

PROGRAMME

A Roundtable on Communities and Cultural Heritage Centers in East Africa[♦]



6 November 2009
TDS Hotel, Ethiopia



3:30-3:35 pm Masayoshi SHIGETA

Welcome Speech

3:35-4:00 pm Belle A. TARSITANI

"Communities and cultural heritage centers in East Africa: A call for collaboration"

4:00-4:25 pm Timothy GACHANGA

"The Pacifist Presence in Kenya"

4:25-4:50 pm Jack OBONYO

"Locally developed techniques for conservation & management of cultural objects"

4:50-5:15 pm Dereje BEREHANU

"The Role of Educational Outreach: Transforming Museum Objects Into Indigenous Narratives"

5:15-5:40 pm Ilenia SARTORI

"Intangible Cultural Heritage and glocal perspectives: The case of Harari musical traditions"

-----**5:40-5:55 pm** Coffee break -----

5:55-6:20 pm Lotte HUGHES

"Managing Heritage, Building Peace: Museums, memorialisation and the uses of memory in Kenya. Describing an ongoing research project "

6:20-6:45 pm Karega MUNENE

"Heritage Management and Peace Education in Kenya"

6:45-7:10 pm Kyoko NAKAMURA

"Historical Changes and Recent Trends in Beaded Adornments of East African Pastoralists: Globalization in one of the "Traditional" African Arts "

7:10-7:35 pm Simeneh BETREYOHANNES

"Preservation and Making Accessible Cultural Sound Archives at the Institute of Ethiopian Studies (IES): Current Situation and Future Perspectives"

7:35-7:40 pm Belle A. TARSITANI

Closing Remarks

-----**7:45-8:45 pm** Reception dinner -----

[♦] The **Roundtable on Communities and Cultural Heritage Centers in East Africa** is organized by the Africa Local Knowledge Research Group, jointly with the Global-COE program *In Search of Sustainable Humanosphere in Asia and Africa*, Kyoto University and is partially funded by JSPS Grant-in-Aid. The coordinators of the roundtable are Dr. Belle Asante Tarsitani and Dr. Masayoshi Shigeta. The conference will be held at TDS Hotel on 6 November 2009.

Programme co-coordinator Belle A. Tarsitani: asante@jambo.africa.kyoto-u.ac.jp.

ABSTRACTS

A Roundtable on Communities and Cultural Heritage Centers in East Africa



6 November 2009
TDS Hotel, Ethiopia



Belle Asante Tarsitani
JSPS Postdoctoral Fellow, ASAFAS, Kyoto University

Communities and cultural heritage centers in East Africa: A call for collaboration

ABSTRACT

This presentation briefly introduces research into four museums in Harar, Ethiopia, highlighting the role that local actors played in the establishment, development and patronage of these cultural heritage centers. Research into the traditional crafts, artisans and museums of Harar, found that recent conservation efforts resulted from local initiatives and subsequent effective joint management of tangible heritage by a community working in conjunction with indigenous organizations, government administrators and foreign interests. Without doubt, the local community's efforts in the context of Harar's museums exemplify the potential of indigenous resourcefulness in creating opportunities for both preservation, and public presentation of folk customs and contemporary cultural practices.

In the course of carrying out research in Ethiopia, the author became acutely aware of three points: the need for successful indigenous cultural management practices to be acknowledged and incorporated in cultural development programs; the positive impact of community-relevant programming in strengthening the engagement of local actors in the museum environment; and, in order to relate the significance of case studies to a wider African context, it is imperative that more regional-wide discussions of relevant issues take place.

With those points in mind, the *Roundtable on Communities and Cultural Heritage Centers in East Africa* was organized with the hope that participants, based on their diverse expertise in the East African culture sector, might be encouraged to promote future discussions of regional interest and encourage the transfer of knowledge based on regional experiences that may positively impact the direction of community engagement in material heritage management in the Horn of Africa.

Timothy Gachanga
Coordinator, Community Peace Museums Foundation (CPMF), Kenya

The Pacifist Presence in Kenya

ABSTRACT

In this paper, I would like to discuss how the Community Peace Museums Foundation (CPMHF) provides a venue for expression of pacifist values among the Akorino in Kenya. Akorino is a group of African Christians whose beliefs and practices are based on the principle of non-violence. They are among the groups of people who are

considered non-mainstream and perhaps ineffective in the national politic. This may be because they are small in number, simple and spiritual people. They normally do not join the military and the police force.

During the almost eighty years the Akorino have developed their own set of social values, material culture, and systems of protection against injustice and violence. The Akorino community is an example of how the old and the new have been integrated into the changing structures of social and economic political life of new African states. My paper aims at describing how CPMF bring together Akorino youths and elders and thus facilitate greater expression of their principles of faith and life.

Jack Obonyo
Founding Curator, Abasuba Community Peace Museum

Locally Developed Techniques for Conservation and Management of Cultural Objects

ABSTRACT

This paper will highlight the meaning of local developed techniques for conservation and management of cultural object and discuss both the advantages and the challenges of grassroots developed techniques. This will be critically looked into under the spectrum of community museums and in reference to Abasuba community peace museum in Kenya. Examples will be shown of how communities have benefited from indigenous knowledge and promoting locally developed techniques in the conservation of cultural heritage. The paper will also critically analyze how these local techniques have been used to generate income for the local community without necessary involving donors and helping to reduce the poverty level within the community. This paper will go further and explain the managerial systems within the grassroots level and consider the atmosphere for the development of such techniques in the conservation and management of cultural objects.

I will also look into the role of the youth, women and elders in the generation of such techniques and how these people have been empowered and given a voice through the technique. This paper will also highlight how such techniques contribute towards the Millennium Development Goals and critically identify how such techniques could be used towards the communal and national economical empowerment of developed countries in sub-Saharan Africa like Kenya. I will also consider the role of community museums in Africa towards nurturing the local techniques in developed countries, in order to be able to give an outline of the way forward for locally developed techniques and how they can be improved better within the 21st century.

Dereje Berehanu
Assistant Curator, Addis Ababa University, Institute of Ethiopian Studies,
Modern Art Museum Gebre Kiristos Desta Center

The Role of Educational Outreach: Transforming Museum Objects Into Indigenous Narratives

ABSTRACT

Many museums in Africa have been criticized for remaining as monuments of the past and having lost their indigenous connection and dynamic educational role towards their indigenous communities. Besides, the museums have long failed to effectively employ

easily adaptive educational, representative as well as participatory approaches in communicating their exhibits to the indigenous communities they ought to serve. Particularly, the utilization of museum objects for extensive educational purposes has most been archaic and static. As a result, despite some recent progresses, the role of the museums as typical tools of transferring knowledge, preserving civilization, addressing societal concerns plus needs serving as dynamic tools of development and forum for discussion and intervention has been marginalized.

In order to revitalize the above features of Africa's museums in light of current glocal context and development patterns, adoption of modern, locally improvised and easily comprehensible viable methodologies that could address, and based on, the interest of a cross-section of African communities should be the current prior agenda.

Hence, this research endeavors to pinpoint practical museum and exhibition methodologies and approaches conforming to the current needs, aspirations and understanding levels of indigenous African populations and while harmoniously conjoining advanced dynamic modalities and standards. The paper will specifically discuss viable mechanisms to effectively integrate indigenous narratives of objects as integral parts of the objectives. This encompasses a scrutiny of such practical ways as the translations of oral traditions, cultural and practical values, ordeals, innovating techniques, history, etc. behind objects, through visual and live media in exhibitions and other programs facilitating knowledge sharing and cultural exchange.

Ilaria Sartori
(PhD, University of Rome "La Sapienza")

Intangible Cultural Heritage and glocal perspectives: The case of Harari musical traditions

ABSTRACT

During the last decennia, the multifaceted manifestations of African intangible cultural heritage (oral traditions and expressions, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship) increasingly raised the attention of worldwide observers. Local communities and international organizations incremented their activities of documentation, preservation and valorization of living heritage, while individual and cooperative researches developed original approaches, methodologies and techniques in order to properly identify, select, categorize, and manage relevant intangible cultural expressions. In this sense, the Convention for the Safeguarding of the Intangible Cultural Heritage acted as a catalyst for a number of initiatives, notably including, in the Horn of Africa, the UNESCO research and training project "Ethiopia - Traditional Music, Dance and Instruments".

In order to establish future strategies for an efficient glocal administration of ICH, it is worthwhile to consider, *ab initio*, an overview of the achievements reached by this and other recent projects endeavored with regard to musical traditions. In Ethiopia, and notably in Harar, spheres of activity included research, training and capacity building, establishment and development of archives and museums, meetings, conferences performative events and other interactive programs directed to the enhancement of community awareness as well as international cooperation.

Whilst mentioned in World Heritage List because of its remarkable tangible legacy, Harar is concurrently endowed with a unique living heritage; furthermore, a peculiar synergy between local and international forces and experiences, particularly evident in

Harari musical history, seem to represent a potential response to the necessity of merging the knowledge and needs of communities and cultural institutions in order to protect, valorize and transmit musical, poetical, linguistic, literary social and ritual traditions.

Dr Lotte Hughes
The Ferguson Centre for African and Asian Studies
The Open University, UK

Managing Heritage, Building Peace: Museums, memorialisation and the uses of memory in Kenya

Describing an ongoing research project

ABSTRACT

State heritage management in Kenya appears, for historical and political reasons, to be in crisis, whereas non-state actors' engagement with heritage is enjoying a renaissance. This initial hypothesis led the research team to ask questions that include: what does this duality tell us about history, memory, identity and reconciliation in the postcolony? Why have community-led heritage initiatives developed at this stage in Kenya's history, and how are they manifested? How are they linked to grassroots peace and reconciliation efforts, and how do these compare with state-led initiatives at national level? From early research findings, what appears to be happening, in the community-led heritage sector, is a renaissance of civil society activism around new forms of struggle. While the study of heritage, memory and memorialisation is a growth area, particularly in postcolonial post-conflict states, this particular study focuses on Kenyan phenomena which have not been researched before.

This presentation will describe a 3-year research project, led by the author, that began in October 2008 and builds upon a pilot phase. Other members of the core research team are Prof. Karega-Munene of United States International University, Nairobi (who will also present at the Roundtable), and Prof. Annie Coombes of Birkbeck College, University of London. The project also involves other Kenyan scholars, students, museums, NGOs/CBOs, human rights and other civil society groups, and ordinary citizens, and aims to contribute to two-way knowledge transfer between the scholarly and non-scholarly sectors.

Karega Munene
School of Arts & Sciences
United States International University, Nairobi, KENYA

Heritage Management and Peace Education in Kenya

ABSTRACT

The 2007-2008 post-election violence in Kenya presented the heritage management sector with a myriad of challenges. To date the National Museums of Kenya, the only institution legally mandated to manage the Kenya's cultural and natural heritage, appears clueless about using heritage in healing the nation. In contrast, community peace museums, which are grossly understaffed and, unlike the National Museums are not funded by the Treasury, have initiated commendable peace-making and peace building efforts at the grassroots in different parts of the

country. More recently, community peace museums have launched an initiative to establish peace clubs in primary and secondary schools in various parts of the country, with the aim of promoting peaceful coexistence for posterity. This paper explores these issues against recent development requiring registration of all institutions describing themselves as 'museums' by the Ministry of National Heritage and Culture.

Kyoko Nakamura
ASAFAS, Kyoto University

Historical Changes and Recent Trends in Beaded Adornments of East African Pastoralists: Globalization in one of the "Traditional" African Arts

ABSTRACT

East African pastoralists are well known for their colorful and decorative beaded adornments and for a strong adherence to beads, in contrast to the westernized clothing culture of neighboring agricultural peoples. Many books, postcards, and pamphlets promoting tourism feature East African pastoralists, particularly the Maasai, wearing elaborate beaded adornments all over their bodies. They catch the attention of foreign tourists and people from other African ethnic groups, and create a symbolic image of typical 'traditional' people.

Their beaded adornments seem 'traditional', but are actually rather new things. The beads, which are used by them now, are imported from China, and were only introduced to them around the beginning of 20th century. Now they are wearing adornments very colorfully and flamboyantly, but according to my field research on the Samburu, one of the Maa-speaking groups who share their language and culture with the Maasai, many of their beaded adornments have been invented within the past twenty years. In particular, the adornments of young unmarried males, who are called "warriors", are becoming more flamboyant, with many more beads and other materials being used.

The presentation will show the changes in their adornments with the relation to the encounter with the other societies since the colonial days. Before the beads the main materials of their adornments were leather, brass, aluminum, bone, eggshells, and cowries. The encounter with the beads changed their adornments dramatically with the respect to the colors and designs. I will show how the people have developed their adornments using many colors and designs. I introduce recent new materials they like to use in combination with beads, such as plastic, buttons, thumbtacks, artificial flowers, etc., and how the people are making recent eye catching adornments. The tourism impacts on their adornments will be discussed by introducing my research results taken in Mombasa one of the foremost tourist resorts in Kenya.

Simeneh Betreyohannes
Lecturer, Institute of Ethiopian Studies, Addis Ababa University

Preservation and Making Accessible Cultural Sound Archives at the Institute of Ethiopian Studies (IES): Current Situation and Future Perspectives

ABSTRACT

Historical and geographical factors have allowed Ethiopia to have various connections with the other world since ancient times. As a result, Ethiopia became one of pioneer African countries to experience sound recordings through European agencies in the 19th

Century. It is also believed that Ethiopians to make the earliest commercial recordings of African music in Europe. Despite such long story of sound documentation, Ethiopia has never succeeded in preserving and making these archives accessible. Most of such old and rear sound recordings remained either untraced or concentrated in different European institutions. Similarly, the diverse early ethnomusicological recordings are only found overseas. Even the local commercial music productions few decades ago are exploited by foreign collectors that deprived the indigenous people access. Although some recent initiatives such as UNESCO's project for establishing digital sound archive at the National Archives and Library of Ethiopia (NALE) is amicable, IES seems to be the ideal place for such enterprise because of its valuable collections, future prospect, and other factors discussed within this paper.¹

The purpose of this preliminary study is to present a short review of the general sound documentation experience of the country as well as the current situation of the IES collection. It also exposes the relevance of the sound archives as a significant source material for multidisciplinary research endeavours that could provide a fresh incite for understanding historical, social, cultural and political situation of the contemporary Ethiopia. The paper calls for close collaboration of local and international institutions and individuals for enhancing the collection at IES for preservation and making the cultural sound archives accessible.

¹ Though the sound archive is being established at NALE, as one of the stakeholders, IES has been among the major beneficiaries of the UNESCO/Norway Funds-in-Trust Cooperation Project "Ethiopia-Traditional Music, Dance and Instruments".

Further particulars

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6 November 2009
TDS Hotel, Ethiopia



Roundtable Venue: **TDS Hotel**

(near Atlas Hotel), Addis Ababa, Ethiopia

Tel.: [+251 116 63 58 31/13/16/17/19]

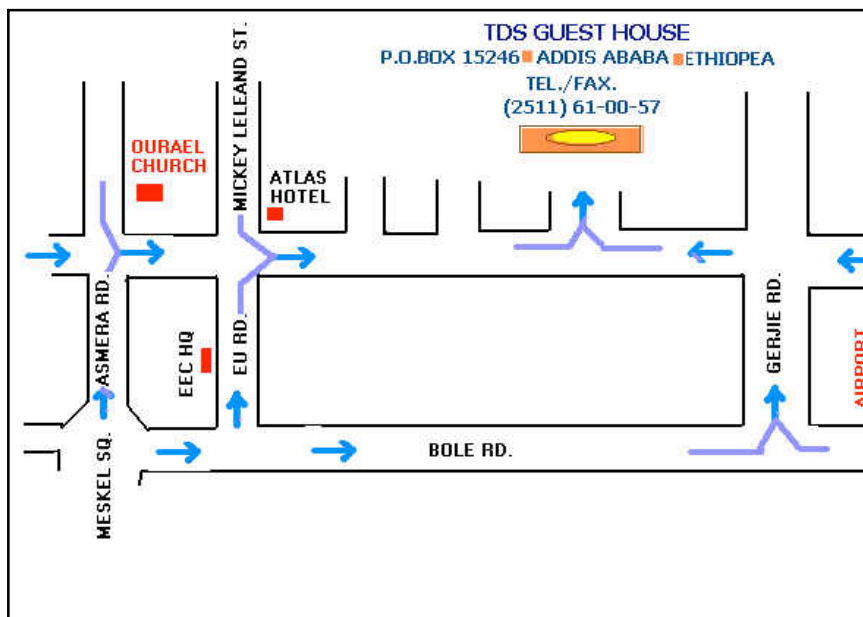
International guests from Kenya, the UK and Japan will be accommodated at the nearby TDS Guesthouse:

(Bole Tele-Ourael Rd, Kebele 03/05, House 222)

Tel.: (251-1) 61 00 57 or 62 35 98.)

The co-organizer and Guesthouse will provide airport transfers for those guests.

Map of TDS Guesthouse



Other:

Foreign participants (excluding Kenyan nationals) who require a Tourist Visa-on-Arrival at Bole International Airport are reminded to bring two passport photos and US \$20 when they travel.

Addis Ababa is situated about 2300 meters above sea-level. The average high temperature in November is 23 Celsius, the average low is 6 Celsius, with occasional rain.