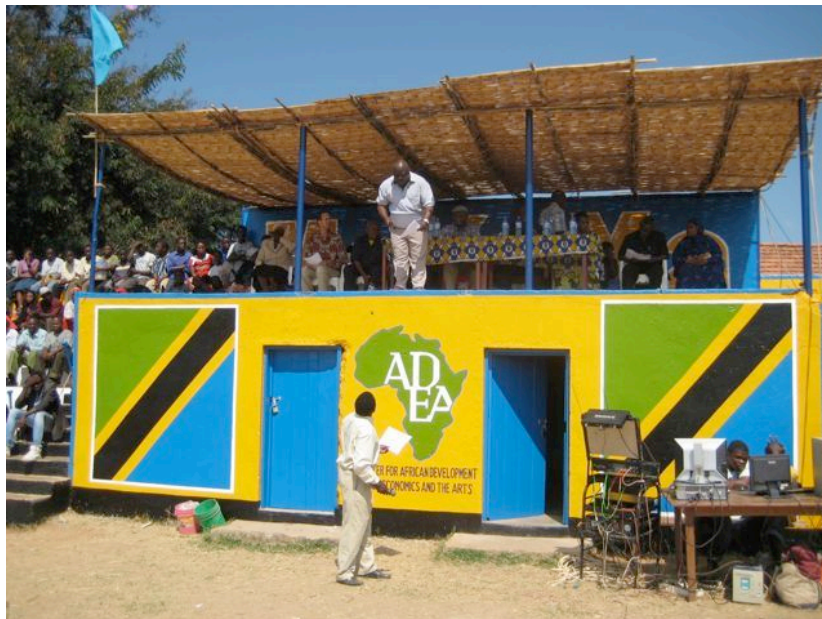
MaKuYa 2010: A shift from Mtwara Municipal to Masasi Town: It was decided to move the location of the festival to the Masasi district of the Mtwara region for three primary reasons: 1) to give more citizens of the Mtwara region a chance to see the large diversity of cultural dance in their region 2) because of the potential to reduce costs, due to the centrality of Masasi to the region, 3) greater interest in the local government to participate in the MaKuYa festival.

MaKuYa in Dar was launched to raise greater interest of the MaKuYa festival to communities in Dar es Salaam, as well as share the rich culture to be found in rural Mtwara with the expatriate and tourist community.



4 Project objectives and development indicators

1. To **locate and bring together traditional performers** from throughout the Mtwara region: More than 27 have been have participated, and many more found.
2. Artisans **performing in more traditional manners** with more traditional costumes: Each year we have seen the use of traditional materials: bark cloth, Kaniki fabric, feathers, gourds, beads and seeds, instruments etc... expanding.
3. Tanzanian **appreciation and passion for their traditional heritage increased**: By producing actual events, a festival and exhibitions, (versus discussion), a passion at local and political levels has been kindled to take steps on their own: One village hosted its own three group festival, the Regional Commissioner of Mtwara and District Cultural Officer of Masasi are pushing for local cultural museums, festivals and more performing groups are being formed for heritage preservation and economic growth through cultural tourism.
4. The spirit for an **annual festival to become the norm in Mtwara**: after three years, many people in the locations where the festival has taken place, are asking about it and looking forward to its annual return.
5. **Government recognition of the need to support its culture**: Though focused media coverage, and frequent quotes from the MaKuYa director's opening day speech (a copy of which was taken by the Regional Commissione and the attending representative of the Ministry of Culture to send to the capital in Dodoma), the message of the necessity to fund the work of Tanzanians cultural officers and cultural activities is beginning to be heard.
6. **Intangible Cultural Heritage of Mtwara is being preserved** through recordings, interviews, artifact collections, basic video recordings, photographs and performances.



5 Activities

MaKuYa Festival

Pre-Event Activities:

- Secure Funding
- Seek out local traditional performing groups
- Coach and encourage traditional performances for the festival
- Coordinate transport and accommodations
- Work with Masasi District Cultural Officer to arrange festival logistics including site preparation, work team coordination, and acquisition of supplies.
- Arrange Display and Video presentations for MaKuYa in Dar – Documentation Project.

Festival Event:

- Receive and compensate performers
- Opening Parade
- Opening speeches by guest of honor, other guests, and MaKuYa Director
- Three days of dance performances from (24 troupes)
- Four traditional game areas (Pia – spinning tops, Lindingi, Bow and Arrow, and Sling shot ranges).
- Traditional Life and Culture Exhibition

MaKuYa in Dar – hosted by the Alliance Francaise (housing provided by Southern Sun Hotel)

Pre-Event Activities:

- Interviewed and video taped 150+ Makonde and Makua elders in the Mtwara and Masasi Districts related to traditional life, social structure, customs and superstitions.
- Produced short documentary related to spouse selection for marriage and story telling
- Documented and prepared commentary on 75+ traditional artifacts

Exhibition Event:

- Arranged in the manner of a museum collection the artifacts and our Makonde mask collection with educational commentary
- Showed video production of village dancers and documentary
- Guided tours through the exhibition by our Makua team member
- Hosted an opening night reception with invited guests and short speeches
- ADEA artisan product were also sold
- The event ran two weeks (May 28 – June 12)



6 Results

ADEA successfully produced the third annual MaKuYa Traditional Performing Arts Festival in the Mtwara region. This year, the three day festival was staged in the town of Masasi (verses Mtwara Municipal for 2008 & 2009). The participation of the local district government (that provided services and the facilities), and the enthusiasm of the local community affirmed this decision.

Eight new groups were invited to participate (one group from last years was declined to participate due to unhelpful attitude in 2009). It was estimated that over 3500 visitors from Masasi delighted in the dancing, games and exhibition.

The cultural exhibition included ADEA's Makonde mask collection which was compiled last year, and the new, extensive collection of traditional life artifacts, with their societal rolls and superstitions. This "museum" included local elders serving as curators, a MaKuYa team exhibition manager and host, and Swahili/English signage to explain the meaning and use of the items. This same collection was showcased at our MaKuYa in Dar event, and is now displayed in a small museum in the ADEA office in Mtwara.

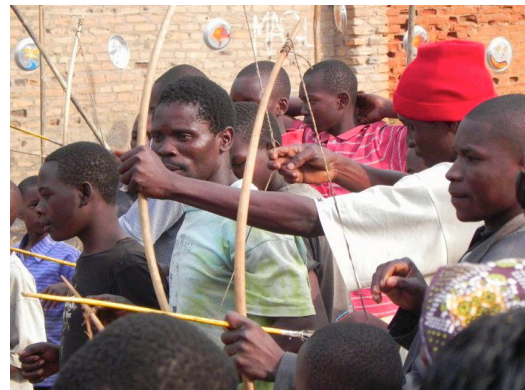
Back stage turmoil: Two performing groups from the Mtwara Municipal rallied the other village performers to go on strike and demand an increase to the agreed upon 20,000/= allowance. This protest created great turmoil for the MaKuYa leadership team, and behind the scene stress (discussed further in section 7 of this report).

Great Development in Transport: In an effort to reduce cost and increase local participation each performing group was required to plan their own transport to the festival (with the assistance of the local district cultural officer). This not only reduced the cost, but completely eliminated the chaos that occurred in 2008 and 2009 from dishonest bus service providers who committed buses they could not supply – as they exaggerated capacity and quantity of busses.

This year's **MaKuYa in Dar** proved to be a great encouragement to the ADEA/MaKuYa team in many ways. The response from the visitors was very positive: Tanzanians expressed their excitement in learning many things about their own people and culture that they did not know. Families enjoyed the interactive nature of the displays and artifacts. International visitors were delighted to find such an informative and interesting display of artifacts, images and explanations of traditional Tanzanian life. The addition of the short "How the Makonde and Makua used to find a spouse" documentary was of particular interest with many visitors encouraging us to pursue our dream of producing a documentary.

There were several special visitors who will play a roll in the expanding work of MaKuYa: The Regional Commissioner of Mtwara, and the District Cultural officer of Masasi have expressed the importance of establishing similar permanent museums in Masasi and Mtwara. A New York City professor may borrow some our pieces for a 2012 exhibition on African figurative art. A British journalist, experienced in producing radio programming, is helping Philipo Lulale to put a program proposal before the BBC. Two Norwegian members of SAMP (the intercontinental museum network) have given us their contact for possible future sharing of ideas and resources. A staff member of the National Museum of Tanzania joined these women and was pleasantly shocked to find such an exhibition in Tanzania. And representatives from Basata and the Ministry of Culture attended our opening night ceremony.

One of our great discoveries was our own team member's, Dominic Chonde, natural gift and passion to be a museum guide and curator. This has opened the door to the viability of establishing a cultural museum in Mtwara that will be successfully managed and cared for.



7 Deviations and reasons for the deviations from the plan

The power of the mob. At 8:00 a.m. on the morning of the MaKuYa opening parade, we found 22 of the 27 groups with their bags packed, demanding an increase to the promised (and already distributed) 20,000/= allowance. It seems that the night before MaKuYa opening day, at the performers' campus where the dancing groups were staying in the dorm rooms and classroom, two groups of from the Mtwara Municipal (Mundu and Ngome) spread the idea that they were not being compensated enough. That they were supposed be receive 50,000/= each, but that the MaKuYa team was holding back their money. They convinced many of the other groups to join in a morning protest. (*What sets Mundu and Ngome apart from other groups is that they are not village performing groups, but Mtwara town group of semi-professional performers coming together for the purpose of dancing for money*). In the panic of the morning the Tanzanian members of the MaKuYa team who were sent to assess and manage the morning activities agreed to pay an additional 10,000/= shillings per performer, and thus the morning parade ultimately went on as planned leading into three days of performances, (minus three groups: Mundu and Ngome from Mtwara municipal, and Namashambura from the Nanyambu region who felt 10,000/= additional was not enough). Eager to rid ourselves of these troublesome performers we gave them their return fare and they left.

When the initial storm was over, and a MaKuYa representative was required to travel to Mtwara to collect the nearly 4,700,000/= additional payment required. Fortunately, we received council on how to deal with the matter from a visiting friend and business professor. Our initial quick response was to

pay the amount to all without consequence to them. However, in doing so we realized that we were setting a bad precedent for future MaKuYa (or other) festivals if the mob reaction wins without consequence. Likewise, if this protest resulted in the termination of future MaKuYa festivals, innocent performing groups (who did not support the strike) would be punished without a voice. In the end it was decided that the performers would be given a choice: Decline the 10,000/= and be invited to future MaKuYa festivals, or accept the increase and be excluded from future festivals. We felt this was the best choice, requiring the performers to consider their actions, and lay a better foundation for future festivals.

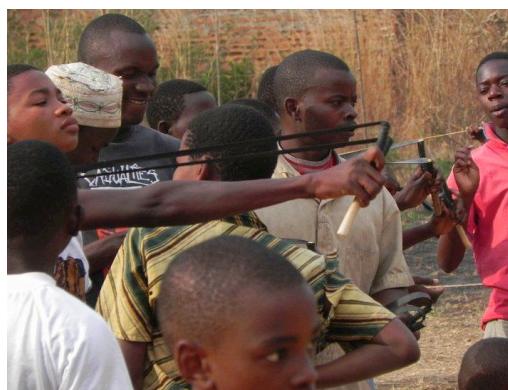
Though saddened, we were initially encouraged that two groups declined the funds on the grounds they desired to dance, but in the end, late in the evening, they too capitulated to the desire for instant cash. Some groups, we learned, conceded because they had spent the entire initial 20,000/= believing that more was coming –no strings attached. Already (one month after the festival – some groups are sensing the severity of their choice as they hear it is true they will not be invited to perform for MaKuYa 2011 (should be arranged)).

It was decided that legal action should be taken against the three groups that accepted all the funds, but then refused to perform. After consulting with a lawyer a letter was drafted explaining that their actions could be a civil case (the breach of a contract), and/or criminal liability (taking funds under false pretence). MaKuYa is giving the individual performers 30 days to return the funds they accepted, after which time, if they fail to agree to this their names (and an explanation of the crime) will be presented to the police of Masasi, where legal actions will proceed from there.

Though these events were agonizing and painful for us, we see that potentially good will come of them.

One such good is that it has been the intent of MaKuYa to involve the local government as much as possible. This year we worked very closely with all the District Cultural Officers of the Mtwara regions (seven, including the DCO assistant for Masasi). They were very helpful in coordinating transport for the event (which worked brilliantly) prior and during the event. But because of the rebellious behavior of “their” performers, they became deeply involved in the drama of the event. Several meetings were had and the DCO met with their respective performing groups. Their involvement was exceptional compared to years past. This deep involvement resulted in their learning the workings of the MaKuYa festival, and various aspects of coordination. This leaves them in an excellent position to begin festivals of their own in their respective regions, or taking on MaKuYa themselves. The MaKuYa team found ourselves impressed with the efforts and concern shown by all the District Cultural Officers, many of whom we had previously seriously doubted their will to be truly concerned about their work and that of MaKuYa.





8 Sustainability

After three years of wonderful and inspiring festivals (from the public, government and donor sides) it seems that it is time for the MaKuYa Director and Assistant Director (Douglas McFalls and Philipo Lulale) step away from the full implementation of a fourth MaKuYa Festival. But that is not to say festivals will not continue with new performing groups from the region.

The turmoil of this year's festival brought the District Cultural Officers of Mtwara much deeper into the workings of the festival, than a faultless event would have. This necessarily gives them greater capacity to achieve a festival on their own.

The MaKuYa team member – Dominic Chonde – a native of the Mtwara region was trained with the intent to take over leadership of the festival. I believe that he; supporting the work of the District Cultural Officers of Mtwara, have the capacity to continue the legacy of MaKuYa for future years (likely with consultation of McFalls and Lulale in the near future). The current format of MaKuYa was not meant to be a sustainable long term model, but to plant the seeds of the excitement of a festival, that will now, hopefully, grow into a more sustainable model (i.e. one that is supported more by the local government, business and the efforts of the performers themselves).

9 Need for further assistance

Future festivals in the Mtwara region will require financial support, and will possibly approach the Finish Embassy. It is conceivable that Finnish support could play a key roll in “handing the festival baton” to Tanzanian hands next year by supporting ADEA's roll as a consultant and guide to the new festival.

As for the MaKuYa team, new cultural development opportunities have germinated from the initial branch of the MaKuYa festival.

- Regional and/or district museums
- A Video Documentary of cultural dance, life and tradition in Mtwara
- Publications of cultural life and traditions
- A MaKuYa in Dar dance festival
- The MaKuYa team providing consultations to others wishing to do cultural festivals

Because of the straight forward and organized nature of my financial report, the Finnish Embassy is considering hiring me to teach this reporting system to its other donor receipt group!



The future of MaKuYa is now uncertain: As the current performers of MaKuYa's previous festivals will not be allowed to perform (unless they return the funds), there are some options for 2011: MaKuYa with all new groups, or smaller district level festivals directed by the local District Cultural Officers (I would serve as a consultant advisor – this is my preference). Possibly the MaKuYa Festival in Dar es Salaam to generate funds for the village festivals. Or something else!

Whatever the future, MaKuYa has been an important step in cultural preservation, and advising the Tanzanian government of the value and importance of investing in its cultural treasures.

OTHER BRIEFS

Maasai Boma Schools: I am currently in Rombo, Kenya working on a Jewelry Production Initiative with jewelry designer – Natalie Everett

Fantastic developments are being made, particularly with the addition of **Lydia Mukame Waigwa** who will be helping to manage our beadwork economic development initiatives. Lydia was born in Rombo, but educated in Design and Fashion in Nairobi. Instead of taking a design job in the city, she chose to return to Rombo to see if she could help her home community. She is an invaluable addition to our team.



ADEA Artisans: In Mtwara, Tanzania they are currently registering to be an independent cooperative.

Spiritual Note:

Proverbs 12:11

*He who works his fields will have abundant food,
But he who chases fantasies lacks judgment.*

As I return home soon, I will be seeking the prayers and counsel of friends as to my future plans. This verse has left me to ponder, is East Africa my field?

OK – That's all for now. I've got to stop somewhere!

With warmest regards,

Douglas



MTWARA

INDIAN OCEAN

ACCOMMODATION

Bambo Guest House	H
Bondeni Lodge	J
Bwawani Guest House	F
Caigo Lodge Inn	E
Drivein Garden & Cliff Bar	B
Msemo Hotel	A
Mtwara Lutheran Community Centre	K
Naf Blue View Hotel	I
Nalyana Lodge	D
Nandope Guest House	G
VETA	C

EATING & DRINKING

Bandari Club	2
Bandari Grill	4
Blantyre	7
Cross Point	5
Drivein Garden & Cliff Bar	B
Dubai Restaurant	6
Golden Age	1
Le Pub	J
Msemo Hotel	A
Ushirika Bar	3

▲ Airport (6km), Mikindani, Mnazi Bay-Ruvuma Estuary Marine Park, Lindi, Masasi, Mozambique & Newala