PROJECT REPORT

SURVEY OF CULTURAL INDUSTRIES, PRODUCTS, SERVICES AND THE SITUATION OF THE PRACTITIONERS IN OLOLOSOKWAN AND SOIT-SAMBU WARDS, LOLIONDO DIVISION, REPUBLIC OF TANZANIA

By

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PREFACE

In many African countries, the cultural industry has, over the past few years, emerged as a source of not only employment and therefore income, but also an important tool to assert the people's national or local identity. The cultural industry contributes immensely in attracting tourist inflows and building a country's or community's image. As a form of appreciation and support, Governments give impetus to the industry by creating cultural institutions such as the National Arts Councils, National Galleries, Museums, Libraries and Documentation Centres, e.t.c. However, despite all these efforts, deliberately made to uplift the cultural industry sector in many parts of Africa, measuring the socio-economic contribution of the cultural industry to the economy remains a challenge.

Economic benefits of the cultural industries to individual and community development are being advocated across the globe. Culture plays a key role in all societies around the world, influencing various facets of peoples' lives, from leisure to professional activities. The role of culture in development has also recently emerged as an important policy issue in many parts of the world. However, preserving and respecting the specificity of each individual culture as well as the distinct qualities of other cultures is the challenge that must be met globally (UNESCO Framework for Culture Statistics, 2009).

In Tanzania generally, very little work has been undertaken in respect of surveying and documenting the contribution of the Culture Sector to the overall development of the country. There is not much centralized information and knowledge management system in regard to this. To address the gap, UNESCO-Dar-Es-Salaam, together with the Centre for Heritage Development in Africa (CHDA) and the IrkiRamat Foundation, a local NGO in Loliondo Division of Tanzania, with financial support from the European Union conducted this survey that has initiated a process for the identification, collation and dissemination of statistical data on the cultural industries of Tanzania in general and specifically for the Ololosokwan and Soit-Sambu Wards, of Loliondo Division. The survey used the 2009 UNESCO Framework for Cultural Statistics (FCS).

We would like to thank our partners, UNESCO-Dar-es-Salaam and the IrkiRamat Foundation for the collaboration and the support. We most sincerely thank the European Union for the financial support that enabled this study. We must also thank the field and data entry personnel and their supervisors, as well as appreciating the patience and cooperation of respondents.

Executive Summary

This initiative by the European Union through UNESCO Dar-Es-Salaam and Centre for Heritage Development in Africa (CHDA) heralds a new strategy for thinking towards culture and development. The creative cultural economy, especially when it relates to community initiatives both in the past and present has not been officially recognized by both governments and local authorities within Tanzania. Due to this lack of recognition, the sector has by and large received little or no support in the form of financial, capacity building and/or infrastructural development.

Given the great potential held in the country's cultural industries, products and services, it is imperative that a lot of effort be geared towards enhancing creativity and cultural innovations especially among communities that are still rooted in their traditions and practices such as those around Soit-Sambu and Ololosokwan wards of Loliondo division in the northern parts of Tanzania. If this were the case, there would not only be dramatic improvements in job creation for the youth, as well as increased income generation among the middle aged, women and the elderly.

Having realized that little or no efforts are directed to promotion and supporting of the cultural industry sectors in the region, various partners and stakeholders are now coming out to draw strategies that will enhance cultural activities among communities. Partnering with local and international agencies and organizations is one of those measures that will ensure that cultural traditions and practices are harnessed as a resource towards economic benefits of communities. In this respect, therefore, Tanzania needs to relook at its policies relating to cultural industries and products as a means to linking with various actors in developing a variety of cultural initiatives focusing on tangible and intangible elements.

It is a against this background that the United Nations Educational, Scientific, and Cultural Organization (UNESCO) Dar-es-Salaam commissioned the Centre for Heritage Development in Africa (CHDA) to undertake a socio-economic survey of cultural industries, products and services among communities around Soit-Sambu and Ololosokwan wards of Loliondo division aimed at assessing the state of affairs of the cultural practitioners and make recommendations on possible sustainable intervention strategies.

CHDA then engaged a culture expert to coordinate and carry out the survey through the assistance of local youth selected from among residents of the two wards. The outcome of this survey is presented in this report in detail outlining some of the key areas of interest within the cultural industries sectors, most common challenges faced by the practitioners, and the future of the cultural industries, products and services.

KEY TERMS AND DEFINITIONS

1. **Copyright**: Copyright is a generic term used to describe a collection of rights given by law to the creator of an original literary, dramatic, artistic or musical work to control the use of his works.

2. **Crafts**: Visual art forms that focus on the creation of works, which have historically been utilitarian in nature but has assumed an aesthetic value lending economic value e.g. basketry, crocheting, beadwork and pottery.

3. **Cultural Domain**: A Cultural domain is a common set of culturally productive industries, activities and practices that are grouped, according to the 2009 UNESCO Framework for Statistics, under Cultural and Natural Heritage, Performance and Celebration, Visual Arts and Crafts, Books and Press, Audio-Visual and Interactive Media, Design and Creative Services and Intangible Cultural Heritage (Transversal Domain)

4. **Cultural Industries**: Consist of kind-of-activity units engaged in the production, whether for sale, consumption or enjoyment, of cultural goods and services – i.e. which seek to educate, inform and entertain with messages, symbols, information or moral and aesthetic values of a given people or society.

5. **Culture:** It is the totality of a people’s way of life, the whole complex of distinctive spiritual material, intellectual and emotional features that characterize a society or social group and includes not only arts and literature, but also modes of life, the fundamental rights of the human being, value systems and traditions and beliefs.

6. **Culture Sector**: The culture sector is the totality of activities in production, distribution and promotion of goods and services that define the national culture.

7. **Film**: It comprises motion pictures, video and cinematography.

8. **Fine Arts**: Visual art expression that is a conveyance of images and ideas that the artist has created in order to stimulate an emotional response from the viewer. It encompasses painting, sculpture, photography, drawing and graphic design.

9. **Performing Arts and Celebrations**: Refers to professional or amateur performing arts activities, such as choreography, plays, theatre, dance, opera and puppetry, as well as the celebration of cultural events (festivals, feasts and fairs), which occur locally and can be informal in nature.

10. **Traditional/Indigenous Knowledge/talent**: Refers to the knowledge, innovations and practices of indigenous and local communities around the world. Developed from experience gained over the centuries and adapted to the local culture and environment, traditional knowledge is transmitted orally from generation to generation. It tends to be collectively owned and takes the form of stories, songs, folklore, proverbs, cultural values, beliefs, rituals, community laws, local language and agricultural practices, including the development of plant species and animal breeds.

Section One

Introductory Information

Cultural Industries and Products

This report is the culmination of a four months research work done between April 2014 and August 2014 by the Centre for Heritage Development in Africa (CHDA) and UNESCO-Dar-Es-Salaam. In effect, the work was the beginning of a conscious effort in the form of a survey exercise of the creative economy/cultural industry activities that are happening in the target area. This survey project for Tanzania's Loliondo division has resulted in pioneering creative industry database and mapping for Tanzania that will enable the country build an informed cultural creativity framework and policy. The results provide authoritative cultural statistics to inspire planning and investment by the government and private sector in Tanzania in order to foster the emergence of a dynamic creative/cultural industry sector. Due to the hitherto lack of reliable database and information on the cultural industries and creative activities in Tanzania, few policy and investment efforts have targeted this sector. Consequently, the potential contribution of the cultural industries in ensuring sustainable development and poverty alleviation in Tanzania has not been exploited. The project identified some of the various cultural activities and forms of expression that constitute the creative industry in the area.

The 2005 Convention ensures that states have sovereignty over the adoption of cultural policies in their countries and that ideas and works can move freely around the world; To acknowledge that cultural goods and services are vehicles of values, identity and meaning; To give guidelines for a new framework for international cultural cooperation as the cornerstone of the convention; To promote an enabling environment for cultures to flourish and interact freely in a manner that is mutually beneficial; To work for supporting international cooperation to enhance sustainable development and poverty alleviation. Tanzania having ratified this Convention and thus becoming a state party became relevant to this convention. In this understanding, the convention in effect recognizes culture as a "resource" and potential generator of wealth when the owners are privy to this fact and utilizes it to their advantage.

Background

Tanzania is a country of diverse cultures among who are the Maasai that are spread out in Ngorongoro province, Loliondo division and surrounding territories. The Maasai is a nomadic pastoralist group whose livelihoods revolve around livestock and related products. Loliondo division in which this study was conducted is largely inhabited by the Maasai, a people whose cultural traditions remain largely unpolluted and authentic to date. The cultures and traditions of the Maasai around Ololosokwan and Soit-Sambu wards have had very limited contacts with the Western influences given the remoteness of their territories and absence of basic infrastructural facilities. The Maasai's unique geographical location and cultural wealth/experiences however attracts some dynamic tourism activity that is specifically linked to the nearby Serengeti National game reserve. Through this linkage, many residents of Loliondo division today derive their livelihood through production and sale of crafts alongside other cultural objects and performances to tourists en-route to and from Serengeti. It is also noteworthy that some of the youth from the local Maasai population benefits through direct employment as tour guides, hotel staff, game park wardens, dance troupes etc.

Despite all these positive aspects, the local cultural industry, like the rest of Tanzania's cultural industry faces great challenges. Top of this is the lack of cultural statistics showing the social and economic contribution of the creative industries to development. The effects of cultural industry on development and poverty reduction have not been measured. As such, there is no cultural framework through which the government can concentrate its efforts in the development of cultural industries. There is also no marketing infrastructure resulting in uncoordinated marketing and underselling. Also due to the ignorance of the economic potential of the industry by residents, it is usually frowned upon as a career or a source of livelihood by many.

African societies have over the centuries been engaged in creative cultural activities for various reasons. They have lived and grown in the efforts of blacksmiths, carvers, weavers, potters, orators, among other creative enterprises. However, although marginally mentioned in press and social conversation, these activities are yet to translate into practical and profitable recognition and consequently possible rewards to the practitioners. Many of these practitioners continue to generate in obscurity very rich cultural and creative outputs. Many hold the key to communities' identities, raw material for comprehensive cultural studies and cultural tourism, yet they are "marginalized" in national policy and conversations. As a result of this realization, CHDA and UNESCO-Dar-es-Salaam embarked on this study to demonstrate that rural contexts of the 21st Century still hold critical cultural and creative energies that can be harnessed, not just for recognition, but, more importantly, as facilitators of an interface between culture, economics and technology.

Formation and Preparation of the Research teams

The implementation of this project began by first and foremost identifying and engaging a Lead Researcher with a strong background in anthropology and cultural research. This culminated into signing a contract agreement between CHDA and the Lead Researcher. This was then followed by a reconnaissance exercise that necessitated a preparatory mission to the study area by the CHDA Project Coordinator and the Lead Researcher not only for general orientation but also for introductions with the grassroots leadership as well as to identify and recruit field assistants. With active involvement of the local area project coordinator and two of his team members, it was possible to identify 4 field assistants and 1 supervisor from each of the target Wards i.e. Soit-Sambu and Ololosokwan, forming a total of ten (10). Cognizant of the gender consideration requirements, at least one lady was recruited through a competitive process into each of the teams.

Once identified, a subsequent mission was undertaken by the CHDA Project Coordinator and the Lead Researcher aimed at training the field assistants and supervisors. This exercise was also enhanced by continuous radio RAMAT announcements to help sensitize the local community of the planned activity. Radio RAMAT, operated by the IrkiRamat Foundation, the third partner in this CAS project is a vernacular station based in Ololosokwan and runs its programmes in the local language of the Maasai. In an exercise lasting six (6) days, field assistants were introduced to various research methods including: community entry points; identification of respondents; interviewing methods; ethics; documentation of responses; sharing of tasks; framing questions; gaining informed consent; managing anxiety and community expectations; data management etc.

It is during this same training session that questionnaires were reviewed and redesigned jointly with the team of field assistants and staff of RAMAT to check the appropriateness of the questions and wording, considering the target community values, virtues, and norms. In so doing, emphasis was laid on the Maasai translations of the wordings as used in the questionnaires so as to avoid offending or intimidating the potential respondents in any way. At the culmination of this training and provision of all necessary logistics, the ground was set for the study to begin.

Section Two

Project Design, Methodology & Fieldwork

Project Design

According to the UNESCO *2009 UIS Framework for Cultural Statistics (FCS)*, the minimum set of core cultural domains for which UNESCO would encourage countries to collect data are: Cultural and Natural heritage; Performance and Celebration; Visual Arts and Crafts; Books and Press; Audio-visual and Interactive Media; Design and Creative Services; Intangible Cultural Heritage. Given the rural setting of the study area and taking into consideration the constraints of budget and time, this research only covered a part of the Creative Cultural Industries as follows:

1. Performance and Celebration- including performing arts (theatre, dance, opera, puppetry etc), festivals, feasts, fairs

2. Visual arts, crafts & design-including fine arts (paintings, sculpture), crafts (handicrafts, handmade textile product), design (fashion, graphic design), art galleries

The design of the research instruments started early, right at the beginning of the project. With the indulgence of the Project Lead Researcher, an initial research tool was developed and shared with CHDA Project Coordinator. There were various discussions that came up regarding the kind of respondents to target and which language of study to be adopted given that most of the cultural bearers would not necessarily be competent in the use of English as the medium of communication. It did emerge at this point that most residents of Loliondo division are comfortable in mother tongue (*Ki-Maasai*) or Kiswahili. It was resolved that those to be recruited as field assistants ought to be competent in both languages in addition to English, being the language of the study. Field assistants therefore had to be young men and women who had either graduated from school at form four (4) level or University. On the basis of this recruitment benchmark, it was possible to bring on board a competent team that would be able to work independently even in the absence of the

CHDA Project Coordinator and The Lead Researcher. The same set of questionnaire was therefore administered across board regardless of the respondents' varied educational levels and backgrounds. It was also important to ensure that the set of questionnaire bore the same number of questions asked in the same manner and order.

For the sake of ensuring consistency in the response trends and in order to restrict respondents that would otherwise derail from the subject of investigation, the study adopted the use of a closed-ended questionnaire that only provided a limited range of possible answers to every given question. This approach also proved to save on the time and relevance to the subject area being investigated.

The number of hours each day in the field varied for each research team according to the experiences and challenges encountered by the field assistants. Hardships in the transport logistics and vastness of the area made it difficult to reach out to some of the practitioners as per the time schedules. Also, these challenges notwithstanding, each of the research teams had to arm itself with a digital camera and video, together with a set of questionnaires each day of their field operation. The use of cameras and video recorders was inevitable in this study as it enabled the documentation of various on-going activities by the practitioners. This in itself posed a great security threat to the teams.

Methodology

This study employed the most common survey methods used in social research as outlined below:

1. *Face-to-face Interviews*. Through the help of key informants including local leaders such as the area chiefs, elders, business people etc, cultural industry practitioners were identified and scheduled for face-to-face interviews. These kinds of interviews were based on pre-designed questionnaires that were self-administered by the research teams operating in pairs. In each interview session, one of the two field assistant engaged the respondent by asking questions as outline in the questionnaire as the other did the recording of responses. Since the questionnaire was closed-ended, only a limited range of possible answers were made available to respondent; which made the interviewing process less tiring. This made it possible for the teams to ask a total of 47 direct questions in an average 30 minutes. This method proved more efficient especially in cases where the practitioners were found to operate as individuals and not as groups.

2. *Focused-Group Discussions*. This method was most applicable to practitioners who operated as groups. In such cases, a group of practitioners would be brought together into a discussion guided by the set of questionnaire. They would be taken through the same number of questions (47) asked in the same manner and order, to which any member of the group had an equal and non-zero chance to answer. However, the field assistants reported that in most cases in which they conducted FGDs, the group leaders/practitioners often took advantage of their positions to attempt to answer most of the questions. Having been trained and equipped with the necessary skills in managing group

discussions, the field assistants were able to regulate the discussions as appropriate to ensure full participation of all members in the groups. This approach also offered an opportunity to the research teams to carry their own assessment of the groups' performance.

3. *Photography and Video documentation*. The use of digital cameras and video recorders was inevitable in this study. The research teams needed to visually document on-going activities and finished products not only for recording purposes but also to support testimonies that accrued from the practitioners themselves. At the culmination of every day's activity, each team ensured that the equipment was emptied and made ready for the next activity. This was made possible through an established database centre and by engaging a database manager at the IrkiRamat Foundation.

Fieldwork

This project started by a reconnaissance during which the field assistants and supervisors were taken through a community familiarization process in which each pair had to go through the villages, talk to the local leadership and identify the various cultural industry practitioners. Appointments and schedules for interviews were predetermined in the process to enable smooth running of the exercise once it kicked off. In so doing, the teams also undertook a pretest of the research tools (questionnaires) with a small sample of respondents to check their relevance, validity and effectiveness. From this exercise, it was possible to revise the tools appropriately in order to achieve the intended results of the survey. Once all structures were put in place with field assistants trained and supervisors properly briefed, systems were set to go. The data collection process was to run under the watch of the local project coordinator assisted by the supervisors and intermittently checked by the Project Lead Researcher.

After this phase, the study kicked off as planned with the research teams applying the right community approach methods as earlier articulated in the training programme. First and foremost, the teams operating in pairs ensured they obtained informed consent by each and every respondent and/or group before proceeding to the interview or discussion stages. In order to ascertain informed consent, the teams administered a predesigned consent form on which each respondent placed his or her signature/thumb print. These were then collated as back-ups against possible copy rights issues that could arise from the survey.

More often than not, interviews were hardly conducted as per schedules given the complex nature of domestic routines of individuals and groups that usually change according to daily needs and conditions. These were managed by the teams as appropriate to be able to fix interviews as was agreeable to the respondents. Although these changes in the interview schedules interfered with the intended timelines and outputs, they allowed for flexibility that would ultimately allow for coverage of all the target respondents.

As a result, a total of 238 questionnaires were administered on cultural industry practitioners across the study area at the end of the research period. This sample included both individual and group practitioners identified through the guidance of the local key informants in the area.

Section Three

Data Analysis and Findings

Data Analysis

Once all the data was collected and collated, they were submitted to the Project Lead Researcher who carried out the analysis process with the use of rightful statistical packages available in order to make derivations from the quantitative data generated from the field questionnaires.

This research was based on the cultural industry practitioners, whether working as individuals, organized groups, or institutions. It leaves out other people working within the supply chain such as middlemen (marketers and promoters).

Findings

Out of the total 238 respondents in this category, 97% of the practitioners were found not to be registered and operated under no legal license of the local authority, registrar of society, Tanzania Music rights Association, IrkiRamat Foundation, Department of Culture, or Registrar of Companies. This in essence means that a huge percentage of cultural industry practitioners operate on informal arrangements that are non-recognized by the government of Tanzania or any other Non-governmental organizations in the area. On seeking to understand why most of the operators are not registered or licensed, the study learnt that 81% of the respondents did not know how and where to register. About 3% thought that being a traditional practice born out of sheer talent, they did not necessarily need to register with a government department or get a license of operation.

The study also learnt that most practitioners were engaged in some form of visual arts and crafts. The two categories yielded 47% and 41% respectively. In a bid to establish whether the various cultural industry practitioners belonged to any arts/crafts association, 70% of the total respondents answered to the affirmative. The table below gives a summary of the response trends under this category; which is a demonstration of the fact that the cultural industry in the region is not as diversified as is the case in most urban settings around the country. It is a pointer to the fact that most inhabitants of Loliondo division are stuck in the tradition-driven talents such as music and dance as well as crafts. This is also an indication that cultural industry in the region has not been influenced by literary and tourist oriented practices that are largely geared towards significant economic advancement of communities and individuals.

Table1. Types of Cultural industries in Loliondo division

Specific Cultural Industry	Number of practitioners involved
Performance & Celebration	24
Visual arts	111
Crafts	98
Literary arts and Publishing	0
Film, Audio-visual & Interactive Media	0
Design and creative services	7
Tourism and related domains	1
Sports and recreation	0
Other	0

As opposed to what would be expected to be the reason for practitioners not registering their businesses, it turned out that most did not report inability to meet registration costs. Table2 (a) and 2(b) below gives a summary of the distribution of cultural industry practitioners and responses regarding the issue of licensing and registration across the study area.

Table2 (a). Ward distribution of cultural industries in Loliondo division

Industry type	Ololosokwan Ward	Soit-Sambu Ward	Total
Performance& celebration.	9	7	16
Visual arts	41	55	96
Crafts	35	26	61
Literary arts & Publishing	0	0	0
Film, AV & Interactive Media	1	1	2
Design and creative services	12	15	27
Tourism related domains	23	8	31
Sports and recreation	1	3	4
Others	1	0	1

Table2 (b). Registration and Licensing of cultural industries

Respondent Nos	Reg.Only	License Only	Reg.& License	Not Re/Not Li	Other
Registrar of companies	0	5	0	233	0
Dept. of Culture	0	4	0	234	0
Local Authority	0	1	0	0	0
Tz Music Rights Ass.	0	0	0	0	
IrkiRAMAT Foundation	0	1	0	0	0

In establishing whether the practitioners operate as individuals or groups, it became apparent that majority (69%) of those interviewed operate singly as sole business owners/sole proprietors. Reasons given for operating solely were varied in nature ranging from not being able to single out any benefits associated with group operations to having tried and failed in earlier attempts. To this end, it was not possible to find individuals running their businesses in partnerships with others, or operating under a company, cooperative, association, NGO, or other. Attempts to find out how long individuals or groups have been active in the various fields, what came out was as varied as the practitioners themselves; some having been in operation for longer periods than others, based on age of the individuals as well as when one picked interest in the industry as a source of livelihood.

Seeking to know the role of each individual practitioner in the specific cultural industries, it also became apparent that these were also as varied as the existing individual talents. Most respondents reported multitasking within the business chains in which they doubled as the producers (creators/artists/crafters/composers) as well as marketing agents or promoters.

Commitment levels in the creative and cultural industry in the area

It was established that the creative industry sector is dominated by self driven people, who enjoy the work out of passion and talent. In seeking to gauge the extent to which the various cultural industry practitioners were engaged in the businesses, we asked whether they were involved in other activities or employment besides the creative industry. The response to this question yielded a near 100% approval, with many individuals reporting that what they gain from the creative industry alone was not sufficient to sustain them and their families throughout the year. This was explained by the fact that income from the said cultural industry businesses was too little and that risk reduction through diversification was the only way to safety and survival.

Citing some of the main obstacles to the cultural industry business operations in the area, respondents (64%) reported poor marketing strategies. Other obstacles cited included limited access to markets-33%, negative perceptions and attitudes by the general public-17%, and unregulated costs of operation-6%. It was also apparent from the study that only a negligible percentage of respondents 0.02% were aware of any existing policies and regulations that support the culture sector in the country. The table below gives a breakdown on respondents' perception of how the cultural industries in the area can be developed.

Table3. Respondents' preferred interventions on cultural industries

Proposed intervention	Number of respondents
Training of practitioners	57
Help with Strategy and business planning	45
Assist in developing new ideas for cash generation	32
Improve process and efficiency	23
Help with marketing	20
Help obtain funding	21
Help with International exposure	5
Help with ICT usage in marketing and distribution	1
Help with infrastructure (venue and shelter)	34
Other	0

Literacy levels in the creative and cultural industry in the area

This survey sought to establish the literacy levels of the cultural industry practitioners within Loliondo division. On the question as to whether the practitioners/group leaders had any formal education or training, majority of the respondents answered to the negative. The figure below illustrates the response trend on this question.

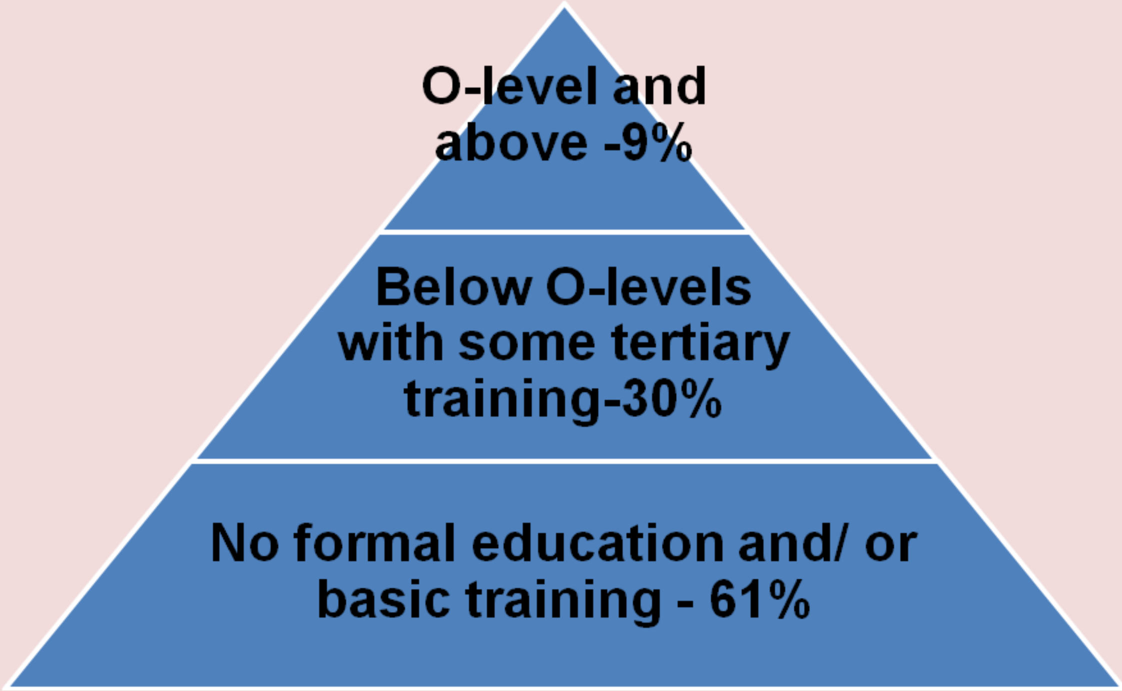

Fig. 1

This distribution in the educational levels and training is in agreement with the preference of the practitioners as illustrated in the priority list of table 3, which adds impetus to the fact that most practitioner's preferred training and building their capacities to help develop the sector for more economic development. Further probing revealed that training is mostly preferred in the areas of financial and business management. It was notable that most respondents did not recommend technical training given that the skills were largely perceived to originate from natural talents transmitted through hereditary linkages.

Further, it was apparent from the survey that the minimal percentages of practitioners who have achieved above O-level education were younger in age; pointing to the fact that emphasis on formal schooling in the area could be just a recent phenomenon. This is further supported by the fact that both primary and secondary schools in the area are evidently few - one in each ward.

Respondents justified this scenario with the fact that the Maasai people are by tradition pastoralist who did not prioritize formal education as a meaningful pre-requisite to economic advancement. An in-depth analysis of this situation resulted in the realization that illiteracy among majority of practitioners would probably explain why they were unaware of any cultural policies and/or regulatory measures aimed at improving their creative industry. This therefore calls for efforts and structures to be put in place by relevant authorities including the government of Tanzania to improve on the creative and cultural industries not only in the Loliondo division but also in other regions which share similar cultural characteristics.

In the cluster of the younger practitioners who were found to have had some formal education, the histogram below illustrates the distribution of individuals along the different levels of academic ladder.

Fig. 2: Distribution levels of youth formal education within the sector

Cultural Industries and Employment

It emerged from this survey that the cultural industries by and large offer alternative employment to residents of the area. However, the general perception across board is that the indulgence in creative cultural industries is in itself not a source of employment but a desperate attempt by individuals to fill up for what they see as negligence on the part of the government to offer better means of livelihoods to residents.

A question on the numbers of employees each practitioner had engaged in their various businesses over time nearly went unanswered. The reason for this was found to result from the fact that majority of the respondents did not see themselves as “employers” in their own rights within the respective cultural industries. On further probing, it came out that only a small percentage- 0.2% agreed to having engaged another person in his industry activities at some point in time. These kinds of indulgence were reportedly never full-time but largely part-time given the fluidity and complexity of the business in question. The reasoning behind this was that creative cultural industries in the region are by and large small-scale and could hardly sustain full-time employment of a second party.

In terms of gender, women were found to be fewer in certain domains within the crafts especially in woodwork. However, bead and leather work was found to be more prevalent (93%) among the womenfolk. This was said to be a reflection of the fact that beadwork is clearly a woman’s domain in the Maasai culture. In the culture, women also are charged with the responsibility of making body-wear and decorations not only for themselves but also for their children and husbands. Women were also found to be more in weaving, basketry, fabric designs, and traditional dancing troupes. The survey learnt that most of the crafts were made from locally available materials and not necessarily for sale but for domestic utility. Along this same line of reasoning, the survey also revealed that the male folk in the region were only keen on energetic and muscular activities like wood carving, blacksmithing, and painting. Most items made by the male folk were found to be handcrafts for defense that were not necessarily purposed for income generation. Some of the most commonly cited items include: clubs, traditional stools (largely used as headrests/sleeping pillows), swords, spears, bows and arrows, shields etc. For this reason, attempts to establish and quantify in terms of finance, the amounts accruing from the industry were futile. It is for this same reasoning that it was not easy for respondents to answer to the question as to whether their incomes and that of their employees could have increased or decreased in the last one year.

Since the community perception of the creative cultural industries is largely away from economic gains to individuals and/or groups, only a very small percentage of respondents were able to quantify on average how much they were able to generate from their routine activities in a period of one or more months. For those who were able to put figures in this question, the range was as wide as the variety of activities in the sector. In terms of Tanzanian shillings respondents gave figures ranging from as little as 22,500/month-500,000/month; all subject to the size and scale of the business involved. This same line of reasoning was also found to apply in the question as to how much one would spend on the business activities in a month. On average, the figures ranged from TSh. 13,000/month-100,000/month. Analytically, one would critically argue that the wide range in the average figures is a pointer to the fact that respondents were not giving accurate information on these two questions given that not one of them kept financial records of their business operations; a pointer that capacity building is one of the most necessary interventions for the development of the cultural industries in the area.

The survey also sought to know if the various cultural industry practitioners knew the value of their business assets (if any). Though many (86%) were found to use basic tools and implements, they were not in a position to place financial values on them in totality. The survey was informed that most implements and tools were self-made by the practitioners themselves. However, women bead-workers reported buying the raw materials (beads and thread) at exorbitant costs from external markets thus making their operations much more costly especially in recent times. In terms of premises in which most practitioners carry out their activities, 89% of those interviewed reported working from within their family houses. House-based operations were said to not only interfere with their cultural activity schedules but also destruction of finished products especially in families with young children.

It was also necessary to investigate if cultural industry practitioners operate under any debts or liabilities. We obtained a near-balanced response to this question with about 51% reporting liabilities and debts. Debts were said to arise from rented premises especially for those operating away from home. There have also been cases where finished products were destroyed due to improper handling and in other cases-theft, harsh climatic conditions such as mould, sunburn and rainfall. The losses and damages could however hardly be quantified by the practitioners given that majority of them were found to be illiterate or semi-literate. It was also evident from the study that damages to finished products could as well arise from improper packaging especially during the families' movements to new sites. Maasai houses are never permanent but makeshift structures that are easily brought down and reconstructed at a new site wherever a need arises.

Funding, Technology and Marketing in the creative cultural industry

It was imperative that the survey establishes the extent to which the creative cultural industries in Loliondo division are supported in terms of funding from both internal and/or external sources. To the question: did you receive any funding in the last two years and from where, more than ¾ of the respondents (78%) answered to the negative. This was a sufficient testimony to the fact that the government of Tanzania and other relevant agencies/organizations have played very minimal roles in promoting talent and creative cultural economies in general. However, it was clear from this study that those who had never received any support had never applied for any after all. Much as one would be quick to dismiss them for not being aggressive in fundraising, it was obvious from the study that most of the practitioners being illiterate could not have been privy to the existence of organizations and/or agencies that support the development of the culture sector around the country. Similarly, it would be foolhardy to imagine that people with such minimal or no basic education as indicated earlier in this report would be skilled enough on fundraising techniques intended to developing their own talents and economic endeavors. Further to this, it also emerged from the survey that there is a small click of respondents who reported having made various attempts/applications for financial assistance to various organizations and agencies including the government of Tanzania but had failed to secure any financial support. We collated the distribution of responses regarding the question as to why practitioners have not been actively applying for funding in the last two years. Below is what came-up.

Table4. Response trends towards fundraising initiatives by practitioners

Practitioners	Received Funding	Never received funding
Can't write a proposal	35	203
Pessimistic on getting funded	3	214
Don't know who can assist	18	220
Non registered	4	231
Non licensed	2	210
No collateral	24	212
Needs no support	0	233
Gets subsidies across other businesses	3	211
Not aware of such funds	0	234
Other	13	52

Usage of ICT in the creative industries

The survey learnt that usage of modern technology remains limited in the area given the remoteness of the area under survey. Regarding whether practitioners used fixed telephone lines in marketing their products and networking with external markets, the answer was negative across the board. However, a negligible percentage (0.6%) of those interviewed confirmed using personal handsets (mobile phones) in reaching out and promoting their industry activities to other markets. This use of handsets was found to be more prevalent in performing arts groups such as traditional dance troupes seeking to reach out to tourist resorts around the area, as well as those trying to access outside markets to sell their handy crafts.

The usage of computers and the internet in the industry was found to be completely out of question. This was similarly found to be a result of the low infrastructural development evident in the area. Further, the usage of computers and other modern equipment was said to require sufficient financial commitments into the cultural industries activities; many of which operate on very limited budgetary frameworks given the level of poverty characteristic of the area. According to some respondents, priority of local residents in the area is to commit any available financial resources into expanding livestock numbers other than purchasing ICT equipment whose returns are un-assured!

It became apparent too that even the routine usage of digital equipment such as cameras and videos in documenting performances is un-thought of among the practitioners. This would otherwise help in not only storing their activities for posterity but also promoting the industry to the national and international markets through the internet. Respondents were found not to be averse to the fact that this is one way through which their products could get to the knowledge of the larger national and international audience.

Section Four

Conclusions, Challenges, and Recommendations

Conclusions

Creative cultural industries in Loliondo division are a grey area that requires a lot of joint support in order to enhance economic advancement of the people living in the area. Though not as diverse as is the case among urban populations, the activities that have shown great potential for expansion and increased income generation such as visual arts and handcrafts remain key in changing the lives of residents if properly developed.

It is noteworthy that illiteracy levels in the area still remains high and this is a hindrance to any possible future expansion of the industry. It therefore remains to be seen that relevant agencies including the government of Tanzania put in enough effort aimed at supporting and helping to develop the sector in the interest of the people of Loliondo area.

The evident lack of proper marketing strategies and absence of user-friendly infrastructure in the area also attests to the fact that not many residents look at creative cultural industries as a potential means to better livelihoods. This perception has over time developed among residents due to lack of incentives and sensitization programs that would otherwise work towards changing attitudes and get people actively involved in the sector as an alternative means of employment.

This state of affairs as brought out by the survey calls for immediate interventions as proposed in the recommendations outlined later in this section. It remains to be seen if all stakeholders and relevant players will take up the challenge and help improve what evidently constitutes the economic lifeline of the Maasai people living in the two wards of Ololosokwan and Soit-Sambu, Loliondo division and by extension, other areas facing similar challenges within the cultural industry sector.

Challenges

This survey was faced with many challenges as outlined below:

1. Due to financial constraints, it was not possible for the Lead Researcher to continuously stay in the study area throughout the data collection period. This made it difficult to closely watch over the process so as to offer directions in the survey as appropriate. The same financial limitations disallowed payments of the recruited Field Assistants to their expectations thus making them less committed as would have been the case if the rates offered were satisfactory

2. Since no similar survey had previously been conducted on the same subject area in the region, there was absolutely no reference point from which the survey teams could learn or even make comparisons aimed at improving the output of the exercise.

3. The difficult terrains and poor infrastructure in terms of access roads and communication networks in the area of study made the fieldwork and coordination between teams quite cumbersome. These conditions slowed the data collection process resulting in failure to deliver the project within stipulated timelines

4. Since the language of the project to the funding partners is English, it was imperative that the data collection questionnaires be done in the same language. The Field Assistants were then compelled to translate the questions into local vernaculars in order to enhance communication with the respondents. In this kind of arrangement, some element of inaccurate translations could result into questions being asked in a different way from what was initially intended. It also delayed the interviewing process in every session with the various respondents.

5. Although interview schedules were already prepared during the reconnaissance and pre-test stages of the survey, more often than not the respondents failed to honour the appointments due to unforeseen commitments or sheer forgetfulness. This also affected the smooth flow of the data collection process.

6. Since the project was perceived to have been funded by a well established organization-UNESCO/Tanzania and the European Union, this raised community expectations in terms of compensations especially on the part of the respondents for the times spent in the interview sessions. It needed the expertise of the field teams to maneuver through articulate explanations of the purpose and intent of the project.

7. Given the project timeline against the target population and sample size (number of respondents to be interviewed), it was strenuous for the field assistants to administer the targeted number of questionnaires within the given period.

8. Given that the Maasai culture is a patriarchal society, women respondents were limited in making contributions in group discussions. In most cases, men were the only ones available for interviews at market places or shopping centres since they were most likely to show up and accept interviews.

9. The equipment for documentation of the process, such as video and sound recorders, cameras, e.t.c. were not adequate. Some groups therefore went to the field without any equipment, thus limiting data collection possibilities.

Recommendations

The survey recommends the following towards improving creative cultural industries in the area.

1. The government of Tanzania needs to link the different cultural industry practitioners with agencies such as Export promotion Councils so that they can be able to tap the international markets

2. There should be an established network of cultural industry players or a forum in which they can congregate and engage the relevant ministries, exchange opinions, and fight the challenges they face

3. Government departments concerned with community cultural promotion such as the department of culture, provincial/district and divisional culture offices should make regular visits to cultural industry practitioners at the grassroots to encourage and advise on their activities appropriately

4. There is need to build capacities of the cultural industry players to equip them the necessary skills in fundraising, identifying financial partners without necessarily relying on donor/grants

5. There is need to lobby and advocate for strengthening intellectual property rights law in the country to help protect the interest of the creative and cultural industry practitioners

6. There is need to change the public perception and attitudes towards the creative and cultural industries and let it be recognized as one of the key pillars of the country's economy.

7. There is need to encourage practitioners to diversify their products and not rely on a single activity as a means to livelihood

8. Reduce existing bureaucracies in the government departments dealing with registration and licensing of cultural industries so as to encourage practitioners formalize their activities and operations

9. Educate residents and make them learn to appreciate the value of creative cultural industries

10. Set up a mechanism for establishing cross-cutting policies and inter-ministerial decisions that will support the creative cultural industries

ANNEXES

Annex 1.

QUESTIONNAIRE FOR THE SURVEY ON CULTURAL INDUSTRIES, PRODUCTS, SERVICES AND THE SITUATION OF THE PRACTITIONERS IN OLOLOSOKWAN AND SOIT-SAMBU WARDS IN LOLIONDO DIVISION

Introductory note:

Good Morning/Afternoon. My name is ………………………………………………and I am here on behalf of the **IrkiRamat Foundation**, **UNESCO**-Dar es Salaam and the Centre for Heritage Development in Africa (**CHDA**). We are collecting information about Cultural Industries in this area, especially about the goods and services being developed and offered, and the socio-economic situation of the practitioners engaged in the industry. This information will be used to develop systems and structures that will grow the industry, as well as help lobby and influence policy on the same at the local, regional and national levels. The interview will take just about 15-20 minutes. All information we obtain from you will remain strictly confidential. Before we start, I want to read out to you an agreement form which we have carried with us here in an attempt to obtain your informed consent to this interview (***refer to the consent form***).

IF PERMISSION IS GRANTED, OBTAIN SIGNATURE OR THUMB PRINT AND BEGIN THE INTERVIEW.

IDENTIFICATION PANEL	IP

1. WARD NAME ____________________________ 2. GROUP NAME (IF APPLICABLE) ____

3. INTERVIEWER NAME _______________________________ 4. TEAM LEADER' NAME _____________________________

5. DAY/MONTH/YEAR OF INTERVIEW: ________/__________/___________________________

6. NAME OF RESPONDENT: ____

7. PRACTITIONER/GROUP'S MAIN BUSINESS ADDRESS:____

8. WHERE DO YOU USUALLY OPERATE FROM?			
FOOTPATH, STREET OR OPEN SPACE………	1	MARKET...	2
IN OWN HOUSEHOLD………………………….	3	IN SOMEONE ELSE'S HOUSEHOLD………….	4
BUILDING/FIXED LOCATION…………………	5	OTHER (Specify) ………………………………… .	6

MODULE 1: GENERAL INFORMATION (*Circle all responses*)	**GI**
11. What is your registration and/or licensing status	Registered only…………………. 1 Licensed only…………………… 2 Registered and Licensed………… 3 Neither Registered nor Licensed… 4 Other (Specify)_______________ 5
12. With whom are you registered and/or Licensed?	Registrar of companies…………… 1 Department of Culture……………. 2 Local Authority…………………… 3 Tanzania Music Rights Association.. 4 IrkiRamat Foundation……………… 5 Other (*Specify*)__________________ 6
13. What are the reasons for not registering and/or licensing?	It is my talent…………………………….. 1 It is traditional……………………………. 2 Do not know how or where to register…… 3 Cannot afford the costs…………………… 4 It is not necessary………………………… 5 Other (Specify)______________________ 6
14. Do you belong to any arts/crafts/culture industry body or Association?	Yes……………………………………….. 1 No………………………………………… 2
15. What are your major business activities?	Performance and Celebrations……………... 1 Visual Arts…………………………………. 2 Crafts………………………………………. 3 Literary Arts & Publishing…………………. 4 Film, Audio-Visual and Interactive Media…. 5 Design and Creative Services……………….. 6 Tourism (Related domain)………………….. 7 Sports and Recreation (related domain)…….. 8 Other (*Specify*)________________________ 9
16. How long have you been operating in this field?	Less than 1 year…………………………….. 1 1-5 years……………………………………. 2 6-10 years…………………………………… 3 11-20 years………………………………….. 4 More than 20 years………………………….. 5
17. Who owns the business?	Self………………………………………….. 1 Partnership………………………………….. 2 Company……………………………………. 3 Cooperative…………………………………. 4 Association…………………………………. 5 NGO………………………………………… 6 Other (*Specify*)……………………………… 96

18. What is your exact role in this business?	Agent………………………………………. 1 Producer……………………………………. 2 Creator/Artist/Crafter………………………. 3 Writer………………………………………. 4 Composer…………………………………… 5 Supplier……………………………………… 6 Education/training……………………………. 7 Venue owner/Exhibitor………………………. 8 Facilities manager……………………………. 9 Retailer……………………………………….. 10 Distributor……………………………………. 11 Designer…………………………………….. 12 Other (*Specify*)________________________ 13
19. Are you engaged in other businesses/employment besides ‘creative’ work?	Yes………………………………………….. 1 No…………………………………………… 2 Specify……………………………………….. 3
20. Why are you engaged in the above other activity/business/employment?	Cross subsidy……………………………….. 1 Market for cultural industry too small………. 2 Risk reduction/diversification………………… 3 Business expansion…………………………... 4 Other (*Specify*)________________________ 5
21. What is the one main obstacle to your cultural industry business operations in **<u>each</u>** of the following categories?	Cost……………………………….. 1 Regulatory Framework……………….. 2 Access…………………………………. 3 Market conditions………………………… 4 Socio-economic conditions……………… 5 Perception………………………………… 6 Other (Specify)______________________ 7
22. What do you see as the main need for the development of your business?	Training…………………………………….. 1 Help with strategy and business planning….. 2 Help with developing new ideas for cash generation…………………………………… 3 Help with improving process and efficiency… 4 Help with marketing…………………………. 5 Help obtaining funding……………………… 6 Help with international expansion…………… 7 Help with ICT usage (marketing, distribution)……………………… 8 Infrastructure (venue, shelter, etc)……………. 9 Other (*Specify*)________________________ 10
23. Are you aware of any Government policies and regulations that support the culture sector?	Yes………………………………………… 1 No………………………………………….. 2 Specify……………………………………… 3
MODULE 2: EMPLOYMENT	**E**
24. What was the number of employees in your business as at 31st December 2013 by employment category and sex?	(see table below)

Type of Employee	Number		
	Males	Females	Total
Full-time			
Part-time			
Total			

29. Has the total number of employees increased, decreased or remained the same in the last 12 months?	No change…………………………… 1 Decreased……………………………. 2 Increased…………………………….. 3
30. What is the income range per employee (per month) as at December 2013?	Monthly cash income Number of employees USD 1 –500…………………… 1 …………… USD 501 – 1000 ……………….2 ……………. USD 1001 – 1500……………..3 ……………. USD1500 and above…………..4 ………………. Total……………………………………………..
31. Has the average income of employees increased, decreased, or not changed in the last 12 months?	Not changed………………………… 1 Decreased…………………………… 2 Increased…………………………….. 3 Fluctuated……………………………. 4
MODULE 3: EDUCATION AND TRAINING	**ET**
32. Did the owner/principal shareholder in the business receive any formal/informal training?	Yes…………………………….. 1 No……………………………… 2 Don't know…………………….. 3
33. What is/are the area(s) of training?	Technical skills/Apprentice……… 1 Financial Management…………… 2 Human Resource management…… 3 Business Management……………. 4
34. What is the highest level of education of the practitioner of the cultural industry business?	Primary……………………………. 1 Secondary/High school……………. 2 Certificate after primary…………… 3 Certificate after secondary/high sch.. 4 Diploma after secondary/high sch…. 5 University Degree…………………. 6 Post-graduate Degree……………… 7 Other (*Specify*)_________________ 8
MODULE 4: FINANCE (INCOME AND EXPENDITURE)	**F**
35. On average, how much did you make every month from your cultural business activities in the year 2013 (monthly gross revenue)?	Monthly Average income year 2013 Tsh………………………………
36. What was your business' average monthly cost/expenditure for the year 2013?	Monthly Average expenditure year 2013 Tsh………………………………

37. In your business, on what do you spend the largest amount of money	Direct raw materials costs…………………… 1 Operating costs (rent, transport, electricity, interest charges)……………………………… 2 Wages, salaries and related costs (allowances, Bonuses)……………………………………… 3 Instruments/tools/equipment purchase/hire costs…………………………………………… 4 Other (*Specify*)……………………………… 5
38. What is the value of your business assets (machinery, tools, equipment, etc)?	Assets value Tsh……………………………..
39. Does your business have any debt/liabilities?	Yes………………………………… 1 No…………………………………. 2
40. Could you give us an estimate of your total debts/liabilities related to this business?	USD 1 – 500……………………….. 1 USD 501 –1000…………………… 2 USD1001 – 1500…………………. 3 USD 1500 and above…………… 4 Total………………………………………………….
MODULE 5: FUNDING AND MARKETING	**FM**
41. Have you received any funding over the last two years and from where?	Yes………………………………… 1 No………………………………….. 2
42. If no, explain why	Has never applied…………………………………..1 Applied but did not qualify………………………...2
43. What was the major reason for not applying for funding over the last two years?	No experience in writing proposals…… 1 It is pointless; I would still not get it….. 2 It depends on whom you know………... 3 Compliance issues……………………… 4 No collateral…………………………….. 5 No need…………………………………. 6 Cross subsidy from other businesses…… 7 Not aware………………………………. 8 Other (*Specify*)_____________________ 9
44. In the last two years, did you succeed in getting money from any informal source, e.g. unregistered money lender, friend, relative?	Yes…………………………. 1 No…………………………… 2
45. Where and to whom do you sell your products (goods and/or services)?	To locals in Loliondo……….. 1 To the public around the Country (TZ)…… 2 To other people Abroad………………………3 Others (specify)……………………….. 4
MODULE 6: TECHNOLOGY AND CONSTRAINTS	**TC**
46. Do you use any of the following for business purposes?	Fixed line telephone……… 1 Mobile phones…………... 2

	Computers………………… 3 Internet……………………. 4 Other (Specify)_____________ 5
47. Does your business keep records of accounts	Yes……………………………………. 1 No…………………………………….. 2

Annex 2

LESSON PLAN FOR TRAINING FIELD ASSISTANTS IN OLOLOSOKWAN/SOITSAMBU WARDS OF LOLIONDO TANZANIA 14th 20TH APRIL 2014

WHAT ARE CULTURAL INDUSTRIES, PRODUCTS AND SERVICES?

SURVEY METHODS

1. Questionnaires

    -closed ended

    -Open ended

    -self administered (face-to-face)

    -posted (mailed)

2. Observation/site visits

    -participant

    -non participant

3. Digital documentation

4. Key informant interviews (opinion leaders, experts)

    -In-depth interview guides

SAMPLING TECHNIQUES

-Simple random sampling

-Purposive sampling

-Cluster sampling

-Stratified sampling

INTANGIBLE CULTURAL HERITAGE (ICH)

1. What is Intangible Cultural Heritage (ICH)? Vis-à-vis tangible cultural heritage?
2. Elements e.g. rituals,
3. Domains e.g. circumcision
4. Inventorying e.g. digital recording
5. Community participation
6. Safeguarding e.g. conservation awareness creation or community sensitization
7. Threats to ICH e.g. Christianity, modernity, education, infrastructure development

COMMUNITY ENTRY POINTS

1. Approaching the village and respondents

-consider local leadership structures

-entering a household

-identifying possible informants

-identifying customary practices

-identifying industry practitioners

-Greeting and common etiquette

-Gender considerations

2. Ethical considerations

-getting informed consent from respondents

-dressing mode of the survey team

-consideration of age, sex, social status etc without violating patterns of respect and reference

-establish who has the authority to speak on certain subjects

-How do you ask questions and who do you ask first?

-what is the sitting arrangement for the interview?

-mock entry into community and household

REVIEW OF RESEARCH INSTRUMENTS

-Review the questionnaire for ICH

-Review the questionnaire for cultural industries

INTERVIEWING TECHNIQUES

-How to ask questions

-Probing

-do not lead the respondent

-order of questioning

-Recording responses

-Note taking

-Audio recording

-body language

-Language of use (vernacular?)