

Creators not Content:

*A review of the application within Archaeology of digital methods for
community engagement in East Africa.*

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Abstract

Creators, not Content is a reflexive feasibility study on the application of digital tools and products for archaeological community engagement within East Africa. This study has a specific geographical focus on the communities of Kilwa Kisiwani and Songo Mnara islands and the UNESCO World Heritage site that combines them. Digital methods can be a double-edged sword providing great opportunities for engagement, collaboration, dissemination, and empowerment but also potentially isolating and reinforcing inequalities when applied (Caraher, 2019; Morgan, 2022).

This work takes a pragmatic approach to address the gaps in how archaeologists and heritage practitioners are applying digital methods as part of these approaches and identifies how heritage professionals can better collaborate with local communities and its members to engage them in our work in a mutually beneficial way. This is explored within an African context that brings specific opportunities and challenges. This research project utilised semi-structured interviews alongside desk-based research of previous literature and projects.

As a more technically demanding method, digital technologies lend themselves to a top-down approach where the digital tool or product is designed by an academic or organisation and then presented to the community and world. Often, they are made with little community consultation, or when the community is involved as content for the product. This starkly contrasts with the principles of community archaeology which have attempted to create bottom-up approaches in archaeology and heritage management over the last 20 years. (Apaydin, 2018) In this period, we have seen community engagement, representation, and agency put at the centre of current approaches. In more recent years, funding models have also shifted to encourage community empowerment, sustainability, and environmentally conscious directives.

Authors Declaration

I declare that this thesis and research is a presentation of original work that I am the sole author of. It has not been previously presented for a degree or any other qualification at this or any other educational institute. All sources are acknowledged as references, all participants are acknowledged unless otherwise requested and all data can be found presented in the Appendix (Section 15 - Appendix).

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Keywords

Heritage Management, Archaeology, Community, Digital archaeology, Tools, Products, Digital engagement, East Africa

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Aims and Objectives

Starting from a simple question **“Has anyone asked what the community want ?**

” this project set out to explore the application of digital tools for community involvement at the UNESCO World Heritage site of Kilwa Kisiwani and Songo Mnara. The communities, individuals and organisations at these sites differ in their needs, aspirations, and values in relation to the site. They have differing executable agency, defined as agency that they can action, in relation to their respective interests (Wynne-Jones and J. Fleisher, 2015; Ichumbaki and Mapunda, 2017; Lwoga, 2018) .

Digital methods have become an integral and inevitable part of archaeological practice and are increasingly held as a gold standard for dissemination, Citizen science and community programmes. This work aims to take a pragmatic approach to investigate the effect of these new methods in relation to working with communities. The following questions will be investigated in relation to the practice of applying digital tools and products in East Africa and specifically with the communities of Kilwa Kisiwani and Songo Mnara.

- What digital products, tools, and methodologies could be the most effective for creating local engagement in the archaeology and heritage of the region?
- What are the barriers and considerations for digitally engaging local people in an East African context?
- How can heritage practitioners incorporate the needs and voices of local communities and people to create mutual benefit?

Digital tools in this work have been defined as a medium or format that the user engages with to create or achieve an outcome. A digital product in the heritage sphere is defined as a piece of work aimed at dissemination and raising awareness usually as the result of the application of multiple digital tools.

This research seeks to explore the application and feasibility of digital tools and products in East Africa with a geographical focus on Tanzania and the communities of Kilwa Kisiwani and Songo Mnara. These sites provide a lens that shows many of the challenges and considerations that archaeologists may be able to address with the application of digital tools and products. The sites have hosted multiple archaeological projects and paradigm changes. They have

hosted restoration projects, research projects and more recently projects that have looked to include or are solely aimed at community engagement, outreach, training and awareness.

1. Introduction

The line between the digital archaeologist and the archaeologist has never been so blurred. Digital tools and products are now integral to archaeologists' everyday practice with community engagement and impact becoming important metrics by which project success is measured.(Marshall, 2010; Apaydin, 2018) Digital methods are used to record, analyse, interpret, disseminate, and in cases push theoretical debate.(Taylor and Perry, 2018) This mass adoption and integration makes definitively defining the field of digital archaeology as separate from archaeology very difficult.(Tanasi, 2020) This is then made even more challenging by the pace at which digital archaeology moves, expressed well by Morgan and Eve (2012) who stated that by the time their publication came out the knowledge within the article will have been shared openly and become obsolete. However, a separate challenge posed in this article asks what digital archaeologists as individuals and institutions are doing to further a reflexive and open participatory archaeology, remains relevant.

Digital methods can be a double-edged sword providing great opportunities for engagement, collaboration, dissemination, and empowerment but also potentially isolating and reinforcing inequalities and prejudice when applied.

(North Dakota Quarterly, 2015) As a more technically demanding method, digital technologies and their application lend themselves to a top-down approach and by their nature are extractive processes . Within archaeology digital tools are used to extract knowledge or a product is designed by an academic or organization and then presented to the world, often with little community consultation, or when the community is involved often using them as content for the product or simply pushing a product on them to use (7 Results: Evaluation of projects at Kilwa Kisiwani & Songo Mnara).

This is a stark contrast with the principles of community archaeology in the last 20 years, which advocates for a bottom-up approaches in archaeology and heritage management (Apaydin, 2018). A bottom-up approach within archaeology is characterised by projects where a community takes the lead, is invited in, included and given control in the form and practice that archaeological research takes (Marshall, 2010; Apaydin, 2018). This methodological approach is an integral characteristic of community

archaeology but has also become integral in decolonial practice. Methods which prioritise community engagement, inclusion, representation, and empowerment are at the centre of current approaches to reevaluating the legacy of colonial paradigms (Pikirayi and Schmidt, 2016).

In more recent years, funding models have shifted to encourage community empowerment, sustainability, and environmentally conscious directives. This is demonstrated by policies and encouragement from UNESCO that encourages an inclusive approach and increased community involvement and engagement (Wijesuriya, Thompson and Young, 2013).

This research project looks to explore this overlap and potential clash between the application of digital methods and the principles and practices of heritage professionals working with communities. It seeks to identify the gaps in how archaeologists and heritage professionals are applying these digital methods and identify how the academic/ heritage community can be better at working with local communities, individuals and organisations to engage, collaborate and empower in a way that both can benefit from the interaction.

This project uses the archaeological sites of Kilwa Kisiwani and Songo Mnara on the Tanzanian coast as a lens to investigate this overlap in East Africa. East Africa itself provides an interesting case study due to the conflict between accessibility and increasing digital design. This can have an isolating and damaging effect on the communities it is promoting or engaging with and is often more extractive than collaborative (see review in Chapter 6 Results: The Digital Landscape of Tanzania).

The site/ sites are spread across two islands that were inscribed together on the UNESCO World Heritage list in 1981, following on from initial excavations by Neville Chittick (Chittick, 1974). From these early excavations to the present day these remote sites, which are only accessible by boat, have been host to various initiatives, across paradigm shifts in archaeology and globally to present day (Figure 13). There have been efforts at Kilwa Kisiwani and Songo Mnara to increase community involvement with the site and recognition of that communities knowledge (Lubao and Ichumbaki, 2023) and the islands residents integral role in the future of the site (Wynne-Jones and J. Fleisher, 2015; Ichumbaki and Lubao, 2020). In wider heritage management digital methods are commonplace in presenting, recording, and managing heritage sites with

increased and unavoidable use. This is demonstrated by multiple funded projects at Kilwa that create 3D records and open access data sets in the name of monitoring and dissemination since the late 2000's (Zamani Project, 2005; *Kilwa Kisiwani: 3D-explorer / CyArk*, no date). It can therefore be easily extrapolated that digital methods of community engagement will likely play a key role in the future management and survival of the site due to their increasing ubiquity in archaeological settings.

However, these island communities do not have digital access or infrastructure for many technologies that are commonplace in global north countries and on the mainland with increasing output, resources and information that they are unable to access. This increasing gap between heritage professionals using digital methods and the local people whose engagement with the site is considered crucial to its future is explored in Chapter 7. This makes it an ideal setting for investigating what the application of digital tools and products could be in a community context with clear barriers and challenges to engagement.

2. Community Archaeology

Community archaeology has a slippery definition sliding between public and community archaeology and often blurred by debate of the term 'community' which can be applied to almost any group of people.(Marshall, 2010) Often definitions can be so broad that they start to negate definition. Community Archaeology is defined by Moshenska as: "The practice and scholarship where archaeology meets the world" (Gabriel Moshenska, 2017, p. 3). Changing methods Particularly online platforms like social media have created links between more and more diverse individuals and communities. These spaces or new communities are themselves theorised to show us how communities form, forming across previously unassailable barriers such as country or language. (Apaydin, 2018).

These broad definitions mean that community archaeology is the conscious inclusion of local communities, individuals and residents in the practice of doing and interpreting the archaeological past. Programs of community archaeology increasingly employ citizen science initiatives, where the public are invited in to

help conduct archaeological research and create large scale data sets (Smith, 2022).

There has been an integration in the use of online platforms, social media and communication technology to allow the public to be informed, engage with and contribute to a very diverse practice. Community archaeology has become an integral part of archaeological practice its definition can be elusive and largely associated with the context of the project and the definition of the word community in relation to the community it wishes to engage.

Crookes' (2010) work offers a definition of Community, set within the context of Northern Ireland. Crooke defines community as a politically charged, multi-layered concept that alters in meaning and consequence based on its context. The work states that different priorities will come forward that will change the purpose of the community heritage engagement on a case-by-case basis. Crooke emphasizes the importance of recognizing how the diversity of engagement and how it varies according to political, social, and cultural

demands. They conclude by stating how community and heritage as terms are emotive, guarded with a definition that can be applied malleably to stake control and define authority (Crooke, 2010) Outside of these debates of terminology Community Archaeology is best defined using a pragmatic approach by its principles and methods in practice: dissemination and communication that preference bottom-up participatory methods that attempt to include, facilitate and co create (Marshall, 2010).

Within the 1970s and 80s community archaeology favoured top-down models that eventually gave way to bottom-up approaches. A top-down approach within this context would be a programme or tool that is created for a community with no community input or engagement. Bottom-up approaches have developed since then as a way to incorporate local knowledge and people into archaeological practice, challenging traditional linear approaches (Apaydin, 2018).

2.1. Decolonisation in Defining Community Archaeology

Community archaeology in an African Context is difficult to define without acknowledging the context of decolonizing Archaeological practice.

Decolonizing asks Archaeology and Heritage industry more widely for greater collaboration, respect and acknowledgement of Local communities. To reconsider knowledge, ways of learning and concepts of Heritage whilst engaging in critical reflexive study of the methods, ethics and systems that are in place or being designed that utilize other people's material culture, narratives heritage and intellectual property. Its methods look to recover and acknowledge knowledges that were repressed, lost or made invisible by generations of living under colonial rule but also the massively legacy of systems, prejudice and biases of colonialism. (Bruchac, 2014)

Many of the principles and practices of Community archaeology particularly its focus on creating bottom-up inclusive approaches have lead to considerable adoption and evolution of community archaeology within Decolonisation practice particularly within Global south countries where the impact of the legacy is most detrimental.

Bottom up approaches, recognition of knowledge and ownership have become central to efforts to decolonise scientific practice in the continent of Africa and the need for appropriate ways of engaging communities (Tuhiwai Smith, 1999) and where even present before decolonisation became a collated movement in academia. (Schmidt, 2014)

In Schmidt's 2014 Paper "Rediscovering Community Archaeology in Africa and Reframing its Practice" they give a working summary of Community archaeology on the continent. Pikirayi & Schmidt (2016) outline evidence that an enriched archaeology emerges when African people are actively involved and engaged with the representation of their past. However despite a commitment to community involvement among archaeologists, the record of practice is a mix of Top down and bottom up approaches . (Pikirayi and Schmidt, 2016)

"As communities become aware of their rights, it is increasingly clear that they will no longer tolerate the arrogant practice of an archaeology that enters their midst, fails to engage local

*people in designing the goals of the project, and gives nothing
back”*

(Pikirayi and Schmidt, 2016, p. 18)

The quote highlights the voice reflected by many African professionals and members of the communities explored in Section 0. Schmidt's extensive work alongside many other demonstrates how community archaeology and decolonization methods have been instrumental in recording intangible heritage and efforts to maintain crafts and traditions .(Ogundiran, 2018; Mutch, 2021; Lubao and Ichumbaki, 2023)

Results: Heritage Professional Interviews Cruz's work goes further in Critiquing Community archaeology within Africa remarking how the new push for community engagement means many communities are being pushed into Interactions they may not have wanted or been prepared for and how entwined politics is in the debate. Stating how colonial power dynamics often reproduce themselves and overpower efforts by trying to reuse methods from a globally north dominated fields. (Cruz, 2023)

Often in literature around archaeology with communities in the Global South the Theme of "Extractive practice" Will repeat.(Pikirayi and Schmidt, 2016; Smith, 2022) These extractive practices Lend themselves to a top-down digital Delivery methods due in part to their technical demand forcing the archaeologist into a position of talking for a community even when the intention is well meaning.

With this background the question is whether our efforts in doing community archaeology digitally reflect the respect that is due to African communities and what can we as an archaeological community to improve engagement and

produce the desired effect the community want by giving away their knowledge?

In the case of Songo Mnara and Kiwa Kisiwani there are multiple communities/stakeholders set within differing contexts that are explored in Section 7.3, 115) The relationship between communities and organisations at the site of Songo Mnara is reflected on in “Conservation, community archaeology, and archaeological mediation at Songo Mnara, Tanzania” (Fleisher and Wynne-Jones 2015), which explores the potential role archaeologists play at the site.

The relationship, exclusion, and inclusion of the local communities in association with the World Heritage site have been reported by Wynne Jones & Fleisher (2015) Ichumbaki & Mapunda (2017), Lwoga (2018) & and most recently by Ichumbaki & Labao (2020). With the exception of Wynne Jones and Fleisher these Tanzanian academics working out of Dar es Salaam University provide invaluable critique and intervention on the situation and realities of local people

at the site encapsulating the “One size does not fit all” comments made by Cruz’s work. All these papers comment on the lack of agency felt by local communities with particular focus on economics and agency as a primary benefit they would like to see. (Wynne-Jones and J. Fleisher, 2015; Ichumbaki and Mapunda, 2017; Lwoga, 2018; Ichumbaki and Lubao, 2020) As previously mentioned, and explored in Section 4 the site has been host to numerous community methods and the application of more and more digital techniques, yet many of the benefits they wished to see endure from one paper into the next.

This work is concerned with the effect, feasibility and application of digital methods, the engagement that different products tools and methodologies produce in relation to local communities. Investigating the overlap between the bottom-up collaborative decolonization efforts , of community archaeology and the top-down nature of digital methods that have become integral to archaeological practice.

3. Digital Archaeology

A concise definition of digital archaeology is elusive and stated to be almost redundant and still out of reach in 2022, largely because digital archaeology now dissects almost every aspect of modern practice. (Morgan, 2022)

In a very similar way to Community Archaeology, Digital archaeology is easier to define by the methods it employs. This work utilizes a definition by Costopoulos (2016) who defined digital archaeology as doing archaeology digitally . A massively broad definition but one that is simple yet also pragmatic. This definition essentially equates to - if it incorporates a digital technology, it is digital archaeology.

Digital tool and products are commonly held terminology used in this work that are best defined by Examples; African Digital Heritages toolkit for engagement and Dolcetti use of value led design cards are examples of low tech online accessible tools which can be used to create a product. These tools can be framed in the same way as you use premiere pro to make a video or Q-Gis to

make a map. They are digital tools to provide a framework to design your project or product (Dolcetti *et al.*, 2021; Kyany'a, 2023).

Digital products tend to be at the point of dissemination aimed at knowledge exchange and is often the result of the application of multiple tools. A digital product example would be the storytelling app at Gobekli tepe ,(Katifori *et al.*, 2020) any Social media content and online accessible databases such as MAEASAM and EAMENA projects. In these cases they are examples of the product with Arches being the tool used and Arcadia being the funder/Facilitator (Zenodo, 2023; University of York, Forthcoming).

The Covid-19 pandemic saw a mass migration of education and working practice into an online space (Tjahjono, Anggadiredja and Singgih, 2020). There was a deluge of digital products that were largely content-driven and the mass utilization of digital tools that may have provided the final push to archaeologists, a community within themselves, to realise they are all now irreversibly digital archaeologists. This may be the realisation of the vision set

by this phrase laid out by Morgan and Eve (2012) that was are all now digital Archaeologists.

The pace and ubiquity of technology in our personal and professional lives has resulted in a mass of Sub- disciplines within this field “Cyborg Archaeology” “Punk Archaeology” “Anarchist Archaeology” to name a few. Tanasi (2020) tries to dissect the many emerging subdisciplines and culturally divergent ways that digital archaeology is defined. Some see it as the simple application of digital technologies for archaeological purposes and others see it as a potential driving force in changing archaeological theory (Taylor and Perry, 2018). The one thing that can be said conclusively is that the pace at which the digital has developed and been integrated has caused a lot of confusion in trying to define it concisely (Tanasi, 2020)

Taylor and Perry claim a lack of Critical attention to the impacts of digital applications which have often been overshadowed by as results driven culture. These studies when present are often pushed towards very specialised journals and conferences which hinders the development of an overarching theoretical framework .(Taylor and Perry, 2018) In this article they summarise the practice of doing archaeology digitally well referring to the Gartner hype model for

emerging technologies. The hype model shows how emerging technologies go through a hype phase of use and peak before dissolutions sets in from which point productivity of the technology develops. In the article it is discussed how GIS (geographic Information systems) have gone through a hype phase to a place where there are productive streams and set formats and standards within archaeological practice in the Global North.

As this field has steamed alongside global tech development to encroach on every aspect of archaeological practice there have been movements that look to critique the mass adoption and particular the presumption that Digital methods are better. "Slow Archaeology" encourages Archaeologists to dissect what may be being lost and gained in the adoption of new methods. This concept challenges technology that is within its hype phase and beyond questioning the presumption that digital methods are inherently good and more effective for the profession. The Concept and articles that adhere to slow archaeology challenge this presumption by evaluating and creating cost benefit analysis against new technologies and methodologies. In the case of this work we

heavily consider how digital methods are contributing or subtracting from a communities Agency over their Cultural heritage.

In an African context this issue of a lack of reflexivity is paralleled with the rapid uptake of digital recording and dissemination, due in part to increased capacity, internet access, social media etc that replicate the focus on results/impact-driven work and potential dismissal of how it is subtracting from a communities agency. The podcast 'Access for who?' hosted by Chao Tayiana Maina and Molemo Moilola centres around the digitization of African heritage asking, 'For who and for what?'. In this five-part mini-series, they critically dissect many of the frameworks, methods, arguments, biases, and inequalities generated by doing archaeology digitally in a African cultural context (Tayiana Maina and Molemo, 2022).

They highlight the issues with open access, copyright and a lack of reflexivity and give examples of case studies within glam settings and through personal anecdotes to make their points one of which the Nefertiti bust is discussed in section 6.

The results driven culture and focus on the tech not the impact or frameworks within which they are set. Results in a clash between Digital archaeology, Community archaeology and decolonization in Global South Countries. This is particularly evident when you consider how many digital methods are by nature an extractive process that lends itself to a top down delivery, purposed by Cruz's work mentioned in the context of decolonisation section to be a new form and continuation of colonialism (Cruz, 2023).

In a digital methodology knowledge is extracted via video, digital survey, digital analysis, recording and then re-packaged and collated into a product such as a paper, article, exhibition blog, video social media post, conference presentation.

Coastal Snap & CITiZAN are good examples of digital Citizen science initiatives that are defined as a high standard winning numerous awards for community archaeology. In this case these smartphone apps position the community as the tool to collect data and do not benefit in a tangible sense but give extract the user time due to the buy in of them as community members contributing to the overarching Challenge of understanding the impact of Climate change.

However even these can still be seen as an extractive process and one that relies on the stability of income and luxury of free time in Global North countries. (Harley *et al.*, 2019; Harley and Kinsela, 2022; Museum Of London Archaeology and CITiZAN, 2024) .

In these cases you are providing site locations and images. However taken in an East African context where storytelling, intangible heritage and crafts are a large part of East Africa's heritage and current focus of study (Ichumbaki and Lubao, 2020; Lubao and Ichumbaki, 2023) to what extent are the tools and methods we are using digitally extracting and showcasing knowledge and tradition that is the Intellectual property of that community. Taking away the Agency over the economics, cultural and personal decisions by disseminating it while ignoring the benefit that the community wished for from the exchange.



Figure 1 MAP OF KILWA KISIWANI WORLD HERITAGE SITES LOCATION (CREATED IN QGIS) DATA

SOURCE:(NATIONAL BUREAU OF STATISTICS - LAUNCH 2022 POPULATION AND HOUSING CENSUS

MANAGEMENT AND IMPLEMENTATION STRATEGY MANUAL, NO DATE)



Figure 2 - 16th Century Portuguese fort, located at Kilwa Kisiwani and one of the most commonly visited tourist locations



Figure 3 -The Great Mosque at Kilwa Kisiwani, foreground remnants of the Chittick excavations in the 1960's

4. Kilwa Kisiwani and Songo Mnara

Located on the Tanzanian coastline, the sites of Kilwa Kisiwani and Songo Mnara were first inscribed on the UNESCO list of World Heritage in 1981 and are one of seven World Heritage sites within the United Republic of Tanzania. The site/sites located on two islands in Figure 1 are currently protected under two pieces of legislation: the 2008 Cultural Resource Policy and the Antiquities Act of 1964 and its amendment in 1979, both of which are currently under review (Ichumbaki and Mapunda, 2017).

The archaeological sites are managed day to day by the Kilwa Antiquities Office, under the jurisdiction of TAWA (Tanzanian Wildlife Management Authority). They collect entrance fees and manage the site from a regional office at the main port to the islands, Kilwa Masoko. (Figure 1) TAWA are also responsible for the management of the site via the site manager and her officers, working under a 2004 management plan that is currently also under review. The new management plan is believed to focus on the challenges of climate change, coastal erosion and enhanced community involvement and engagement (Scott F Heron et al., 2022).

Inscribed together, the site/sites consist of two islands with extensive archaeological remains of large expansive Swahili mercantile and urban settlements. The first

settlement of the sites is believed to have been in the 9th century CE (Horton et al., 2022; Wynne-Jones, 2018). Stone and coral construction began around the 11th century with large expansions in the 13th century CE. In the late 14th century CE, the site of Songo Mnara was established and the Great Mosque at Kilwa Kisiwani received its iconic domed extension (Figure 3). The 16th century saw the arrival of the Portuguese, who established the fort (Figure 2) which led to the abandonment of Songo Mnara and a decline at Kilwa Kisiwani. The latter had a brief resurgence in the 18th century as a slave trading port (Wynne-Jones, 2018).

The two islands have two distinct communities. At Kilwa the inhabitants live within and around the ruins. At Songo Mnara, the community live a fair distance from the archaeological remains (Figure 4), and the site has generally lower levels of tourism visitation likely due to being financially and logistically more challenging to get to by boat and then approached by foot through the mangroves in Figure 5.



Figure 4 - Ruins at Songo Mnara



Figure 5 - Mangrove path that leads to the site at Songo Mnara

There are believed to be between 500 – 1500 residents on each of the respective islands with access via boat, primarily from Kilwa Masoko on the mainland. The main industries of the islands are fishing and agriculture. (Wynne-Jones and Fleisher, 2015; Horton, Fleisher and Wynne-Jones, 2017; Ichumbaki and Mapunda, 2017; Heron et al., 2022). A new national census was scheduled for August 2022 that shows that the Kilwa Masoko region has a population of 21,519. ('Census Information Dissemination Platform', no date)

These communities and sites have been the hosts to numerous archaeological research projects and heritage interventions with varying levels of community involvement due to their differing aims and objectives. A timeline of projects since the sites' inscription is given in Figure 13.

Archaeological research, investigation and excavations started in the 1960s (Chittick 1974). Early interventions at the site mainly concentrated on the restoration and stabilising of the built remains. Community engagement largely comprised short-term employment with the later projects concerned with empowering through tourism and co-creation.

Their work is reflective of the theoretical and archaeological frameworks of their respective times and reflect many different aims and methodological approaches. The later projects included local people providing short-term employment in restoration and excavation and some aimed at engaging local people through training schemes and community consultations with others aimed at outreach and raising awareness. These projects are discussed as part of the results in Section 7 - Results: Evaluation of projects at Kilwa Kisiwani & Songo Mnara

Kilwa Kisiwani
&
Songo Mnara

Site Tickets
National Vs International

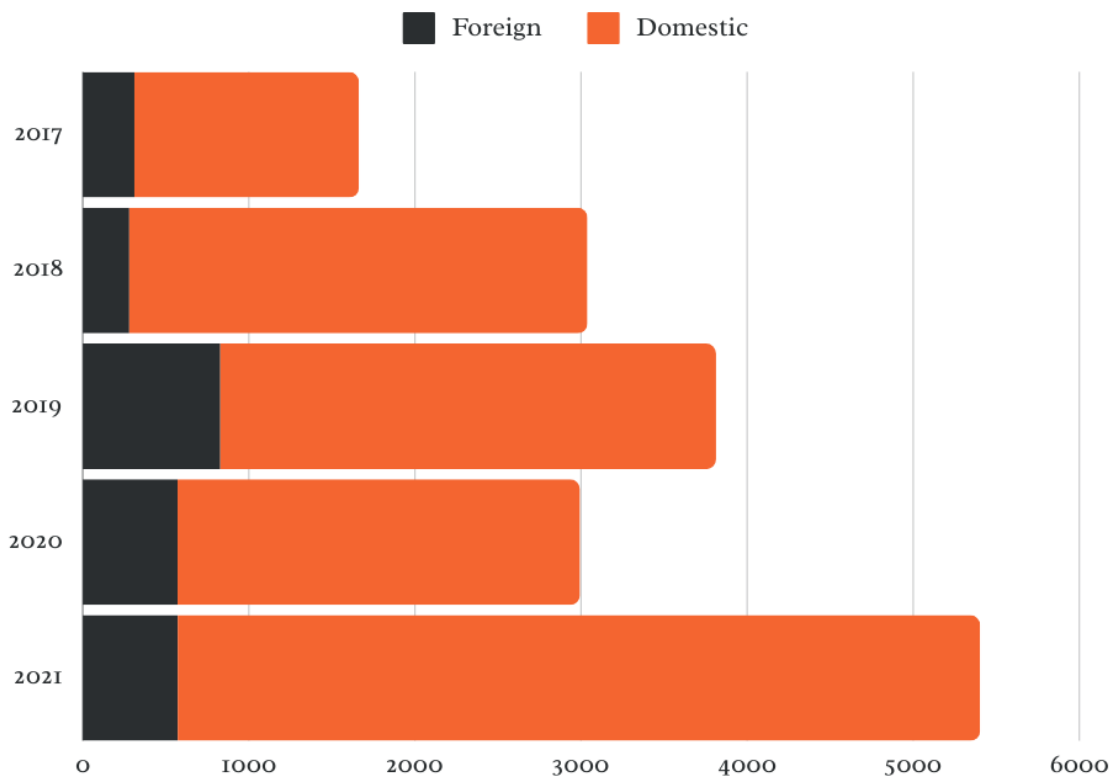


Figure 6 - Table of domestic and international tourism at the site of Kilwa Kisiwani and Songo Mnara built from ticket sales data given by TAWA in 2022 - Data represents complete years

Tourism at the two sites has been consistently growing with more national than international tourism represented. There was a downturn during the Covid 19 pandemic but tourism at the site, particularly domestic, has been steadily increasing. The figures for 2022 and 2023 show a marked increase potentially due to initiatives to raise awareness of the site. This could be the result of the Tanzanian commissioned royal tour documentary (Tanzania: The Royal Tour, 2022), initiatives and advertising

from TAWA or separate initiatives from Tanzanian researchers such as the Urithi Wetu music videos (Ichumbaki and Lubao, 2020; Tanzania: The Royal Tour, 2022). It could also be simply the lifting of travel restrictions.

4.1. Evaluation at the site

One of the biggest challenges to archaeologists, is evaluating and measuring the efficacy of community projects and digital products. Trying to measure a digital product's impact, or in this case, the conversion rate from viewers to visitors can be incredibly difficult. Evaluation in archaeology has been shown to preference reporting successes (Wilkins, 2019) usually ending up in different groups independently collecting and showcasing different metrics of success to suit their argument. (Tully *et al.*, 2022) It also lacks consistency over years and rarely are follow up evaluation funded 2,3 or 4 years after the project. These are needed to employ methods such as the most Significant Change model and build a consistent evaluation to understand what priorities and metrics are important to these communities (Davies and Dart, 2005)

A clear consistent system of datums to measure the impact of these initiatives across TAWA and other heritage professionals in Tanzania to would be able to tell us what contributed to the rise in tourism and particularly if these projects are creating any

sustained change to the community. Currently, there is an untargeted scattergun approach to content and dissemination with multiple people and organisations instigating initiatives and are unable to categorically prove their efficacy and clear evidence to facilitate a future for the site and its residents discussed in Section 7 - Results: Evaluation of projects at Kilwa Kisiwani & Songo Mnara.

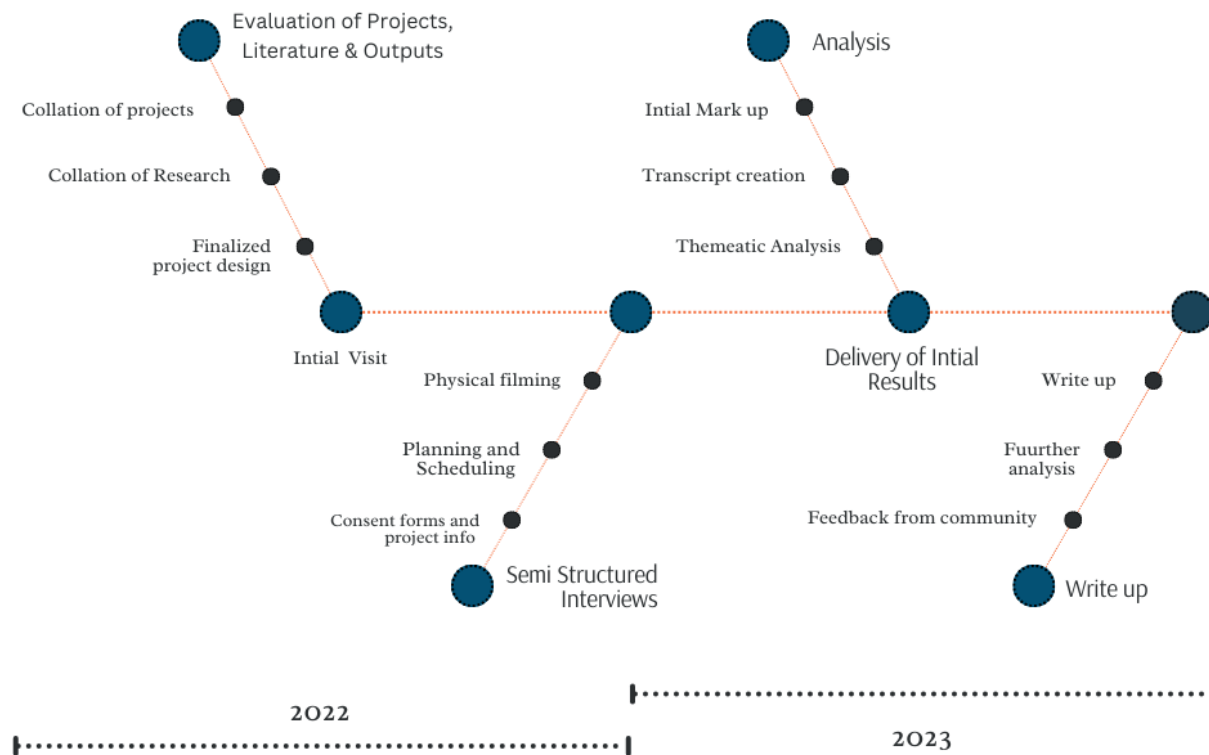


Figure 7 - PHASED DELIVERY CHART

5. Method

Figure 7 - PHASED DELIVERY CHART, outlines the progression of this project through 4 main phases which took place between 2022 – 2023. The phases have been further subdivided into tasks and are outlined in this section. The write-up phase moved into early 2024 due to the researcher's work commitments. The work aimed to be a reflexive process by evaluating projects and methods that target specific challenges and barriers to digital engagement. Additionally, to the phases, the experiences and challenges of doing this work which has provided an unexpected valuable insight on the barriers to engagement and dissemination (

Results: The costs of feedback)

5.1. Method: Justification

Digital archaeology has a long history of using qualitative research methods to go beyond the engagement metrics such as number of views or likes. There are many comparative case studies that utilize semi structured interviews to evaluate. These are largely concern specifically digitally designed projects or technological applications, such as VR (Economou and Pujol Tost, 2008), apps (Light, Burgess and Duguay, 2018) and interactive exhibitions (Damala, Ruthven and Hornecker, 2019). These are largely within gallery and museum settings within global north countries. Outside of papers within a GLAM setting, the literature tends to evaluate specific technologies, such as site-specific app developed to facilitate access (Galani and Kidd, 2019; Katifori *et al.*, 2020) and Often these reflect a well-developed digital landscape . More recently in these setting there has been work on heritage applications exploring new concepts (Konstantakis and Caridakis, 2020).

There is a growing number of papers that look at digital design outside of these spaces at archaeological sites although again in relation to specific technologies and applications (Galani and Kidd, 2019; Katifori *et al.*, 2020).

These studies are useful in making us think about the practicalities and effects of the application of methods, however, cannot represent an African context were depending on country access and practicality issues abundant. The use of qualitative methods sits in a wider theoretical framework around reflexivity, participatory media, and human experience/value-led design that lends itself well to community archaeology by moving past just the collection of metrics. (Katifori *et al.*, 2020; Konstantakis and Caridakis, 2020; Dolcetti *et al.*, 2021)

The evaluation of digital outputs is an ongoing debate in archaeology particularly in how to measure the impact of a community programme and by extension its digital elements (Tully *et al.*, 2022) There are many methodologies to evaluate digital archaeology outputs, although in practice these reflect this technological emphasis, focusing on specific technologies, often looking to quantify the impact of a product with collection and comparison of metrics for reporting to funding bodies. The most consistent approach to evaluate community archaeology and digital initiatives at the

site has been the use of semi structured interviews and although the questions differ this was decided as the most appropriate method to use for this study.

There are a few Tools and methods that could be discounted from this study as Impracticable and potentially unfruitful within the limitations of the researcher, time frame and budget.

Netnography is a qualitative research method that is used to research cultural trends and behaviours through analysis of social media data (Kozinets, 2019). This type of work has been shown to be very useful however is labour intensive and requires a working knowledge of social media trends within that culture. (Richardson, 2019)

Attempts to quantify the impact and network connections within social media or other digital marketing methods would be incredibly useful, however this type of research in the context of a Tanzanian community requires a comprehensive understanding of the Swahili language, social media culture/ trends and most key the presence of the community on the platform.

User Experience mapping (UX mapping) where journeys through sites to optimize navigation along with other similar analytics tool rely on there being a successful product to analyse. UX mapping and design has shown itself to be a valuable tool in human centered design by evaluating effectiveness and user journey, and retention often with semi structure interviews playing a vital role. (Damala *et al.*, 2016; Damala, Ruthven and Hornecker, 2019; Katifori *et al.*, 2020; Vom Lehn, Heath and Hindmarsh, no date). This method however requires a consistent Digital tool or product to analyse ideally with a large user base. Although there are tentative attempts such as the Twine app connected to the CONCH Project there are not enough successful products of this type with enough users to analyse in an east African Archaeological context.

General analytics tools again can be a fantastic tool but firstly require access to peoples websites or social media and are labour intense and can be prone to bias based on pre-existing popularity. (Caspari, 2022) The application of any of these techniques would help us understand if the increase in digital methods and outputs is raising awareness of sites and communicating with local populations but would tell us

very little about if these products are appropriate, benefit and engage communities other than if they are aware of them.

The issue with many of the techniques is their concentration and focus on something that has been created. Many of these techniques presume you are building from a rock-solid foundation, that your original direction was the correct one. This leaves a huge gap in the question **what would you like?** When we are talking hypothetical solutions and co creating a way forward qualitative data is essential.

The most common qualitative methods that are used to evaluate both community and digital archaeology are audience mapping, questionnaires, surveys, user observations and interviews. Surveys could have provided valuable data however these are reliant on an existing relationship and trust. Questionnaires and particularly interactive video questionnaires to alleviate accessibility issues were considered for this work. However, these also require an understanding of how the community communicates and would bias literacy and technological access.

In East Africa there have been less projects that are specifically designed around a digital output such as an app or tool in comparison to the global north, in many cases the dissemination adopts social media as a digital method of dissemination often as a by-product of the main work.

The use of semi-structured interviews utilizing aspects of the most significant change approach , where questions are aimed at collecting stories over specific answer , allows the collection of stories that access the needs of the communities that can then be mapped onto the methodologies that have been successful in addressing one or more of these needs. (Davies and Dart, 2005)

Although unlikely to be conclusive within such a massive subject the approach taken is a good reflexive exercise that makes us consider what is possible, what is appropriate and what communities' needs are? Identifying how we can address them in creating the most significant change in their relationships with the site, working towards value-led design for communities whilst also demonstrating the common trends and themes in the application of digital tools in East Africa. Semi-structured

interviews—where the interviewer has a rough structure and key discussion points and questions—were decided upon as the best method for analysing behaviours and attitudes toward digital tools, evaluating the effectiveness of current digital tools, and crucially, asking what people would like to see and want to collaborate in creating.

Semi-structured interviews were chosen due to their flexibility. The researcher can quickly adapt them to the moment when problems occur from implied knowledge and inaccessible language. Additionally, it also allowed the researcher to build upon previous work, interesting points and have a greater level of flexibility. The rough structure for the interviews was created in Figma, and colour-coded to the research questions, (Appendix: Figure 37 Interview Questions Designed via Figma).

This method allowed the researcher to quickly move to more in-depth questions when a clear knowledge or interest in a theme or area was shown, and ensured all key points were covered as well as questions that allow cross-comparison. Similarly worded questions interrogating themes were used to create a baseline and see if any change had occurred, and whether the issues identified were still present before

moving into semi-structured questions around the themes and futures. The semi-structured interviews provided the reflexive aspect and local voice to this research.

5.2. Method: Limitations

Like all research, this work is limited in some respects. Although 2 years part-time may seem like a long time to work with a community, many evaluation techniques require consistent and concise efforts over consecutive years which was just not possible within this context.

There are many barriers and inequalities already present in the digital infrastructure of the world and the internet before engaging a community. These are largely outside the control of archaeology such as language, infrastructure and coded biases.

Although considered within the discussion and results, this work focuses on elements within the control of archaeologists or where mitigation can be used, focusing on the potential for the application of digital methods. Most significant to these results is the language barrier and the lack of an existing relationship with the local community

members. This was mitigated by an initial visit to introduce myself and the work before any interviews, which took place 3 months after with a member of TAWA acting as a translator.

5.3. Method: Evaluation of Projects, Literature & Outputs

This initial phase collated and analysed projects and literature to understand the digital landscape and evaluate previous projects and outputs (Section 6 & 7). This phase explored past projects and literature at two scales: projects & outputs at Kilwa Kisiwani and Songo Mnara and statistics, literature and projects across coastal East Africa more broadly.

The results of this review were synthesised into a set of themes, summarising key issues arising from the literature . These themes were used to select heritage professionals for interview in hopes to explore how they tackled these challenges within their work.

This study was envisaged within the framework of the Rising from the Depths network. The network included multiple archaeological projects and studentships, all using challenge-led research that aimed to identify ways that tangible, intangible,

submerged and coastal heritage could be utilized to encourage inclusive, ethical, and sustainable community development in Kenya, Tanzania, Mozambique, and Madagascar. (Henderson *et al.*, 2021). At the heart of the network are 29 funded projects many of which were consulted in this early phase to identify how they addressed the challenges they wished to address. Alongside academic literature, and an in-person initial visit this consultation formed the basis of the themes that have been used to frame the interview data discussion and conclusion.

This phase of the project is presented in two sections within the results.

The first is setting the landscape and setting for the application of Digital methodologies. (Results: The Digital Landscape of Tanzania) This was done by collating projects from 2007 (the launch of the first smartphone) to present day, reviewing literature around digital archaeology and finally collating relevant data and statistics around Infrastructure and common barriers such as internet access, Platform use, language and legislation presented in section 6

The initial spreadsheet that was created collates projects from Tanzania and Kenya from 2007 to 2022, including earlier projects that were still ongoing in 2007 is within

the appendix and has been used to establish the context of using digital methods in Tanzania alongside the literature. (Appendix)

The second set of results from this phase concentrated on evaluating the projects and outputs at Kilwa Kisiwani and Songo Mnara exclusively, giving a more concise cut through the application of digital methods and the development of community involvement at the site. The relationships between Communities, organisation and Businesses with a vested interest in the site were mapped to establish the current relationships, approaches and executable power they hold in relation to one another. Projects at the site were collated and made into a timeline graphic that is presented alongside the evaluation of the projects, eras and challenges they wished to address in section 7.

5.4. Method: Initial Visit

An initial visit was conducted to Kilwa Kisiwani and Songo Mnara to establish the validity of the themes at the site, refine the questions, identify adaptations needed and establish relationships with potential participants on both the islands and at Kilwa Masoko. Conducted in July 2022, the aim of this visit was to introduce myself and the

aims and objectives of the research to the community and create relationships with potential interviewees.

These initial meetings were held at each site respectively Figure 8 & Figure 9 and where attend by community members from the village and ruins committees for the respective sites. A sitting allowance was paid to the members of the village committees and Ruins committee members that attended. The site manager Mercy Mbogelah acted as translator and was also compensated for her time. A breakdown of costing is given in the appendix (Appendix : Table 12 – Itemised costing of Project expenses- The initial visit is highlighted in blue with the main survey in yellow.) These discussions were used to refine the themes and questions around the research aims.



Figure 8 - Location of initial meeting with Kilwa Kisiwani Residents - this meeting took place at took place on site at Kilwa Kisiwani, behind the 'Gereza', the 16th century fort shown in the picture (Photo By Author 2022)



Figure 9 - Caretaker's building at Songo Mnara, - Location where both the Intial and the filming of the interviews took place. (Photo By author 2022)

5.5. Method: Semi-structured Interviews

Semi-structured interviews took place from December 2022 to early 2023 with participants from 3 distinct groups.

- **heritage practitioners** whose projects had aimed to address one of the common challenges identified in the initial research.
- **local businesses, and organisations** to provide context to previous project, current visions, efforts, challenges and direction.

- **Island Residents** to establish the vision they have for their involvement in the site and how digital tools and products could be used to engage and help them achieve that vision.

Overall, 20 interviews were conducted many with multiple participants. A total of 27 people gave their opinions and experiences in a mixture of Kiswahili and English. The interviews average around 60 minutes resulting in around 20 hours of footage.

5.5.1. Interview Questions Method : Filming

Filming was conducted using a Fujifilm XT4 with an external Atmos Ninja V monitor and a set of wireless rode microphones. As a backup to the main recording a GoPro with a wired mic and an audio recording on the interviewer's phone were kept. These proved invaluable due to overheating issues. Filming island residents took place on one day and the interviews were filmed one after another. This did put time pressure on the interviews, but it was the only day translator and site manager Mercy Mbogelah was available.

All participants were given an information sheet and consent form prior to interview in Swahili and English (Figure 35 – Example of Participant information sheet &) A verbal brief was delivered outlining what we would be doing, their rights and how their data was going to be used. Verbal consent was additionally given at the beginning of each interview to ensure that informed consent was given. Copies of the information sheet and blank Consent form can be found in Appendix (Figure 36 – Example of Interview Participant Consent Form). The work has undergone an ethics review by the University of York, on its proposed methodology, consent forms and participation forms. All local interviewees were paid for their time and food was also provided by the community paid for by the researcher. A breakdown of costings Also within The appendix (Table 12 – Itemised costing of Project expenses- The initial visit is highlighted in blue with the main survey in yellow.).

Interviews with heritage professionals were conducted in English largely in person with one conducted over Zoom. The interviews with local organisations and businesses were conducted in person in a combination of English and Swahili

depending on comfortability. Interviews with island residents were conducted in person in Swahili with Mercy Mbogelah acted as a translator during interviews.

5.5.2. Method: Data Management

All Raw data is password protected and anonymity has been created where it has been requested via the consent forms which will be stored in the archive for the project. All personal data has been stored securely and anonymity created around any identifiable data given. Participants had a right to withdraw at any time and ask for their interview to be deleted or not included. Participants were not asked to give personal information that is not relevant to the study, in the case that it was given by accident, or it was requested included, the data was not included in the transcript.

In May 2023, the transcripts and early results were communicated via email to the heritage professionals and local businesses and organisations. Island residents were communicated via TAWA (Tanzanian Wildlife Management Authority) to the community to receive feedback. A copy of this early summary document is in the (Figure 38 -English copy of Communication of early results to Community & Figure 39 -Swahili copy of Communication of early results to Community). The cost for this is used as part of the results (Results: The costs of feedback) The unedited video

recordings unless otherwise communicated with the researcher will be destroyed 1 year after the conclusion of the work in September 2024. The transcripts will be made available as part of the archive for this work. The main findings of the study will be communicated to the participants via this report translated into Swahili.

5.5.3. Method: Interview Analysis

The semi-structured interviews were then analysed thematically using markers within Premier Pro and the initial results were delivered to the community for review. This feedback opportunity itself produced logistical data presented in Results: The costs of feedback. This was all brought together using the themes identified in the first phase to discuss and interrogate what digital tools and products could and would potentially be effective for these communities.

The interviews were edited and transcribed via Premiere Pro and translated when needed. All videos and transcripts are stored on secure hard drives. The work used a two-pass thematic analysis system inspired by the rendering of video footage. The two passes were an initial marking of the footage immediately on return to the UK, with notes and translation. Then a second pass following transcription highlighting quotes relating to the themes.

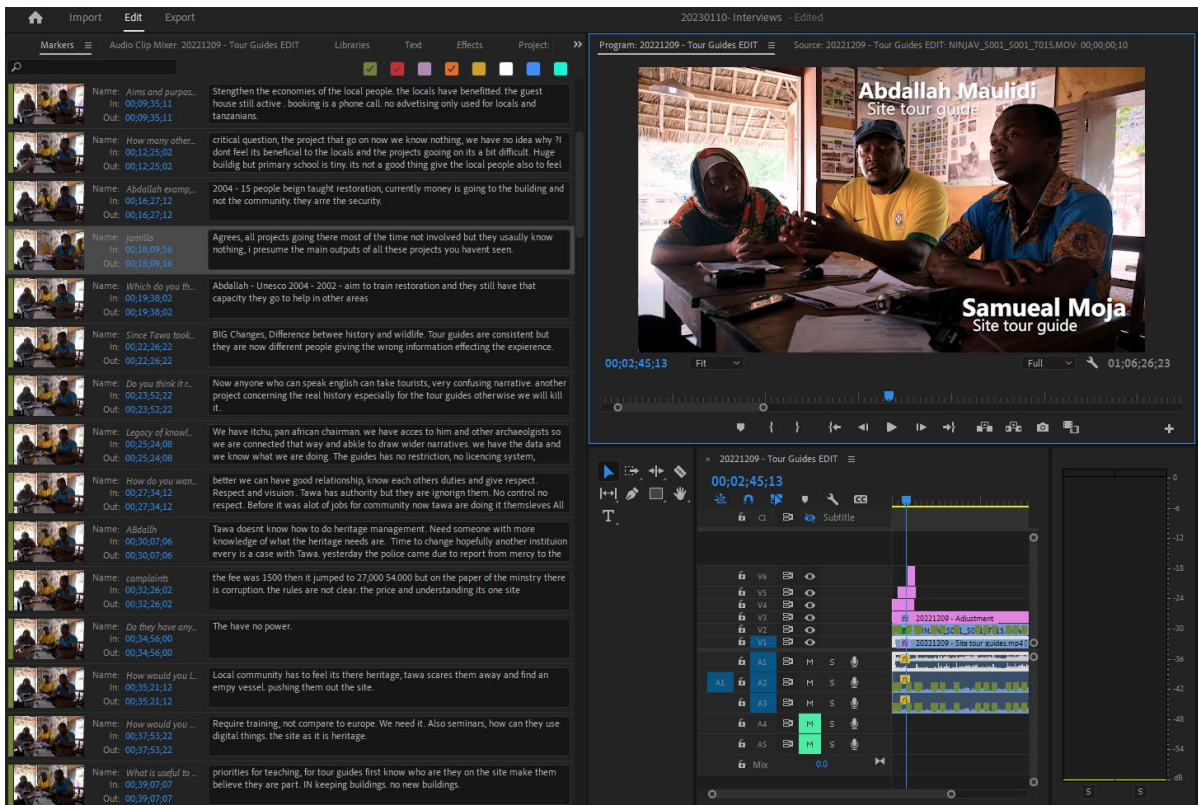


Figure 10 - Screenshot of marker-based analysis in premiere pro – Screenshot taken of Tour guide interview with example of notes.

The raw footage was marked using inbuilt markers in Adobe Premiere Pro. The interviews were auto transcribed using Adobe Premiere Pro and then the transcripts were edited and checked before being burnt as captions on the video, exported and uploaded. The transcripts were analysed, by highlighting quotes and data related to the themes and using the markers to provide a general overview and provide short summaries.

5.5.4. Participant Selection - Heritage professionals

The heritage professionals interviewed for this project are summarised in Table 1 with further details of their related projects or sites in Section 0. They were chosen as people who took lead roles within their projects or sites and could give a unique perspective on an identified theme or challenge. Professionals, projects, and sites from within East Africa were prioritized as they can give a lived perspective as well as a working perspective.

5.5.5. Participant Selection – Local organisations and businesses

Interviews with local organisations and businesses are summarised in TABLE 2.

Interviews with hotel staff and tour guides were particularly relevant to this project.

This is due to their vested interest in the sites. All Participants in Local communities and businesses group with the possible exception of a primary school teacher are in some way financially dependent on the decisions that go on at the site. However, what was clear from the initial visit was the differing narratives from one another and differing levels of involvement, communication, and executable agency (agency that can be actioned). Thirdly is the direction and vision of community engagement at the site. In the last few years and as expressed in initial discussions, there have been

pushes towards empowering and creating economic benefits to the community.

However, There is a lack of inclusion of local businesses and organisations such as hotels (and there staff) and the previously empowered site tour guides. Wynne-Jones and J. Fleisher (2015) put forward the idea of archaeologists as arbiters between the community and tourists. These local businesses and organisations like the hotels, tour guides and teachers may also be able to position themselves like this to facilitate these new empowerment initiatives as many have expertise relevant to the overalls aims and sustainability of projects.

5.5.6. Participant Selection - Island Residents

The island residents interviewed are summarised in Table 3. They are the most important interview set within this project as the primary audience that future work wishes to engage. The questions were targeted at getting to how these individuals and communities want to engage with the site and how they see their future involvement. This was in part to mitigate a lack of exposure to specific technologies and the involvement of the site manager as a translator which limited anonymous critique of site management.

The residents were recruited by TAWA representatives who were told to invite 6 participants from as many different backgrounds across the community as possible.

Direction was given to encourage island residents who had been involved with previous projects. Each of these projects summarised in Section 7 engaged with island residents with differing methods, engaging them in creating resources, restoring the site and economically engaging and empowering.

Table 1 – This table summarises the heritage professionals interviewed for this study with a description of their project and their role within it. It also contains links to their Projects respective websites.

Name	Project & Role
Freda Nkirete	Principal investigator of the Palm Sand and fish - traditional technologies of the East African coast Azanian daughters (<i>Rising from the Depths</i> , no date)
Wycliffe Omondi	Principal Investigator (National Museums of Kenya) Mtwapa: Utilisation of Marine Cultural Heritage by a multicultural community (<i>Rising from the Depths</i> , no date)
Severine Kizito	CONCH,(co-production Networks for community heritage in Tanzania) Severine was a key part of the Tanzanian side of the implementation of the Conch project that looked to bring UK and Tanzanian heritage practitioners together to provide training. In Pangani on the coast of Tanzania the project conducted training in many digital techniques and introduced an app. During the project severine was the Curator of the Pangani Heritage Center. (/ <i>CONCH</i> , 2018)
Fatma Twahir	Fatma is the Curator of Fort Jesus UNESCO World Heritage site . Fort Jesus is administered and owned by the National Museums of Kenya and is one of the busiest and most successful heritage sites on the Swahili coast. It has been host to a number of recent UNESCO training schemes. Despite being geographically very different to Kilwa Kisiwani and Songo Mnara which are not based in an urban setting, the challenges and practices the fort faces can give perspective of wider international problems. (<i>Fort Jesus National Monument – National Museums of Kenya</i> , no date)
Mutanu Kyany'a	Mutanu is the Head of programs and outreach – African Digital Heritage . A relatively new and refreshing presence in the heritage scene the Nairobi lead organisation looks to reclaim Kenyan Heritage through digitization, innovation, and technology working with museums and other heritage organisations alongside targeted projects and initiatives. They are heavy users of social media and digital methods in their work. (<i>Welcome to African Digital Heritage</i> , 2021)

Table 2 – This Table summarises the local organisation & Businesses interviewed as part of this study – it outlines there name, organisation and role alongside a rational for their inclusion

Name	Organisation & Role	Rational
Mercy Mbogelah	Site Manager - Kilwa Kisiwani & Songo Mnara TAWA	As the main administrators and managers of the site, it was important to gain insight into their plans and vision, what problems they are addressing, and their aspirations for the future.
Boston Chiboko	Primary School Teacher, KILWA Masoko	Education has been a frequent theme in the literature and interviews. The interviews aimed to gain knowledge on how the site is integrated into schools and what could be better.
Hassan a Lai	Slow leopard Kilwa, Hotel Manager	The hospitality industry is vital in tourism and has a vested interest in the decisions at the site as it forms some part of their unique selling point.
Ndosi Goodluck	Community Engagement Officer TAWA	As a new role with no previous work with this community, it would be interesting to see what TAWA's approach to community engagement is.
Samueal Moja, Jamila Mpoka, Abdallah Maulidi	Site Tour Guides	The tour guides were trained and promoted by an EU Funded project in the mid 2000's.(Moriset, Magina and Nyelo, 2015) Their livelihoods are reliant on the site and decisions made at the site. Additionally, the tour guides have strong relationships with the island residents and hotels.

Table 3 – This table summarises the Island Residents that were interviewed as part of this study – It outlines their names along with their role and relation to previous projects along with the island site they relate to.

Name	Project & Role	Community
Shaibu Mohamedi Tahaia Abbruahamani Issa Shahawezi	Chairmen of the Ruins Committee (Songo Mnara) - Left Chairmen of the Village committee (Songo Mnara) - Right	Songo Mnara
(Left) Hasma Jamarini Tunda (right) Fatuma Yusufu Chenji	Residents of Songo Mnara - never previously involved in project	Songo Mnara
Hadijah Saluma Ali	Residents of Songo Mnara - involved in restoration work	Songo Mnara
Rehema Selemani Omari	Resident of Songo Mnara - involved in all of Stephanie's projects	Songo Mnara
Zubeda Amri Saidi	Resident of Songo Mnara - involved in the Mnara urban landscape, Conch and WUMAKI initiative	Songo Mnara
(Left) Fatuma Mahamudu Hassan (right) Mzee Saidi Uhamisi	Chairmen of Ruins Committee (Kilwa Kisiwani) - Resident of Kilwa Kisiwani	Kilwa Kisiwani
Kurmtaumu Ahamadi Saidi	Kilwa resident and involved in rehabilitation works	Kilwa Kisiwani
Muhammad Bakai (Left) Asha Abdallah Kabomo (Right)	MB – Chairman of Ruins Committee AK – Member of Ruins Committee	Kilwa Kisiwani
(left) Swaumu Mohamed Himkuu (centre) Fatu Saidi Hamisi (Right) Salama Abdaallah Haruni	Site cleaners and casual labourers, Kilwa Kisiwani residents	Kilwa Kisiwani

5.6. Method: Themes

The themes were created to give a framework to the types of questions and information needed to answer the research questions. They were all built around the concept of community challenges, agency and engagement. The themes were used to analyse and frame the interview data and discussion . They were drawn from the collation of projects and research within East Africa alongside the work to establish the digital landscape (Section 7).

The critiques, background research and exploration of the long history of archaeological work and records of interactions with communities were used to create the themes. The themes reflect decolonisation and community archaeology practices and formed the backbone for the interviews and research to explore what effective digital community engagement could be to East African communities.

These themes were ground truthed at Kilwa Kisiwani and Songo Mnara through the initial meetings to check their validity for local communities. The themes are not unexpected and represent generations of authors talking about decolonization of the archaeological records, repatriation and reclaiming previously colonized countries'

heritage (Tuhiwai Smith, 1999; Schmidt, 2014; Enqvist, 2017; Moiloa, 2022; Tayiana Maina and Molemo, 2022).

Agency is a recurring theme, defined as the ability to make decisions over things that affect you and your behaviour. It is central to our research questions that look at how digital methods can help and hinder the agency of communities. However, it has not been included as a theme because it is the practical combination of them all. They reflect design considerations of digital tools and products to establish the challenges and then where digital methods could be applied.

Table 4 - Summary table: of themes with their definitions within this work.

Barriers & Accessibility	Barriers & accessibility covers both physical and non-physical barriers to engaging with projects. This includes access to devices as well as the efforts made to make information accessible.
Methods & Communication	Methods and communication and information sharing, inclusive of consent and copyright.
Economics	Economics plays a central role in how a community engages; this is reflected in many discussions. At our case study site, the social economics are addressed well by Noel Biseko Lwoga and show how this is a central theme in how a community engages (Lwoga, 2018).
Sustainability	Sustainability in this work has been defined as the future proofing of a project to achieve its aims. i.e has it created or proven a good model that can continue without the funding.
Education	Education has always been a central theme to outreach and capacity building. in this work we will use education as a theme to look at what is being taught.
Engagement	Engagement in this work has been defined based on community buy-in and involvement.

6. Results: The Digital Landscape of Tanzania

The results of the initial research phase showed a very complex web of projects and funding, with consistent trends concurrent with global cultural shifts and changes. The results have been split into two areas of focus: Establishing the Digital landscape of Tanzania (this section) and Evaluating previous projects and outputs at Kilwa Kisiwani and Songo Mnara as a lens for trends seen in wider East Africa (Section 7).

This work was conducted in 2022/23, at the time a new Countrywide Census was conducted in August 2022. Statistics gathered are largely from projections based on the 2012 National Census and 3rd party sources such as the World Bank. (*National Bureau of Statistics - Launch 2022 Population and Housing Census Management and Implementation Strategy Manual*, no date)

These statistics have not considered the COVID 19 worldwide pandemic which is presumed to have had a large economic and social effect on Tanzania as it has done in all other countries and may alter some of the projections around users.

6.1. Infrastructure

The Tanzanian Bureau of Statistics in 2021 reports estimates that 50% of the population (29,858,759 million) are internet users ('The United Republic of Tanzania National Bureau of Statistics :Ministry of Finance and Planning Dodoma', 2021). This is a dramatic increase from a reported 28% in 2014. The dramatic increase is attributed to an over 50% drop in price due to subsea infrastructure and the drop to around \$30 for mobile devices allowing people access via these devices (Joel S. MTEBE and Christina RAPHAEL, 2018).

It is reported that the government is seeking to increase this to 85% internet users by 2025, committing to getting access to rural areas as well as urban where the most coverage is available (*Government targets 80 percent internet access in Tanzania by 2025 - The Citizen*, no date).

This dramatic increase has led to many educational initiatives in the country being directed towards ICT Integration across all levels of education (Joel S. MTEBE and Christina RAPHAEL, 2018). There is a dominance of mobile devices used to access the internet and this is reflected in the application of these integrations with recognition by the government of their potential as a pedagogical tool (Mfaume, 2019).

In 2021 there were 54,044,384 mobile subscribers in Tanzania ('The United Republic of Tanzania', 2022). From experience and anecdotally in discussion, many Tanzanians have multiple phones and sim cards due to poor coverage nationally by any singular provider, it is unclear how this affects this statistic. Similarly, in conversations with people from rural areas where electricity is accessed via generators and solar panels, the daily charging required with smartphones means small phones are sometimes preferred as a cheaper, more sustainable, and practical option, some can additionally afford to have both.

A 2021 article in the Citizen, a Tanzanian newspaper, cites a lower figure at 43.7 million mobile phone subscribers. However only 23.1 million get internet and 86% of those locked out are in rural areas compared to 44.65% in urban areas (*Government targets 80 percent internet access in Tanzania by 2025 - The Citizen*, no date).

In East Africa and Africa more generally the application of technology can be described in leaps rather than progressions. What is meant by leaps is that African nations tend to skip or leap over technology that is being phased out in global north countries, such as desktops, to the most up to date technology. In

East Africa mobile technology is being used in classrooms with internet access increasing daily due to access to mobile devices and satellite networks.

This tendency towards leaps in adopting new technologies in countries where infrastructure and transitional technologies are not common results in the overlap between pushes for community-based methodologies and the technical application of digital methods that can isolate the communities that the organizations wished to engage that simply do not have a way to access it.

6.2. Platform use

A good example of the leaps in technology adoption is social media. In Tanzania, it is reported that there are 6.1 million users of social media. There are dominant platforms with over 1 billion users worldwide and Tanzania follows the same global trends in how these platforms have their own demographics, communities, effective content and varying levels of influence based on fashions and buy in within nations and professions. As of 2022 these are Facebook, Instagram, YouTube, WhatsApp, and TikTok. LinkedIn sits just under the 1 billion mark and X (formerly known as Twitter) at around 600 million users.

Social media is a powerful tool for heritage engagement, marketing and communication, it can be easily argued that the use of these platforms is the largest and most comfortable digital method to disseminate and promote archaeology and is used extensively for outreach.

Archaeologists have reflected on archaeological communication with notable work on these platforms and the debate to how they have been or could be used for science communication and outreach (Delgado- Anes, Romero-Pellitero and Richardson, 2017; Caspari, 2022) In a Tanzanian context the potential and application of social media has been similarly discussed, utilizing these platforms to communicate health (Pfeiffer et al., 2014) and critically in how these platforms are used to promote learning institutions (James Masele and Peter Rwehikiza, 2021)

Work has also been done to communicate heritage messages; a fantastic example of effective content creation is the Musicalizing Heritage project that uses bongo flava—a uniquely East African genre of music—to communicate heritage principles (Ichumbaki and Lubao, 2020). However, despite large views, comments and likes it is a very difficult task to calculate if the inclusion of Kilwa

in these songs has resulted in increased tourist numbers or whether this is coincidental with global lockdowns creating an increase in national tourism.

However, a reliance on social media in a context in which an internet enabled devices still require a large economic or infrastructure requirement leaves a large amount of people who are unable to engage or access such products. This is particularly relevant in rural or deprived areas or communities. This leads to content talking for rather than *with* these communities.

Reliance on social media as a project's main dissemination can leave it vulnerable to private ownership, global changes, political misuse, social media fashion and algorithmic filters and bias. This has most recently occurred with the purchase of Twitter now known as X by a billionaire and the removal of verification, which distinguished news channels and prominent individuals from bots and common users.

This platform was the preference of academia but with these changes it is difficult to verify information from legitimate sources and create productive discourse away from political agendas.

6.3. Legislative barriers

During the time the research was conducted 2022/23 Tanzania was in a transitional period following the death of then president Dr. John Pombe Joseph Magufuli in 2021. The role transitioned to his former Vice President Sami Suluhu Hassan who will serve the remainder of his term until 2025. Dr John Pombe Joseph Magufuli's presidency was not without controversy most significant to this work is the introduction of Electronic and Postal Communications (Online Content) Regulations in 2018.

These regulations are seen by some as limiting freedom of speech and involve the taxation of content creators, needing them to register and pay a large fee to the government and adhere to rules on what they publish. An article from the Verge in 2018 quotes the founders of Jamiiforums, a popular whistleblowing site with over 500,000 hits a day. It stated that they initially thought that these laws were about collecting money but instead they are about controlling digital/online spaces. The author reiterated worries that the space may become an 'echo chamber for the upper class' as a result of the regulations with small content creators unable to access the space (Dark, 2018).

Another article written at the time these regulations came into effect provides a relevant example of how this legislation can be prohibitive to education.

Christian Bwaya a Psychology professor whose blog “Jielewe” (“Know Yourself”) was set up to educate Swahili speaking people that may not have been financially able to access hard copy literature on health and relationships.

Although able to pay the licencing fee, he decided to shut down his blog that was reaching hundreds of people as a form of protest to the regulations. Bwaya goes on further to state that he worries “the current administration does not value alternative voices online” (Lichtenstein, 2018).

The regulations were further revised in 2020 however they still require registration with the government and a large fee paid, it is unclear if these laws will remain in place until the end of the Magufili’s term of office in 2025.

Without getting into the politics of how these laws have been used, these laws show a clear regulatory barrier particularly to grassroots, local voices, and new content creators where without significant backing the fees to set up outweigh the benefit of production.

6.4. Language Barriers

English is the dominant language of the internet. Many digital outputs are largely designed for English-speaking global north communities reflecting the inequalities within the internet infrastructure itself. The most obvious example of this in built bias comes from the UNESCO website (Figure 11). UNESCO's summary page of Kilwa/Songo Mnara provides information in 8 languages, none of which is Kiswahili. This demonstrates the audience that the website is designed for, which is not a critique but shows the disparity. There is to date no standalone website for Kilwa itself, so this page acts as one of the main and is largely a summary page and collation of legal and managerial documents.

This example shows how information, some of which reports on the island residents itself is made inaccessible to them. Kiswahili is the first and largely only language spoken and written language within the communities yet many of the sites about their home and heritage cannot be accessed by them.

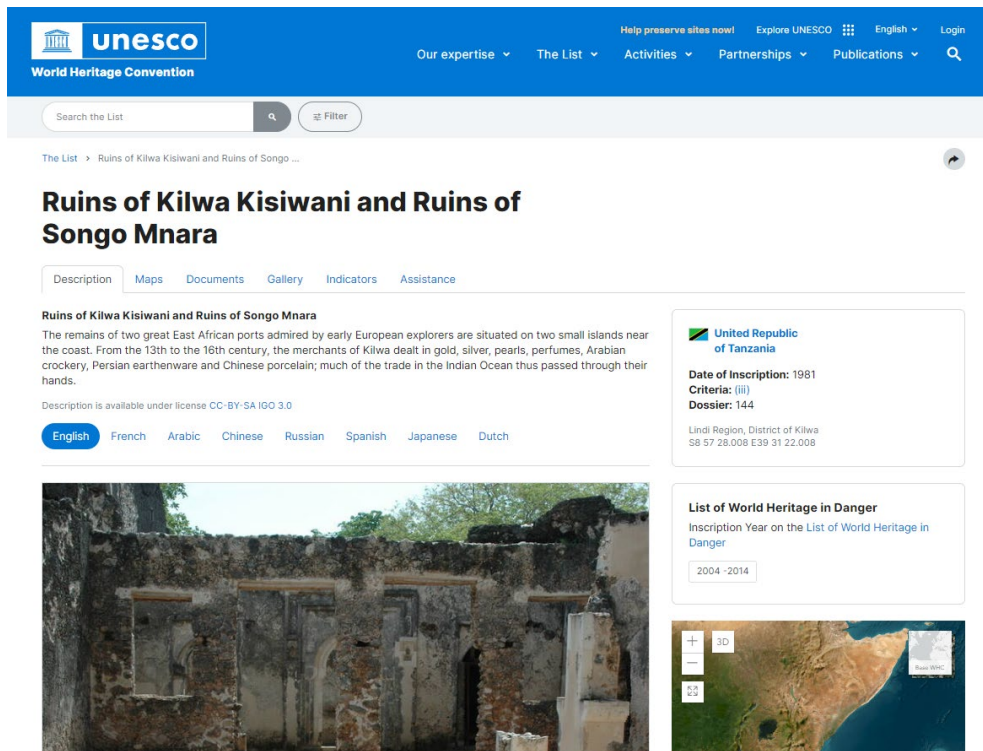


Figure 11 - Screenshot of UNESCO Website, with 8 clear languages shown.



Figure 12 Screenshot of the Nefertiti bust on Sketchfab (a platform for showcasing buying and selling 3d assets)

Copyright & Intellectual property

Copyright and Intellectual Property create an ethical issue and barrier in archaeology and highlights the lack of agency inherent in digital methods . The issues lie with who owns the copyright? Who owns and stores the data? And who makes economic decisions from the data?

The ethical issues surrounding Copyright & Intellectual property, are best demonstrated by a case put forth by Chao Tayiana Maina in the podcast 'Access for who?' hosted by Chao Tayiana Maina and Molemo Moiloa. In this five-part mini-series, they dissect many of the frameworks, methods, arguments, biases, and inequalities generated by digital archaeology in an African context (Tayiana Maina and Molemo, 2022). Using the following example as an example of the overarching issues that open access and copyright bring in the clash between Digitization, Decolonisation and Copyright.

The 3,364-year-old bust of Nefertiti has been held at the Egyptian Museum of Berlin since 1920 a few years after its discovery at Amarna, Egypt. Since then, Egypt has regularly demanded the repatriation of this iconic object. Like many objects in large collections in Global North museums it has gone through a digitization program and the bust was 3D scanned. However, unlike many other

museums that promote open access (itself problematic), the museum decided to keep the scan private, and it was only through the efforts of a 3-year-long freedom of information legal case that the museum eventually released the model in 2016. When they released the model, they physically enforced their copyright on the model by digitally etching it on the base of the model. Figure 10 - Screenshot of marker-based analysis in premiere pro – Screenshot taken of Tour guide interview with example of notes.

The bust has been central to the museum's display and at the time they sold copies of the bust in the gift shop. The museum claimed that by releasing the model they were risking their commercial interests and implied that revenue from the sales were used to finance its ongoing digitization efforts (Cosmo, 2019).

This raises multiple issues, particularly as an object whose validity in a museum collection is questioned. It also draws into question efforts for open access when a community, culture or country is not consulted in how the scan is used, denying them any voice on whether the data is shared freely, under copyright or for financial gain. At our case study sites of Kilwa Kisiwani and Songo Mnara, the buildings have been laser scanned and modelled multiple times. The data is

used to promote the sites and as a by-product in individual organisations and platforms (Zamani Project, 2005; 'Gereza - Kilwa Kisiwani, Tanzania', 2022)

The question lies in the commercial use of these scans and the enforcement of copyright. Although unlikely, the companies or managing authorities can theoretically use these scans for products with little consultation with the community. They could sell them as game assets in games that do not align with the community's or country's religious beliefs and values. They can make them open access, denying any revenue streams that could provide for the community.

In the initial meetings, the Ruins Councils discussed how they feel they have nothing to sell to tourists and this shows how the data is not being considered as an economic asset. If community members were to cast products or incorporate the data, largely distributed under Creative Commons, in a way to create revenue, the copyright holder could demand a percentage of revenue, this could include pictures of themselves and models of their houses.

This hypothetical example at the site shows us a clear barrier and ongoing debate that is relevant but too large to be fully explored in this project. This is

an issue that can be mitigated but there are questions within this debate such as whether there enough digital literacy, (knowledge of how data can be used), to give informed consent in the use of digital data sets.

Table 5 - Summary of umbrella projects

Name	Region, Country	Description (dates active, aims, outputs)
Zamani project	Kilwa Kiswani, Africa wide	2005 - 2009 , this international project led by Johannesburg university and in partnership with work being conducted by York aimed to use laser scanning and photogrammetry to preserve the ruins at Kilwa Kisiwani by record, there is a series of 3D outputs that can be accessed via their website or Sketchfab account.
Sealinks	Zanzibar, Kenya, Wider Indian Ocean countries	2008 - 2014, funded the ERC this is a Research based academic project with little to no community work that funded multiple excavations and publications in East Africa and the wider Indian ocean countries. This was in tentative hopes to investigate trade, only outputs are academic all behind pay walls
Rising from the Depths	East Africa, Ethiopia, Kenya, Tanzania, Mozambique, Madagascar	2018 - 2022, The network included multiple archaeological projects and studentships, all using challenge-led research that aimed to identify ways that tangible, intangible, submerged and coastal heritage could be utilized to encourage inclusive, ethical, and sustainable community development in Kenya, Tanzania, Mozambique, and Madagascar. This was in the tentative hope that these multi-discipline, community-driven projects and the resulting network would promote social and economic growth through a change in the way communities and governments value and utilise cultural heritage (Henderson et al., 2021) , Blogs, video,

Uirthi Wetu	Tanzania	<p>2018 - 2023, the urthi Wetu Initiative is a by-product of rising from the depths funded project in Tanzania and is led by the archaeology department at UDSM. The initiative seeks to promote Tanzanian Heritage to the Tanzanian public through projects and outreach.</p> <p>Large use of social media mostly twitter, project is linked when a project involves UDSM, website domain is broken and up for sale.</p>
CONCH	Pangani, Songo Mnara & Kilwa Kisiwani	<p>2017 - 2019, The CONCH project funded by the ARHC and sought to promote the benefits of co production between heritage professionals and build capacity at Pangani and Songo Mnara on the Tanzanian coast, there is a series of outputs that can be accessed from tourist information leaflets, a website with publications and an app that was designed in collaboration with the Pangarithi Heritage Center in Pangani</p>
Maersam (Mapping Africa's Endangered Archaeological Sites and Monuments)	Africa wide	<p>2021 - Present, The MAEASaM project is working to identify, and document endangered archaeological heritage sites across eight African countries, dated from the Palaeolithic/Early Stone Age to the 20th century, then share this information to help protect them.</p> <p>Storymap, Series of videos, App in development, Database in development</p>

Climate Vulnerability Index	Kilwa Kiswani, wider world	2021 - 2022, Climate vulnerability index is a heritage management tool and method that is applied to heritage at risk sites to calculate how at risk they are due to ongoing climate change, Outputs wise there are a series of scans that have been uploaded to Google arts and culture, series of interviews with local people, website, series of online training videos teaching methods.
African Digital Heritage	Mostly Kenya,	2020 - Present, African Digital Heritage is an East African lead organisation, creating tools, digital formats and educational resources to reclaim African heritage and create capacity within African museums and galleries.

6.6. Fashions in Funding

Direct comparison of projects from the whole of East Africa was found not practical due to the massive difference in motivations and aims of the projects this early collation can be found in the appendix (p 253). The larger of these projects are summarised in Table 5 - Summary of umbrella projects. There are considerations and context to understanding the fashions in projects that have been funded and how these have changed through progressive years.

In the data and literature, we can see the fashions within funded projects and trends within funding. If we dissect umbrella project summarised in Table 5 we can see the Fashion/ trends of funding in east africa. In the earlier half of the 2010's projects largely concerned themselves with preservation by record and restoration works with little community engagement which largely when present is short-term labour. In terms of outputs, they largely favour written reports and printed text such as 'Karibu Kilwa'. Large projects in the 2000s concern themselves around the restoration and preservation by record of various sites demonstrated by UNESCOS allocation of their limited funding for restoration works and The Creation of the Zamani project that

sought to preserve the World Heritage sites of Africa by using 3D recording methods.

(Zamani Project, 2005)

A general shift can be seen in funding concepts as umbrella projects with multiple site investigations summarised in Table 5 - Summary of umbrella projects become more common around 2012. These are not limited to a specific geographic region demonstrated by the commissioning of projects such as Sealinks (*Sealinks Project » Events*, no date) though their outputs remain largely academic and inaccessible.

This change can be seen as a move towards challenge led research identified by Kerr and reflected in the umbrella projects. From 2014 onwards we see the potential effects of global shift and perhaps social media with the recognition or wider distribution of a more diverse range of people recognising African archaeologists' contributions, recognition of cultural differences, non-colonial narratives, indigenous knowledge and colonial practices. This is demonstrated by the creation of texts that synthesise and recognise "Community archaeology and heritage in Africa" (Wynne-Jones and Fleisher, 2015), " Theory in Africa, Africa in Theory". Past 2017 there is an increase in this way of working utilizing community based methodologies to answer challenge based work. With a general shift towards active inclusion of African

archaeologists and African Communities , narratives and perspectives. Kerr, (2020)

highlights how archaeology has moved toward taking a much longer-term approach and identifies this change in focus is evident for applications for funding utilizing Sustainable development goals etc. However in this work they also shows how archaeology struggles to position itself in much larger interdisciplinary projects that look to solve Global Challenges Such as Climate change.

This more thematic challenge-led research manifests in Tanzania and east Africa more widely in the form of the “Rising from the Depths” Network that funded many projects many of which were led in partnership between Global North universities with African universities as capacity building and challenge-led research projects. Then and now funding trends has switched to Climate and sustainability, demonstrated by the CVI (Climate Vulnerability Index) with money dedicated to the new hot topics of Immersive learning experiences and Ai integration. Many of these projects show the zeitgeist of their respective era and the change in funding trends.

Many use keywords and phrases that reflect these respective eras such as “Capacity building”, “New voice”, “Future Generation”, “Blue Economy” “Challenge led” and “New & Diverse Audiences”.

Within the literature and interviews for this study we can see a back lash and frustrations with key wording that can be seen in the critical papers, and podcasts perhaps coming from their use that suggests something that has an end or something that is new rather than an evolution of a pre-existing problem. This can be seen with specific digital formats and technologies such as “Educational tool or expensive toy? Evaluating VR evaluation and its relevance for virtual heritage” (Economou and Pujol Tost, 2008) demonstrating critical engagement with the new “immersive” paradigm-shifting experience that VR was meant to be to engage a “New audience” On the Podcast “Access for Who?” you will often hear the phrase ‘in the name of accessibility or Open Access’ and how steps have been made toward accessibility but that full accessibility and its unforeseen or known consequences have not been fully dealt with often used as a justification without thinking through the consequences. (Tayiana Maina and Molemo, 2022) Demonstrating how this issue evolves and is not solved by merely making it free on the internet.

The causality of fashions in funding can be shown physically, in a paper discussing small scale commercial development in Tanzania. The University of Dar es Salaam started to teach archaeology as a degree in the 1990's and as a result there was a marked increase in investigative studies that occurred prior to development.

However, despite this clear moment in "Capacity Building" .the archaeological remains at Kamu Archaeological site were destroyed, unrecognised and unrecorded in 2017 before development. This is despite there being archaeologists capable of conducting the mitigation works trained by the university who were developing the site (Ichumbaki and Mjema, 2018). This example highlights how there was a clear capacity building moment and capacity that was extant to conduct survey and instigate mitigation works for a university building. However, the mechanisms, confidence, legislation and frameworks to allow archaeological intervention were not there.

In the context of digital tools and products these fashions in funding are important to know due to highlighting key challenges and barriers that exist or existed. They also highlight a lack of self-reflection, practical reality and sustainability within the projects. Self-defamation is rare within heritage projects, that's outputs largely report on successes rather than the lessons learnt. (Wilkins, 2019) Evaluation that follows up on a project's

past its initial funding into the future is also rarely funded or present (Tully *et al.*, 2022). Many projects fail to acknowledge the practical realities of where they are working and increasingly what technologies they using often pushing Global North methods (Cruz, 2023). This is clear with projects that are creating very large data sets without account for the digital infrastructure – Archives, Download speeds, Data price that are needed to run them within the context of some of the countries they are applied in. The most obvious example is the increased use of 3D in the name of monitoring creating impressive public facing models but rarely accounting for the storage and data management costs.

This all combines into a general lack of sustainability in the record of projects, many are unable to sustain themselves beyond the initial funding and this can be attributed in part to the fashions in funding giving the impression that keywording such as “Capacity” is a fixed concept not an evolving one. Digital methods become redundant overnight and there is a lack of recognition of this fact and how much effort goes into maintaining content such as GIS Data bases, image and video resource and digital outputs.

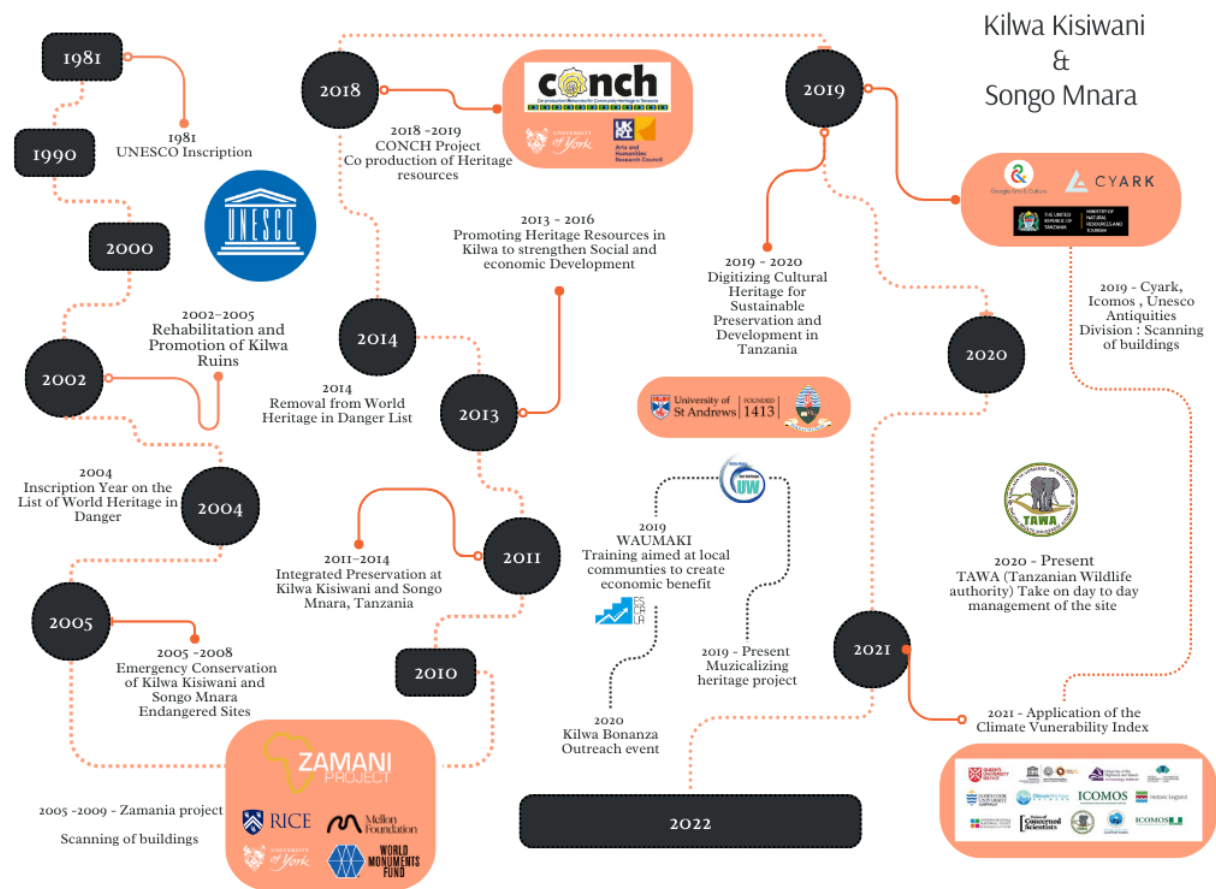


Figure 13 - Timeline Graphic of heritage interventions and projects at the site (created using Canva) Data Sources : (Zamani Project, 2005; Ichumbaki and Mapunda, 2017;

Lwoga, 2018; University of York, 2018; Scott F Heron et al., 2022; Centre, no date)

7. Results: Evaluation of projects at Kilwa Kisiwani & Songo

Mnara

The projects that took place at Kilwa Kisiwani and Songo Mnara since its inscription in 1981 are shown in Figure 13. They show a range of different approaches and outputs, most are reflective of their time and changing practices within archaeology. The sites reflect the fashions in funding previously discussed as well as theoretical moves globally away from perceptions of heritage as merely tangible and the investigation and preservation of physical remains. The outputs of the projects reflect their respective eras and global trends, initially concentrating on reports and academic papers moving into resources for tourism and slowly moving toward digital formats. Although academic papers and online resources remain one of the primary outputs. There are very few questions asked of the projects and outputs past their initial funding and reporting. Some like the restoration projects were not designed to be active past their funding whereas projects that sought to engage island residents in tourism aimed to be sustainable have very little publicly accessible follow up or evaluation .

Since its inscription in 1981 to the early 2000's the focus is placed on the site and object where the scope and direction of work has been set by international organisations. Initially the UNESCO Led restorations show a reactionary approach in the early 2000's projects concentrate on the restoration and preservation of the site. The focus of these early projects was the restoration of the site to get it removed from the heritage at risk registers. These projects did provide short term employment and training for local communities and taught them best practice in restoring and working with coral buildings (Centre, no date).

Project such as the Zamania project and Eu-funded work resulting in the Karibu Kilwa publications and surveys were aimed at preservation by record and identification of sites in attempts to understand the heritage resource and as a by-product increase tourism.(Zamani Project, 2005; Moriset, Magina and Nyelo, 2015) Mapping Africa's Endangered Archaeological Sites and Monuments) can be seen as an evolution of this concept. Funded in 2021, Mapping Africa's Endangered Archaeological Sites and Monuments) looks at 8 African countries and is creating a concise map of endangered sites and creates resources to theoretically help protect them.(University of York, Forthcoming) Similarly to the project at Kilwa the focus is on spatial data and

understanding the heritage resource. This demonstrates the progression in archaeology to more thematic and global challenges (Kerr, 2020) where landscapes and the understanding of the full asset and context in which archaeology is set become more relevant, something that is still a prevalent idea in practice today.

From 2015 – 2019 ideas of community archaeology, recognising local knowledge comes forward. Attempts to engage island residents become key elements of the projects that take place. Around this time a series of notable works from academics with working relationships with the communities at the site discuss how island residents feel disempowered. (Wynne-Jones and J. Fleisher, 2015; Ichumbaki and Mapunda, 2017; Lwoga, 2018)

This leads to a number of projects looking to address this disconnect, engaging and theoretically empowering communities from two very different angles. CONCH headed from the University of York looked to explore co-creation with the communities and facilitate them in telling their heritage. Waumaki in partnership with Dar es Salaam university looked to empower local women to establish businesses for tourism culminating in the Kilwa bonanza an event of a series of community events

such as runs and football games with little to no reporting past this. (*WAUMAKI Kisiwani Project — ESCALA Initiative*, no date)

Since 2019 there have been a series of work from Labao a heritage professional/professional musician to understanding intangible heritage and traditional practice related to the sites. Most recently Labao summarised the island residents singing culture .(Lubao and Ichumbaki, 2023) This is presumed to have built upon a previous project aimed at communicating heritage messages through music where Kilwa takes a predominant role. (Ichumbaki and Lubao, 2020)

Despite these fantastic different approaches and pieces of work with the communities, that highlights the focus and ongoing culture of intangible heritage.

There is very little within these projects reporting that addresses how the community is benefiting from this work other than increased profile, that increases tourism from which they theoretically benefit. There is also a large lack of a consistent anonymous evaluation system that allows the community to voice their opinions on these products and interaction with other researchers including myself.

7.1. Formats

There is a deluge of online resources related to these projects with differing levels of effectiveness and accessibility. These formats like the projects reflect many different theoretical eras, capacities, aims and motivations with most targeted to international audiences above national or local audiences.

In terms of outputs academic papers and official reports represent the most common outputs. Workshops are also common though they lean towards a physical delivery making them difficult to evaluate. Workshops are often aimed at building capacity which was the case with the Rising from the depth Network. However, the recordings when present are spread across multiple channels, badly edited and tend to be in English. Workshops held in person with site-based communities is a common method in the projects. This is largely presumed to alleviate accessibility issues. Recordings of talks and workshops are often a bi-product of a workshop or conference and not treated as a main product despite a clear advantage in sustainability.

The Webinar or online talk is also another common trend, especially during the pandemic but often these recordings end up on distant channels, poorly edited with little accessibility other than auto-generated captioning .

Zamani, CVI and St Andrews have created 3D data sets, each taking a differing approach, and none being optimised for mobile phones or limited data. Zamani presents the models as embeds via sketchfab (a 3D social media) on a fixed webpage. CVI used them as part of an online exhibition given to the Google Arts and Culture initiative. St Andrews has then made these open access data sets by sharing them under a Creative Commons licence that allows you to rebuild the results of the models as long as it is not for commercial use. All this 3D data raises an issue besides storage that is clear from looking at the project outputs, there is a lack of data sharing and building on other projects . This can perhaps be attributed to the results/ impact driven culture of academia meaning there is no 3D model that is accessible by the community or used for monitoring that compares the rate of erosion at the site.

(CyArk *et al.*, 2020; Scott F Heron *et al.*, 2022; Zamani Project)

There are a variety of blogs and web pages particularly in the case of rising from the depths. This comes with its own positives and negatives, Using the example of “**HIDDEN HISTORIES: UNTOLD STORIES OF LAND AND SEA**” a collaborative oral history project that engaged in communities presents the work via a series of blogs. The Rising from the Depths network funding has now come to an end and since its

completion in 2022 many of the blog's links including ones to teachers packs are now broken and unusable in its final iteration separated from the main Rising from the Depths site on a personal blog. This problem was alleviated well by the Conch project whose website was frozen after the project with no future content added this means it is very dated but still functional. (University of York, 2018; Mutch, 2019)

An exhibition was created by St Andrews in partnership with the university of Dar es Salaam and is hosted within the Fort at Kilwa Kisiwani and is accessible to local residents from Kilwa though residents from Songo Mnara or Kilwa Masoko would have to pay a boat fee and site entry.

7.2. Products over tools

This explosion of outputs each with its own positives and negatives over the last 10 years has mainly focused within East Africa on digital products for dissemination. There are very few examples of digital tools that encourage active engagement from the communities to provide data or influence the outputs of projects leaving a large space for the application of these techniques with adaption to the needs and device use within these communities.

Where these tools are present, they are largely simple resources, African Digital Heritage has the most recent approach with a series of downloadable tool kits for heritage professionals and a series of videos hosted on a web page that forms an online course targeted at heritage professionals. These are presented in English but as a Kenyan-led project this represents one of the main languages and the most accessible to international audiences as well. (*Welcome to African Digital Heritage*, 2021)

As with funding, there are fashions within digital products in archaeology, [Maersam \(Mapping Africa's Endangered Archaeological Sites and Monuments\)](#) is an example of one of the more common outputs in Archaeology the interactive map but is constrained in its remit as arcadia the main funder only funds this type of project (University of York, Forthcoming). These databases are mainly resources for researchers wanting to access data and understand spatial relationships. There is a question here of whether this is the way communities wish to understand or present their heritage but also whether by presenting these data sets often as open access, are Heritage organisations giving away the only assets that might provide an income stream to protect the sites. Most delivery is in person and the digital element is used

later to raise the external profile. There is a tendency towards the use of social media to communicate outputs. Although effective and powerful tools it will limit those who do not have access to a smartphone.

There are numerous potential factors for this tendency in the data to create products over tools this may in part represent a bias towards English-speaking scholars and institutional expertise. All these formats and products are comfortable and commonplace formats for academia with African digital heritages and open restitution podcasts bucking this trend experiments with different formats.

What is clear is that many of these digital products have been designed and thought about but due to differing audiences, aims and intentions there is little thought to access for communities like those at Kilwa Kisiwani and is about prioritising reach over respect and reality.

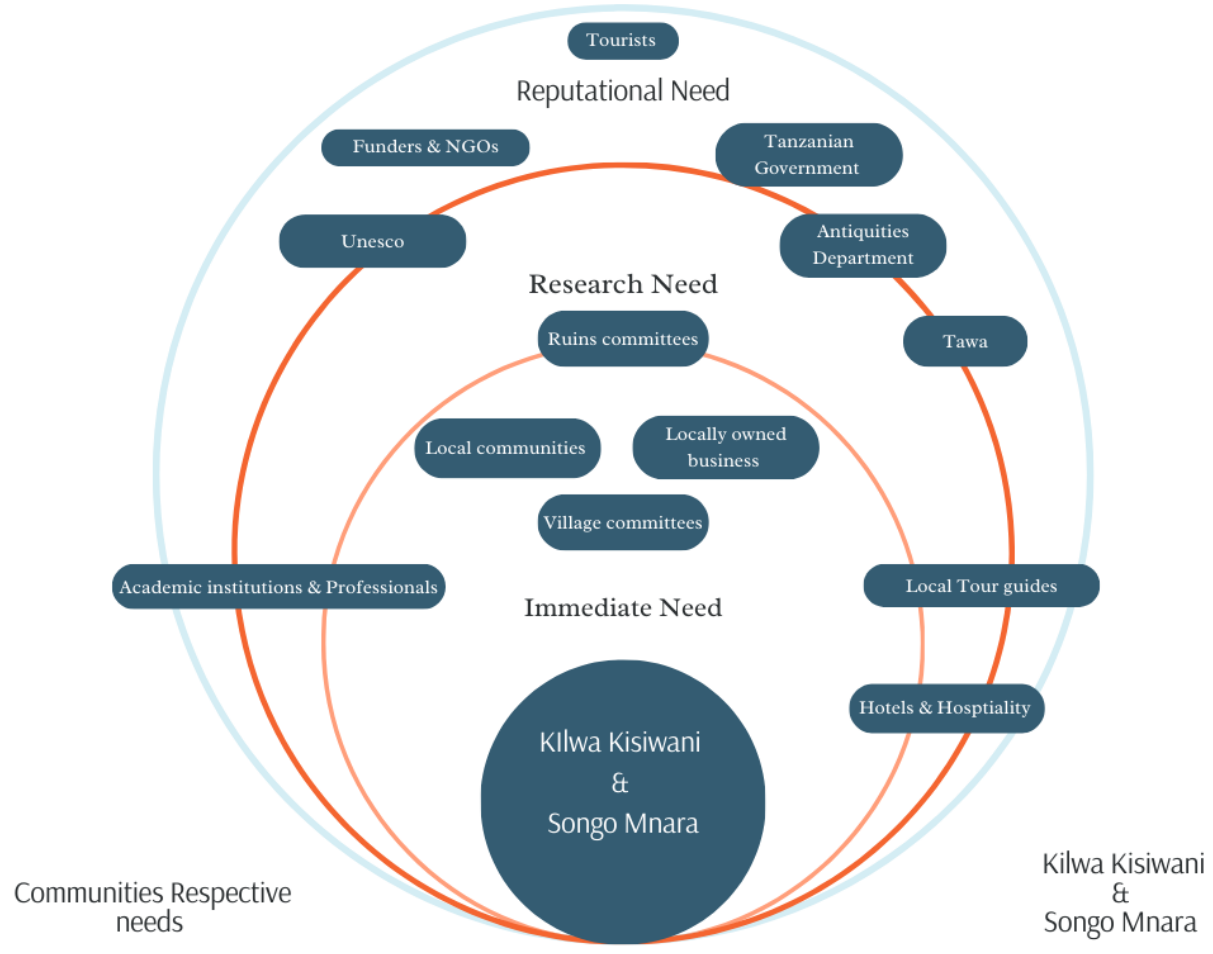


Figure 14 - Onion map of COMMUNITIES' needs from the site

7.3. Community mapping

Archaeological investigations, inscription, interventions, and changes in management at the site leave a long legacy of different individuals, communities, organisations, businesses and residents. All of which have varying relationships, different practices, organisational or community cultures, prioritize and varying power dynamics at a local, national, and international level.

Figure 14 is a visualisation of the communities and organizations with an interest in the site and their varying needs and priorities. Immediate needs are defined as where a group has an immediate need for information on the day-to-day management and changes. Research need reflects a more detailed knowledge of the current research and projects, and Reputational needs reflect the need for impact and exposure from activities at the site.

communities with a vested interest in the site such as academic institutions, tour guides and hospitality are in a position where they have needs that overlap all the areas and are in a unique position to act as intermediaries for other organisations, communities and the island residents. (Wynne-Jones and J. Fleisher, 2015)

It is estimated that 3.5 million US dollars were invested and spent by development partners, international, national, and local organizations in the decade following the inclusion of the site on the World Heritage at Risk register in 2004. (Ichumbaki and Mapunda, 2017) These projects largely concentrated on the restoration and management of the sites, providing some local employment, training, and capacity-building. The series of works resulted in the sites being removed from the list in 2014. Despite the progress made, Ichumbaki & Mapunda (2017) outline a summary of the protection and management of the site highlighting continuing issues in organization, communication, and management, as well as a lack of inclusion of the local community.

Lwoga (2017) addresses the socio-economic issues at the site for the local community in a challenge to reconsider trickle-down tourism. His study consists of a series of coded interviews exploring the value the local community placed on the ruins focusing on the economics. His interviews demonstrate how the sites not only have deep social and cultural value to local community members and particularly residents but also a functional social-economic value. (Lwoga, 2018)

The application of the climate vulnerability index to the site from 2020 – 2022 additionally highlights how important local knowledge and experience will be to tackle climate change, a significant threat to the site (Scott F Heron *et al.*, 2022).

Community mapping



Figure 15 Community Mapping - mapping of different communities vested interest in the site alongside their executable agency over the site

Figure 15 maps the differing communities executable agency (the ability/ power to make changes) against the vested interest that different communities and organisations have in the site. This figure shows the complex nature but also highlights how many of the immediate communities that are in part reliant or heavily affected by decisions made at the site but have little executable agency. This figure was created from the literature as well as the interviews conducted as part of this research.

8. Results: Heritage Professional Interviews

The interviews touched on aspects of every single theme as they progressed with a natural inclination to the theme for which they were chosen. The interviews started with contextual questions about their work and project into their methods and opinions and then ended with how they would like to continue their work in the future.

The participants were chosen due to their relation to a project or site that has a direct relevance to the themes and the application of digital methods. The theme of barriers & accessibility was not assigned to a specific interview because it is targeted as part of the contextual section of the interview. Links to the full transcripts for these interviews can be found in the appendix (Appendix: 255 -358)

The presentation and analysis of the interviews deliberately focus on where digital tools and products have or could be applied effectively which is the focus of this work, despite many other potential directions of analysis in the interviews.

To provide comparable data, similar questions were asked to all heritage professionals targeted around very large conceptual questions around the subject of East African representation, Concepts of engagement and barriers to communities being engaged.

8.1. Representation

This section looks at heritage professionals answer to the question **how you would like to see East African heritage represented?** Digital methods are increasingly the way we present our work to a very overcrowded world of opinion and misrepresentation. This question aimed to gauge frustrations with the current way east Africa is represented and what they would do differently.

In answer to this question most heritage professionals put emphasis on honesty and transparency. That Africa has been cursed by focusing on poverty and violence.

Another unifying theme was along the sense of reframing the museum and taking back control of the narrative of their respective countries. Conversations talked about how the museum is still tied with colonialism and the idea of where the old stuff is kept. Both employees of the national museum would like to see the museum reframed so that it is seen as a place that works for the community and public.

8.2. Engagement

The interviews showed that for heritage professionals, the concept of engagement is very much centred around agency (ownership) and sustainability, with most classing

engagement as someone who is involved in a project and works on it independently creating new ideas and working past the funding.

8.3. Barriers

Without exception heritage professionals named infrastructure, economics, and capacity as the three largest barriers to digital community engagement. In a similar way almost all of the heritage professionals with the exception of Mutanu (an expert in digitization with communities) Showed an outpouring of ideas where to use digital technologies (some of which would be very easy to action) but a lack of knowledge on how to apply them.

Table 6 - This table summarises all relevant data related to the Interviewee Fatma Twahir at Fort Jesus Kenya

Name of Project/site	Fort Jesus (Mombasa, Kenya)
Dates	n/a
Location	Mombasa, Kenya
Partners	UNESCO, National Museums of Kenya
Funder	Mixed funding, main income is tourism
Primary themes	Method and communication
Description	Fort Jesus is administered and owned by the National Museums of Kenya is one of the busiest and most successful heritage sites on the Swahili coast. It has been host to many recent UNESCO training schemes and engagement activities. (<i>Fort Jesus National Monument – National Museums of Kenya, no date</i>)
Interviewee	Fatma Twahir
Reason for interview	As a very popular and iconic UNESCO World Heritage site, an interview provided a chance to learn what worked well with different communities, in the directions and initiatives they were undertaking. Fatma was chosen for an interview as she is the site director of a world heritage site within Kenya with a similar status but far more tourism and development than Kilwa Kisiwani. This was in the hope that she would be able to highlight areas where they are particularly challenges barrier and methodological successes and failures within East Africa more widely.
Link to Video	https://youtu.be/ppZWB0TY9U



Figure 16 - This image is a frame capture of the interview with Fatma Twahir, in her office Fort Jesus in Mombasa

8.4. Fatma Twahir ; Fort Jesus, Mombasa UNESCO World Heritage site.

The interview with Fatma Twahir (Figure 16) took place in her offices at Fort Jesus, in Mombasa Kenya was aimed at the theme of Methods and Communication. The fort and Fatma's role and its relation to this work is summarised in Table 6, Despite being geographically very different to Kilwa Kisiwani and Songo Mnara which is not based in an urban setting. The challenges and practices the fort faces gave a perspective of wider challenges with the implementation of programmes at Unesco world heritage sites on the East African coast.

8.4.1. Managing the Tour Guides

In the interview, the questions focused in part on how Fatma deals with the site tour guides and manages the Tour guides. The conversation focused on the tour guides as they are economically tied to the site but are self-employed.

Fatma later talks about the benefits to the community and discusses how outside of direct employment as a revenue generator for the city it also helps support the restaurants, tour guides, and shops and has a huge impact on local business which she was able to explore through a project that was recently commissioned in 2022 looking at sustainable tourism and bounce back from the covid 19 pandemic.

Fatma discusses how she has to check in and train the tour guides to ensure they are not creating false narratives around the site. She attempts to hold meetings/workshops with the tour guides at least once a year as a type of calibration however she admits they are not always able to due to limited funding. There is also a licencing system related to tour guides who have them round their neck.

8.4.2. Digital Literacy and Training Gap.

Throughout the Interview Fatma demonstrated how she knows what tools she wants in her work; she knows where she wants to be and has had exposure to numerous digital

tools at different heritage sites but is not sure how to do it and would be unclear on how to administer such methods.

In the latter half of the interview, Fatma discusses wishing to create interactive exhibitions for children with the simple use of QR codes. Previously she had discussed their response to covid as the national museum where they put together a very popular series of live talks and tours that engaged with children and adults. Although she prefers in-person engagement she talks about the benefit of this method as it them to talk about multiple sites across a theme and not where the focus is not on one site. She felt their content was quite weak whereas Lamu a less well-known site was very strong but with fewer numbers and they were able to collaborate.

8.4.3. Sustainability

"We say that I would want to do this in this particular way because that way is replicable elsewhere. But once you've done with the project, the truth of the matter is you're never going to do it over there. so, for me, I think it's a stale song that I keep singing". (00;44;15;16 - 00;44;48;17, P252)

(15.2 Appendix: Fatma Twahir – Transcript)

This quote taken from the interview encapsulates a key challenge and is an example of fashions in funding at play. In this case, it's the terminology used that often projects talk about replicating the method in areas, but they never do and do not build upon the work. This is an area that digital methods can address by creating revisable resources and training courses that can be picked up at any time and introduced to new employees.

8.4.4. Site inequality and exposure

The interview picks up the theme of sustainability caught in the above quote. We see the need for projects that facilitate people to use methods rather than applying the method. She as a curator of a world heritage site is exposed and offered opportunities that many of her colleagues that are equally as passionate will never be able to. Similarly, on the digital side there will be ways of showing tourist at other sites that might not work at Fort Jesus.

Table 7 - Project Summary table; Palm, sand and fish: Traditional technologies of the daughters of the Azanian coast of East Africa

Name of Project/site	Palm, Sand and Fish : Traditional technologies of the Daughters of the Azanian coast of East Africa
Dates	2019 – 2020
Location	Kilifi, Kenya
Partners	British Institute in Eastern Africa, University College London, National Museums of Kenya
Funder	Rising From the Depths (Global Challenges Research Fund) UKRI Arts and Humanities Research Council
Primary themes	Economics
Description	This project looked at how heritage recording, methods and practices can best promote, record, preserve, disseminate and utilize maritime-based traditional technologies of the Kenyan coast for economic benefits of women. The project looked at repurposing and recording traditional crafts and technology such as basketry and pottery and creating new economic markets and opportunities. The project particularly sought to empower women who had in recent years been pushed out of the market and business. (Nkirotre, no date)
Interviewee	Freda Nkirote (British Institute in Eastern Africa at time of work)
Reason for interview	This project directly addressed economics by working with traditional craft to redesign and generate new products for new markets
Link to Video	https://youtu.be/VkR1UxUovtM



Figure 17 This image is a frame capture of the interview with - Freda Nikotre in her office at the national museum of Kenya in Nairobi

8.5. Freda Nkirote; Palm, Sand and Fish : Traditional technologies of the Daughters of the Azanian coast of East Africa

Economics has often been a difficult subject for archaeology and academia, with many archaeologists choosing to see it as separate and often opposed. (Burtenshaw, 2017)

Economics is a recurring theme in projects and literature and is a very large reality and consideration for many communities. This Interview was aimed to discover the risks, challenges and considerations in running a project that directly addresses the

economics of traditional craft and how it can empower and if and how it can be sustained.

Freda Nkirote is a renowned Kenyan archaeologist and academic who now works for the National Museums of Kenya. She was chosen for interview because she was the Principal Investigator for “Palm, sand and fish: Traditional technologies of the Daughters of the Azanian coast of East Africa” a project funded as part of the rising from the depths network. The project was chosen because it directly addresses the challenge of economics and traditional maritime crafts. The project is summarised in Table 7, it ran from 2019 – 2021 when Freda was working at the British Institute in East Africa and built upon Freda’s PhD work and some of the relationships with the community she had already established.

8.5.1. Ownership

Ownership and approach is something that is reoccurring in the interview. It is how she considers if someone is engaged. Her approach is a collaboration of mutual learning, and her methods have clear areas to create methodologies that allow ownership and agency. She has found that this approach has allowed her to get past

communities seeing her research as a transactional thing where they give information, and she pays for their time.

"A component that I really thought was important and not to be compromised was the kind of ownership that these women felt about their produce. They even if we came up with ideas sometimes at brainstorming with them, they when they took over what we were doing so that it, it became it's, it became a discussion most of the times about things that cause even as we didn't know exactly what we wanted to do, all we knew was that we want to add value." (00:17:08;15 - 00:18:00;19, P257)

(15.3 Appendix: Freda Nkorite – Transcript)

The quote demonstrates how the project was able to create agency through the craft: not telling people how to produce but experimenting with the community and the artists saying where they wanted to get to but not how to get there.

The above quote shows how the key to the approach this project took was the installation of a sense of ownership and clear processes that ensure community voice and ownership as this is how the researcher see engagement.

Freda talks about her original approach missing its mark. She had approached the county government but quickly found they put her in contact with more stereotypical/ touristic practices such as dancing and singing. They reworked the plan creating groups that encouraged open transfer of methods and ideas. The project used community representatives as a point of contact and giving agency and a tangible example of inclusions to the communities. This demonstrates her approach creating systems that do not require her in them and creating systems that allow ownership.

8.5.2. Economic Sustainability & Digital integration

In terms of methods, Freda declared that they did not use digital ones. However, similar to all other heritage professionals interviewed, they communicated with the community via mobile telephone or in person and noted there is a lack of capacity.

The project took experts within their fields, in this case artist to help the craftswomen re-work their craft for new markets. In hindsight she wishes she had considered things like digital marketing and spent time working on the sustainability of the project outside of physical markets.

Freda's project was cursed by its own success, that had opened these crafts to new market however she was frustrated by not being able to pay for the storage of the

products during the pandemic and that she had not accounted as much for the sustainability.

8.5.3. Communities' Intellectual and Economic Property

In academia intellectual property is a serious matter, a lack of referencing or acknowledging others work or ideas is an offence and can lead to dismissal from a higher education institute. Yet as raised in Freda's interview how is the owner of the knowledge benefitted by open access. When it comes to traditional craft, intangible heritage and oral history traditions to what extent are you encroaching on a community's intellectual property in the name of research, open access or Raising profile. This point already present in the literature is reaffirmed by Freda using the example below.

'So is that then women also the ones that are making pots, they produce brew. They produce liquor. Yeah. Very distilled liquor using using pots. And so one of the students recorded the whole thing and she did a blog on how to do it, including pictures and everything. And I said, this cannot go ...when you say open access, how is this beneficial to the owner of the of the of the knowledge' (00;29;22;03 - 00;30;01;27, p260)

(15.3 Appendix: Freda Nkorite – Transcript)

This split quote is part of the response to the question **‘What do you feel is often overlooked when we apply digital methods with communities?’** prior to this I had only considered this question in a copyright sense and who makes economic decisions about data not the giving away of communities intellectual property put perfectly in the below quote emphasizing how by giving away knowledge and not creating opportunities to sell the end product are we benefitting the owner of the knowledge of that craft.

8.5.4. Reframing the museum

Within the vein of community ownership and showcasing traditions Freda emphasise the need for people to come back after their research to tell the community about their work . She also in the future would like to see a reframing of the museum in a way that the National Museum, heritage professionals and communities work complement each other. Hopefully to a point where a community can see it as their own, using the technical expertise of the museum to help create there vision in how they want to communicate their heritage.

Table 8 - Project Summary table; Mtwapa: Utilisation of marine cultural heritage by a multicultural community

Name of Project/site	Mtwapa: Utilisation of Marine cultural heritage by a multicultural community
Dates	2019 – 2021
Location	Mtwapa, Kenya
Partners	National Museum of Kenya, Nottingham University
Funder	Rising From the Depths (Global Challenges Research Fund) UKRI Arts and Humanities Research Council
Primary theme	Sustainability
Description	This project took place at Mtwapa an archaeological site on the Kenyan coastline. The site was previously designated by the National Museum but very little else had been done other than its identification. Wycliffe aimed to investigate how traditional methods were being used and could be used in a sustainable way, he also engaged in conversations with elders and the community about the management of the site.
Interviewee	Wycliffe Omondi
Reason for interview	This project looked directly at agency, sustainability in reworking an archaeological site to empower the community's voice in the management of the site and research sustainable technologies used there.
Link to Video	https://youtu.be/E3NJFoV2AUA



Figure 18 This image is a frame capture of the interview with Wycliffe Omondi in a cafe in the national museum of Kenya

8.6. Wycliffe Omondi; Mtwapa: Utilisation of Marine cultural heritage by a multicultural community

Sustainability is a concept that is approached differently by different organisations, disciplines. The common thread is working with rather than against the object of sustainability and that can take different forms such as ecological sustainability, Economic sustainability or Community. (Carman, 2016)

Wycliffe's (Figure 18) project concentrates on sustainability of resources, site, and community. This was of particular interest to this study due to its similarity to Kilwa Kivinije. This is a site that is recognised yet not the central focus of

funds or included in the designation of Kilwa and Songo Mnara . The project started from scratch with a community and gave a chance to look at the challenges of starting and sustaining an initiative. The project was framed by the Covid 19 pandemic and was part of his PhD research with a limited funding provided by the Rising from the Depths Network. The project looked at how the Mtwapa heritage site could be used by the community for sustainable development. The project used focus group discussion and work with the community, it additionally conducted research with students form Kilifi county. The project is summarised in Table 8.

One of the main outputs of the project was to establish CBO (community-based organisations) that allowed the community to interact, request and demand National Museums of Kenya to assist them or to engage in certain activities within that specific site. Although successful Wycliffe has also put himself in a position where he is that reporting system.

8.6.1. Transparency in Approach

Wycliffe approaches engaging a community as a two way engagement and does not go to a community presuming he has more knowledge about the site, craft or ocean. In his initial approach he had difficulty due to the covid

pandemic and him coming from Nairobi with no existing relationship. His approach when able to call a meeting was to be completely transparent and aim to build a rapport and engage with him and also allow the community to lead the research and implementation. The community surprised him by asking signage to be the first thing commissioned. He had expected it to be access requests as this was a previous thing reported. Wycliffe identifies a skill gap and, in the future, would like to see the community leading all the work, inclusive of survey.

8.6.2. Working within pre-existing systems

In Wycliffes interview he discusses how important it was at Mtwapa in establishing the CBO;s and getting community buy in by working within the hierarchies and systems of a community in his case it was engaging the elder in every meeting. In his experience engaging the elders and existing community leaders was essential to the success of the work.

Archaeology is often opposed to reenforcing hierarchies, sometimes deeming them as an isolating presence, dangerous or unethical. However it could also be argued that a lack of hierarchy or working within existing frameworks in community lead to a lack of effectiveness.

Table 9 - Project Summary Table; CONCH (Co-production Networks for Community heritage in Tanzania)

Name of Project/site	CONCH,(co-production Networks for community heritage in Tanzania)
Dates	2022
Location	Pangani, Tanzania
Partners	Cambridge University, University of York
Funder	AHRC (Arts and Humanities Research council)
Primary themes	Education
Description	The Co-production Networks for Community heritage in Tanzania looked to co create and train by bringin together hitage professionals from the uk with Heritiage professioals in Tanzanian in this case pangani
Interviewee	Severine Kizito
Reason for interview	The conch project at Pangani created an app alongside various other training activities and I was keen to look at the sustainability of what was taught on the project 3 years after its conclusion
Link to Video	https://youtu.be/JK1bpSDr99k



Figure 19 This image is a frame capture of the interview with Severine Kizito at the Pangarithi center in Pangani.

8.7. Severine Kizito; CONCH : Co – production Network in Cultural Heritage

At the time of recording, Severine was the curator of the Pangarithi Heritage Centre and a key person during the active years of the Conch project. He is in a unique position to help this project interrogate the theme of Education. The interview focuses on the outputs of the Conch project summarised in

Table 9 and looks to interrogate if and how the outputs of the project are used today, 2 years after the project's completion.

The interview touched upon many common themes around economics and sustainability but in relation to the theme of education, it highlighted a need to teach useful replicable things and spend more time considering what will be useful in the future. It also highlighted a key area that is overlooked when ending a project and having not transferred speciality methods and knowledge to community members.

The Conch Project taught a wide range of training activities:

- Standing buildings survey.
- Terrestrial geophysics.
- Twine App.
- School's packs and engagement.
- Watching brief archaeology (presumed to be a variant of rescue and commercial archaeological methods); and,
- Excavation training.

This large range of training activities aimed at building capacity, including the co-creation of the Twine app. With such a massive amount taught, touching on so many sub-disciplines within archaeology, the first half of the interview investigated what he still uses and has built upon since the project's completion in 2019. In part this does also reflect Severine personal priorities.

Past the conclusion of the project, Severine continued to use the methods taught to him to engage schools in the local area and still runs sessions. He also felt the 'buildings archaeology' and teaching of basic commercial mitigation work was the most useful thing that he still uses. The thing that he did not ever use and has forgotten how to do is geophysics. This is unsurprising as a technically more demanding method that requires regular use and expensive equipment to be proficient in.

Bollwerk, (2015) dissects the benefits of co-creation techniques where archaeologists are pushed to take data to non-specialist communities and develop something in proximity while learning exactly how they wish to use the information. One of the lessons they put forward is that co-creative projects require a focus on the community's immediate needs and are subsequently able to

narrow the focus of the project's specific digital outputs to those desired by the community.

8.7.1. Handover

The Conch Project taught a very large variety of techniques to Tanzanian students and heritage professionals like Severine. They introduced participants to commercial archaeological terms and techniques for monitoring such as watching briefs and standing buildings assessments. These were considered very useful by Severine however on the flipside, geophysics training and GIS training was not used again and this is likely due to capacity. A camera, context sheet (or notebook) and tape is very easy, very accessible whereas QGIS is not. Although, QGIS is an open-source GIS application that is used across archaeology usually as a replacement for ArcGIS, which has a hefty annual subscription.

8.7.2. Twine app

A large part of the interview explored the development of the Twine app, a smart phone app that was used to design a heritage based tour of Pangani. Severine likes the concept of the app and admits it is likely the future of how to engage the public. However, it is the application of the app that was the issue for him

and an inability to change or adapt it. He talks about how Twine means nothing to Tanzanians and how he is unable to remake or adapt the app.

This highlights an issue that was present in the entire interview, which is the idea of handovers of techniques. Instead of creating an app it would have been more sustainable to teach how to create web or mobile apps themselves.

Table 10 – Project summary table: African Digital Heritage

Name of Project/site	African Digital Heritage
Dates	2019 – Present
Location	Nairobi, Kenya (but largely remote working)
Partners	Various
Funder	Mixed Funding
Primary themes	Engagement
Description	<p>This East African-led initiative and organization utilize digital methods and have a large use of social media but also look to champion transparency, agency, and empowerment by reclaiming and re-discovering African heritage.</p> <p>A relatively new and refreshing presence in the heritage scene the Nairobi lead organisation looks to reclaim Kenyan Heritage though digitization, innovation, and technology working with museums and other heritage organisations alongside targeted projects and initiatives. (<i>Welcome to African Digital Heritage, 2021</i>)</p>
Interviewee	Mutau Kyany'a
Reason for interview	African digital heritage are one of the few organisations which provided online tools alongside there digital products
Link to Video	https://youtu.be/XsSKui6n0ZI



Figure 20 - Screen shot of hold screen used for African digital heritage video

8.8. Mutanu Kyany'a ; African Digital Heritage

Mutanu Kyany'a is the head of programs and outreach at African Digital Heritage. The interview was held across zoom. Limited bandwidth on both sides meant that the interview proceeded with audio only and a hold screen was used shown in Figure 20.

African Digital Heritage and Mutanu's role within it is summarised in Table 10. Mutanu and African Digital Heritage have been interviewed to explore the idea of engagements and methods.

This non-profit company focuses on using and training digital methods to let Africans tell the story of African history and reclaim the narrative. African Digital Heritage also

works with heritage professionals and organisations as well as communities and acts as an advisor for museums. It is a refreshing example of what is possible when capacity and knowledge have been built from people—in this case, Kenyans, who have sufficient cultural context and digital literacy to apply digital methodologies. That is not to say they don't have their own barriers and challenges to achieving their vision. The interview with Mutanu left a lot to unpack, with a lot of her points reaffirming observations from the project evaluation and other interviews. Where this interview differs from other heritage professionals, and the direction the analysis has concentrated upon, is the working experience of engaging communities with digital tools and products.

8.8.1. Cultural context

Throughout Mutanu's interview she discussed the relevance of cultural context in the role of digital methodologies on the ground and within East African culture. Mutana highlights that a key element of their social media's efficacy is the number of second shares of their posts, representing the reach and network accessing their content. They present files and downloadable content in the simplest formats possible, such as pdf to allow it to be

shared via messaging platforms like Whatsapp. This is to alleviate the heavy data usage of apps such as zoom or online exhibitions.

Similarly, Mutanu sees the hotspots and lack of infrastructure in rural areas as one of the largest barriers to engaging communities digitally. The differing levels of electricity access across the continent also causes a digital divide that they have to consider in their work.

The latter half of the interview with Mutanu also explores East African heritage which preferences storytelling and intangible heritages and lend themselves more easily to digital outputs than tangible heritages.

8.8.2. Evaluation and feedback

Building out of this around common things that are overlooked, we discuss how they evaluate and gather feedback and how it is essential to go back.

She uses the example of one of their project where they reconstructed the concentration/prisoner of war camps used to incarcerate members of the Mau Mau during their rebellion/freedom movement against British colonialism.

This reconstruction was then fact checked using the VR and other media with surviving members. This demonstrates that the technology doesn't matter too much if you can facilitate it. It is the process of ensuring you go back that is key and creating systems that allow you to return. This approach is outlined in the below quote.

"we have been able to combine the digital with the physical. We believe that the digital cannot stand by itself. Again, considering that the shortfall that it has on such we try to breach that gap and the things that we do is we try to connect the community members with the members of the society. When we did this Mau Mau videos and we did another reconstruction of the sites, we've had several sitting, so we've had several sitting, we've had several roundtable discussions with Mau Mau veterans with a team that that worked on the reconstruction and with members of the audience who are now the people who can ask questions in person, and just to also hear them sharing the experiences that sometimes might have been cut off from the video has been amazing" (00:19:42:14 - 00:20:08:21,p283)

(15.6 Appendix: Mutanu Kyany'a - Transcript)

8.8.3. Running on passion

Running on passion is not a problem unique to Africa but it does demonstrate a problem in archaeology an academia more widely. Many of this non-profits projects that experiments and tries out new formats is ran through passion and not consistent funding. This represents a wider problem of firstly shying away from contentious heritage such as the Mau Mau but also academia and funding bodies which are commonly hesitance to support younger organisations, new formats or explorations of seemingly contentious history.

8.8.4. Communicating Copyright

Previously copyright was explored as a barrier within the museum repatriation setting, and within Freda's interview from an economic perspective. Mutanu explores it from a working with communities, she reiterates many of Freda's points but also brings in a new element of how copyright is often not explained to community members and can lead to communities being taken advantage of.

9. Results: Local organisation and business Interviews

The relationships between communities, businesses and the managing authority at the site are commented upon in almost all literature related to the site and are usually

described as lacking in one or more aspect. The communities consulted are summarised in section 7.3 Community mapping. These groups with a commercial interest in the site vary from the direct local community and businesses to government departments and UNESCO. They have varying levels of agency, inclusion, capacity, and decision- making capability at the site. The community mapping sought to outline different cultures, priorities, objectives, and needs.

However, what is going on at a ground level would be essential data to this study.

Understanding the different communities' relationships at a ground level is one element that is crucial to applying effective digital and community engagement, as these are the people you want to use and promote your tool or programme of particularly if it is aimed at educating or attracting people to the site. The representatives of organisation and local businesses interviewed are summarised in Table 2 – This Table summarises the local organisation & Businesses interviewed as part of this study – it outlines there name, organisation and role alongside a rationale for their inclusion . They were chosen because they have the largest vested interest and day-to-day interactions with the site. The interviews were largely aimed at looking at

the management, method, vision for the site and providing more detail in areas of nuance in the day-to-day challenges and current systems.

The combination of interviews and the community mapping showed that there is a large amount of communication and sharing between TAWA and organisations who's reputational and research needs are from the site (Figure 14). However, the systems of communication with local Business organisations and resident who have immediate needs for information and inclusion are lacking.

There is a lack of building upon previous project's work. This includes using local restoration experts and professional tour guides trained by previous projects. There is also a lack of building sustainable proactive systems of feedback and planning in partnership with all the vested communities from the managing authority. This is shown by the feelings of abandonment felt by the local businesses and a lack of communication or building upon the strengths of the previous systems or projects.

This would appear to be the result of two elements, the lack of communication, clear boundaries and roles and a failure of proactive systems of feedback that allow the integration of previous projects and the opinions of member of the community who have a vested interest in the site.

Each local organisation, business, and communities have different ideas for the future of the site but also differing information on what is going on at the site. There are clear frustrations with the systems in place but with varying levels of executable agency and influence over them. Despite this, where the Interviewees are unified is in the belief that the island residents will be essential to the future of the site and seek good working relationships, clear communication, and ways to empower them and the local area.



Figure 21 This image is a frame capture of the interview with Mercy Mbogelah - Site manager TAWA (Tanzania Wildlife Authority)

9.1. Mercy Mbogelah - Site Manager (Tanzanian Wildlife authority)

Mercy pictured in Figure 21 is the site manager responsible for assigning all work and overseeing activities at the site. She is responsible for the financial and reporting of the site to TAWA head office and UNESCO. Her interview initially summarised the current projects at Kilwa Kisiwani overseen by her which are; the creation of Bandas (small shelters) for tourists and a large building opposite the tourist launch that will become the tourist information centre.

Her interview showed that community is part of the vision that TAWA and herself have for the site and her ideal vision for the community is to be busy in employment with the tourist initiatives such as hotels, selling crafts and food.

Mercy explains how she communicates with island residents, businesses and organisation at regular meetings and through social media. Social media is used as a primary source of communicating information and resources.

Mercy's interview identifies a skill gap in how to apply digital methods. The ideas she puts forth are relatively simple applications of technology but there is a lack of knowledge, resources, working knowledge or instruction to help apply these independently of external help.

She would like to see a network of Swahili speaking heritage sites and communities to help fill this gap and especially in tackling the challenge of climate change, which she considers the biggest challenge.

Sustainability is something that concerns her and she wants to see more and more projects like Wumaki. This project sought to teach island residents to cook for tourists, however past its initial funding most of the businesses went bust due to a lack of information, booking system or tourist awareness (discussed later). She would like to

see projects that are able to sustain themselves past the initial funding and her vision for the site is one where island residents work using traditional crafts and cooking within the new cultural heritage centre.



Figure 22 - Hold screen and audio wave visual as Ndosi did not wish his image to be presented. Ndosi Goodluck is the Newly appointed Tourism Activities Officer

9.2. Ndosi Goodluck - Tourism Activities officer (Tanzanian Wildlife authority)

Ndosi is the newly appointed Tourism Activities Officer and is in charge of organising and communicating with island resident, local community members and groups, co-ordinating conservation awareness and communicating outputs to island residents.

He did not wish to have his face recorded so a hold screen with an audio spectrum graphic was used. His interview diverges little from the points made by Mercy, identifying that there is a skills and knowledge gap. He highlights how communication is key and better tools would make his job easier. He does not feel he is knowledgeable enough in digital technology to apply it to his work.

The largest barrier in his opinion is financial one and the infrastructure. He also suggests social media as the primary means of engaging the community. He believes that a digital platform that the community can see would make a massive difference.



Figure 23 This image is a frame capture of the interview with Boston Chiboko primary school teach at Kilwa Masoko interviewed outside TAWA office in Kilwa masoko

9.3. Boston Chiboko - Primary School Teacher, Kilwa Masoko

Boston Chiboko (Figure 23) is a primary school teacher based at a school in Kilwa Masoko. He was interviewed to give greater depth to how the site and its history is integrated into his work.

His interview showed a large gap and multiple missed opportunities for potential integrations with local schools. His interview showed someone with very clear ideas on how he could integrate site research, data and information into his lesson plans but lacks financial support, accessible information and accessible Swahili-based resources.

He illustrates the lack of capacity and tools within the school as well as people that know how to use and apply them. He talks about how financial resourcing for a study trip to the site is extremely difficult to obtain and isolates children from less well-off families. As a teacher he prefers a hybrid approach, combining child-friendly media with onsite visits.

He wants to see projects that capacitate student and create a teaching network for the exchange of resources to teach about the heritage of the Swahili coast.



Figure 24 This image is a frame capture of the interview with Hassan a Lai - Hotel manager at Slow Leopard Kilwa

9.4. Hassan a Lai – Hotel Manager

The hospitality or tourist industry is one of the primary ways that literature and heritage management envisions local benefit. This interview was aimed to understand how the tourism industry and hotels work with the World Heritage Site which is in part a draw for tourism to the area.

In the interview Hassan describes frustrations with the current systems and approach for managing entry to the site and informing local hospitality businesses. This booking system currently requires tour guides or hotels to take their tourists to TAWA's office

in Kilwa Masako and then usually up to the bank to pay. After this, the licence is given and you can proceed to the port and get a boat over to the site.

He discusses how this system was put in place with no discussion and is enforced in a way that was likely inherited from wildlife reserves. The hotel runs a boat for tourists, which can be charged merely for being in proximity to the sites perceived boundaries; even if they are not engaging directly in a tour or heritage-based event. He cites an example where they received an invoice for and conducting non-heritage based events within the exclusion zone of the island.

He talks about how the communication of these systems and site fees is too slow and there is very little discussion or pre-warning. He also talks about TAWA as soldiers and how this image which is very powerful for dealing with poachers and conservation but he feels is not really appropriate for a heritage site. As a hotel manager and keen heritage expert he has both a small phone and smart phone and believes communication is the key to achieving his vision of the current Kilwa region.



Figure 25 - This image is a frame capture of the interview with tour guides inside their tourist information centre at the bus stop in Kilwa Masako, the bus stop was funded by the EU and joint French Embassy project who also helped the tour guides make the outputs on the wall

9.5. Jamila Mpoka, Samuel Moja, Abdallah Maulidi : Professional Tour guides

The three tour guides were interviewed at the same time. The building they were interviewed in was established by the EU-funded project with additional funding from the French Embassy. This funding paid to train these tour guides and for the collation of sites of touristic interest in the area, as well as provided an Information Centre parallel to the bus station. The interview highlighted a lack of building on other projects work and a lack of proactive planning.

The tour guides talk about how they feel ignored and isolated from the management of the site. As professional tour guides trained by a previous project and with over 10 years of experience working at the site, they talk about how new tour guides are being brought in with very little knowledge of the area and are giving a false history. There is a genuine worry that these false histories, a situation where anyone can be a tour guide, runs the risk of killing tourism at the site.

In addition to inaccurate guiding information, communication with the guides has been poor. They state:

"The fee was 1500 then it jumped to 27,000 - the rules are not clear.

The price and understanding its one site"

The increase from 1500 to 27,000 TSH represents a raise of over a 1000 % and demonstrates how unclear the rules are. It is obvious that such a hike in price would result in a large loss of income for the tour guides and act as a deterrent to tourists.

The tour guides also raise how there is pressure to use TAWA's boats as opposed to local boats and feel they are taking income away from local people. The guides see the local people as the first caretakers of the ruins and pay into a village development fund as an organisation to support development of the village. They highlight that there

used to be lots of jobs related to the site that were done by local people but now TAWA is encroaching on this work by doing these jobs themselves, such as construction and ferrying people to and from the island.

The project that created the tour guides also provided skills-based training to Abdallah and other island resident to teach them how to restore the ruins using traditional methods. However, TAWA's new buildings are not in keeping with this aesthetic and are using external labour rather than using the skills within the island community.

There is additionally a clear skill gap and lack of handover from the EU project that created a website but did not provide the resources and knowledge to maintain it.

10. Results: Island Residents Interviews

These interviews were aimed at collecting information on how island residents want to be engaged and what they want with future interactions with the site and heritage professionals. The initial visit conducted in early 2022 showed that asking questions about specific technology would not be useful. Questions and analysis focused more on using questions based on the themes to extract information on where digital methods could be effective and how the community sees their future engagement with the site.

Local economics is the biggest barrier and the biggest motivator, reflecting previous observations about money being the 'Lingua Franca' (Common Language) of the islands (REF). Without exception, the biggest barrier to engagement was economic. The second barrier was education, with many expressing ideas and ways for the community to benefit from and engage with the site but without the knowledge of how to go about it.

10.1. Concepts of Benefit

The interviews demonstrated how benefit within these communities was something tangible or physical with many describing physical systems for collecting water, the purchasing of a boat or purely economics as the greatest benefit.

The interviews showed a trend in the methods and communication theme. In terms of methods reports and outputs including ones where the community are involved are not being seen or making an impact that these residents remember them.

In the future most of the interviewees wish to benefit economically from tourism and the site as the owners of businesses. However, there is a capacity, accessibility and knowledge barrier in not having the tools, being able to access information such as tourist numbers and a knowledge barrier to build a successful business that is able to sustain itself year round and grow. Communication wise, there is a lack of information and systems to pre warn and communicate with the community outside of a physical presence with most residents reliant on the caretakers to give them updates on what is going on with the site.

Key areas in the interviews are; Economic Sustainability, Project Sustainability and Climate Change. Whilst the latter is a worry, the main dream is to see sustained income that can provide for their needs and education. There is a clear lack of resources or systems that consistently build economic resources and a lack of agency to administer the changes the community want. Capacity in a business education and access to business information as well as financial capacity is also unavailable.

In terms of engagement there is a strong desire and willingness to be involved in creating resources, building digital capacity and representing themselves and the site on social media and other platforms.

There are differences between the interviews with the residents of Songo Mnara and the residents of Kilwa. Firstly, the chairman of the village committee at Kilwa showed an exhaustion with similar questions and no action. Secondly, there was a lot more experience in being filmed and a generally larger awareness of projects; likely due it being the closer and more visited site.

10.2. Hadijah Saluma Ali ; Songo Mnara Resident



Figure 26 This image is a frame capture of the interview with Hadijah Saluma Ali

Hadijah saluma Ali (Figure 26), was the first Island resident to be interviewed and as such was quite reserved at first, She was involved in the restoration/rehabilitation of the ruins, though has never seen any outputs. She is able to gain benefit from the site through income to provide for her basic needs but also makes key mention of the rain water collector that the community still uses and the local boat that is still in use, purchased by visiting projects. She does not have access to a smartphone but uses a small phone. In the future, she would like to run a restaurant and cook for tourist with locals and earn income this way. The biggest barrier for her is financial, with a secondary reason that stops her creating the restaurant the first being they didn't have a meeting about this type of project.

10.3. Zubeda amri Saidi : Songo Mnara Resident



Figure 27 This image is a frame capture of the interview with Zubeda Amri Saidi

Zubeda Amri Saidi has been involved in many projects at the site as part of the Conch team, restoration team and as casual labour cooking for projects. Her motivation for getting involved was economic as well as to learn. This interview focused more around how to communicate outputs and education. She believes that people should come back retrospectively to communicate their results.

Zubeda would love to be involved in creating the media that tells the story of the site but does not feel she has the education about heritage which she sees as her biggest barrier. In the future she wants to see grassroots projects working from Songo Mnara.

She is keen to learn but would also like to know about the day to day of the site number of tourist, how much income etc. She would like to earn additional income from the site but lacks the facilities, or awareness of what can make money and the set up funds.

10.4. Rehema Selemani Omari : Songo Mnara resident



Figure 28 This image is a frame capture of the interview with Rahema Selemani Omari

The interview with Rehema was one of the strongest of the interviews with many ideas presented and points made. Rehema has been engaged with projects led by Stephanie and remembers her and the team fondly and her interactions with them particularly the co-creation and collaboration.

She puts forth that she wants to communicate her culture and traditions through media and how the community is ready to do this. In the future she imagines a hotel and the local community working within the tourism industry.

She advises regular meetings with a two-way flow of information. She is very interested in the tour guides and would like to do it herself but feels the biggest barrier to that is education. Many of her points build upon other statements in more detail. She explains how tracks and ways of getting from the ruins to the village as well as a jetty would be a great benefit.

One very interesting element that was mentioned was in her experience of volunteering and how they are informed about projects and opportunities including this one. Rehema was very keen to be involved in another project that she had heard about at Songo Mnara however she was told too late to get involved. Like with this work, the information about the site and events flow through the site caretakers. Rehema did have a smart phone which she used as a pedagogical tool although struggled to get a signal and it is now broken.

She talks about how they are given information too late and would like to see a more proactive and structured approach so they can have a two-way flow of information and ideas.

10.5. Shaibu Mohamedi Tahaia (Chairman of the Ruins Committee) &

Abburahamani Issa Shahawezi (Chairman of the village committee) : Songo

Mnara



Figure 29 This image is a frame capture of the interview with h Shaibu Mohamedi Tahaia (Chairman of the Ruins Committee) & Abburahamani Issa Shahawezi (Chairman of the village committee) : Songo Mnara

Shaibu Tahaia and the newly appointed Abbruahamani Shahawezi (Figure 29) hold prominent positions within the community as the chairmen of the ruins and village

committee. Shaibu has been involved in the site for many years and worked on the restoration work which he preferred to more recent projects.

They see the casual labour as one of the major benefits of the site and wish to be involved in promoting the site so it can be known around the world. In terms of challenges for their communities, they talk of water and other amenities. Similar to other interviewees, they talk about the boat as a major benefit. However they say being given money to choose and buy appropriate engines as opposed to being given them was a much better system.

A key theme that came through their interviews was the idea of a proactive and measured approach, dealing with one challenge per year and a wish to have economic agency in how money is spent on behalf of the community. This may be a reaction to the shotgun effect of projects funded through key wording in the last 10 years.

10.6. Hasma Jamarini Tunda & Fatuma Yusufu Chenji : Songo Mnara Residents



*Figure 30 This image is a frame capture of the interview with Hasma Jamarini Tunda & Fatuma Yusufu Chenji :
Songo Mnara Residents*

Hasma Tunda (left) and Fatuma Yusufu (right) are the youngest residents that were interviewed (Figure 30). They are both in their early 20's and have never been part of a project.

The main motivation for them to be involved and engaged with the site like most others, is financial and educational. They are keen to work in the hospitality sector and would like to take part in apprenticeships and starting businesses; particularly something

that teaches hotel management. In the future, they would like to work as a team to cook traditional food and create a cultural centre.

They usually find out information through the Ruins Committee about the site. Fatuma owns a smart phone and used it largely for communication and social media. Hasma uses a small phone but often they use the smart phone together. However, she does not follow any of the accounts related to the site.

10.7. Kurufumu Amohemdi: Kilwa Kisiwani resident



Figure 31 This image is a frame capture of the interview with Kurufumu amohedi saidi, Kilwa island resident

The interview with Kurufumu was the first to be done at Kilwa Kisiwani and filmed outside the Great Mosque (Figure 31). She has been involved with the restoration of the ruins where she acted as casual labour and brought water. She was present during the 3 years of construction phases. Her motivation for being involved with the project was financial and to improve the status of the site which she believes is important to preserve because it provides income. She particularly enjoys that people from outside of the community come to pray with the community during Ramadan and celebrate Eid in the Great Mosque. She is aware of projects outputs through meetings but has

never seen the reports. She feels the biggest barrier is a lack of capacity and would like to see projects that look to create skills or sources of income for the community. She has had problems with late payment from projects before and prefers it as one hit of money rather than spread across 12 months. She hopes that in the future she will sell products and earn money through traditional dances. She is part of an active troupe on the island.

Ahmadi's interview, like the first at Sono Mnara, sets the tone for the common themes of capacity, finances, and agency.

10.8. Muhammad Bakari (chairman of the Ruins Committee) & Asha Abdallah

Kabomo (member of the Ruins Committee):



Figure 32 This image is a frame capture of the interview with Muhammad Bakari (chairman of the ruins comitee & Asha Abdallah Kabomo (member of the ruins commitee: residence of Kilwa Kisiwani.

Asha Kabono is a member of the Ruins Committee at Kilwa Kisiwani and a member of Wumaki. Muhammahad Bakari is the chairman of the Ruins Committee and acts as a link to TAWA and has been and is involved in restoration work.

The interview raises the usual benefits and challenges, with finances and capacity at its centre. Muhmamad Bakari expands these narratives in his explanations of how he would like to see his community involved in the planning of projects at Kilwa as well as the community just being involved.

Asha builds on this idea of capacity, economics and education by talking about her experience with the Waumaki project. It was initially great as they instructed them to make various craft and turned a profit in the time the project was funded. However, there are not enough tourists to sustain her business. She talks about education in entrepreneurship and business and how it would be beneficial to her in the future.

Bakari ends the interview by talking about his lack of knowledge and wishing to see examples of digital methods and tools and wishing for me to come back with examples and project examples.

10.9. Mzee Saidi Uhamisi (chairmen village Ruins Committee) & Fatuma

Muhamudu Hassan (Kilwa Kisiwani resident)



Figure 33 - This image is a frame capture of the interview with Fatima Mahamudu Hassan and Mzee Saidi Uhamisi (chairmen of Village ruins committee)

Mzee Saidi Uhamisi is involved in the site as a chairman and with the community as a resident and former secretary. His interview shows a clear exhaustion with researchers and questions that are very similar but he never knows the results and things don't change and wants the methodology explained. I explain how it is exactly this type of observation that is needed. He wishes for researchers to communicate the results back to them as a priority as he felt there is currently no feedback and no change. Once I explain the interview process and project goals, he was happy to see local

community involved in the communication of the site but many don't have the facilities to watch the documentaries despite them being sent to them. He is very keen on knowing why the number of tourists is not increasing, despite how much they are advertising the site.

Fatuma Muhamudu Hassan is a Kilwa resident and is one of the residents that was involved in the Waumaki project. In her interview, she expanded on what the challenges were and what her experiences are. She talks about how they taught them basketry and soap making however there was no market to sell them into. They learnt how they can make money from cooking, which at first it was excellent but is frustrated with the lack of support to sustain it. At first, they were making enough to cover their main needs however due to a lack of orders and capacity they no longer make any money.

The challenges she puts forward to running her business push forward the lack of relevant information being communicated to island residents. As an island they need to know how many visitors are coming in order to buy ingredients and prepare for however many plates or covers is likely. There's no booking system related to the project to allow preorders which would alleviate the problem or ticket information

shared with them to build their business upon. The second barrier is financial and facilities to cook.

10.10. Swaumu Mohamed Himkii, Fatu Saidi Hamisi & Salama Abdallah Haruni:

Kilwa Kisiwani residents



Figure 34 This image is a frame capture of the interview with Swaumu Mohamed Himkii, Fatu Saidi Hamisi & Salama Abdallah Haruni: Kilwa Kisiwani residents youngest interviewees

Swaumu Mohamed Himkii, Fatu Saidi Hamisi and Salama Abdallah Haruni are employed as site cleaners and Salama involved in restoration. Their interview centred more around sustainability and the future than other interviews. Like the interview at

Songo Mnara they reiterate that delayed communication is a barrier that has caused them to not engage as well as a language barrier.

They are keen to earn money from the site and keen to tell the stories of the site. The change that would create the biggest change in their lives and something they want to see in the future is stained projects that are able to generate consistent income for them.

11. Results: The costs of feedback

In May of 2023 the initial results of this project, thoughts and direction were presented to participants in the project. This document presented in both English and Swahili is in the appendix. The exercise of getting feedback from the community prior to presentation of the initial results at a conference revealed another financial element of relevance to this study. The costs to deliver a document to the interviewees from both islands are presented in Table 11; this includes boat fees and staff time. At the time that this was paid (conversion rate 1GBP=0.00034TSH) means that the feedback cost £355.30. This represents quite a hefty cost for what is by comparison a simple task digitally. This highlights an overlooked element about challenges and realities at the site that forms part of the discussion. International, national and academic communities are able to share information relatively easily compared to this community. By comparison another email was sent out at the same time to the heritage professionals and local representatives by email and cost £0 and allowed direct feedback. A full costing of everything for this project is given in the appendix.

Table 11 - costs to give feedback and early results to the island residents.

Cost	Description	Price (TSH)
Boat Fuel	Two days (one for Kilwa Kisiwani and one for Songo Mnara) 150 litres *2300 = 345,000/=	345000
Sitting allowance	Payment to the 20 local communities we interviewed (10 Kilwa Kisiwani and 10 Songo Mnara) * 20,000/= = 400,000/=	400000
Staff	Assistant fee (Site Manager) 2 days * 150,000/= = 300,000/=	300,000
		1,045,000

12. Discussion

As previously discussed, archaeology and digital archaeology are now inseparable. Furthermore, the outcomes of the above research have indicated that current practices surrounding the application of digital tools and products within heritage in East Africa echo many of the top-down approaches in community archaeology in the 1980s and early 1990s and the results driven culture seen in Digital archaeology. As a consequence, the decision was made to concentrate on identifying challenges where digital methods could be applied to address and facilitate specific community needs, rather than looking at individual technologies. The discussion will concentrate on these areas that could be better addressed using digital methods. The sections have been broken down by the project's themes and then into informal phrases that define the problems. This has been done to consider the results in their simplest way to explain what a vast subject with many nuanced area and large thematic areas of overlap.

At the site of Kilwa Kisiwani and Songo Mnara, there are new technologies, products and initiatives that are being introduced to create impact, satisfy funders, and provide professional exposure for NGO's, academic communities, and international

organisations. (Section 7) So far, these projects have struggled to create systems that build for the needs, aspirations and agency of the island residents' and fail to include local businesses and organisations at the site. These products are discussed in section 7 and reflect the concentration on dissemination and a one-way process of digital application at the site. The digital products position the community as content for exhibitions, music videos, documentaries, and academic research. These products provide little exploration of the way that the data can provide economic benefit to locals, or even build onto the outcomes of previous research and projects.

12.1. Barriers & Accessibility

This theme was designed to investigate and code the barriers to people engaging with a tool or product and the access to devices and information that communities have.

The digital landscape gives broad figures but also lots of presumptions that come from the scale. Barriers & Accessibility was used in the interviews to further investigate the challenges and barriers in an immediate sense. This is particularly relevant when trying to understand how our island residents and existing communities and organisations interact with technology, What technology and

infrastructure if any is wanted or in place. How interviewees attain information when they need it.

There are many factors and nuances to the issues involved in digital and community archaeology, and this work does, and cannot do justice to all of these.

This is very relevant with the existing inequalities of the internet, technology and access explored in fractionally in 6. This work chose to take a pragmatic focus on what and where digital methods could be applied rather than concentrate on re-hashing known problems on a surface levels when there are much better organisations, scholarship that can dissect the issues with the nuance needed within a global and African context.

From the 2000s to present 2024, digital methods have become integral to how archaeology fulfils its duty of dissemination with digital integration often presented as best practice particularly social media content. (Richardson Lorna, 2013; Caspari, 2022) What is clear in this work is that this obsession with dissemination is having an adverse effect; leaving behind and isolating communities, many of whom feature in these products but have simply not been placed in a position to access, influence or

benefit from them. Infrastructure, accessibility, Education and Economics are the largest barriers to the island residents. Education and economics are dealt with in their own respective sections because of their overlap with other results.

12.1.1. Infrastructure

Infrastructure is a key barrier and can be mitigated against using generators, satellite internet or solar panels. However, a key element that was communicated is that this must be done with the blessing of the community and its hierarchy. This was a key element of Wycliffe's work where certain materials were preferred due to local knowledge of climate and created the sense of agency, where the community is able to make decisions on what challenge to deal with first.

Many elements of infrastructure are beyond archaeology's remit to address at the root. There are inherent biases in the structures heritage and archaeology uses as well as within the internet itself. The Island residents at Songo Mnara said how they were a lot happier when they were able to make a decision on what engine to buy for their boat and have agency over their money.

This highlights an interesting element of infrastructure were buying one element for a community such as laptops and cameras may solve a problem for your project but

was not the infrastructure or problem the community wanted to address first.

Potentially resulting in the selling of the gifted asset or tensions between the researcher and the community.

Products especially ones that are accessed by tourists and international communities may be able provide potential funding stream that allows additional infrastructure purchases, by paying into the village development funds discussed in section 9.5 and empowering the existing Structure of the village and ruins committees to make funds available to community groups.

12.1.1. Tangible benefit

In a Similar Vein, The island residents at Kilwa Kisiwani and Songo Mnara clearly state that the benefits they want to see most are economic ones. They also provide examples of benefits that they have received from the work—all of which are either learning skills or the provision of physical objects that solve a challenge within the community such as the local boat (used to ferry island residents), a rainwater collection system and the additional income by being paid for their time.

This has been interpreted as the community valuing a physical presence or benefit to the work they have been part of. In the interviews island resident request reports, a talk from the researcher or some kind of tangible result.

In a digital sense this is a request to bring the outputs out of the digital into the physical in the form of physical outputs from projects that create a tangible benefit ideally economic to the island residents and also communities and organizations at Kilwa Masoko.

In the case of Kilwa Kisiwani and songo mnara these would ideally be economic, and the interviews have demonstrated many areas that would create tangible benefit to the community and many areas I hope to explore with the community in the future.

12.1.2. Accessibility of information about the site

Accessibility in this study was hard to evaluate due to a simple lack of the devices the outputs are available on and products to engage a Swahili Speaking audience. As mentioned above the only device that is accessible across all the participant of the study and by extension at the site is the 'small phone'. There are a wide range of digitally accessible outputs including online exhibitions and 3D scans as well as social

media content. All of these are unavailable on the small phone and highlight the lack of design for the community.

Information on the site is often only downloadable behind pay walls in the case of academic papers, and is commonly written in untenable academic or bureaucratic language mostly in English. Mostly, these outputs are only accessible through a smartphone or desktop interface.#

What became clear was the lack of design for the devices available to Island residents and are reliant on physical interactions to gain information about the site. In this project we recognise how there are different types of information access in this study here we are talking about how people would access information about the interpretations of site ? Later we discuss how communities are unable to access admin information that is relevant to there aspirations at the site. (0

At Kilwa Kisiwani and Songo Mnara, there has been a concentration on the use of digital methods to create products as a means of dissemination and recording rather than as active engagement tools. Most of the current outputs use methods that position the community as the content within the dissemination product rather than creating something that the community can engage with, express opinion on or learn

from. There are many potential contributing factors to this. Firstly, these digital products are not the primary output of a project and have defaulted to the creation of content to engage on social media. Secondly there is a lack of creativity and capacity around digital literacy in heritage professionals to design projects that position the community as the content. The Conch Project is an exception and the benefits of co-production are well summarised by Bollwerk, (2015) however it lacked in a clear sustainability plan at the sites past its funding. Citizen Science examples such as the Citizan app also position the community as a contributor, however this European example would need considerable redesign would be needed to apply this type of digital methodology in an east African context so that the community saw some tangible benefit.

All Interviewees Particularly those based at the site highlighted the want for co-creative, collaborative methods where everyone is on the same page. In their interviews, the island residents express their desire for tools not products that educate them in how to tell the history of the site or to take advantage of tourism, facilitating them in deriving economic benefit from work at the site. As such, it seems clear that academics & the management authority need to change their methods if

they want to engage the community effectively and meaningfully. This will need to be done through the introduction of new and non-traditional digital tools for clear communication and training relevant skills as part of conducting archaeological research. for example: business and hospitality training; Website and ecommerce ; and very deliberate results dissemination.

12.1.1. Evaluation

At the site there are no consistent evaluation methods or systems of anonymous feedback that is not hindered by the role of TAWA representatives acting as intermediaries. The Evaluation trends follow trends seen in Arhaeology more generally where projects fail to follow up past initial funding and are inconsistent in there methodological approach . (Tully *et al.*, 2022)

This leaves a gap for systems to be developed that gain critical feedback. Evaluation within the context of the site logically should be administered by TAWA. It should be designed to allow anonymity and be consistently funded by a percentage of funding from visiting projects that will use it uniformly. There are many differing methodologies and tools such as “most significant change” (Davies and Dart, 2005) to

evaluate but the key is sustained and consistent evaluation that allows critical feedback and adapts to it. (Wilkins, 2019; Tully *et al.*, 2022)

Accessibility of Admin Information)

12.1.1. Delivering Results

The interviews with Island residents showed how heritage professionals are not communicating the results of projects at Kilwa Kisiwani & Songo Mnara in a way that is understood and accessible by the local community and island residents. This is demonstrated by the multiple 3D data sets (zamania), online exhibitions (Cyark). Few resources are targeted to informing the community about the results of investigations or products in which they feature as content. This is also a trend seen in wider East Africa and also be present as a global trend reflecting the hype and lack of critical theory reported by Perry in 2018 (Taylor and Perry, 2018).

A key barrier to effective engagement and trust is giving back or returning value to the community you worked with, this builds trust and a working relationship. Mutanu showed that this can even be very technological with VR and 3D modelling but the key is that **you go back**. This is at contradiction with funding and evaluation in community

archaeology that rarely funds return visits after the main funding is concluded. (Kerr, 2020; Tully *et al.*, 2022)

At Kilwa Kisiwani and Songo Mnara there is a large issue with communicating results and information to island residents and local communities in a way that island residents can understand and access. Mutanu's work showed how they have made efforts to create resources that can be downloaded and accessible to try to alleviate access problems but also knowing their audience physically took their work to the community to gain feedback.

In delivering results Island residents and the local businesses organisations are very clear that they would like heritage professionals to come back in person to deliver the results. This is often not possible due to funding constraints however it does leave an area for digital design. Section 0 explores the only other option left to researcher where they would have to pay a large fee to have the outputs delivered by the managing authority (TAWA) who are unlikely to be able to collect any feedback due to a lack of anonymity.

There are many ways to tackle these issues of accessibility from a digital perspective some of which are relatively easy. First is the very simple translation of papers into

Swahili to be delivered as a physical copy to the community. Secondly Is the creation of resources, exhibitions and events ideally with the community that synthesis the outputs of projects with community knowledge to be delivered in a physical format with potential digital integration. Lastly the creation of efficient communication systems that allow two-way communication and the ability to ask for access to something.

12.2. Methods & Communication

Currently, we have more ways to communicate, collaborate, adapt, and include different communities' and the public in every aspect of archaeological practice than ever before. However, despite this mass of methods, the impact of these methods for the community and if they are the most effective for engaging with a community have not been reported on at the site.

There is a need to reframe a transparent design method and approach at Kilwa Kisiwani and songo mnara. This should facilitate and reflect the aspirations of the communities connected to this site by creating effective systems and methods that

align the aspirations of the islands with archaeological research, heritage management and hospitality while also making all communities feel seen and heard.

Interviews with heritage professionals showed how the principles of transparency and respectful approaches, also called community buy in are the key to effective engagement with communities. Interviewees made it abundantly clear that effective digital engagement would comprise mechanisms that have high community buy in, allow agency, whilst also giving access to useful information, training and reciprocal feedback on the main device available the small phone or in a non-digital way.

12.2.1. Tools over Products

At Kilwa Kisiwani and Songo Mnara, there has been a concentration on the use of digital methods to create products as a means of dissemination and recording rather than as active engagement tools. Most of the current outputs use methods that position the community as the content within the dissemination product rather than creating something that the community can engage with, express opinion on or learn from. There are many potential contributing factors to this. Firstly, these digital

products are not the primary output of a project and have defaulted to the creation of content to engage on social media. Secondly there is a lack of creativity and capacity around digital literacy in heritage professionals to design projects that position the community as the content. The Conch Project is an exception and the benefits of co-production are well summarised by Bollwerk, (2015) however it lacked in a clear sustainability plan at the sites past its funding. Citizen Science examples such as the Citizan app also position the community as a contributor, however this European example would need considerable redesign would be needed to apply this type of digital methodology in an east African context so that the community saw some tangible benefit.

All Interviewees Particularly those based at the site highlighted the want for co-creative, collaborative methods where everyone is on the same page. In their interviews, the island residents express their desire for tools not products that educate them in how to tell the history of the site or to take advantage of tourism, facilitating them in deriving economic benefit from work at the site. As such, it seems clear that academics & the management authority need to change their methods if they want to engage the community effectively and meaningfully. This will need to be

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12.2.3. Accessibility of Admin Information

Communication is power, as Hassan a Lai explained in his interview (Section 9.4).

Communication is the crux of many of the challenges at Kilwa Kisiwani and Songo Mnara. Improved communication, delivery of business information, pre-warning and communication of projects and opportunities would be massively beneficial to working relationships and transparency at the site.

The Waumaki project sought to empower locals by teaching island residents to cook and create products for tourists. This project was co-run by Legawo and Icthumbaki who have both written papers that directly address socio-economic and community isolation at Kilwa Kisiwani and Songo Mnara. (*WAUMAKI Kisiwani Project — ESCALA Initiative*, no date)

Although this project was successful during its funding period, the island residents have been unable to sustain these businesses due to a perceived lack of tourists. The data of tickets sales however show a year-on-year increase in tourism to the site and also shows the seasonal nature of the tourism. This example highlights how a lack of communication is firstly leading to misinformation.

But also highlights a key element of sustainability that this project did not account for- by not providing a mechanism for these island residents to access relevant information that would inform their businesses. They also did not provide any systems or create a system that connected the hotels, tour guides, tourists and TAWA's considerable marketing resources to create a booking system or regular events that would allow these businesses to sustain themselves.

This leaves an obvious gap in the delivery of different types of information to invested communities. There is information that is useful in an administrative role and there is information that is useful for engaging the public. Administrative information tends to be delivered as grey literature reporting and academic papers communicating the results to organisations like UNESCO, usually by email.

Within these reports is information that can help local community groups and island residents plan their businesses. Local community members are currently not being given access to information that can inform their business decisions largely due to a lack of systems of communication and a lack of capacity within TAWA and the antiquities department.

Funding in community engagement has moved from basic communication of results to empowerment of communities. Empowerment, particularly economic empowerment, requires consistent information and evaluation to ensure businesses created or set up by projects are sustainable beyond the lifetime of project funding. The site tour guides and hotels talk in their interviews about sudden changes to the site and rising prices that come as a shocks to their businesses. This opens up a clear opportunity for the application of digital tools as a mechanism of communication to provide administrative data that can be used to reduce risk to business and again make local communities feel seen.

12.3. Economics

Economics has often been a difficult subject for archaeology and academia, with many archaeologists choosing to see it as separate and often opposed (Burtenshaw, 2017). It emerges in every aspect of accessing barriers, challenges, methods, decolonization and Agency. It and cannot be ignored when trying to engage a local community in a sustainable way.

Economics is both the largest barrier and largest motivation for engagement within this work. It emerges in every aspect of working in heritage in East Africa and cannot be ignored when trying to engage a local community in a sustainable way.

The economic potential of digital methods is vast, as is the authority that can be given to communities via brands such as UNESCO or University of York to create new income streams.

Economics plays a central role in how a community engages at our case study sites, this is reflected in every interview with island residents and local community members. At our case study site, the social economics are addressed well by Noel Biseko Lwoga, in a type of challenge to trickle-down tourism (Lwoga, 2018).

12.3.1. Trickle Down Tourism

Despite economics being a central barrier and motivator to engagement it is something that archaeology often struggles to engage with as a community themselves.(Burtenshaw, 2017; Lwoga, 2018) Often economics in relation to

archaeological sites reflect the fashions within funding and is reduced to 'raising sites profile' and creating greater awareness in the hopes of increasing tourism and by extension local economics.

This is particularly evident in the mass creation of digital archaeological products, where the economics of the product and its potential in my professional experience to sell, train, teach and market is often underutilized often reduced to raising site profile.

The focus is on highlighting the sites through dissemination products to promote tourism and engagement without assessing if a product is capable of facilitating an economic change locally or if the local community are in a position to take advantage of increased tourism.

Part of the difficulty in accessing economics and archaeology is trying to understand the value of archaeology , particularly the intangible nature of knowledge.

(Burtenshaw, 2017) Freda's work showed how agency and engagement can be created through economics and the huge opportunity to empower and preserve traditional cultural heritage through experimentation and adaptation opening it to new markets.

There is also potential to educate, marketing and advertising though archaeological funding dealt with further down 12.1 Education .

The economic potential of digital methods to provide for communities and generate income from outside traditional funding streams is not something that has been widely explored or considered.

However, the interview demonstrate how if no economic value is communicated, it is unlikely to be received and engaged with. This can be direct financial gain or theoretical in terms of training to take advantage of increased tourism but the economic benefits to the community must be communicated to alleviate the barrier and as such is one of the central themes running throughout the document.

There is a clear potential for digital methods to create funding streams for communities and again show an area of application with potential in creating systems of income generation.

12.3.2. Community Income Streams & Seed money

Digital tools could be used to create income to sustain projects and provide agency. In the case of Waumaki the creation of a dedicated number to order food that is then advertised through the hotels tour guides, and Tawas considerable tourism resources, would potentially have brought in enough income to allow the residents fulfil their

vision of a community run restaurant. Creating set calendar events around Eid or other tourism activities with Tawa would provide set income.

In the interviews with Island residents particularly when asked what stops them from enacting their vision for the future lack of money is a recurring theme. This has been interpreted that to empower a community at the site access to money and funding must be available and could be achieved using heritage as a mechanism.

The simplest method would be to take a small percentage of the ticket value or overall funding of a project and place it in a fund that can be drawn from by the community.

This is unlikely to take place however, as successive rises in ticket prices and encroachment into the provision of guiding and ferrying of tourists by TAWA suggest a wish to grow revenue from the site to cover costs. Interviews with Tour guides showed how they already pay into a village development fund.

The second way is to create new funding streams through products that people can buy or purchase that provides income directly to the community to be administered by the ruins and village committee. Either way the income generated can go into a fund (Perhaps the village development fund) that can then be applied for and applications approved by the ruins and village communities charging 0% interest. This

would be a set mechanism of community loans that is able to create agency and shows the communities that they are being seen and listened. In these cases you would be using technology as part of mechanisms that allow the community to Execute agency in partnership with local Business and organisations, the managing authority. Positioning the site and researchers as a mechanism that provides opportunity to self-determination not just extracting information.

12.3.1. Intellectual Property & Copyright

Freda's and Mutanu's interviews highlighted a subject that is vast and cannot be explored fully in this work but it is the idea of the academic community and researchers are ignoring a communities intellectual property in the name of research and open access.

This is evident in the lack of inflection in academic cultures community, project design and practice where it gives away methods, techniques and practices that have taken generations to create. Instead, academics who robustly defend their own intellectual property, give away the intellectual property of a community through open-access resources like social media content, without providing any mechanism for tangible

community benefit. Particularly, financial outcomes from the sale of a product, event or licensing of rights to the IP.

12.1. Education

Archaeology as a practice has always had Education at the heart of its applications.

Engaging local communities/the public is not a new topic in archaeology, as outlined in Richardsons 2013 work defining digital public archaeology the idea of a duty of dissemination was present for Mortimer wheeler in the 1950s progressing through the last 70 years to the eventual establishment of the subdiscipline of Public/Community archaeology in the early 2000s.(Richardson Lorna, 2013) . This theme of Education has changed and morphed by successive years of practice, now integrateing a vast array of digital tools acknowledging different ontological approaches such as using mobile phones to educate. (Mfaume, 2019)

This Section explores Education at two levels, Formal education as part of schools and Educating Capacity via interviews and projects like CONCH which actively engaged school kids and various workshops that sought to educate in archaeological methods. (University of York, 2018)

12.1.1. Funding Local Education

Education is a key part of building in local communities and creating impact during the life of a project. It is an area where systems of economic benefit could be created is through products made for tourism to fund the education and further education of Island residents and Kilwa region residents. During interviews both local businesses, representatives of local organisations and island residents raised how the community feel under educated, but despite the financial barriers to this, they did not cite a specific monetary value. Boston Chiboko, a primary school teacher, in particular, described the difficulties in funding internships and placements, and issues with infrastructure related to island residents progressing past basic education is described in literature (Lwoga, 2018).

12.1.2. Educating Capacity

There is no shortage of ideas amongst most heritage professionals regarding what they would like from digital methodologies but with no knowledge of how to get there. Similarly with The island residents and local communities there were clear and thought out ideas of where they wanted to be but a lack of funding and knowing how to get there.

One element that was clear in the interviews with Mercy, Ndosi and other heritage professionals except for Mutanu is the heritage professionals' lack of digital literacy. African digital heritage a by extension Mutanu's work and interview in show how effective digital methods can be when heritage professionals are taught to apply them effectively within their work and adapt them to the cultural context needed.

Fatma's interview showed how heritage professional within East Africa look to international organisation to provide these tools, yet what they are describing are quite simple digital applications. The ideas put forward during the interviews do not need complex applications or digital tools, they require online learning courses that teach basic integration such as creation of websites, QR codes, basic videography and branding.

Organisations, particularly international organisations, use in-person engagement as a preferred preference working within East Africa. This is largely due to accessibility and workshopping is a method that has its own benefits. However digital methods require regular updating due to the pace at which they move. As such, there is a large element of casual learning needed to be digitally literate, and this does not function well within the formalised, in-person training systems.

The casual pedagogical tool that online learning provides is massively relevant in the application of digital methods and workshops aimed at capacity building. Everyone learns python through code repositories, everyone queries GIS methodologies through Youtube and learns photogrammetric techniques through peer to peer learning, blogs, forums and videos. However, English is the the dominant language of the internet. This deference to in person workshops has also transferred online with zoom workshops which tend to be led by global north organisations and are usually in the English language. What is missing is re-visitible content that creates capacity within the language of the country.

Online and physical training resources in Swahili would have been beneficial to members involved in the restoration project and the conch project teaching relevant skills to what they want to do such as tourism and hospitality, Website and online commerce etc.

12.2. Sustainability

Carman's work in 2016 defines Sustainability as a concept that is future orientated and often unchallenged. They explore it from an ecological and economic viewpoint. They

define Sustainability as having a common theme of working in harmony with rather than opposed to the object of sustainability that object being anything such as ecological, economic or community. (Carman, 2016)

Sustainability is a theme that currently reoccurs in literature and practice, and is a main criteria in policy initiatives and a criteria from which projects are judged (Carman, 2016) . Sustainability in this work concentrates on the future proofing of projects. Carman (2016) states sustainability is one of the key criteria by which archaeological projects are judged.

The lack of structured handover and mechanisms that allow agency has positioned researchers as integral rather than as additional for the community and country to achieve its aspirations. Digital tools can provide many mechanisms to help projects achieve sustainability. Economic sustainability as well as educational have been discussed in detail in this discussion. This section will focus on designing for redundancy – Designing a project to function and evolve without you in it.

12.2.1. Design for Redundancy

There is a tendency in the projects and methodologies reviewed in Section 7 to either stop after the initial projects funding or when a physical presence is not there. At Kilwa Kisiwani and Songo Mnara, new projects also often fail to build on the previous successes of projects. There are two factors outside of economics and capacity that are hindering the sustainability of initiatives; unstructured handover and project designs lacking the inherent goal that **'it should run without you'**.

Wynne-Jones and Fleisher's (2015) work at Songo Mnara discusses the ways in which archaeologists become mediators for the community with government organisations, and how they can end up in a unique position where they are the point of contact for that community. This can be both a blessing and a curse to the sustainability of a programme. Working with communities can allow the research to create lasting relationships as shown in the interviews, through people's recollection of projects. In some cases an archaeologist can put themselves in a position where they become the system for a community's grievances.

Structured handover

Archaeologists' lives and careers move on, and this isn't necessarily accounted for when building these relationships with communities and designing sustainability.

There is a lack of recognition of the need for a structured handover of such roles and responsibilities to the community at the end of a project.

Wycliffe's interview demonstrated this while Freda's demonstrated how her project was deliberately designed to make herself redundant in the process. Her project hired people from the community in the key roles to alleviate this problem, creating new markets for local women. However, Freda herself identifies that the project design failed to provide for the financial stability of the project in the medium term to ensure its long-term stability. This is a broader trend whereby heritage funding tends to not account for updates, follow ups and handovers, as discussed in Mutuanu's interview.

The transfer of ownership and management of a system or digital asset must be planned for and undertaken over time.

Digital methods can help to facilitate the planned redundancy of international specialists, helping to create the capacity consistently over time, allowing a handover period of specialist roles to the community or country with revisit able and accessible resources.

However, the primary challenge here is heritage funding models themselves. A staggered handover of assets whilst training capacity is the ideal situation for heritage projects, yet many funders will not fund this. Again, this comes down to economics and should be another element for consideration in any project design. We should be planning for the staggered transfer of responsibility of a successful system or programme to a country or community with increased economic and staffing stake over time.

The evaluation of projects at the site alongside the interview also showed a lack of sustainable design. Waumaki, the early restoration projects and Conch empowered the community in different ways and were successful in the short term but failed in its responsibility to design the project to sustain itself.

The Projects Empowered in the short term life of their funding but other than tangible benefits such as boats, rain water collectors the skills and underlying work has

progressed with difficulty due to a lack of relevant capacity building and economic resources. In the case of the tour guides they are not able to execute agency to update the resources connected to their business without external help. The Community members in Waumkai are not being provided with business information or have money they can apply to, to create the permanent facility many talk about in their interviews. The Members from Conch lack systems of reporting, representation, funding and relevant skills and opportunity and have a voice or create products in the interpretation of the site from within Tawa.

All these examples demonstrate the lack of Focus on sustainability at the site and has been interpreted using one simple phrase “ Design to make yourself Redundant”.

12.3. Engagement

Engagement is a very interesting term that like community or heritage can have vastly different definitions depending on what you are reading or who you are talking to.

This theme was used to look at the potentially differing concepts of engagement among heritage professionals, local organisations and island residents.

Engagement in this work has been defined based on community buy-in and involvement. This theme is closely linked to Sustainability.

The big question here is **what does an engaged community look like ?**

Engagement is a term that like 'heritage' and 'future generation' that is bandied around as if everyone has a clear idea of what it is. In this work, this was embraced, and the concept was explored through the perspectives of the island residents, managing authority and heritage professionals as it is often used to measure a projects success.

. This work has found the participants have differing ideas of what successful engagement in projects looks like; heritage professionals demonstrate preference for the creation of ownership and agency, whereas the managing authority see it as including local communities in on-site employment and tourism activities, but island residents see it more pragmatically as being able to earn consistent income and learn new skills to give them increased Economic agency.

In a practical sense this difference showed a need to identify what type of engagement and empowerment the project is aiming for from the beginning. This is particularly relevant when designing what datums and metrics measure engagement.

13. Conclusion: Creators not Content

Originally, this conclusion started with a joke “**just be better**” and although this is a flippant way to address this research and application of digital methodologies in East Africa it does summarise the challenges quite concisely. Many of the areas covered by this work are simply re branding and evolutions of previous inequalities, presumptions, elitism and the one-way extraction experienced by communities through interacting with researchers. The themes identified are not new, the challenges are not new and the methods that create effective engagement are largely the same as those outlined in “Decolonizing Methodologies” by Linda Tuhiwai Smith first published in 1999 (Smith, 2022) and then adapted utilizing digital methodologies.

Meanwhile, The investigation of previous projects and trends reflect the same trends seen in Archaeology with a concentration on digital products over tools, inconsistent evaluation and reporting more on success then failure contributing to the impression that current methods provide great success and the perceived resolution or foundation to many of the issues, that the interviews show are still prevalent and not followed up on. (Wilkins, 2019; Kerr, 2020; Cruz, 2023)

There is a lack of reflexivity and the application of concepts such as Carhaers 'slow archaeology' to critical engage issues outlined such as copyright, intellectual/ community property and working within the realities of a countries cultural and infrastructure and designing for our own redundancy. (*North Dakota Quarterly*, 2015; Taylor and Perry, 2018; Caraher, 2019) Within an African cultural context these issues become even more complex and great formats such as the podcast 'for who and for what?' create a powerful and engaging way to communicate the clashes, challenges and nuances of the relationship between, Digitization, Decolonization and African Agency.

This work outlined how we have ourselves to blame for the concentration on impact over effect and products over tools, prevalent in archaeology. This has played a significant role in reinforcing inequalities by using digital tools such as social media, papers, articles to talk for a community utilizing their intellectual property to showcase and complement our research or projects. Currently these digital methods position the communities as content within a product. Co-creation is shown in the interviews to be an engaging and effective method. However currently there are few Digital applications that position the community as an active contributor to

Dissemination product. Despite success in co creation as a more sympathetic methodology in Freda, Wycliffe's and Conch's work with communities, failure to create sustainable systems that design for the redundancy of external funding and expertise's has been key to these projects faltering.

This conclusion explores the digital methods and tools in relation to the research questions using Kilwa Kiswaini and Songo mnrara as a working example of the feasibility of incorporating digital methods into working with a communities vision at the site. At the site the areas that would create sustainable benefit are; improved communication, delivery of business information, pre-warning and communication of projects and opportunities, structured handover, Clear system of evaluation, exploration of remote learning and device learning, systems that allows anonymous feedback all of which are designed for sustainability and with a central theme of allowing agency and creating new community funding streams.

This conclusion centres around three principles phrases that bring everything together pragmatically in suggestions for a future direction at Kilwa Kisiwani and Songo Mnara:

- **Tools over product**
- **Designing your redundancy**
- **Creating Mechanisms for Agency.**

13.1. What are the barriers and considerations for digitally engaging local people in an East African Context?

Barriers and considerations are littered throughout this document, many of which are only dealt with at a surface level stemming from inbuilt inequalities inherit in digital infrastructure. Many within the context of Digital engagement are outside of the Individual but are important to consider for mitigation such as algorithmic bias and English as the dominant language of the internet.

The largest barrier and largest motivator is economics. The theme crosses multiple themes in the disccusion and is present in every interview. Ecnomics is central both short term and long term to device Access, Capacity, Agency, Education and

Sustainability. Yet there is very little exploration of how to pragmatically change the socioeconomics of local communities by utilizing heritage beyond paying communities for their time. The Waumaki project and Freda's work providing isolated examples. Economic realities are not something that can be ignored when trying to engage communities in East Africa. East African heritage current focus leans towards intangible cultural heritage as well as traditional crafts. Both areas and more traditional excavations and surveys show massive potential for the application of digital tools to help communities earn income and change the economic agency of the communities through Archaeological projects in the short term and long term.

Freda's work showed how archaeological projects can help facilitate new markets, new income and new creative collaborations that facilitate sales. This can be taken further with digital methodologies where dissemination products and the brands of universities, national museums and their considerable influence can be used to facilitate sales and provide authority to a community made and curated object or piece of content.

The economic potential of providing access and training in e-commerce, marketing, advertising as part of a structured handover is vast and may represent the mechanism

that can provide new funding streams; allowing crafts initiatives and projects to sustain themselves and grow . Access and infrastructure is another barrier, that again, can be potentially be solved long term through utilizing digital methods to derive revenue from archaeological research and tourism . Providing authenticity to products, ecommerce training and creating consistent events that can provide income directly to island residents and local communities will allow these communities to address the challenges such as water, electricity and climate change that are large concerns to the community but difficult to align within the scope of heritage funding.

In a Short term, economics can be addressed by utilizing simple systems to allow the economic agency in the community by financially empowering Pre-existing Community based organisations with a percentage of funding that can be used at there discretion as seed funding for community projects and capacity.

In the long term and short-term archaeology has not explored the ability of our data and outputs to economically empower and commonly relies on the trope of increased profile leads to increased economic benefits— without providing any actual

mechanisms and little capacity to facilitate the community into taking advantage of this raised profile if you were able consistently evaluate past your initial funding.

Asides from Economics the other major barrier at Kilwa kisiwani and Songo manra is Communication which is at the crux of many of the challenges to effective engagement and effective digital engagement at the site. Returning results and having a transparent ideally anonymous system of collecting feedback and measure efficacy is a key part of any project. Retuning results is essential to building trust and ensuring community buy in and the ability to gain critical feedback on the projects and methods you use is essential to progress Long-term working relationships.

There are other barriers that are present however economics and evaluation are the most key to alleviate, mitigate and measure the barrier and consideration that are needed.

13.2. What digital products, tools, and methodologies could be the most effective for creating local engagement?

The best digital products and tools was described best by Freda Nikotre as *"They can only make a difference if they're accessible to the community"* (00;49;17;22 - 00;49;48;17 ,p265) and by Wycliffe Omondi in *"a way communities understand it and not from an outsiders perspective"* (00;24;51;12 - 00;25;10;27 , p275).

Digital technology is often referred to as being a catalyst for change, a paradigm-shifting event. Although this can be true and the effect of smartphones, satellite internet and social media cannot be denied in the literature (Mfaume, 2019; Kloos *et al.*, 2021; Abdulqadir and Asongu, 2022). Communities that are not able to access such technologies readily, are unlikely to see any advantages to products produced with such methods, and for archaeologists wishing to engage such communities, minimal real change for the communities unable to access it.

In general, there is a focus on digital products for dissemination that need to be flipped to a concentration on digital tools that facilitate the community to collaborate. Creating tools that facilitate the community voice and vision positioning them to influence how they share their heritage, to take advantage of increased tourism, and

have agency over the site and projects with researchers as the consultants not the creators.

All heritage professionals, local community members and island residents have incredible and actionable ideas of how heritage and digital methods could help them achieve their vision. However, they are not being given access to the knowledge or economic access to get there on the devices they own and in Swahili and this represents the major barriers to effective engagement.

The communication of results, business information and opportunities is at the crux of many of the challenges to locals' engagement at the site. Although the island residents prefer in-person results, it is often not possible. An SMS system could provide a framework for making the island residents and local businesses, organisations and community groups feel included in the activities taking place at the site, whilst also providing information and opportunities to the residents. This could serve as a tangible output and allow agency and ownership from the community to provide feedback as well as sustain businesses and build upon previous projects.

There is an obsession with digital dissemination over the creation of tools or systems has left a very clear gap in the accessibility of resources. Many of the project outputs

are completely inaccessible to the island residents and local communities where the most common device accessed is the small phone.

In this context, an SMS system could form the backbone of effective communication at the site and deliver regular updates, business information as well as communicating information and increase engagement. Currently island residents are reliant on the caretakers to tell them information and opportunities are often communicated late, as shown in the interviews with island residents. This means that there is little prewarning and island residents that have a true passion to volunteer such as Rehma are unable to participate because they heard too late.

In a similar vein this SMS system could provide information to business owners and island residents telling them tourism numbers and changes to the site fees and systems. Allowing them ample time to adapt their businesses without the shock of what appears to be snap price rises. There is a clear absence of products that utilise the infrastructure available to the community, giving the impression that many of these projects are deliberately ignoring the community in favour of delivering products to international audiences.

The current research has found no systems currently in use in heritage contexts that are designed for the 'small phone'. However, there are SMS systems that are designed outside of the heritage industry that provide a framework for funding and structured handover. For example, getting ambulances to remote communities can often be a problem. This issues , one of the main reasons for the purchase of a boat at songo Mnara has resulted in SMS system known as an Emergency Referral System on the main land outlined here: <https://express.adobe.com/page/4VAAzen9iqWNg/>.

This system uses SMS to communicate with drivers and motorbike riders in areas where ambulance services are not available to ensure that a patient is picked up and transported. Supported by the Health Ministry, this system also has a funding model that supports structured handover. At first, the system is introduced into a county with a large percentage of the cost being fronted by the NGO and a smaller percentage from the Health Ministry. Over time, with training and capacity, the health ministry takes increasing financial stake and possession before the model is then moved to set up again in the next region (*New 'ambulance taxi' service helps save lives in Tanzania*, 2016; Petronzio, 2017).

This provides a clear model for an ideal methodological approach in funding heritage projects where skills and resources to sustain successful projects are often lacking. At Kilwa Kisiwani and Songo Mnara, there is a lack of building on previous projects and transferring ownership to the community or managing authority to sustain initiatives beyond the life of individual projects. This may provide a framework to work with TAWA and the antiquities ministry to ensure that systems that have provided agency can be maintained. At the site there are no consistent system of anonymous evaluation there are community-based organisations, but they have no control or influence or a budget to enact their ideas. .

In the evaluation of projects and interviews with heritage professionals, one of the key areas that comes out of effective methods also how we consider engagement is the idea of individual and community ownership and buy-in being as the key marker of an effective community project. This can be applied in archaeological contexts through the use of both physical and digital products and tools that allow the agency of the communities by building mechanisms that allow the community to get to where they

wish to be. It is clear that designs for small phones would be useful and the sms system suggestion may work in other contexts.

Although designing for the available technology is useful it has to be on a case by case basis. What is clear is that the approach and positioning of the community is more important to ensure effective tools and products for creating local engagement.

What this work has managed to do is take a pragmatic approach to digital methodologies. Trying to identify practically the corner stones and areas in which to experiment. For more effective use of digital methods with communities there has to be a move toward creating digital tools over products in which the community is positioned as the creator and the archaeologists as the facilitator of creating new funding mechanisms, training capacity and co creating projects that are relevant to facilitating the communities' vision and voice of what it wants from interactions with your research and utilization of their Heritage.

13.3. How can heritage practitioners incorporate the needs and voices of a diverse range of communities to create mutual benefit?

To instigate what is discussed above there must be changes at different levels from this work, there are opportunities for the implementation of digital methods that create greater agency of a community. At Kilwa Kisiwani and Songo Mnara the approach should start with the creation where the community is positioned as a contributor or creator and not the content. The create of mechanisms that provide a tangible benefit and firm foundation that help facilitate and can then be built upon that reflects the change in approach from heritage professionals.

The change reflects Carahers "slow archaeology" (Caraher, 2019), where we are encouraged to have more introspection about the application of digital technologies.

The concentration on dissemination over tools and systems may reflect a lack of critical reflection regarding the goals of community engagement activities. What this work shows is that heritage professionals can incorporate the needs and voices of communities to create mutual benefits, but they simply have to get out of the way and

design systems that are not reliant on them and facilitate the vision the community and individuals already have for themselves.

Education and capacity building should be core goals for any project seeking to achieve sustainable and meaningful community outcomes. There are two ways that heritage practitioners can incorporate the needs and voices of individuals and communities with an interest, relationship and vested interest with the site. Firstly create systems that allow agency with clear funding and transparency to hand-over the project positioning themselves as a consultant not a main component. Secondly the clearest way are to create methods and systems that improve the executable agency of that community. Tools and co - created products that generate tangible effects for the community and therefore encourage the community buy-in needed as a firm base for future engagement.

13.3.1. Mechanisms for Executable Agency

An overarching theme in this work is agency, defined as the ability to make decisions over things that effect you and your behaviour. It was not included as a theme due to it being ubiquitous in all of them.

The interviews with all participants showed how there is a clear direction and many ideas however there is a lack of tools and mechanism that allow local communities in East Africa to Execute agency over how their information is used and facilitate how the community wants to interact with the site in the future. At kilwa Kiswani and Songo mnara the island residents are progressing their own ideas but there is a lack of mechanisms for agency in the form of relevant information, educational and economic resources to facilitate the community to take advantage of tourism and have a empowered voice as a contributor to the site.

Interviews with island residents clearly illustrated how they wish to engage and benefit from the site largely through tourism initiatives but lack educational and

economic resources to get there. This was also true of the heritage professionals and the capacity they wished to build where they know where they want to be and what they want to apply but lack the training of how to do it. This study sees two clear directions to of mechanisms of Agency – Education and Economics. Which represent two of the largest barriers.

Mechanisms of Agency – Education

Digital tools could provide cost-effective platforms and facilitate structured handovers that allow projects to sustain themselves past initial funding and provide a solid base or framework from which new projects can develop.

At Kilwa Kisiwani and Songo Manra, there is no shortage of ideas and aspirations, but many of the methods used to engage the local community are replicating previous era's mistakes: position them as content and failing to facilitate a community's agency and vision of their relationships with their site.

Mechanisms of Agency – Economics

This work has highlighted two potentials to Create economic mechanisms of agency through archaeology to create seed money administered through the CBO's. The first uses archaeological data to help facilitate sales of a community product creating if successful it would provide a model for long term Economic Agency and Project sustainability at the site . The second is short term seed money that uses project funding to provide economic agency.

In answer to what communities want? for myself it is that communities want interactions with research to help them to where they want to be to the same extent as it helped the researcher to where they want to be.

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15. Appendix

15.1. Appendix Forms & Interview Questions



Participant information sheet – Semi-structured Video interviews

Title of Study	Digital tools, voice & Legacies?
Project Description	Feasibility study of the application of local digital engagement tools within Tanzania with a specific geographical focus on the Kilwa Kiswani and Songo Mpira Islands within Tanzania.
Purpose of Research	<p>The research is being carried out to assess how archaeology can better engage local populations in future and previous archaeological work. This will be done by accessing the needs of the community and what digital tools could be created that would be, effective, well received and engaged with by local communities.</p> <p>Semi-structured interviews where the interviewer has a rough structure and key discussion points and questions were decided upon as the best method for analysing behaviours and attitudes to digital tools, evaluating the effectiveness of current digital tools and previous archaeological work. Additionally, the project will also be asking what people would like to see and what would create the most significant change in their relationships with the sites or communities.</p> <p>Participants have been selected based on their association and participation in specific projects or their relationship with the archaeological sites at Kilwa Kiswani and Songo Mpira. It is hoped that these interviews once analysed will provide a strong data set of opinions, themes, stories, and narratives that can be used to inform future digital heritage design.</p>
Method	<p>When possible, all interviews will be conducted in person, if not possible video conferencing software will be used, and audio-only recording will be used as a last resort.</p> <p>The interviews are expected to be between 1hr – 1.5hrs. They will be conducted in a mixture of Swahili and English with the participant asked to speak in whichever language they feel most comfortable. In the case that the interview is in Swahili questions and answers will be conducted with a translator.</p> <p>The participants will be asked a series of questions asking to provide stories and opinions on the projects there were involved in, the success and failures of these projects, moving into the feasibility of digital tools and what would create the most significant change in their relationship with the site or local population.</p> <p>The transcripts and video will be analysed using thematic and observational analysis mapping onto a secondary interactive survey and general statistics. The results will be circulated to participants upon request with a summary document sent out at the conclusion of the project.</p> <p>All participants will be asked to sign consent forms and verbally confirm they are well enough informed and are happy to take part in the project. The Participant has the right to withdraw participation at any time and request the data be destroyed.</p>

Researcher

This research is being conducted by [Grant Bettison](#) an MRes student at the University of York funded through the [Rising from the Depths Network](#). The research has been subject to the University of York's ethics review process. Grant has a 10-year background in both maritime and community archaeology. This work is being supervised by [Professor Stephanie Wynne Jones](#) deputy head of the department and professor of Archaeology at the University of York.

Data, Confidentiality & Anonymity

All data will be encrypted, and anonymity created where it has been requested via the consent form. All personal data will be stored in compliance with GDPR regulations and anonymity created around any identifiable data given. Participants have a right to withdraw at any time and can email me (gab54@york.ac.uk) to ask for their interview to be deleted and not included. There will be a confirmation that the email has been received and the data deleted.

Participants will not be asked to give personal information that is not relevant to the study, in the case this is given by accident it will be made confidential and anonymity created.

The video and audio will be transcribed via premiere pro and translated when needed. It will then be analysed via NVivo software and observational analysis by premiere pro. This analysis will take place in the UK. All video and transcripts will be stored on secure hard drives and encrypted. The participants' interviews may be directly quoted in the final text and where anonymity has been requested all identifiable features will be redacted.

In the event, that the video interviews are edited together for public dissemination the video will be circulated with all participants having a right to reject the use of their data and image in the product created.

The video recordings unless otherwise communicated with the researcher will be destroyed at the conclusion of the work in September 2023, the transcripts will be made available as part of the archive for this work.

Contact details

You can contact me at any point to withdraw your data or ask further questions about the study.

Thank you,
Grant Bettison
gab54@york.ac.uk
+447471390097



Karatasi ya habari ya washiriki-Mahojiano ya Video yenye muundo nusu

Kichwa cha Utafiti	Zana za kidijitali, usafi na Mshiriki?
Maelezo ya Njia	Upembuzi yalitunua wa utamijaji wa zana za uashirikishaji wa kidijitali ndani ya Tanzania kwa kuongelea kijiografia katika vidua vya Kilwa Kiswani na Songo Mpira ndani ya Tanzania.
Madhamuni ya Utafiti	Utafiti unafanywa ili kufika jina alikolaja inaweza kushirikisha nyema wakazi wa eneo hilo katika kazi ya baadaye na ya awali ya kikololojia. Hii itafanywa kwa kufuata mahitaji ya jumuiya na ni zana gani za kidijitali zinaweza kuandaa ambazo zenyewe, zenye ufanisi, zinazopokelewa vyema na kushughulikwa nao ni jumuiya za wenyewe.
	Mahojiano vyote na muundo ambapo mhuja anu muundo mpya na hoja muhimu za majadiliano na maswali yaliyomulika kama njia bora ya kuchanganua sababu za mipazano kwa zana za dijitali, kutathmini ufanisi wa zana za sasa za dijitali na kazi ya zamani ya kikololojia. Zaidi ya hayo, mrafi pia utakuwa unafuata ni nini watu wangependa kuona na ni nini hizi kachoteka mabadiliko muhimu zaidi katika uhusiano wao na tovuti au jumuiya.
	Washiriki wamechaguliwa kulingana na ushiriki wao na ushiriki wao katika mifano maalum au uhusiano wao na mwenyeji wa kikololojia huko Kilwa Kiswani na Songo Mpira. Inatarajiwa kwamba mahojiano haya yaliyochanganywa yatazoa usi thabiti wa data ya miani, muanzari, hadithi na masimulizi ambayo yanaweza kutumika kufahamisha muundo wa utafiti wa kidijitali wa siku zijazo.
Njia	Impovezekani, mahojiano yote yatafanywa kwa zana, ikiwa halawezekani programu ya mikurano ya video itatumika, na kurekodi usafi pekee kutazumika kama suluhu la mwisho. Mahojiano yanatarajiwa kuwa kati ya 1hr - 1.5hrs. Yataendeshwa kwa mchanganyiko wa Kiwahili na Kiingereza huku mshiriki alionmbwa kutangaza katika lugha yoyote anayojisikia visiri zaidi kwaga mahojiano ni ya Kiwahili mowafidi na majibu yatafanywa na m'fasi.
	Washiriki watajiwa mawasilishwa kadhaa ya kuokoa kutoka hadithi na mionzi yao ya mizadi. Iyohusika, mawasilisho kutafuta kwa mionzi hyo, kutumia katika uwezekano wa zana za kidijitali ni nini kijiisika mabadiliko makubwa katika uhusiano wao na tovuti au wakazi wa eneo hilo.
	Nakala na video zitachanganywa kwa kutumia ramani ya uchambuzi wa mode na uchanganuzi kwenye uchanganuzi shirikishi wa pili na takwimu za jumla. Matokeo yatasambazwa kwa washiriki yao ya onli na basi ya mahitaji iliyoanwa mwelekeo mwa mrafi.
	Washiriki wote wataombwa kushiriki fomu za idhini na kushirikishwa kwa mionzi kwa wazi taarifa za kusoko na wanao kufika kushiriki katika mrafi. Mshiriki ana haki ya kuondoa ushiriki wakati wowote na kuomba data iharibiwe.

Mtafiti

..Itafiti huu unafanywa na [Grant Bettison](#) mwanafunzi wa MRes katika Chuo Kikuu cha York unaoendeshwa kupitia [Rising from the Depths Network](#). Utafiti huu umekwa chini ya mkakataji wa mpilio ya moadili ya Chuo Kikuu cha York. Grant ana ushahidi wa mika 10 katika alikojoji ya baharini na jamii. Kazi hii itafanywa na [Professor Stephanie Wynne Jones](#) mkuu wa idara na profesa wa kikololojia katika Chuo Kikuu cha York.

Data, Usiri na Kutokujulikana

Data yote itasimbiwa kwa njia fiche, na kutokujulikana kutandwa pale ambapo inoambwa kupitia fomu ya idhini.

Data yote ya kibinafsi itahafidhiwa kwa kufuata kanuni za GDPR na kutokujulikana kutandwa karibu na data yoyote inayotambuliwa iliyotolewa. Washiriki wana haki ya kuondoa wakati wowote na wanaweza kutambua banua pepe (gab54@york.ac.uk) kuomba mahojiano yatafanywa na yatafanywa, kutakuwa na utahibisho kwamba banua pepe imepokelewa na data imefuata. Washiriki hawatakiwa kuona taarifa za kibinafsi ambazo hazihusiani na utafiti, katika kesi hii imetolewa kwa bahati mbaya itafanywa kuwa siri na kutokujulikana kuandwa.

Video na sauti zitanakiliwa kupitia onyesho la kwanza na kutafiriwa inaopitika. Kisha itachambuliwa kupitia programu ya NVivo na uchanganuzi wa uchanganuzi na PRIME pro. Upembuzi huu utafanyika ndani yaingereza. Video na manukuu yote yataidhihiwa kwenye diski kuu salama na kusimbiwa kwa njia fiche. Mahojiano ya washiriki yanaweza kunukuliwa moja kwa moja katika mawandishi ya mwisho na ambapo kutokujulikana kumcombevo vipengele vyote vinavyotambuliwa vitarekebisha.

Katika tukio ambalo mahojiano ya video yataharifiwa pamoja kwa ajili ya kueneza kwa umma, video itasambazwa huku washiriki wote wakazi na haki ya kukataji masimani ya data na picha zao kwenye bidhaa ifuatazwa.

Tekodi za video itapokelewa kama zimewasilishwa vinginevyo na mtafiti itaharibiwa mwisho mwa kazi mnamo Septemba 2023, nakala zitapatikana kama sehemu ya kumbukumbu ya kazi hii.

Maelezo ya mawasiliano

unoweza kuwasiliana nini wakati wowote ili kutoa data yako au kuuliza maswali zaidi kuhusu utafiti.

Akante,
Grant Bettison
gab54@york.ac.uk
+447471390097



#

Figure 35 – Example of Participant information sheet

Video Semi Structured Interview Questions

A series of interview sections for gathering data to explore the effectiveness of current and future options to reduce the carbon footprint for energy on the islands of Alderney, Jersey, Guernsey. The site has been requested to see the researcher, but the questions are only to be used if the researcher has been given the go-ahead from the site.

- CHECK LIST**
- Consent Form
 - Audio Recording
 - Participant Information Sheet

Consent

I Consent to being recorded as part of this research project, I am fully aware of how my data will be used and have communicated that to the researcher.

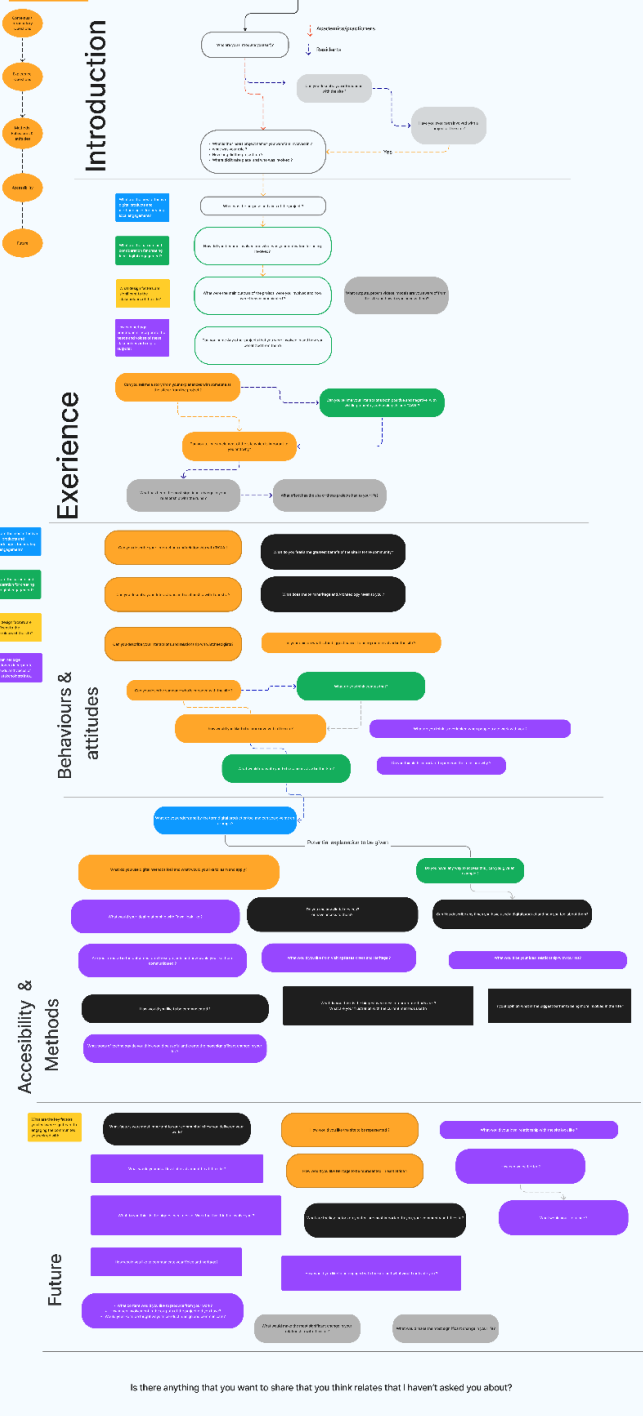


Figure 37 Interview Questions Designed via Figma

Bullet point Summary (Residents copy)

Hello,

I apologize that I am not able to come in person I was hoping to come over last month in connection with another project and but sadly that didn't work out. So, I came up with a quick solution and I have written this to update you on my work and get your feedback before I present it at a conference in Early June. Firstly, I would like to start by thanking you all so much for being involved and interviewed for this project.

I have formatted your transcripts from the videos we conducted and you can access them by emailing or texting me or requesting a copy through Mercy or another member of TAWA.

gab554@york.ac.uk

+447971890097

Introduction

This work looked to address the gaps in how Archaeologists and heritage professionals are applying digital methods and identify the potential for how we as a community can be better working with communities at heritage sites to better engage them in our work in a way that both can benefit from the interaction.

Method

In total 20 interviews were conducted many with multiple participants with a total of 27 people being consulted and kindly giving their opinions and experiences. The interviews average around 60 minutes resulting in around 20hrs of footage to analyze.

- 5 heritage projects/ initiatives
- 2 Tawa representatives
- 1 Local teacher
- 1 Hotel Manager
- 3 Tour Guides
- 8 Kilwa Kisiwani Residents
- 7 Songo Mnara Residents

These interviews centered around the following themes.

Agency	Agency is defined as the ability to make your voice heard and have the ability, confidence, and knowledge to influence & implement decisions that affect you.
Accessibility	Accessibility covers both physical access to devices as well as the efforts made to make information accessible.
Transparency, & Communication	Communication and information sharing.
Economy & Sustainability	Economics and sustainability are often separated but in this work they are considered one and the same, by creating good economic models you are able to ensure sustainability after the initial funding.

Education	Education is allied with empowerment. In this work we will use education as a theme to look at what is being taught.
Proactive engagement over Reactive Engagement	Proactive engagement is tackling an issue before it needs major intervention. Reactive engagement is where something has become so big that more money and radical change has to be used.

Results

The results of this work are still ongoing and will be broken down in greater detail in the final publication, but I am able to share with you the early simplified results and ask for your feedback. The full paper alongside a video presentation with a Swahili voiceover will be sent to you at the conclusion of my studies.

Interviews with the communities and stakeholders in the ruins identified that Transparency & Communication, Economy, Sustainability, and Education are the areas where there is significant gaps and where Digital tools could be transformative for the communities of Kilwa Kisiwani and Songo Mnara.

A key to building digital tools and products at Kilwa Kisiwani and Songo Mnara will be the establishment of a firm base project and systems that has a real world effect on which other projects can be built. This will allow agency and ownership as well as build trust and start a new relationship from scratch.

The largest barriers and motivation to engagement is economics and education.

Economic worries are the main barrier and the largest source of motivation to engage the communities. There are many methodologies for creating economic empowerment from digital products, that lend themselves to oral and cultural traditions. The key to creating economic empowerment would be training in how to use, make and monetize digital products and not create them for the community but with.

Digital strategies to engage the community must reflect this with forethought given to what is being taught and if money can be generated from the project or project surplus to facilitate the community to decide how they want to provide for their needs if that is education, boat repair or water collection systems with money being managed and directed by the Community-based organisations.

The best digital strategy to be applied at Kilwa Kisiwani and Songo Mnara from this work would be a larger concentration on digital tools with reciprocal workflows where the community are the creators and not the content to promote the site. This would be more beneficial to both the community, tourism, stakeholders and future funding than drives to promote the site.

An effort has to be made to ensure all methods are sustainable and can be easily translated to be managed by the Stakeholders at the site. This will involve looking at new funding models of staggered responsibility where the researcher's role and financial input is lessened over time.

How do we apply these results?

As we discussed in some of our interviews, I am keen to build on this work and apply to gain funding for projects to run and design with Kilwa Kisiwani and Songo Mnara residents as well as other stakeholders at the site.

I have formed 3 Project Ideas that aim to address some of the factors identified and the order in which I think it would be best to implement them.

Project Ideas for community feedback

Mass SMS system (project to be named by Community) – this system is designed for small phones through a mass messaging platform. This project would aim to create a system that allows regular information on the site, tourism, management decisions and upcoming events, excavation, and opportunities to be communicated to all stakeholders and additionally allow for feedback that can be used to help inform the management strategies for the site.

Recycling research – Looking at old research data to create tangible things to be monetized, but also video and events that show all the work that has not been communicated and asking the community how they want to use it.

Online Exhibition – Reinterpreting the Chitlock archive with the community to create an online exhibition with a paywall for ip addresses outside of Tanzania that pays into an educational fund for the communities. The display can also be put in the new tourism centre or QR codes made for tourists to interact with and donate. This can form the base for allowing communities to create content and present the site the way they want to but is a large and very long project.

Figure 38 –English copy of Communication of early results to Community

Muhtasari wa pointi ya Bullet

Hujambo

Ninaomba radhi kwamba sivezi kuja kwa mtu ambaye nilikuwa na matumaini ya kuja mwezi uliopita kuhusiana na miradi mwingine na lakini kwa bahati mbaya hiyo hakufanya kazi. Kwa hivyo, nilikuja na sukusho la haraka na nimeandika hii ili kukusadiriwa juu ya kazi yangu na kupata maoni yako kabla ya kuwasilisha kwenye mkutano mapema Juni. Kwanza, napenda kuanzisha kwa kuwashukuru nyote kwa kushiriki na kuhitaji kwa miradi huu.

Nimepingilia nakala zako kutoka kwenye video tulizofanya na unaweza kuzifika kwa kuitumia barua pepe au kutumie ujumbe mfupi au kuomba nakala kupitia Helema au mwanachama mwingine wa TAWA.

gab554@york.ac.uk

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Utangulizi

Kazi hii iliangalia kushughulikia mapangufu katika jinsi wanaokiolewa na wataalamu wa urithi wanatumia mbinu za dijiti na kutambua uwezekano wa jinsi sisi kama jamii tunaweza kufanya kazi vizuri na jamii katika mienzo ya urithi ili kuwashirikisha vizuri katika kazi yetu kwa njia ambayo wote wanaweza kutafidika na mwingiliano.

Njia

Kwa jumla Mahojiano ya 20 yaliifanyika mengi na washiriki wengi na jumla ya watu wa 27 wanashauriwa na kutoa maoni na utofu wao. Mahojiano wastari wa dakika 60 na kusababisha karibu zohrs ya video kuchambua.

1. Miradi ya urithi wa 5 / Mijango
2. - 2 Wawakilishi wa Tawa
3. - 1 Mwalimu wa eneo
4. - 1 Hoteli ya Kula
5. - 3 Miongozo ya ziara
6. - 8 Wakazi wa Kiwa Kisiwani
7. - 2 Wakazi wa Songo Mnara

Mahojiano haya yaliingalia mada zifuatazo.

Shiriki la	Wakata hufanuliwa kama uwezo wa kufanya sauti yako ilikike na kuwa na uwezo, usirik, na maana ya kushawishi na kuteleza maamuzi yanayokushiriki.
Ufikiraji	Accessibility covers both physical access to devices as well as the efforts made to make information accessible
Uwazi, na Mawasiliano	Uwazi, na Mawasiliano

Uchumi na Uendeleu	Uchumi na uendeleu mara nyingi huteganihwa lakini katika kazi hii huchukuliwa kuwa moja na sawa, kwa kuanda mfano mizuri ya kiuchumi unaweza kuhakikisha uendeleu baada ya ufadhili wa awali.
Elimu	Elimu inashirikiana na uwezesaji. Katika kazi hii tutatumia elimu kama kautilimbu kuangalia kinaoifundishwa.
Ushiriki wa kazi juu ya Ushiriki wa Reactive	Ushiriki wa vitendo unashughulikia suala kabla ya kuhitaji uhitaji mkuu. Ushiriki wa kazi ni mahali ambapo kitu kimekuwa kikubwa sana kwamba pesa zaidi na mabadiliko makubwa yanapaswa kutumika.

Matokeo

Matokeo ya kazi hii bado yanazendelea na yatawajua kwa undani zaidi katika chapisho la mwisho, lakini ninaweza kushiriki nawe matokeo yaliyorahisishwa mapema na kuuliza maoni yako. Karatasi kamili pamoja na uwasilishaji wa video na sauti ya Kiswahili itatumwa kwako wakati wa hitimisho la masomo yangu.

Mahojiano na jamii na wadau katika magofu hayo yalibaini kuwa Uwezi na Mawasiliano, Uchumi, Uendeleu na Elimu ni maeneo ambayo kuna mapungufu makubwa na ambayo zana za kidijitali zinaweza kuleta mabadiliko kwa jamii za Kiwa Kisiwani na Songo Mnara.

Ufunguo wa kujenga zana na bidhaa za kidijitali katika kiwa kisiwani na songo Mnara itakuwa kuanzishwa kwa miradi na mifumo imara ya msingi ambayo ina athari halisi ya ulimwengu ambayo miradi mingine inaweza kujengwa. Hii itaruhusu wakala na umiliki pamoja na kujenga uaminifu na kuanza uhasiano mpya kutoka mwanzo.

Vikwazo vikubwa na motisha ya ushiriki ni uchumi na elimu.

Wasilasi wa kiuchumi ni kikwazo kikuu na chanzo kikubwa cha motisha ya kuahirishia jamii. Kuna mbinu nyingi za kuanda uwezesaji wa kiuchumi kutoka kwa bidhaa za dijiti, ambazo zinakopesha kwa mila za mdomo na kitamaduni. Ufunguo wa kujenga uwezesaji wa kiuchumi utakuwa mafunzo ya jinsi ya kutumia, kusengeza na kuchuma mapato ya bidhaa za kidijitali na sio kuulidhi kwa jamii lakini kwa.

Mikakazi ya kidijitali ya kuahirishia jamii ni lazima lakini hii kwa kuingatilia kile kinachofundishwa na kama fedha zinaweza kuzalishwa kutokana na miradi za matokeo ya miradi ili kuwezesha jamii kuamua jinsi wanavyotaka kutoa mahitaji yao ikiwa hiyo ni elimu, ukarabai wa mashua au mifumo ya ukusanyaji wa maji na fedha zinazosimamiwa na kuteleza kwa mashtaka ya Jumuiya.

Mikakazi bora wa kidijitali utakaotumika kutika kiwa kisiwani na songo mnara kutoka kwa kazi hii utakuwa mkusanyiko mkubwa kwenye zana za kidijitali na mteiriko wa kazi wa usawa ambapo jamii ni waundaji na sio maudhui ya kukuza tovuti. Hii itakuwa na mruifu zaidi kwa jamii, utalii, wadau na ufadhili wa baadaye kufiko anatoa kukuza tovuti.

Juhudi zinapaswa kufanywa ili kuhakikisha njia zote ni endeleu na zinaweza kubadilishwa kwa urithi ili kusimamiwa na Wadau kwenye tovuti. Hii ita huasisha kuangalia mfano mpya ya fedha ya jakumu la staggered ambapo jakumu la mtafiti na pembejeo za kifedha zimepunguzwa kwa muda.

Jinsi ya kutumia matokeo haya?

Kama tulivyobadili katika baadhi ya mahojiano yetu, nina nia ya kujenga juu ya kazi hii na kuomba kupata fedha kwa miradi ya kuendesha na kubuni na wakazi wa Kiwa Kisiwani na Songo Mnara pamoja na wadau wengine kwenye tovuti.

Nimeunda Mawazo ya Miradi wa 3 ambayo yanalinga kushughulikia baadhi ya mambo yaliyotambuliwa na utaribu ambao nadhani itakuwa bora kuteleza.

Mawazo ya miradi kwa maoni ya jamii

Mfumo wa SMS wa Mazi (miradi wa kuitwa na Jumuiya) - mifumo huu unaeundwa kwa dmu ndogo kupitia jukwaa la umbe wa wengi. Miradi huu utalinga kuanda mifumo unaothusa habari za mara kwa mara kwenye tovuti, utalii, maamuzi ya usimamizi na matakio yijayo, uchimbaji, na funza za kuwasiliana na wadau wote na pia kuruhusu maoni ambayo yanaweza kurumika kusalidha kuwa ulisha mikakazi ya usimamizi wa tovuti.

Utalii wa kuchakata - Kuangalia data ya zamani ya utalii ili kuanda vito vinasayonekana kuwa na mapato, lakini pia video na matakio ambayo yanayonyesha kazi zote ambazo hazijawasilishwa na kuuliza jamii jinsi wanataka kutumia.

Maonyesho ya Mtandaoni - Kutafiri upya kumhukumbu ya Chatock na jamii ili kuanda maonyesho ya mtandaoni na panyaji kwa anwani za ip nje ya Tanzania ambayo halika katika milaka wa elimu kwa jamii. Onyesho pia linaweza kucheza kutika kituo kipya cha utalii au nambari za QR zilizotengenezwa kwa watalii kutingiliana na kutoa. Hii inaweza kuanda msingi wa kuruhusu jamii kuanda yaliyomo na kuwasilisha tovuti kwa njia wanayotaka lakini ni miradi mkubwa na mrefu sana.

Figure 39 - Swahili copy of Communication of early results to Community

15.1. Appendix: Tables

Table 12 – Itemised costing of Project expenses- The initial visit is highlighted in blue with the main survey in yellow.

Item	Use	Purchased Date	Cost Pounds
York train	Travel	28/09/2021	£149.00
York Accomidation	Accomidation	28/09/2021	£139.50
Edinburgh Train	Travel	11/05/2022	£58.43
Edinburgh Accomidation	Accomidation	11/05/2022	£123.00
Atmos Ninja V	Equipment	23/05/2022	£308.33
Shotgun mic	Equipment	26/04/2022	£55.10
SD card	Equipment	25/05/2022	£59.99
Rode Wireless mics	Equipment	01/06/2022	£202.95
Adobe 12months	Software		£194.88
Tripod	Equipment	09/04/2022	£91.99
Mini HDMi Cable	Equipment	25/05/2022	£11.89
Shoe Mounts	Equipment	25/05/2022	£39.90
Battery charger & 2x battery	Equipment	25/05/2022	£35.99
Vaccines	Medical		£120.00
Flight to Tanzania	Travel	09/06/2022	£428.00
Flights to uk	Travel	24/05/2022	£354.00
Anti Malarials	Medical	25/05/2022	£38.72
Tourist Visa	Travel	09/06/2022	£42.03
Passport Photos	Travel	08/06/2022	£8.00
Airport Taxi (Rugby to Heathrow)	Travel	09/06/2022	£183.00
Garden lodge	Accomidation	09/06/22 - 12/06/22	£135.00
Garden lodge	Accomidation	25/06/22- 26/06/22	£45.00
Zanzibar ferry	Travel	27/06/2022	£29.10
Econo Lodge	Accomidation	27/06/22 - 30/06/22	£93.00
Slow Leopard	Accomidation	29/06/2022	£300.00
Boulevard Inn	Accomidation	07/07/2022	£116.98
Bus (Dar to Kilwa Masoko)	Travel	01/07/2022	£6.49

Mercy 2 days	Research	02/07/2022 - 06/07/22	£72.11
Kilwa (sitting allowance)	Research	02/07/2022	£64.89
Guide tours meeting	Research	05/07/2022	£14.42
Songo Mnara (sitting Allowance)	Research	06/07/2022	£43.26
Site Entry (Kilwa)	Travel	02/07/2022	£42.03
Boat Kilwa	Travel	02/07/2022	£9.73
Site Entry (Songo Mnara)	Travel	06/07/2022	£42.03
Boat Songo Mnara	Travel	06/07/2022	£9.73
Bus (Kilwa Masoko to Dar)	Travel	07/06/2022	£6.49
Airport taxi (Heathrow to Rugby)	Travel	09/07/2022	£143.00
Food for songo mnara locals	Research	06/07/2022	£7.21
Bus Dar to Tanga	travel	17/11/2022	£7.92
Train Mombasa to Nairobi	Travel	23/11/2022	£20.10
Train Nairobi to Mombasa	Travel	26/11/2022	£20.10
Nyumbani Hotel (Tanga)	Accommodation	17/11/2022	£172.80
Khweza B&B Nairobi	Accommodation	23/11/2022	£32.47
Bus tanga to Mombasa	Travel	21/11/2022	£7.20
Payment to Mercy	Research		£108.00
Food on Kilwa	Research		£10.80
Bus Arusha to Dar	Travel	16/12/2022	£13.32
Arusha National park	FUN	14/12/2022	£67.58
Entry visa Tanzania	Travel	15/11/2022	£41.50
Khweza B&B Nairobi	Accommodation	26/11/2022	£65.93
Airport food	Food	14/11/2022	£20.65
Bus Dar to Arusha	Travel	13/12/2022	£13.32
ferry Pangani	Travel	03/12/2022	£0.18
Bus Kilwa Masoko - Dar	Travel	12/12/2022	£6.48
Short stay Car park	Travel	17/12/2022	£11.40
KFC DAR AIRPORT	Food	17/12/2022	£7.56
Tanga Museum Entry	Research	18/11/2022	£67.00
Beach Crab hotel (pangani)	Accommodation	03/12/2022	£97.51
Bus to Pangani	Travel	04/12/2022	£6.84
Slow Leopard Kilwa	Accommodation	11/12/2022	£99.00
Food Kilwa	Food	20/11/2022	£0.36
Wild fower Café and Bakery	Food	05/12/2022	£12.96

Kilwa pikaya	Accommodation	11/12/2022	£276.48
Bus Services	Food	16/12/2022	£1.80
Slow leopard dar	food	15/11/2022	£7.92
Wild fower Café and Bakery	Food	16/11/2022	£1.80
Slow leopard Dar	Accommodation	05/12/2022	£54.72
Slow leopard dar	Food	05/12/2022	£5.76
Hashtag Coffee (TANGA)	Food	19/11/2022	£12.96
Site tour guides	research		£21.60
Teacher	research		£7.20
Tawa Rep	research		£7.20
Slow Leopard Manager	research		£7.20
Kilwa Residents	research		£50.40
Songo Mnara (sitting Allowance)	research		£50.40
Train Rugby - Euston	Travel		£30.09
Boat fees Guys	Research		£14.40
		TOTAL	£5286.08

Table 13 Summary table of projects within Tanzania and Kenya from 2007 onwards

Name	Region, Country	Years active Description
Zamania Project : Songo Mnara (Zamania project) & Kilwa Kisiwani (Zamania Project)	Songo Mnara, Tanzania	2005 – 2009
Karibu Kilwa	Kilwa District, Tanzania	2013 - 2016
Sealinks	Many, Tanzania & Kenya	2008 - 2014
Safeguarding Heritage in Tanzania	Kilwa, Songa mara Tanzania	2019 – 2020
Uriti Wetu (Our Heritage)	National Tanzania	2020 – present
Hidden histories; Hidden histories; Untold Stories of Pipelines, People and the Sea in Tanzania, Thembi Mutch,	Tanga Tanzania	2018 - 2021
Bahari Yetu, Urithi Wetu (Our Ocean, Our Heritage),	Bagamoyo Tanzania	2019 - 2020
East Pemba Maritime Heritage Project	East Pemba Tanzania	2019 - 2022
Musicalizing Marine Cultural Heritage in Tanzania,	Tanzania	2019 - 2021
Incorporating Marine Cultural Heritage Protection into Tanzania's National Adaptation Plan,	Tanzania Coast Tanzania	2019 - 2021
Conch	Pangani (2018) Kilwa (2019) Tanzania	2018 - 2019
Heritage on the Edge - Kilwa Kisiwani - CVI Index & Google online Exhibits	Kilwa Kisiwani Tanzania	2020 - 2021
UTZEPH (Urban Ecologies of Zanzibar Archipelago)	Zanzibar Tanzania	2019 - 2022
The Kisima Project: Historic and future well management on Kilwa Kisiwani, Tanzania, ,	Kilwa Kisiwani Tanzania	2019 -2021

Futures through Underwater Past: the search for Mongalo,	- Tanzania	2019 - 2022
STABLISHING A FRAMEWORK FOR TRADITIONAL HERITAGE KNOWLEDGE IN SUSTAINABLE DEVELOPMENT OF EAST AFRICAN SMALL-ISLAND AND COASTAL COMMUNITIES (THEK-EA)	Shimoni Kenya	
COAAST (COASTAL AURAL ARCHIVE OF SPACES & TIME)	Mombasa Kenya	
PALM, SAND AND FISH: TRADITIONAL TECHNOLOGIES OF THE DAUGHTERS OF THE AZANIAN COAST OF EAST AFRICA	AZANAIN Kenya	2019 - 2021
MUCH TO DISCOVER IN MIDA CREEK: CREATING PATHWAYS TO COMMUNITY RESILIENCE AND SUSTAINABLE DEVELOPMENT THROUGH THE MARITIME CULTURAL LANDSCAPE IN KENYA	Mida Kenya	2019 - 2021
PROTECTING THE PAST, PRESERVING THE FUTURE: BLENDED FINANCE AND THE PROTECTION OF MARINE CULTURAL HERITAGE IN LAMU PORT (KENYA) AND TOLAGNARO (MADAGASCAR)	Lamu Kenya	2019 - 2021
EAST PEMBA MARITIME HERITAGE PROJECT	Pemba Tanzania	2019 - 2021
Mtwapa : Utilisation of Marine Cultural Heritage by a multicultural community	Kenya	2019 - 2021
African Digital Heritage	East Africa Kenya	2019 – present

15.2. Appendix: Fatma Twahir – Transcript

Name: 20221229 - Fatma Twahir

Created on: 28/06/2023 15:32:39

Created by: GB

Modified on: 19/10/2023 15:39:34

Modified by: GB

Size: 2 MB

Name	Fatma Twahir
Date	29/12/2022
Location	Fort Jesus, Mombasa
Role	Curator of Fort Jesus Unesco World Heritage site
Video Link (Private)	https://youtu.be/ppZvB0TY9U



00;00;00;01 - 00;00;01;29 Grant

Name and what is your role?

00;00;03;03 - 00;00;15;15 Fatma

Okay. My name is Fatma Twahir I am the curator fort Jesus, world heritage site, and I oversee the entire management of the site.

00;00;16;10 - 00;00;32;14 Grant

So my first question questions is what is involved in running this site? So what is involved in running Fort Jesus? So what do you do on a day to day basis at fort Jesus?

00;00;33;29 - 00;02;43;21 Fatma

Okay. First thing is to ensure cleanness of the site, because hygiene is the most important not just for the visitors, but for ourselves and then another aspect would be to look at the visitor routes, the tourist routes and see whether they are well presented with the information there because Fort Jesus is a site on its own and it has museum galleries within it. So it involves taking a look at the presentation of the site and also the museum galleries to see that sometimes when maybe the one or two bulbs are off. So we have to make sure everything is fine and then we have to. Now this is at the front. We also need to make sure the people who are receiving the visitors are there at the ticketing and the people who are doing the guiding. We don't do the actual guiding ourselves, we have left that to the community. So they are stationed outside. So hardly interfere in the management of how they allocate guides to who. As long as there's no fighting happening we let them do their own thing. But what we have inside the fort, we have a group of students interns that we trained on the history of the fort, so they're able to take out the school group and other people who opt out the tour guides. So we make sure they are presentable. Now this is now. One. I could go in the front office now, right now. And I'm making sure all that what we call the janitorial. So that's that's the sanitary okay. Right. And I turn and say that they're stationary and then staffing.

00:02:44;08 - 00:02:44;16 Grant

Yeah.

00:02:44;27 - 00:02:48;27 Fatma

And then the people who are supposed to be on duty, then.

00:02:49;05 - 00:02:49;16 Grant

Okay.

00:02:49;18 - 00:03;23;27 Fatma

and if they are not there follow up on that. I spend a lot. Of my time communicating with headquarters on. Requests.

Sometimes it's writing reports, sometimes it is updates on everything. a good part of my work also involves. Visiting dignitaries. So it's like, okay, I had no idea about that when I first took this position.

00:03;24;27 - 00:03;26;19 Grant

So how long have you been working for them?

00:03;26;29 - 00:03;27;17 Fatma

This is my 5th year..

00:03;28;09 - 00:03;33;24 Grant

That's incredible. So you must know it very well by this point.

00:03;34;12 - 00:03;35;01 Fatma

Yes, ma'am.

00:03;36;20 - 00:03;50;06 Grant

Okay, so the tour guides, they're all self-employed. How are they trained? Like the. Do you provide information to them? Like, um.

00:03;50;06 - 00:05;06;22 Fatma

Ideally, let me speak from the time that I took over but, yes, I. I can inform them. Very knowledgeable of their history and the story of fort Jesus.

Yeah, but there are certain times where we receive visitor complaints on "is it true that this happened" so that this kind of thing, or sometimes when you walk next to them, you hear that they have spiced up the story and added things that are not really factual. So prompted by that we organise a refreshment and training on that content of what is Fort Jesus. Okay. Uh, but ideally we are supposed to organise at least once or twice every year just to keep informing them on any new activity. For example, we had that biology exhibition. Yes, integrated earlier this year in April, so they were part of the integration and they need to be told what things that exhibition is about. And what is the story that exhibition is trying to tell. So it's a new addition and that they need to be made aware of.

Yeah, but ideally we're supposed to be doing it at least once a year and training on the same history and the study that we're supposed to do. However, we don't always manage to do that. I can't because of funding that just.

00:05;07;11 - 00:05;18;22 Grant

Yeah. So is that mainly that's how you work with the community of tour guides and then with communities themselves. Do you ever work, have community projects at Fort Jesus?

00:05;19;05 - 00:05;47;21 Fatma

Currently we are working with see, for example. Right now. We have this project on sustainable tourism that Unesco has selected, Lamu and Fort Jesus World heritage sites to be part of that. which will take steps to be part of that case and they're like seven countries, as part of that program. Uh, it involves a component that is called work for pay.

00;05;48;22 - 00;06;06;29 Fatma

Whereby they're supposed to be working on the World Heritage site, improving on items that are critical. To work on site maintenance. But we are working with the community for them to. Get some revenues and financial benefit from working at the heritage site.

00;06;07;06 - 00;06;13;00 Grant

So is that the main aim of that project is to provide sustainable growth?

00;06;14;11 - 00;06;46;09 Fatma

Yes, because it is sustainable tourism for recovery from Covid. Okay. So the idea was actually that aside from the site itself, having been curated from the closure of business during COVID, the people around the site, who depend upon the existence of the site, were badly affected. We are talking about when the tour guides that they have to close shop because fort Jesus was closed down, the whole city was closed down. So how do we try and improve their livelihoods or their businesses?

00;06;52;00 - 00;07;18;15 Grant

And so I'm guessing the pandemic must have really affected you yourselves, at fort Jesus in the work you were doing. what is the plan to come back from that and increase the tourism? What is involved? How is the sustain this project for sustainability at Fort Jesus and how is it being implemented here? Okay. Um.

00;07;19;16 - 00;08;34;29 Fatma

For this particular project, they are it's actually for sustainable tourism. So they there are three main components. The first one is that a pledge from business is, uh, establishments, that kind of tourists. Okay. On, on how they're taking up the component of sustainability as part of their daily operations. So first we went down to define that sustainability component. And then we are looking at energy conservation, waste recycling. Single-use, plastic and community involvement as part of that. So if you recall that we. Had a public launch of the project and we called up all the organisations. In the city for tourist materials and other businesses that go a step further towards ensuring environmental sustainability in their business operations to come back and say what they've done and how we can highlight that in this project.

00;08;37;21 - 00;08;46;26 Grant

Okay, Amazing. So which element of that project you think is most useful for what you want to do fort Jesus?

00;08;46;26 - 00;09;42;08 Fatma

For me? Um, critically, the capacity building is, is important in that we have seen the people who work outside for generations stay in the same position. They are selling the same stuff in the same way. So if this project has provided an opportunity for them to be trained on how to improve their service delivery, how to put the value addition. In their product, how to do it, how to do better entrepreneurship. Then the better business people with reference to the business they get from the heritage, and they are benefiting better from that heritage and they benefiting also as a community around them.

00;09;42;20 - 00;09;54;16 Grant

Okay. And have you found that that has increased the engagement with the site itself? So when they're making they've been trained and they've been more and presumably they're making more money from doing this.

00;09;54;28 - 00;09;57;20 Fatma

The training just happened week back.

00;09;57;27 - 00;10;01;05 Grant

Okay. So we don't know yet. That's it. Okay. That's interesting.

00;10;01;08 - 00;10;51;12 Fatma

What I have, uh, I have appreciated is that during the training we had to tell them also that not just the history and the story that they normally do at Fort Jesus, but what Fort Jesus significance is nationally and as a World Heritage site, maybe that was something that they were not really emphasising on, but it is a world heritage site and the reason and the meaning of it is that we are on a different platform. We are able to do this and that and that with technical assistance from Unesco and

everything. So it has uh, elevated the story to a different. Yeah. Yes. So we are hoping. That we will be using that as part of the description. Okay.

00;10;52;05 - 00;11;16;16 Grant

And yep, so that was just the contextual part. So now into your apologies. Yeah, that's fantastic. Sorry, but that sounds really interesting that it improves or that sounds like a cool project in terms of it must be nice to have that transparency between yourself and the community. And see, I look forward to it. I'll email you in a couple of months' time and tell me if it's made much difference.

00;11;18;08 - 00;11;34;10 Grant

Just. Sorry, I just need to. Okay. Um. Out of these questions, I'm going to go with what motivated you to personally become involved with fort Jesus heritage and your current job?

00;11;35;28 - 00;13;07;22 Fatma

Okay. Mm hmm. Uh, when I was training as an architect, I did my training in another country in Pakistan. Okay. So for me, in my final year project, the pieces that we were working on, I felt it was important to present myself uniquely as a Kenyan. And I came in and I my idea would be the best way to present myself is as a Swahilli person who I am, and a person from the coast. And with reference to architecture, of course, I was focusing on that and the swahili architecture that was happening. So that is how I started my journey by researching on what are the elements in terms of the architecture and how we can use this Elements in the modern. Construction needs. To fulfil certain needs for contemporary architecture and how we can keep up that Identity of the Swahilli architecture as, as we fulfil these contemporary needs. So having done. That, um, I was involved. In my research with the national museums and I was automatically offered a position which initially I turned down because of course when you're fresh from college you want to do exciting.

00;13;08;05 - 00;13;09;10 Grant

Fieldwork projects.

00;13;09;22 - 00;13;50;10 Fatma

So innovative breakthroughs, and I felt heritage would be constraining to some extent. But then I found myself back and then I have. Constantly been working in adapting the use the buildings that are under the management of the national museums of Kenya. How do you make them relevant to the community? By giving them a value. That is current a use or a function that current so we retain the structure probably locally and we try to allow for flexibility for use so that it is relevant to the current community so that they can appreciate heritage.

00;13;50;26 - 00;14;09;21 Grant

Okay. So it's very important for you. The heritage provides kind of something to the community, even if it's not a museum, if it's some kind of function building and heritage must still provide a function to the community. And I'm sensing that that idea of identity has been through your entire career by the sounds of it. So yeah, that's incredible.

00;14;10;03 - 00;14;28;29 Grant

Um, so let me just have a look, what are the main methods you use and is any of them digital? So like when you communicate with the public and the site manager of the site, do you use any digital methods of I'm guessing emails is fairly common?

00;14;29;02 - 00;14;32;08 Fatma

MM Yes, we emails have been there. We've been using emails and uh, um.

00;14;39;06 - 00;15;29;25 Fatma

We have a website, but uh, uh, the truth of the matter is during, during lockdown and we needed to continue doing public programs. To the general. Population, and yet we were not allowed to move out. So we, we were forced to be creative and we went online and we started doing online engagements. where we would create a topic. So, um, the Swahili kitchen and uh, we would put it on zoom where I would invite the children and other users and mainly children because of the public programme.

00;15;30;06 - 00;15;32;12 Grant

That were not

00;15;32;21 - 00;16;15;07 Fatma

Going to school at that time. And we'd talk to them about the components of the item of the kitchen and how they were used traditionally and maybe I mean, what would be the current equipment of a similar function. So having done that practically online with the sound and that actually we managed to get through to a group of people that appreciated learning about heritage when they were within their own homes. Okay, that's amazing. But it also created an opportunity for us now to try to look at a possibility of taking. That further on a digital platform.

00;16;15;07 - 00;16;20;28 Grant

Okay, amazing was it very successful, Did it surprise you? Um.

00;16;21;19 - 00;17;10;03 Fatma

Well, we were able to pull in large numbers, **but to tell you the truth, our content was a bit weak.** However, Lamu had better content, but the numbers were low. So we, talked to the community. We got into a partnership, and since there's a similarity in the coastal culture the Swahili culture, so we, we join hands and sometimes presenting together a particular topic, and we would put it into our mombasa network and that so that we have better representation and of course we would that link would also be sent to. The museum. Curators who would also be able to pull in. People from all over the country.

00;17;10;03 - 00;17;24;03 Grant

So it was a kind of nice network of. And do you get a lot of in those online ones, did you out of curiosity purely did you get any IP addresses from Tanzania or were you not able to see that? Uh, to tell.

00;17;24;03 - 00;17;29;25 Fatma

You the truth, I would not know because I wasn't on any of the administration or anything it was just for the information.

00;17;29;25 - 00;17;50;06 Grant

I was just personally quite curious. What do you think were the challenges in that type of work? What were the challenges and the great success of the challenges and what showed greatest potential? So, I mean, personally, like what from that digital side was the challenge and potential.

00;17;50;26 - 00;19;00;18 Fatma

For us before COVID, our target was how do we get the youth, the young, exciting and people to be interested in because heritage is history and boring and everything. So we were really trying to come up with apps or games that were heritage inspired or see showing that they were they were happening in a heritage site maybe again, But the truth is, it never really took off. We were in discussing these possibilities with the we have a youth hub right next door, but we didn't go too far. So having COVID teach us to use. Zoom and everything and the fact that then it became relevant to the youth and. That we were actually reaching them. And it was a blessing for us in that we had an opportunity to engage with the target age group that what we were having an issue engaging.

00;19;00;18 - 00;19;05;04 Grant

It's very hard to pin audience. Yeah, you know.

00;19;06;00 - 00;19;11;21 Fatma

With technologies, they are an issue of network.

00;19;12;14 - 00;19;18;04 Fatma

Yes you can in the middle of saying something and then you just cut its disconnect.

00;19;18;12 - 00;19;26;18

Okay well maybe your you know, your equipment is not carrying the SAPIEN technology, but the.

00;19;26;18 - 00;19;28;20 Fatma

Way that it was, I.

00;19;28;20 - 00;19;37;11

Think it was for me, it was an exciting opportunity to reach out to the age group we were really trying to get to.

00;19;37;14 - 00;20;40;08 Grant

And in terms of capacity, so when you like how you were doing, it was what do you feel you were missing? Like, was there elements of it's like I had to do it myself. So I went to the community project and I was the person who had to switch

everything from a physical delivery to a digital delivery. And we found there were certain things we just didn't know how to do. We had to get cameras that we've never used before and Zoom, we've never streamed something like Zoom for more than 10 - 20 minute meetings and not in a professional manner. So it always been until the pandemic, we'd always used YouTube and we hadn't used livestreaming on YouTube, but we'd always used Zoom as kind of conference calls. We'd never brought in 150 people to have a talk. So if you just told me, if you maybe what's where you felt your team was lacking in that, that lacking and also what because it was obviously incredibly creative, but was there any elements of capacity that you just felt where not there ?

00;20;46;00 - 00;21;33;07 Fatma

From those public programmes moment it wasn't very close to doing that, These estimates like that at that time, what we had and so we managed to put in a few people and however we were very. Very strict with masks, sanitiser and social distancing. Yeah, but we had to get some of our people to present online . There was issues of sound . How do you get the person. To see their classroom, how they. See that person who is actually giving the talk. And that, that engagement initially was a bit of a change. Okay.

00;21;33;25 - 00;21;47;06 Grant

And now for you, is it more effective to have in-person talks now that the pandemic has gone for you as you further the work? Are you going back to doing more and more traditional kind of in-person work?

00;21;48;23 - 00;21;57;19 Fatma

I would definitely prefer in person because there's so much you get to discuss when you know you don't have a time limit.

00;21;59;08 - 00;22;04;28 Grant

Do you need to talk to him.

00;22;06;06 - 00;22;27;14 Fatma

There is more you get from that discussion. With you and online gives you the advantage of meeting without having to travel. There's a cost implication and everything. Right. Which is limiting. Okay. I think I mean one point I definitely prefer in person.

00;22;28;14 - 00;22;45;04 Grant

Yes. I think with certain subjects it's much it is doing person would sorry. Are you keen to then keep this digital side going after the pandemic? So what you've learnt from you guys carrying on with this content driven. Way of doing it,

00;22;45;04 - 00;23;22;14 Fatma

With the public programmes, we. Haven't gone on with it. The reason why we were managing to get our target group was because they were confined in a house, but with schools open. And with them having options to go for games and other extracurricular activity, it's. Difficult to get them to sit in and participate. I think because we haven't really tried doing any of those public programmes anymore.

00;23;23;06 - 00;23;23;17 Grant

Okay.

00;23;24;03 - 00;23;31;12 Fatma

we actually go to the Schools and engage them traditionally , okay.

00;23;31;12 - 00;23;54;07 Grant

With again, just talks and things. Okay. We're now moving into kind of the more digital side of this, just to warn you. So a few of the questions may be very theoretical, like very what is your opinion and what would you like to see? So first one is, can you tell me an element of methodology?

00;23;54;08 - 00;24;35;01 Grant

Is that kind of your own work that is really important to you and why ? So methods you have used give you an element of the projects you've worked on that is really important to you? Why I think we've kind of done that. Don't worry about that one. It's okay. It's a really it's a question designed for a project specific person, but it's not this one has that project. It's more of a concept. Okay, Can you describe someone who is engaged with heritage? So if you what does this term engagement for engaged.

00;24;39;29 - 00;24;57;18 Fatma

And I would say, Be someone who's passionate about what we do at Fort Jesus and someone who goes a long way to advocating for it without.

00;24;58;10 - 00;24;58;29 Fatma
It being.

00;25;01;09 - 00;25;08;25 Grant
Sorry. I think this has stopped recording.

00;25;08;27 - 00;25;26;01 Grant
But I covered it, luckily. So sadly, the one of the transceivers wasn't charged fully, so it cut out about 4 minutes away from the end. But luckily this has covered about 4 minutes. So that's what that was for, was just.

00;25;26;07 - 00;25;34;15 Fatma
We are having a power blackout would you like me to open the windows

00;25;37;15 - 00;25;46;07 Grant
Yeah, I noticed when they've been more and more common this month. It happened a lot of times that last night it just cut out for hours

00;25;46;13 - 00;25;49;17 Grant
OH , you have a lovely view from here.

00;25;51;00 - 00;25;55;16 Fatma
yeah, I don't have much time to enjoy it. Mm.

00;25;55;26 - 00;26;02;11 Grant
Okay. So I'll rattle through the last of the questions and thank you so much for your time. By the way. I really appreciate.

00;26;02;11 - 00;26;05;01 Fatma
i hope there is not too much noise interference with opening the windows.

00;26;05;01 - 00;26;28;03 Grant
No,It's a shotgun mic so it only records in one direction roughly. okay so we are on to what do you understand by the term digital product and digital tool ? That's a hard question.

00;26;28;03 - 00;26;39;08 Fatma
a digital product would be something that would be on a computer or some phone or something.

00;26;39;08 - 00;26;43;02 Grant
Yeah, and a digital tool ?

00;26;47;07 - 00;27;08;29
Fatma
Something, I guess more engaging than a product in that. A product you just Watch and listen to a tool would engage you as inquiry and inquiry and help you to work. So maybe getting in particular, is that okay?

00;27;09;12 - 00;27;32;11
Grant
Yeah. So that question is just to get people to start thinking about what the two are. So in terms of digital stuff, what would you like to see more of for teens? And so what would you in your ideal world, unlimited budget? What would you like to see more of here in fort Jesus and in wider Kenya?

00;27;32;20 - 00;27;41;11
Fatma
I recently had a visit to France, okay.

00;27;58;07 - 00;28;02;26Grant

Don't worry this wont take much longer.

00;28;03;24 - 00;28;26;08 Fatma

We're getting the project. We were looking for a partnership with the county and we were hoping they'd give us a list of some staff to work with. I told you, with a project with this cleaning of the town. So since the project is covering wages. So we were hoping if they would give us cleaning equipment, then.

00;28;31;10 - 00;28;32;09 Grant

00;28;32;18 - 00;28;52;03 Fatma

Then it would be we would be able to stretch the wages for the artist instead of also buying stuff to do the actual cleaning. It shows here. Okay, its a partnership, we were hoping to get into with different stake holders.

00;28;52;21 - 00;29;01;11 Grant

Okay, Sounds cool. All right. Okay. So back to this. Sorry, it was what would you like to see more of since you're trying to work out what would be the most effective methods there.

00;29;01;25 - 00;29;50;12 Fatma

Yes. So from what I saw in some of the things I saw with, this thing like it it could work at fort Jesus. Is there was at one time a screen that had, say, for example, the bones of a whale like what we have with this. And then the screen had that actually whale swimming and describing that this description of the live being better than what the that the static aspect that we are displaying in the traditional cabinet, the screen was showing how that item would have been alive and operating and in action.

00;29;51;01 - 00;30;48;25 Fatma

So it's it's very engaging. And this clearly the good thing about the screen that I saw was it was a lowly place. That means that is allowed for a child crosslegged to sit and really enjoy that. That's one of the first things i saw in one of the museums and then there was another one that there is also a screen, but it's more engaging. See, it was a museum of natural history, and so they had different animals? And they were putting different plants and habitats and they're asking the same question and they use it to ask which animal would you put to this habitat and which animal would be eating this kind of a plant . So it is more pleasing, but using engaing options instead. Very interesting learning for whatever you shown, but you are getting the chance to be more engaged.

00;30;49;00 - 00;31;02;02 Grant

I think that's a kind of gamification . So gamification is the process of making something into a game. So like allowing the whale to bite your finger, if you put it in a certain area of the screen and that kind of stuff.

00;31;02;02 - 00;31;03;03 Fatma

And then another.

00;31;03;03 - 00;31;11;05 Fatma

Part. And so all the kids also now using their the barcode thins where they were running, Oh.

00;31;11;06 - 00;31;12;00 Grant

The QR code ?

00;31;12;02 - 00;31;29;20 Fatma

The QR. Yes, yes. They would run it on on it and they would I think they were given a research topic from school because it came with a writing material and they were getting more detailed information than a normal tourist would not require.

00;31;29;20 - 00;31;30;01 Grant

Okay.

00;31;30;15 - 00;32;01;09 Fatma

And they were getting it. And I think that's what I was saying. I think maybe they may have been given an assignment in school to go and research. So if you need more information, you can scan and get more more out of so that, it allows

different depth of that company depending on different used requirements. So it gives you that option to either choose or not choose to have that.

00;32;01;23 - 00;32;05;26 Grant

Yeah. And the QR Codes group did you produce the QR codes. Did you use them?

00;32;06;02 - 00;32;18;19 Fatma

No, This is when I visited. Oh. And so I'm thinking there's a possibility of us having a very simple yes and ways in which we can actually duplicate the same thing. Oh, yeah.

00;32;18;24 - 00;32;34;22 Fatma

Right here we are saying, okay, this is a captain's house now if you lived here, but maybe we could put a QR code that has more information on how it was built and everything else and more architecture, more information, more technical, depending on who would want to use it.

00;32;35;00 - 00;32;45;01 Grant

And do you feel like you know how to administer that? So if you to do something digital here, do you feel you have enough knowledge to actually know?

00;32;45;03 - 00;33;38;28 Fatma

No definitely not. It's just an idea that I saw and then got exposed to it at one time. It's just a privilege. I managed to get exposed to certain things. If we were to implement it, we would definitely need to hire or bring on board the technical experts. We have an I.T. officer on board. Yes, that helps us sort out our PCs and our printing and our emails and small troubleshooting. He would understand how to engage the expert. He would be the person to speak the same language. But I don't think he's able to actually undertake the project, which requires more detailed knowledge on I.T. So we still need to hire an expert to implement it.

00;33;38;28 - 00;33;59;24 Grant

Okay. And this one is again a very difficult question, but how would you like the heritage to be represented in East Africa? So what do you think are important factors in how it's presented to the world? and what should it look like?

00;33;59;24 - 00;34;01;20 Fatma

how would I like heritage to be presented?

00;34;01;28 - 00;34;20;21 Grant

Yes, represented and presented. Okay. Um, it's a very conceptual question.

00;34;20;21 - 00;35;29;18 Fatma

Maybe because what I see, at least from the projects I have worked with, we're talking with ruins, for lack of a better word, if we could, if we could recreate the splendour that was there, then during that time when that dream was in truly there, that is how I would want to represent heritage, you know, to educate the person or the visitor on this particular how would this particular say church or the captain's house, how would it have looked when there was actually people using it and when it was in the , when it was fully construction and, you know, when it was vibrant and active and in its prime glory, so they can totally understand and get immersed in that experience.

00;35;29;18 - 00;35;38;28 Grant

What do you think what do you think would be the most effective way of communicating that? In your opinion?

00;35;38;28 - 00;35;41;07 Fatma

I'm not. An expert, but I've.

00;35;41;25 - 00;35;46;11 Grant

this can be outside of the digital just in general. How would you communicate.

00;35;46;11 - 00;36;37;06 Fatma

Heard of this augmented reality ? where they reconstruct some of these things. What I saw once being in Italy. And. That was only six years back, it was just a slide Yeah. you are sitting and this is a ruin but they were, they were I think it was a slide thing because there was a projector and they were doing just a pictorial reconstruction of Yeah. Yes. It wasn't more immersive as

augmented but it was you, you would get a general idea on how that ruin would have looked like before it was demolished. Okay, so use you because it is. Yeah, like, like a slide. There was a projector.

00;36;37;19 - 00;36;39;16 Grant

Okay. Yeah, I know what you mean. Yeah, I've seen it.

00;36;40;16 - 00;36;44;09 Fatma

Yeah, that. Yeah. Okay, then that's a simpler way of doing it.

00;36;46;07 - 00;37;19;25 Grant

Okay. And then we're into the final set of questions. Really? But there's one about what frustrates you about working in Heritage and working out for like when you do visit France and exposed to that, what are the limitations and barriers to your work here as a compared to that? It's what you feel the barriers to yourself creating this stuff.

00;37;20;29 - 00;38;35;16 Fatma

Of course critically is is coming to this with so much, so much, so much we could have been if money was available at our disposal tive value is the funding if we had an open check. Yes, I believe amazing things. I'm not sure. I do believe that we have the technology locally because we have a lot of youth who are involved in this IT in different parts and sections of IT Etc. So I believe if they were have they are able to come up with a similar project as well but I haven't seen me in action so I kind of see I've seen it happening here in Kenya work, only out there. But I have confidence that you because they are similar in the way they think they always on their phones and social media and everything, as you would find that we would in any other country.

00;38;35;17 - 00;38;42;01 Fatma

So I believe they have the capacity to to implement if there was time to do it.

00;38;42;25 - 00;39;01;27 Grant

Okay yeah. And then went into so the first question is a very difficult one. What benefit to the community do you think fort Jesus gives. **So to Mombasa, the people of Mombasa, what do you think the biggest benefit of fort Jesus is to them?**

00;39;11;00 - 00;40;43;16 Fatma

This is a revenue earner. I know and the people who depend on the work, for example, myself, I gained my employment through fort Jesus, I have my delegates and support my children from working here. So aside from the professionals working actively with this, the people who who, as I say in the food service tourism service, say it's curious of the two of the games and everything that that they depend on for you this and then for Jesus is also a meeting place. It's a place for functions, So during wedding season that's normally during school holidays, we we get bookings for for people to come and do their weddings or other corporate functions. So it has stood up as an iconic space for social functions. there are a lot of launches of new projects or celebration of a corporate event. Can happen inside which is and so that that there's that but it also . It is an icon for the city like that like I don't know where the familiar with the tasks it's a little.

00;40;43;18 - 00;40;43;29 Grant

The elephant tusks ?

00;40;43;29 - 00;40;48;10 Fatma

Still the elephant they're not the actual ones but the ones on the road.

00;40;48;29 - 00;40;49;18 Grant

Yes, i have seen them.

00;40;49;24 - 00;41;09;06 Fatma

Yeah. Those are an identity of Mombasa, you see, you see a picture of the tusks You know, this is a picture of Mombasa so it's similarly you see a picture of Fort Jesus in any advertisement You know why we are featuring one of us. Okay. So it is an identity of of Mombasa. Yeah.

00;41;10;09 - 00;41;42;08 Grant

That's perfect. So the last question and this has overheated it is refusing to play ball today. I should have tested it earlier. The last question, Is there anything else you'd like to share I think is relevant to this work?

00;41;42;08 - 00;42;29;24 Fatma

I think I think as much as digital for me is an opportunity to reach the youth, there is an opportunity also to come up with a different kind of digital product that will excite older or different age groups. Okay, maybe less engaging, more static, something that someone can sit and watch. Okay. Which used to be there a used to be part of the exhibition if we have a chance when we are doing a new exhibition, we do would have screens and a bench where you can actually do some slideshows or a documentary.

00;42;30;16 - 00;43;04;25 Fatma

So shouldn't um, shy away from that aspect also so that we capture or we engage all age groups. Okay, so we don't just move forward into virtual and augmented reality. Oh, very exciting stuff. But also keep up with low mobility digital options that we also allow people to experience.

00;43;05;17 - 00;43;32;12 Grant

Okay. And then the last question, mainly because I just remembered I need to ask it is about what methods. So when someone comes here to train Kenyans and your staff, what do you think they overlooked, commonly overlooked, in how they prepare the materials, or what do you think is often overlooked in their approach.

00;43;34;00 - 00;43;36;25 Fatma

When somebody is coming to to train.

00;43;37;07 - 00;44;15;16 Grant

To train here? So when someone comes to train with staff to do something like video making or training. So tour guides, What do you think is often overlooked by most international organisations? Yeah, that's why I just remember that I have to ask it.

00;44;15;16 - 00;44;48;17 Fatma

I most of the time when we do project proposals, we see that I would want to do this in this particular way because that way is replicable elsewhere. But once you've done with the project, the truth of the matter is you're never going to do it over there. so for me, I think it's a stale song that I keep singing.

00;44;49;03 - 00;45;51;13 Fatma

I, I am exposed to different opportunities in terms of awareness and training because I am now sitting in this position as a curator of a World Heritage site, is now elevated into an international level and now I'm getting things that are available internationally. But what I can say for a fact is that we have a lot of other site managers that are very well informed and they are very passionate about heritage and they can do wonders with their site. However, they don't have that kind of exposure because their sites are not World Heritage. Okay? So if we can get a project or an intervention that would say, okay, I'm coming in to fort Jesus because it's World Heritage, but I am also targeting the next three four adjacent sites that are not World Heritage then would go we would be achieving.

00;45;51;29 - 00;46;08;04 Grant

More so more broad representation training. So not Yes I see what you. Mean yes Very good. Thank you so much for your time. I'm going to stop over from recording and then I'll chat for a bit. END

15.3. Appendix: Freda Nkoroite – Transcript

Name: 20221124 – Freda Nkoroite

Created on: 19/06/2023 17:13:27

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Size: 3 MB

Name	Freda Nkoroite
Date	24/11/2022
Location	National Museum of Kenya (former British East Africa Institute)
Role	PI- Palm, Sands & Fish
Video Link (Private)	https://youtu.be/VkR1UxUovtM



00;00;00;07 - 00;00;07;22 Freda

Okay. I'm Freda. Dr. Freda Nkoroite. And I'm happy to be interviewed. Yeah.

00;00;08;06 - 00;00;17;04 Grant

what was the name of your project and how and what was your role?

00;00;18;10 - 00;00;56;25 Freda

I was the pi of the project that we named 'The Palm Sand and Fish : Traditional Technologies of the Daughters of the Azanian Coast'. Um, the reason we did that is because the project itself was about marine cultural heritage. And so we looked at those things that really can be identified with the Marine. And so sand is a raw material palm It's a raw material which is used in different ways.

00;00;57;14 - 00;01;04;00 Freda

And the fish traditionally for heritage is really important for the coastal communities.

00;01;04;17 - 00;01;10;13 Grant

How long did your project run for? Where did it take place and who was involved?

00;01;11;16 - 00;01;54;26 Freda

The project ran for, I'll say, two years because of COVID. We started in 2018 and it was supposed to go on for one year. But then we had to extend because of COVID and we did this in Kilifi at the Kenyan coast. People who were involved. We had artists, we had academics and the local community and Gis people and yeah, and also we worked with, with the, um, with the county government of Kilifi.

00;01;55;15 - 00;01;55;22 Freda

Okay.

00;01;56;23 - 00;02;00;08 Grant

What was the purpose? And aims of the project?

00;02;01;03 - 00;02;55;29 Freda

Um, the, the major purpose of the, of the project was to try and empower women in this region because first of all, the marine cultural heritage has been used for a very long time by the coastal people, and they use materials which are within the environment. Looking at the economics of the place, you realise that people are not able to buy things, to be able to produce arts and crafts and all that, but they have resources which are around them and we thought this was a great opportunity to try and see how we can work with them to help them, to help them get use these resources intensively.

00;02;55;29 - 00;03;30;06 Freda

Then they are doing it also to try and get markets for these resources so that the costs for production is not so high, but then they'll be able to reap out of it. Also, we wanted to diversify the kind of produce that they make. And apart from diversifying to add value using the cultural heritage stories and things and we thought this was going to be really, really important for the people.

00;03;31;05 - 00;03;55;25 Freda

And also the reason why we did that is that, as you mentioned, when you go to do research, a lot of times they ask you what's in for us? Yeah. And so this was a great opportunity for us. And this done another added another another project with women pottery making in Mount Kenya region. And so I saw this as something that I could really do again with another community.

00;03;56;15 - 00;03;56;25 Freda

You know.

00;03;57;16 - 00;04;03;16 Grant

So I think you have almost answered this one already, but what was your motivation for being involved and how did you get involved?

00;04;03;19 - 00;04;35;09 Freda

Yes. So just to say again, my motivation was, first of all, when you look at the economic status of women in most places, it's quite low because for one, they don't have as many opportunities as their male counterparts and some things that their male counterparts are able to do, women are not able to do. As such, they they mostly a dedication is also low.

00;04;36;04 - 00;05;03;29 Freda

So they're mostly involved in in the cottage industries. And this cottage industry is if they are not if the women are not promoted, they are also nowadays being targeted by men. So that you realise even once they used to do on their own, they can't do any more. There's a very big competition between them and their male counterparts and so they do something else.

00;05;03;29 - 00;05;13;20 Freda

And so this was my motivation and I done this before and I saw that it was actually working. So I felt I could contribute in that sense.

00;05;13;20 - 00;05;17;26 Grant

Yes. And that's one of the elements you felt was resolving the loss of that cultural heritage.

00;05;17;29 - 00;05;19;09 Freda

Yes. Yes.

00;05;20;09 - 00;05;31;06 Grant

I'm sorry. One second. What were the main methods used on the project? Where they in anyway Digital?

00;05;31;06 - 00;06;00;10 Freda

Digital? We didn't use much of digital because, to be honest, because it was a community project and we looked at it in terms of what women could do themselves. And so when we came in, we didn't take these projects as our own. We took this project as the project of the community, their cultural heritage, and as such we didn't to be honest.

00;06;00;10 - 00;06;31;06 Freda

We didn't think so much about how we were going to use it digitally. But there are things that we had thought about and we as the project advanced and even before that we had thought about it in terms of marketing because we saw digital marketing as one of the very important tools that we could use for telling people we are here and this is what we have.

00;06;32;19 - 00;06;39;03 Freda

But then there were challenges with that as well. I know you'll be asking. Yeah. Yeah.

00;06;39;06 - 00;06;48;04 Grant

There is definitely bits about challenges. Yeah. Okay. So what were the main outputs of the project? Oh, no. Just come through that. Um.

00;06;50;18 - 00;06;55;12 Grant

What were the main outputs? The projects. Um, and how would they communicate?

00;06;56;00 - 00;07;31;16 Freda

Okay, so, um, first to go step by step about the project itself, we dealt of measure that we dealt with sand, sand sand. That is, it is used for, uh, in fact it was clay and then sometimes societies added for, for tempa and pottery making is one artefact that is getting to extinction. And it's a women's craft traditionally that is the heritage.

00;07;32;04 - 00;08;01;12 Freda

And it's not just about the pot itself or the container, but also culturally. It's it has a lot of value in terms of the pots that are made for rituals. The pots, they're specific for particular things or even for cooking fish. You can cook fish with this, but not this. You get that kind of thing. So they have they have their own cultural value, which is in their past through inheritance.

00;08;01;21 - 00;08;32;24 Freda

The technique itself is passed through inheritance and also the making of the pot is done. It's passed through inheritance. Then there's the basketry, which is the other thing that we are looking at in trying to add value to and to work with women. And so we were looking at how they can they can produce more and different, different various types of, of of, of basketry shape them differently.

00;08;33;27 - 00;09;08;09 Freda

We went to the markets, supermarkets bought containers and we wanted them to look at them and produce the same. But in using the cultural materials, we also used materials in the environment to produce dyes so they don't have to go and buy dyes and they had very creative ways of doing it. That is for for the port, for the basketry, for pottery.

00;09;08;09 - 00;09;39;01 Freda

It was the same thing. We came up with various shapes and that it was helping so much with painting and and different materials to use with the pots. And then there was makuti a type of thatch from palm trees, and that was very, very interesting as well. And what we did was to see if they could. That was very difficult, first of all, to see how we could do it, the different from how they've always been doing.

00;09;40;05 - 00;10;09;03 Freda

And the artist came in, did and we came up with the idea of of, uh, painting them so that you produced different, different colours of. Makuti So that's the, the customer can have a choice whether you want the traditional one or you just like the, with the iron sheets look, they are all different, so people can choose what they want.

00;10;09;03 - 00;10;15;13 Freda

So that's how we went about it. And the PRODU, the products are various and different.

00;10;15;24 - 00;10;25;13 Grant

Okay. And then how did you communicate with the community and how receptive were they to you pushing changes to their traditional culture?

00;10;26;23 - 00;11;02;03 Freda

When when we started, the first thing that we did was to go to the county government to talk to the Minister of Culture within the county government. And we were looking to work with cultural groups because we thought they would be more receptive and led us more easily. And we we asked the county government to to get us different groups of women working on cultural materials, and then we could communicate to them about what we want to do.

00;11;02;21 - 00;11;39;07 Freda

But that didn't work very well because the cultural groups, what they do, they are not working with with the with the heritage tangible materials. They are dancing, singing. It's performing arts. Yeah. So we got we got kind of very discouraged, but we also wanted to form groups because we knew groups of women. If we talk with them as a group, it would be much easier to do these things together, even in terms of brainstorming, in terms of even future for sustainability.

00;11;39;22 - 00;12;00;07 Freda

It was it was much easier to work with a group. So we went and formed groups in various places and this is how we were able to communicate to them what we what we thought we should do with them, and also asking for their opinion about the different things. So this is how they were able to receive us and they were very able to discuss with us and to tell us what they wanted to do.

00;12;00;07 - 00;12;08;07 Grant

Okay, amazing. And then how we talk about the communication, How what's the main ways you communicate the text messages, WhatsApp, What is the main way you communicate?

00;12;08;28 - 00;12;43;15 Freda

Uh, not know what we did. It was physical all the time, but what we did was that to make sure that when we are not there, we have representatives. We had like three community trainees that we were working with and so each time that we went there, we left them to carry on with their work. And also we had people from the county government who are communicating with them directly through phone calls or even going there in person.

00;12;43;24 - 00;13;00;29 Freda

So that's made it much easier for for people to be able to communicate, although then it's again, yeah, it's, it's um, it was also very sad because you are dealing with people who don't have funds and whatsapp You need a smartphone. Yeah.

00;13;01;06 - 00;13;03;12 Grant

Mainly standard mobile phone.

00;13;03;15 - 00;13;08;28 Freda

Yeah. This more mobile phone. So you just call and then when you talk to one person, she'll talk to the others.

00;13;09;10 - 00;13;24;10 Grant

Okay? Yeah. Okay. Can you tell me kind of got into there anyway. Can you tell me a story of a lovely interaction you had with the community? So what memory do you have of a certain interaction, the community where it went? Well.

00;13;25;18 - 00;13;58;22 Freda

A lot of things went well. Um, one of the things that I found very exciting was one time when we went for the for the meeting to discuss the project, it, it appeared that there was, there was a court that was being held in Khia, one of the Khai's and the elders who are there and women have been involved knowing the cause, which was not happening before. And we sat there and listened to the the judge and everything else that was being said. So that was pretty exciting for me. Also, when we were working with women that on, on, on Makuti, it was really exciting to see how they really wanted to make it work. And so they tried all ways of making the dyes stick to that. The palm leaves, which is really a difficult and so our artist had to come up with a creative, innovative way of doing it because they tried it, it wasn't still working. And I think with other groups, there was something that was really interesting because also with with the with the basketry women, they, they tried to work to come up with an innovative way of using the back of, of our palm tree. After we talked and discussed what we wanted to do. They already had ideas of things that they could do. And so it was really exciting to see them saying, I think we can we can use this to produce, you know. So that was really exciting.

00;15;21;19 - 00;15;25;08 Grant

Very like it was a creative process, taking it on their own and trying to create.

00;15;25;08 - 00;15;34;28 Freda

Exactly, exactly. It was lovely. And also women trying to paint thier pots. It was it was quite exciting. Yeah, it was a lot.

00;15;34;28 - 00;15;35;27 Grant

So on to the next question.

00;15;35;27 - 00;15;36;08 Freda

Yeah.

00;15;36;18 - 00;15;44;21 Grant

What do you think went well and what do you think didn't go well with your interactions with the community?

00;15;44;21 - 00;16;26;21 Freda

As for the project itself, it went well. The things that we set out to do, we did them. We do a happy. What didn't go well is during COVID, everything stopped and when everything stopped, women were not meeting anymore. And so the groups that we had formed became they became quiet. And so they had started very well with a group and everyone was motivated to work and to do whatever they were doing.

00;16;27;25 - 00;16;30;24 Freda

And then all of a sudden everything stopped.

00;16;31;02 - 00;16;31;10 Grant

Yeah.

00;16;31;28 - 00;16;34;14 Freda

So this this did not go well at all.

00;16;35;04 - 00;16;36;14 Grant

Yeah, you kind of lost the momentum.

00;16;36;19 - 00;16;41;22 Freda

The momentum was lost. And so even the gains that we had achieved.

00;16;42;17 - 00;16;45;03 Grant

Yeah, you got hard to pick back up.

00;16;45;03 - 00;16;47;28 Freda

Yeah, exactly. Exactly. Okay. Yeah.

00;16;48;14 - 00;17;04;25 Grant

I'm so sorry. One second. Okay. So can you tell me an element of the project that was personally important to you? So what was the factor within this project that we felt was really important to keep, that we weren't willing to compromise on?

00;17;08;15 - 00;18;00;19 Freda

The one one? Um, components that I really thought was important and not to be compromised was the kind of ownership that these women felt about their produce. They even if we came up with ideas sometimes at brainstorming with them, they when they took over what we were doing so that it, it became it's, it became a discussion most of the times about things that cause even as we didn't know exactly what we wanted to do, all we knew was that we want to add value.

00;18;00;19 - 00;18;25;08 Freda

We also knew that we want to have a variety of things more than what they are doing and what we knew that we wanted to have a big market for them. So when they owned it's what I wouldn't have wanted to stop is that sense of ownership of the project and the things that they did. So I really wanted that to be on and continue.

00;18;25;25 - 00;18;41;06 Grant

Okay, perfect. So the next question is about in terms of how you work, what was the most significant change it made in your working relationship with Heritage and how you now work? Did this project change the way you work?

00;18;42;20 - 00;19;13;08 Freda

Oh yes, it did in a way. we're a as I said, I've worked with I've done research before and there is an actual even I chose Kilifi too, because I had worked with those women when I was doing my PhD and on pottery, and they knew exactly the role of pottery in the community. But I had not done with this with makuti and basketry and all that.

00;19;13;28 - 00;19;22;29 Freda

But I knew the importance of, of, of whatever I was doing that time and what it meant or what it meant to them.

00;19;23;15 - 00;19;25;08 Grant

And had a pre-existing relationship.

00;19;25;12 - 00;19;57;17 Freda

Yes, I know. Not necessarily because these are different. That was several years ago. And so I had to go looking for where to do it. But then the what changed really is the fact that I don't look at research anymore as something only for academia. I see research as one that can develop academia and at the same time, the communities that I'm working with.

00;19;57;17 - 00;20;26;14 Freda

And so following that, even other researches that I've done, both from involving the community in real research, then I try to have to bring something back to them to help, to bring the results, to help them so that that kind of in a way, what we did in Kilifi actually helped me to see this in a wider perspective.

00;20;26;14 - 00;20;56;22 Grant

Okay. And then we're moving into the more digital side of the questions. Can you describe this is a complex one and this is going to every practitioner you describe someone who is engaged in the project. What would the term what does a person who's engaged in a project look like to you towards engagement, to engagement? What we talk about engagement and we use this phrase, the community was engaged with the project.

00;20;56;22 - 00;21;00;18 Grant

There was a high level of engagement to this one. Does it look like to you.

00;21;01;27 - 00;21;39;16 Freda

00;21;39;29 - 00;22;15;07 Freda

To be the person who is engaged is a person who shows self interests? From the very beginning when initiated the project, when you come, probably the person was not involved when you initiated the idea, but when you tell them what you are thinking and you try that, they buy into your idea so that you are not the one that is telling them what to do. It's just to bring it out there. Tell them this is what I've envisioned. But what do you think about it? This person would engages you wanting to know exactly why you are there, why you're doing it, and this person also getting satisfied with your answers and owning the project. That is the kind of engagement that I would say that this this person is actually engaged and you are likely to see that from the very beginning when you start the project.

00;22;15;28 - 00;22;38;04 Grant

Okay. And **what do you think creates that engagement?** So what do you think creates that kind of sense of wanting to know, wanting to take it on? Is that own about what creates the engagement in that community for you? What do you think the purpose.

00;22;38;23 - 00;23;10;16 Freda

I think one of the most important things that I think is the attitude of the researcher. If the researcher goes there, as a know it all so that when when the people that you're going to work with are just there to listen to you, then they will not own the project. They will not even get involved. They will not get they'll get involved simply because probably you are paying something. So they are you are workers or labourers or something. But not not they they are not engaged. They are doing it for you so that you can finish it.

00;23;19;14 - 00;23;20;28 Grant

More a service.

00;23;21;09 - 00;23;56;10 Freda

Exactly. Exactly. So that I think the attitude is very important where and this and this is not something that you you just acquire for the purpose of the research that you are going to do. To me, I think it's something that should come before the project whereby you've already thought about a specific a specific problem, how, you'd want to deal with it, and then you come up with a project, then that is the only way that you are able to, to get people engaged and to own it.

00;23;56;28 - 00;24;08;17 Grant

Okay. The next question you've kind of answered a few times now, but it's how would you like people to be involved with the work you did? So how would you like people to be involved? But in your case, it's a very involved project.

00;24;09;01 - 00;24;44;09 Freda

Yes. Yeah. The the way I would like people to be involved, I know they have been involved during my project, the project that I have worked, I've already talked about them owning it from the beginning to the end. I would want them to be able to tell me that this is not how we want it. I would like them to tell me and to guide me on what is important to them so that I don't bring my because I want to get anywhere.

00;24;44;09 - 00;25;05;27 Freda

And there's this thing that that I've one of one of our researchers say that I don't know where they heard it, but they were saying that they say if your if you are doing it for us without us, then you're not doing it for us. Yes. So I would rather they guide me in that way. Then they are involved.

00;25;06;05 - 00;25;11;01 Freda

That is the kind of involvement that I want. I want them to be happy to do it.

00;25;11;18 - 00;25;13;02 Grant

Yeah. Willing to learn as well as.

00;25;13;03 - 00;25;14;16 Freda

Exactly. Yeah.

00;25;15;14 - 00;25;31;23 Grant

Okay. And then we're on to the more digital side of these questions. We have. What do you understand by the term digital product and digital tool And can you give me examples of it?

00;25;31;23 - 00;25;38;12 Freda

Okay. Do you want this in relation to what I was doing or just my general understanding you're doing?

00;25;38;15 - 00;25;51;14 Grant

Have you ever seen any digital things that happened, The anything that's been done here that your think is showing high potential or how do you understand what digital product is and what digital tools?

00;25;51;14 - 00;26;43;23 Freda

Okay, When you said digital, what comes to my mind is actually from from computer to internet to, you know, anything that is virtual not And so some of the things that is my understanding. And for a project like what I was doing, I would like something like where the products that these people are making that women can be sold through Internet platforms or social media or whatever, so that they are more visible to people and people can be able to order and supplied.

00;26;44;05 - 00;26;46;13 Freda

So to me that is what I think.

00;26;46;28 - 00;26;54;26 Grant

Okay. And then we're into this is one of my research questions, but I do have smaller questions about it.

00;26;54;26 - 00;26;55;08 Freda

Yes.

00;26;55;18 - 00;27;02;25 Grant

It's two bigger things. What do you think are the most effective digital tools and products for engaging local communities?

00;27;04;13 - 00;27;32;09 Freda

I think that also depends on what the local community is interested in and also their ability to get engaged. Because if like the case of my project, the the the I don't know if I answered the question for digital, all the digital digital tools are.

00;27;32;13 - 00;27;35;04 Grant

Very hard to fix. Fixed.

00;27;35;20 - 00;28;08;03 Freda

Yeah. So first for, for communities like the ones that we work with, it's not something that can easily be defined. On how they can use digital tools and how they can use the the platforms because first of all, they don't have. So it's a very foreign term, very foreign kind of engagement.

00;28;08;03 - 00;28;32;16 Grant

Do you think sometimes that's taken advantage of in the fact that there do you think it's a big we go into this later, but is it something that we as practitioners overlook that there is not advanced knowledge of what digital stuff does? Like when we take someone's photo, people are unaware of how much use of copyright and putting online and what that data is used for.

00;28;32;18 - 00;29;16;01 Freda

Exactly it. To me that is a it's a it's taken advantage of in many ways. For example, I can tell you when we were doing like the thatch and trying to see how we can walk to to, to make colours and and things. The we had students from the British Institute the graduate attachés and they are doing blogs and so they are reproducing exactly that hard work which has been done by these women and making it very easy for someone else.

00;29;16;07 - 00;29;22;03 Grant

Yes. And denying the ability exactly. By agency to make that decision.

00;29;22;03 - 00;30;01;27 Freda

Exactly. So is that then women also the ones that are making pots, they produce brew. They produce liquor. Yeah. Very distilled liquor using using pots. And so one of the students recorded the whole thing and she did a blog on how to do it, including pictures and everything. And I said, this cannot go. So this, this these are some of the things that I think when it comes to think are taking advantage of people not being able to see what is going on out there.

00;30;02;08 - 00;30;10;20 Grant

I suppose it's a subtle difference is that because it's in one sense it's insider trading, it's business. You're taking someone's unique intellectual property.

00;30;10;20 - 00;30;12;06 Freda

Exactly. Yeah.

00;30;12;29 - 00;30;22;11 Grant

And the other side is open access. And it's that open access give everything for free. But sometimes you are affecting the economics of the area by giving away.

00;30;22;20 - 00;30;44;24 Freda

Yeah, but for whom? When, when, when you say open access, how is this beneficial to the owner of the of the of the knowledge. That is the question because what will happen as much as I would rather what you are telling people out there is the end product.

00;30;45;03 - 00;30;45;15 Grant

Yes.

00;30;45;20 - 00;31;22;29 Freda

So that they can buy but you're not you're not supposed to be giving them all the techniques. Yeah. In the name of open access, all the techniques are both making the products or the techniques about everything that has gone into making it

work. So for me, I feel and this this is a big disadvantage to people who are and it's the same thing even with academia where also such as go ahead, do research in a certain area with certain people, conduct interviews.

And this annoys me a lot of times conduct interviews and then we write papers. They are online. They are also in in, in in paper form and everything. But those people never know what you have to say about them. Yes. And sometimes I look at what has been said and I said, this is an insult.

00;31;56;27 - 00;32;02;15 Grant

Yeah, everything should be still run it. Okay. Sorry about.

00;32;02;15 - 00;32;03;16 Freda

That. That's fine.

00;32;04;11 - 00;32;22;20 Grant

I'm going to have to work out that way of I might just fix it in case. The next question I think we've got is how we feel about that one. It's what would you like to see more of? **So what would you like to see more of in terms of the practice of heritage in Kenya and in East Africa?**

00;32;24;06 - 00;32;31;20 Grant

What would you like to see more of in terms of effective ways of working with communities?

00;32;31;20 - 00;33;00;24 Freda

I think one of the most important thing, and I think some people are doing it now, is the dissemination of if you go and do research with the community or research on the community, it's important that you come back to them. You give them back the results of what you found, discuss with them. Let them verify what you are going to take out there.

00;33;01;26 - 00;33;29;00 Freda

And then when you have the final product, it's always good for them to see it because otherwise sometimes I can tell you, sometimes I go to international conferences and I see papers being presented and things being presented and I'm like, Is this from my country? But I don't. I couldn't even imagine that we have this because it has been done and it's out there.

00;33;29;00 - 00;33;36;14 Freda

Other people can see what we don't see. So I think research should be done and some people are doing it now.

00;33;38;18 - 00;34;05;10 Freda

People should be engaged the same way you engaged people. When you are taking your data, you should feel obliged to engage them the same way as you disseminate whatever data that you got. Also, I think research should not be research for the sake of research because that's how it has been. And someone told me anthropologists are not here to save the world.

00;34;06;19 - 00;34;55;25 Freda

When I said I think some issues that press people in the third World are not research the economic issues which actually when you do research and if you look at in fact sometimes when when people when I was looking BEA (British East African Institute) I used to receive proposals for research from from African people. I've recounted European and Americans for grant we used to offer they still offer the multi grants and for African grants there was always an aspect of giving back to the community.

00;34;57;11 - 00;35;46;17 Freda

They always there always an aspect of this would be important for the community because they need this and this and this and but all the time that was the total opposite of all the proposals that were coming from the rest of the world. Yeah. So I would like to see that research where the researchers are not very selfish in terms of only academics and forgetting that they are doing this where humans are existing in a very low level, you know, So it becomes very difficult for people to do research at home because when you're doing research at home, you feel obliged not to act like a foreigner, but a person from home

00;35;46;17 - 00;35;48;05 Freda

where you're expected to give back.

00;35;48;18 - 00;35;48;25 Grant

Yes.

00;35;49;03 - 00;36;02;08 Freda

So, yeah. So that's what I would want to see something I would want to see different kind of research where people that your researching on or researching with benefits, you know your research benefits.

00;36;02;08 - 00;36;03;08 Grant

The benefits.

00;36;03;09 - 00;36;03;20 Freda

Yeah.

00;36;05;19 - 00;36;09;1 Grant

Well you're obviously there to learn rather than coming in with a very set idea.

00;36;09;19 - 00;36;12;00 Freda

Yeah exactly. Yeah.

00;36;12;02 - 00;36;14;11 Grant

I just need to swap the battery out on the monitor.

00;36;14;12 - 00;36;14;25 Freda

Okay.

00;36;15;03 - 00;36;33;15 Grant

I forgot to. Yeah, we've got plenty of battery. Okay, so the next question is kind of on a similar thing, but we just kicked off with **how would you like your work and your stuff to be represented online.**

00;36;33;25 - 00;36;34;08 Freda

And.

00;36;34;16 - 00;36;38;22 Grant

How would you like the heritage to be represented?

00;36;38;22 - 00;36;39;06 Freda

Wow.

00;36;39;27 - 00;36;40;14 Grant

Big question.

00;36;40;24 - 00;37;27;03 Freda

That's a big question. Um, first, I would like it to be represented or to be presented truthfully. Um, I would like because the way it has been presented before, which is okay and sometimes not, there is in East Africa, there we have of course our lows and highs and people are doing research from, uh, from, from all angles they do love.

00;37;27;10 - 00;38;00;06 Freda

But then when it's, when it's presented out there, let's say people are talking about anger, For example, in Africa, what we see, we see we don't see any good parts of Africa or East Africa all we see it's either malnutrition. Children all. And why are they doing this? Is it to help or to raise funds for them to be relevant?

00;38;00;06 - 00;38;29;28 Freda

The truthfulness that I'm talking about is whereby exaggeration may help to help. Maybe an NGO or Researcher to get money to go back there and do some research. But then when you get this money, what do you do with it? Do you use it for for the community that you said you're

00;38;29;28 - 00;38;37;12 Freda

.I've been doing work with with wells in northern Kenya and you're not specific about you.

00;38;37;13 - 00;39;28;09 Freda

You are not specific about which kind of presentation. So I'll just tell you this one. I have been doing research on wells These are wells from northern Kenya and southern Ethiopia. And while I was there I saw on the landscape is carcasses of cows and their are NGO's everywhere, wells dry , water pans dry, everything dry. So and then there's the there are quite a reactive after all this has happened, then they'll come back to give food and that way they are creating destitute.

00;39;28;09 - 00;39;43;10 Freda

So why can they if they something that you really want to do for the community and you want to present it out there, why don't you say there's water, there's land, let's go further and then we want to keep on going back there.

00;39;44;01 - 00;39;47;22 Grant

Yes, it's more of a proactive, sustainable development.

00;39;47;26 - 00;39;48;13 Freda

Yes.

00;39;48;13 - 00;39;57;17 Grant

Rather than a reactive. Oh, when it hits the final point, we're like, now we have to step in in a big way. You'd love to see a proactive sustain.

00;39;57;18 - 00;40;30;25 Freda

Exactly. Exactly. Because if you if you allow me, I'll just tell you this thing are both being being reactive kills even what was in existence because like in northern Kenya, in southern Ethiopia, I was working where it is so dry areas that are reserved for the very dry seasons is where they put up camps and so on. Most cannot come there anymore because what they put up camps urban areas.

00;40;30;26 - 00;40;58;16 Freda

It starts to grow within those areas. So the reserved areas for most the difficult times have been taken over by NGOs for giving food to people and then people that you are giving food they have lost their animal with no capacity of trying to restock because there is food that is coming So young people will not come back to be bursaries, then the more they'll be destitute sitting there waiting and so they kill even whatever is there a.

00;40;58;16 - 00;40;58;25 Grant

Local.

00;40;58;25 - 00;41;15;01 Freda

Economy? Exactly. So I would like a presentation where people are factual, where they said this is what is going on. Our research says this and this is what we would want to see. So for me, that is the kind of presentation that I would want to see.

00;41;16;04 - 00;41;31;24 Grant

Okay. And then we are into what technologies do you think what do you think technology could do for your work and work with communities in Africa? So what do you think technology could do for work in Africa?

00;41;32;03 - 00;41;32;25 Freda

Technology.

00;41;33;19 - 00;41;54;13 Grant

Digital means and what do you think what digital means? So mothering this question, what do you believe the increase of digital work could mean? What in your ideal sense, how would it be well applied and what technologies do you think show great potential?

00;41;55;14 - 00;42;30;25 Freda

Okay, if I start like with a project that you are interviewing me about, I think after after producing all these materials that people produce the beautiful products and all that digital technology can help to bring them out, then they can be seen by the whole world. And that way people can order it and massive production can be done to take them out there.

00;42;31;10 - 00;43;02;05 Freda

So just like how we have eBay or Amazon or whatever, then if such sites can be created where people can be able for cultural heritage, you know, without compromising again, because there will be there would be a problem of illicit trafficking i am aware of that. But then it has to be very carefully done so that people can be able to sell their products, products out there.

00;43;02;13 - 00;43;19;26 Freda

But also I think there's this term that is used a lot in of the term capacity building, because then if you do this, then who is going to see that it's being that that they are actually being asked for by the whole world.

00;43;20;23 - 00;43;37;22 Grant

In terms of capacity. What do you think is a use what you think is the best capacity that in your opinion is needed? So what is needed in these communities in terms of capacity building? Is it more on the lines of heritage or is it more on the lines of business?

00;43;37;22 - 00;44;04;25 Freda

I think if we're talking about Heritage business, because if they are using heritage materials to make produce for business, then they go together. They think both ways. Uh, capacity building is important so that they are able to produce and sell.

00;44;04;25 - 00;44;18;16 Grant

Okay. Um, what do you think the biggest barrier and considerations to creating digital engagement are? Local digital engagement as well. The biggest barrier. What's the biggest barrier you can think of?

00;44;19;07 - 00;44;49;14 Freda

I think literacy and also affordability of, of equipment. May it be on a smartphone or a computer. Those are those are very big barriers. So yeah.

00;44;49;14 - 00;45;00;28 Grant

In your opinion, what digital methods, if any, would you like to learn and apply to this work, or would you like to see a place in the community working with.

00;45;02;26 - 00;45;45;03 Freda

A I would like to see because I was dealing with with products, I'd like to see a website where pictures of all the things that they are producing are put where people can be able to buy using their cards, Visa or MasterCard, and divide within this country where they can use M-Pesa. You know. So yeah, I would like to see some websites and also someone some people trade dedicatedly for such things within the people that I've been working with.

00;45;46;16 - 00;46;02;06 Grant

Okay. And then the next questions back to kind of what would be the ideal relationship look like between national museums, heritage practitioners and local communities.

00;46;02;06 - 00;46;02;21 Freda

Relationship.

00;46;03;00 - 00;46;11;23 Grant

Relationship. So like how each sees each other, how it communicates, how information is shared, and of the relationship with them.

00;46;13;13 - 00;47;06;21 Freda

Heritage practitioners in the community. I think together I'll take that as one group. So the National Museum, Heritage Practitioners and the Community should work to compliment each other so that the museum is advantaged to have a to have technical staff. Uh, they might not have the materials like the communities. They have space which can be used for exhibiting, exhibiting all these materials that we are talking about.

00;47;07;00 - 00;47;45;13 Freda

So they could be a very good conduit for, for everyone to see what is going on in the community. So the relationship should be that of where the community members don't see the museum as a foreign entity. They should just the same way because the it's it's supported through their own money and everything. So they should see the museum as their own whereby they can come up with ideas and be able to discuss them with people in the museum and say, Can we exhibit a temporary exhibition on pots a temporary exhibition on Makuti?

00;47;45;13 - 00;48;07;06 Freda

And I could see a temporary exhibition on whatever. So in that way, then that can be a very good relationship again today. If you ask people, these people that I was working with and others about the museum, they tell you this is where all the things are kept. So I would rather where the museum becomes very relevant to the community.

00;48;07;06 - 00;48;09;00 Grant

Okay, That's a beautiful answer.

00;48;10;01 - 00;48;10;17 Freda

Thank you.

00;48;12;04 - 00;48;12;14 Grant

All right.

00;48;12;14 - 00;48;17;12 Freda

Would I think I'm talking too much until I'm draining your battery?

00;48;18;11 - 00;48;47;14 Grant

It's not that the camera's overheating. It's a problem with these ones. And how to fix it. Should cooped up. Okay, we're on to the next one. The quality of the image, You'll just have to go down. Okay, so we're going through those. What design factors do you think are significant to the stakeholders and community? You've kind of covered quite a lot of this.

00;48;47;14 - 00;48;49;20 Freda

What is specific, again, design.

00;48;50;20 - 00;48;57;09 Grant

Design, Yeah, I don't think it works as a big question. I'm still kind of working this into smaller question.

00;48;57;11 - 00;48;57;23 Freda

Mm hmm.

00;48;58;23 - 00;49;17;22 Grant

What types of technology do you think will work? Well, we've gone from that to just remember, as I said, it now, how do you think digital tools can change the way we work with communities ?

00;49;17;22 - 00;49;48;17 Freda

Um, I think they can only. **They can only make a difference if they're accessible to the community.** The only problem is that they're not accessible to the community. Most of the people that we call community, they're the rural folk. So the, the, the if they're not, if they cannot reach what we are putting their, then they cannot comment on it.

00;49;49;08 - 00;50;09;16 Freda

So what that means is that we continue to put whatever we are putting in that they know what they know from what we've done with them. If we put something different, then they wouldn't see. So but if they are able, if the tools are accessible to them and whatever we are doing is accessible to them, then they're able to comment and make changes.

00;50;10;00 - 00;50;10;15 Freda

Okay.

00;50;11;01 - 00;50;36;05 Grant

Brilliant. We're into the last four question. Yeah, in hindsight. So after you've done this project, is there anything you do differently, like in hindsight that the project you did? **Is there anything you think you would do differently if you were to do it again?** Um. All right. Sorry.

00;50;37;08 - 00;51;35;04 Freda

Yeah, I think. I think what I consider not to go very well and what I would want to see done differently is after you've done the project successfully, how do you make it sustainable? Because that is one of the things that we didn't put in the project

proposal. And it turned out to be a big problem because after after the women did makuti, they got orders for big orders from equity, but there was no money to buy dyes for sustainability.

00;51;35;04 - 00;51;35;25 Freda
It's not there.

00;51;36;21 - 00;51;36;28 Grant
Yeah.

00;51;37;16 - 00;52;03;07Freda
So something when, when, when COVID struck, they needed to store all those things that they had made, but there was no money, so we didn't even put in mind the storage factor of the market. When they go to the market after they're sold, what do they do after that? So we move all the things to the market. We sell some because we also went to the market to sell.

00;52;03;17 - 00;52;28;29 Freda
We sell some, but after that I had to use my own money for six months. No, for actually our year for a small space where all the all the things that were not sold could be kept. So it's and then but I felt very sad that I didn't have money to help the women who are doing Makuti to do the orders that they had been asked for.

00;52;29;15 - 00;52;45;01 Freda
Yeah. And also we did sign boards, one very beautiful one, which was opened by the county government minister and a lot of people community. It was a big ceremony, but it has collapsed.

00;52;46;11 - 00;52;47;14 Grant
And there's no money to repair it.

00;52;47;16 - 00;54;14;04 Freda
No. Yeah. So I think I think that out of the and also the reception the way it was received the with the also the county government owned it they showed that the projects they became part of it. And then we also created women groups which can be used for for raising funds in future with the government and other places.

00;54;14;04 - 00;54;14;23 Freda
So yeah.

00;54;15;11 - 00;54;29;10 Grant
Okay, perfect. And then we have the final set of questions. What do you feel this was a big question, so I'm not going to, um, what do you feel is the greatest benefit of heritage to the community.

00;54;31;03 - 00;55;08;00 Freda
Greatest benefits of heritage? It's the community like the people that I worked with. It's being able to use the materials around them, which they have inherited. The Marine heritage, which is costing them nothing to be able to produce things that would bring them money. So I think for the community it's also the word heritage and the way you use it is also very foreign.

00;55;09;13 - 00;55;36;23 Freda
So to them they look around themselves that they'll tell you about something, this and that, but they don't look at it the same way that we do. But um, but yeah, it's, it's very beneficial in many ways or though sometimes we are losing it now that it tells all those things and the community together, uh, people knew how to behave where, when and how.

00;55;38;04 - 00;55;53;14 Freda
But now this has changed. So this benefit of heritage, the community is no longer felt the same way that it was felt before because of the global you know, it has become a global village as everyone says and nobody no better than you in digital world.

00;55;54;29 - 00;56;14;02 Grant
Yes, Interesting way of going about that one. What would make the most significant change in your relationship with the community? This one's aimed at some other people, not just yourself, but.

00;56;14;02 - 00;56;50;12 Freda

Uh, I think that would be because when they they look at me as a researcher, they think about how what I can do to benefit them. And for me, I would want to look at the most difficult things that they are going through and see how research can be used to change sides of things. And so that I would feel that I'm beneficial to the community.

00;56;50;12 - 00;57;21;05 Freda

And when they look at someone like me or someone else who is not in the village and someone who is thought to have a job, a big job, they rely on you to do some good things and so you'll pay school fees for for your village mates. Uh, buy things when you are going to the village. But still there's more expectation.

00;57;21;21 - 00;57;30;28 Grant

Do you feel a lot of pressure in that sense?

00;57;30;28 - 00;57;46;06 Freda

In fact, I feel bad if I'm not able to do it, so I don't feel I don't feel pressure. But yes, sometimes, I mean, especially when you think you've done something to someone, you've helped them much that you could, but they feel it's not enough.

00;57;46;11 - 00;57;48;21 Grant

And then you don't have the ability to further it.

00;57;48;23 - 00;57;56;12 Freda

Exactly. So that's when you feel. You feel. Yeah, yeah, yeah.

00;57;56;12 - 00;58;05;07 Grant

Okay. And then we're into the last question. Is there anything that you want to share that you think relates to this work?

00;58;05;07 - 00;58;45;21 Freda

I think I've already talked about it, which I think, uh, which I think it's more about sustainability because otherwise it's not useful to do research to come up with great results. Then, um, whatever you've done is not sustainable. Especially if you set out to empower people economically, then you see actually to do a book that benefits to your research and then you are not able to help sustain your results.

00;58;46;20 - 00;59;19;00 Freda

So I think what I would like to see is a fabulous put together, um, grant application conditions and uh, and all the guidelines about we will find out if you do this and this and that. I think the aspects of sustainability and in fact should put a figure to the aspect of sustainability because otherwise it's useless.

00;59;19;17 - 00;59;22;14 Grant

Otherwise, as an ethics issue you created something you can't.

00;59;23;01 - 00;59;51;06 Freda

Yeah, exactly. So you, you haven't successfully and what you said you do and you've done so what, you're happy? Yeah. You can write papers, but then, uh, is that really the end results that you wanted to have. So what happens is that yes, you've done, you've been successful, but you nothing to show for it after, after three months or something, people have forgotten that you even exist.

15.4. Appendix: Wycliffe Omondi - Transcript

Name: 20221124 - Wycliffe

Created on: 19/06/2023 17:13:27

Created by: GB

Modified on: 19/10/2023 14:26:28

Modified by: GB

Size: 3 MB

Name	Wycliffe Omondi
Date	24/11/2022
Location	National Museum of Kenya
Role	PI – Rising from Depths
Video Link (Private)	https://youtu.be/E3NJFov2AUA



00;00;00;16 - 00;00;12;20 Wycliffe

I am Wycliffe Omondi and I was working on a project in Mtwapa with utilisation of marine cultural heritage by a multicultural society in Mtwapa around the coast of Kenya.

00;00;14;13 - 00;00;17;27 Grant

How long did the project run for?

00;00;17;27 - 00;00;23;05 Wycliffe

About one year. Yeah, about one year and running for almost one year.

00;00;25;18 - 00;00;27;24 Grant

Where did it take place and who was involved?

00;00;28;24 - 00;01;03;01 Wycliffe

The project was based in a place called Mtwapa. Mtwapa is found along the coast of Kenya, about twenty kilometres from Mombasa. It involved the community living around Mtwapa. I was the principal investigator and I was working with a colleague from Pwani University, that is Dr. Ibrahim Busolo Namunaba, who was Co Investigator on the project.

00;01;04;06 - 00;01;05;07 Grant
What was the purpose?

00;01;06;19 - 00;01;18;17 Wycliffe

The purpose of the project was to, uh, to look at how community members living around the Mtwapa site can use that site for sustainable development.

00;01;20;04 - 00;01;25;18 Grant

How did you become involved in the project and what was your motivation?

00;01;26;14 - 00;02;05;27 Wycliffe

it's a long story. I ended up working this project from the beginning. I got a scholarship from Rising from the depths to be a student at the university of Nottingham before I moved to the University Edinburgh. And I noted that the university I, I came across a call for projects and through this I applied for this work. and what is very interesting is that I applied for the to be involved in this project simply because, first and foremost, I was an employee of National Museums of Kenya and this site and proper site is one of the many gazetted sites that are supposed to be managed by national museums of Kenya. But there's so many challenges dating to this site. This is one of the many sites that national museums of Kenya abandoned completely after it was gazetted in the 1950s.

00;02;40;19 - 00;03;13;00 Wycliffe

And yet this site is very accessible because it's very close to a fast developing settlement and you find that are many. There's a lot of pressure from the society, the community living around that area to use these sites and also to access that, to go through the sites in order to reach the ocean. So these are some of the challenges I felt I can investigate further and find how do we solve some of these problems?

00;03;13;10 - 00;03;16;16 Grant

What were the methods used for the project?

00;03;17;18 - 00;03;42;26 Wycliffe

This project was the first to get into the society. The community members had to use what we call focus group discussions. I had to bring on board the university students to do research fieldwork. And that's why we are working together with the university, because they are based not far from these sites. Actually, they are from within the same county, Kilifi County.

00;03;43;11 - 00;04;00;13 Wycliffe

And I feel that these are an opportunity for us to give the young people an opportunity to test their research skills in this area. So the main, the main methodology is focus group discussion. Yeah, working with the community members around that area. Yeah.

00;04;01;26 - 00;04;05;20 Grant

What were the main outputs of the project and how were they communicated?

00;04;07;05 - 00;04;55;18 Wycliffe

The main output of this project is ... what I say is one of the positive output from this project was that were able to, to convince actually actually the communities that came up with the idea to come up with a group, a recognised group, because before that we are just individuals. They came up with a group called (shimo a terra) community based organisation from this project and through that they are able to they're not able to to put their ideas or their request to national business of Kenya as a body that represent the community around that site as opposed to what they are doing.

00;04;55;18 - 00;05;22;17 Wycliffe

Previously the individuals trying to interact with the national museums of Kenya. Currently they are a registered community group, what we call a CBO community based organisation that they're able to interact as for request and also demand, and that's from National Museums of Kenya to assist them or to engage in certain activities within that specific site.

00;05;23;00 - 00;05;33;19 Grant

Can you tell me a story about an interaction you have on the site? Like what is a very fond memory of how you interact with community?

00;05;35;20 - 00;07;42;28 Wycliffe

There are many, but I will I will take and I'll give you one or two examples that to me, I feel that those kind of carried with that experience one of the through these interactions and for discussion, I was able to come across a very old person this, this, this we call him Mudaris is 80 plus he cannot recall his age clearly, but he's over 80 years old and he was trying to explain to us as one of the aspects of bringing sustainable development, the community reintroduction of fishing methods that is extinct in that area.

They call it muzeo, and he said that through the museum or that site and through the CBO they can start educating the young people on this fishing method whereby you will put a kind of a fence in the shallow parts of the ocean, and then fish will be trapped in that area. This is a method that we're using in the 1960s and 1970s, but it disappeared completely and it was due to him.

It is not labour-intensive. It is it is cheap to maintain as opposed to going to the deep in the ocean and you end up come back with no fish at all. I remember this old person said that this is what made them prosper. But with the new changes in lifestyle, most of the fishermen stopped engaging in fishing and they moved to urban centres to seek for employment. So it disappeared completely. he is currently the only person who has these techniques who understand the skill and is ready to pass this skill to the new generation through the CBO and through the national museums of Kenya.

00;07;42;28 - 00;07;45;02 Grant

this leads me on to the next question.

00;07;46;19 - 00;07;56;18 Grant

Can you tell me interactions and experience of working community? What went well? What did not go well?

00;07;56;21 - 00;08;30;29 Wycliffe

What what went well? I can say we had to ask these community members out of all these activities, there are so many activities that they wish to be engaged with National museums of Kenya and they wish to spearhead these activities. And what is so curious, they see that what they feel they should start with is to come up with the signage at that site.

00;08;31;08 - 00;09;54;03 Wycliffe

There was no signage. It was just a site, no name, nothing.

So the community say that the first and foremost they need to have signage and we ask them why. They told us. The reason as to why they think signage is important is because this community of Mtwapa they call themselves people of Mtwapa and that society is Mtwapa and that means to them they believe the origin of the name of that area originated from that site and here we have a site that has no identity, identity mark, it has no signage, it has no name.

They felt that this is what is most important. They need to have a name at that site. The community proposed the material to be used. They said they would get the labour and they are willing to supply the materials. Yeah, they want to work. Yeah. And they did that. Yeah. Yeah, they did that. They did the signage and what I found it was very interesting that they say to use stone, because when you use these other materials like timber or iron, iron or metal, in most cases they get vandalised. Yeah. So these are material that they felt it is long lasting to stay there for, for many years.

00;09;54;09 - 00;09;54;21 Grant

You Learnt from the community?

00;09;54;21 - 00;10;13;07 Wycliffe

The community. Yes, I learnt from the community. I didn't, I didn't know that aspect. Yeah. Because the national museums of Kenya mostly use timber or we use metal but more often they get vandalised. Yeah. Yeah. Yeah. That that was I found it brilliant.

00;10;13;09 - 00;10;19;08 Grant

Can you tell me an element of a part of your projects and that was important to you and why?

00;10;20;25 - 00;10;25;17 Wycliffe

This is something that you ask about. Something that I found was not working or something.

00;10;25;21 - 00;10;30;13 Grant

Oh. I also ask you what didn't work in the community? Sorry.

00;10;30;13 - 00;10;32;06 Wycliffe

Yes, yes, yes, yes, yes.

00;10;34;09 - 00;10;59;08 Wycliffe

Because when I was doing this project was during the COVID, COVID period when we started. And given that it was coming from Nairobi, from the city, going out there, initially they were not very free with me, they didn't even want to come close. They didn't want even to invite the old people because they believe COVID is in Nairobi, where I'm coming from.

00;10;59;08 - 00;11;18;22 Wycliffe

So when I go down there to the coast, they're seeing this guy. This person is bringing us Covid. So there was like two misses. The first time I went actually it was it is I recognise it's and I was trying to see if they can meet and sit down with them. Nobody showed up.

00;11;19;18 - 00;11;20;09 Grant

Because of the Virus.

00;11;20;11 - 00;11;55;23 Wycliffe

Because of the stereotype. So when they ask the caretaker down there and that's why these people not coming I've been here since morning, waiting for them and it was around noon and he told me that they're not going to come. Why don't you? You can see it, but you're from Nairobi. Oh, they sent them to come and sit down with you here. So. So it didn't work. But later on, after. After a number of times they. I think, I think they, they trusted me. Yeah. And when we had a focus group discussion the first one.

00;11;55;24 - 00;11;58;19 Grant

and you had built that relationship.

00;11;58;19 - 00;12;01;20 Wycliffe

Yes. Yeah. It's very, very important. Yeah.

00;12;02;26 - 00;12;06;21 Grant

Can you tell me about a part of the project that is important to you is why?

00;12;10;11 - 00;13;40;10 Wycliffe

One element that I find is extremely important to me and also to the museum that we didn't know is the result of finding and meeting this community members. What we realised that considering that site as a sacred site and also committee member being allowed to access and use that site to that to me is extremely important. You know, this is the key priority of community members because the national museums of Kenya, when a site is gazetted, we always believe that we should stop community members from either going through the site or just accessing the site in wholly.

But we realised that what is key to the community members is access to the sacred places within that particular site, to the national museums of Kenya. Which as I told you before, i am an employee of National museums of Kenya, we believe that this site being an archaeological site, that is extremely important to us because officially we've got our research and we've been doing research for several years.

We believe that it's very important what we say is that once we protect this site, community members are going to be employed like the caretakers from the community. And we thought that is extremely important. Yes, but from the community members, that was not a key priority.

00;13;45;17 - 00;14;00;19 Grant

What has been the most significant change in your relationship with the heritage and community ?

00;14;01;18 - 00;14;06;27 Wycliffe

The change with the heritage authority?

00;14;07;10 - 00;14;16;11 Grant

with the archaeology in the place you were working. Yeah, with the community. And what's been the biggest change to you personally?

00;14;17;11 - 00;15;00;06 Wycliffe

Well, obviously what I find is it's been a big, big, big change to me is that being trusted with the community, being like part of that community to the extent that whenever there have been issues, they just call me. I'm like a brother or a to the community members. Whenever they have issues affecting them, they take me as part of them.

They call me, they ask for assistance, they ask for advice. Yeah. And you see this If I feel that I'm part of that, that community. Yeah. Yeah.

00;15;00;18 - 00;15;03;28 Grant

How do they communicate with you. Is that mainly through phone calls?

00;15;04;17 - 00;15;23;17

Wycliffe

Yeah. Mostly through phone call. Most of them through phone call. A few of them like the Secretary-General of that community, the Secretary General and the Deputy Chairman, we communicate through WhatsApp. Yeah. Yeah. But it.

00;15;23;17 - 00;15;24;16 Grant

Wasn't very. Common.

00;15;24;16 - 00;16;12;10 Wycliffe

Yeah. Yeah. But that, that's the others they call, they call, they text. Yeah, yeah, yeah, yeah. That, that thing that also if there's a problem they contact me. Recently one of them phoned me and he was telling me that he came across some people cutting a branch of a tree, It's like that. Cutting some trees.

Yeah. And he said to us because they are not members of this, this CBO. Yeah. Yeah. But they didn't respond. So he felt, that what is most important is to call me. Yeah. So, yeah, I asked this person, Have you been interviewed? The caretaker because the caretaker is one who's, who's who is always around that site.

They told me no, he's like, his phone is not going through. That's why they call me.

00;16;12;26 - 00;16;18;15 Grant

So... That reporting system is now you.

00;16;18;25 - 00;16;20;20 Wycliffe

Yeah. I find it so interesting.

00;16;21;06 - 00;16;26;18 Grant

Now to move in the more digital side. Yes, this is just to kind of get context to your experience.

00;16;26;19 - 00;16;27;05 Wycliffe

Okay.

00;16;27;14 - 00;16;54;13 Grant

So first off, we need to get from what you've already been talking about, can you describe someone that was engaged with your project? So can you describe someone who was engaged with your project? What does engagement mean to what does it look like ?

00;17;08;17 - 00;18;22;17 Wycliffe

Yeah. It's this that on a personal level to me, I believe engagement is a two way Traffic is not only like me, uh, consulting or advising the community is also for them because I believe they have more knowledge than me. I mean, for, for my case, me going to the community, it's for them to tell me more about the site itself and how they interact with the site and the ocean. So it is both ways and through this engagement. Also i found is a means to reduce overall use. Um, so some digital media as you see, some use the phone. Yeah, we make calls, we send texts, we send use the WhatsApp group and also what you are discussing with them had the opportunity to use a camera. Oh, about the video actually because I was recording with video and also and so some photos, but the challenge was that it was me was me doing everything taking the notes and those are recording and I found it is it's not easy doesn't work Yeah same time.

00;18;22;19 - 00;18;26;26 Grant

Yeah. Yeah it takes a while to get used to it

00;18;26;27 - 00;18;29;16 Wycliffe

So yeah. This was a learning experience to me.

00;18;29;16 - 00;18;45;00 Grant

Yeah, it is. It's a huge learning curve. Yeah. Right. Yeah. Running around trying to remember to turn the camera on. But yeah. **What do you think creates that engagement?** So what is it That nice reciprocal knowledge sharing and.

00;18;45;13 - 00;19;32;21 Wycliffe

I think if I think that engagement is, is uh, affected a number of things. First is you have to be very honest with the people you are dealing with so that you create that trust and then turn it into a rapport, rapport so that they can open up and be free and or to realise that the more you engage with them, the more they open up.

In the initial stages they'll be like, Oh, this is like just anybody who comes here then goes back. Yeah, but then when they understand what you are doing and for what purpose, they, they, they open up, they open up. But it is gradual. It's not instant.

00;19;33;10 - 00;19;41;01 Grant

Yeah. I think you might have already answered this, but how would you like the community to be involved in your work?

00;19;41;01 - 00;20;20;08 Wycliffe

To me, I think I believe they need to be engaged even more. We had some challenges because we had some limitations. Anyway, because of funds and also time was also a constraint, but to me I know I believe that they should be engaged more. I'm trying to sell the idea to national museums of Kenya so that we can have that continuity.

Yeah, so that is not only through this kind of project that you can get the community, but the museum should now carry on and engage them even more. Yeah, yeah, yeah.

00;20;20;25 - 00;20;29;05 Grant

Okay. So next question is back to the digital. Mm. What do you understand by a digital product or tool and can you give me an example of how you use them?

00;20;30;15 - 00;20;34;04 Wycliffe

Digital product or, or tool.

00;20;34;10 - 00;20;41;10 Grant

What kind of digital methods you use and like what's your understanding of what digital product is, what digital tool is and how do you use them in your work?

00;20;44;02 - 00;21;33;12 Wycliffe

My digital tool, to me it is like, what is the gadget itself. It can be the camera, it can be the voice recorder, it can't be the telephone. It's more for the hardware and then you must the other needs what digital product. The that the product is, the output is output. Once you recorded all these things, you need to use like, how is this supposed to be used?

Because it must be converted in another mode so that people can use it. They can be in form of a clip, a video clip or what has been recorded so that it can communicate that, that that's my understanding.

00;21;33;24 - 00;21;42;11 Grant

Yeah, Yeah. So What are the most effective digital products and methodologies for creating local engagement in your opinion?

00;21;43;24 - 00;21;48;25 Wycliffe

The most important digital products.

00;21;49;13 - 00;21;57;12 Grant

To one of the most digital methods. Yeah, the most important digital Mm.

00;21;57;12 - 00;22;03;10 Wycliffe

In the good of the community. Yeah.

00;22;03;20 - 00;22;10;22 Wycliffe

Um digital tools like outputs. Yes effective methodologies digital methodology.

00;22;11;26 - 00;22;40;11 Wycliffe

Yep. For for, for, for, for, for this, for this product because I'm looking at it from the point of view that the community also can use it. Yeah. Because those interested, in whatever you are doing, whether they can access it so for our case mostly video video with voiceover. Yeah. So that they can understand and can someone can even explain what is going on.

00;22;40;15 - 00;23;11;25 Wycliffe

Just apart from recording, what would they see? But you have a voiceover, so that can be very important in a language that they can understand. Yeah, because it's not only in English but in their local dialect, Kiswahili, but that towards spoken in that area. Yeah, but, but in this and other places, I don't know if that is possible. Tiny text machine that I in this area in the city depending on the target group is got to be the way that success works with the phone.

00;23;12;05 - 00;23;28;00 Wycliffe

Yeah. Because most people have telephone mobile phones and they're able to access. Yeah. See like the tiktok or those kind of things. Just have this structured clip. Yeah. It's just, yeah, it's social media content that there can also be very helpful, especially in this area.

00;23;28;08 - 00;23;42;06 Grant

Yeah. Yeah. The next question is **what would you like to see more of? So what would you like to see more of from national museums?** Yeah. Is in your experience in East Africa, what would you like to see?

00;23;42;13 - 00;24;07;20 Wycliffe

More of what I like to see more of. Uh, is the perception of the museums will change in a way that when they're dealing with heritage, they should understand this heritage belongs to the community, the society. To know that, they are a government institution and the government should be in charge of this heritage is supposed to be the other way around.

00;24;07;20 - 00;24;22;13 Wycliffe

Museums should be the custodian of this heritage on behalf of the community. You know that they should empower community and they should give community a voice in the management of those heritage. That's what I wish to see.

00;24;23;12 - 00;24;30;28 Grant

Yeah. And my next question. Yeah, but it was how would you like to see East African heritage represented?

00;24;32;14 - 00;24;34;22 Wycliffe

In East Africa? Now it's all of East Africa.

00;24;35;01 - 00;24;39;14 Grant

And I know how would you like to see the heritage of that site?

00;24;40;11 - 00;24;44;00 Wycliffe

A mature part one to open to open.

00;24;44;26 - 00;24;45;07 Wycliffe

Town.

00;24;45;08 - 00;24;45;20 Grant

To other.

00;24;45;29 - 00;24;50;15 Grant

How would you like to see that represented so in more ways? Would you like to see that?

00;24;51;12 - 00;25;10;27 Wycliffe

Wycliffe

Uh, what would you like to see? It being represented is in the way the community understand it. Yeah. the way the communities understand it and not from an outsiders perspective but from the community perspective. That's how it's supposed to be presented. Yeah.

00;25;11;08 - 00;25;19;24

Grant

Yeah, yeah. What technologies do you think our greatest potential to work with the community?

00;25;23;03 - 00;25;49;06 Wycliffe

To work with the community. Currently, I think uh, technology that is embedded in the telephone, the mobile phone, because everybody currently, even in the grassroots level, people have access to the mobile phone and most of them not understand the know how to use it. Yeah. And also the costs that are not very expensive. Yeah.

00;25;49;21 - 00;26;07;12 Grant

Okay. And then what do you use digital methods for and what would you like to learn and apply to your work to this, your own work this time?

00;26;08;00 - 00;26;23;24 Wycliffe

What currently, what, I wish to learn these, uh, um, use of what you call is it drone? Yes. Because. Because what I find is i would like to have an overview of the site itself.

00;26;23;28 - 00;26;24;06 Grant

Yeah.

00;26;24;16 - 00;26;34;24 Wycliffe

Yeah. Because I was not able to access it from, from above and see how the overlays are and the encroachment because that's the major challenge of the site. Yeah.

00;26;34;27 - 00;26;35;19 Grant

Yeah. So yeah.

00;26;36;03 - 00;26;47;22 Wycliffe

Yeah. That, that's for me. And specifically for that site. Yeah, yeah, yeah, yeah. I know how to use it because I've not got an opportunity to, to train on how to use it. Yeah. Yeah.

00;26;48;21 - 00;26;53;28 Grant

What do you consider the barriers and considerations to creating local engagement?

00;26;56;27 - 00;27;26;17 Wycliffe

The biggest barrier for creating local engagement is what we call the gatekeepers. These are the people that they believe that they know much about the community, and without them, nothing is going to take place that to me, that would be the biggest barrier. But once you break it and be able to to engage with the real people in the community, then you know that that is positive.

00;27;27;05 - 00;27;27;15 Wycliffe

Yeah.

00;27;28;12 - 00;27;34;08 Grant

Um, how did you overcome them? How did you overcome them? Oh.

00;27;35;08 - 00;28;04;10 Wycliffe

Uh, my first the biggest advantage is where i work at the Museums of Kenya, but I was able to get hold of the person of the caretaker down there. And through the caretaker, I was able to meet a number of individuals within the society. But you see also first the caretaker had to first introduce me to friends who some of them were also gatekeepers.

00;28;04;17 - 00;28;40;25 Wycliffe

Yeah, but after interacting there for for for a while they realise what they, they keep people within within within the community. So through, through, through interactions and ensuring that the community trusts you. I was able to overcome that. They will tell you that so and so they acted and ultimately pointing out who are the gatekeepers. They will say that without them that is not a meeting that's what does he do if they're not invited in that meeting?

00;28;41;10 - 00;28;42;28 Wycliffe

Yeah. Yeah.

00;28;43;28 - 00;29;00;19 Grant

And then I think you may have already answered this, but we can go ahead. Yeah. So what would your ideal relationship be between heritage and community like. Yeah, to imagine a future. Mm. What would that relationship you kind of touched on.

00;29;00;28 - 00;29;01;10 Wycliffe
Yes.

00;29;01;24 - 00;29;04;12 Grant
Yeah, yeah, yeah, yeah.

00;29;05;08 - 00;29;30;19 Wycliffe
Yeah. I actually is, uh, is just in the approach, the way we interact with the community. Yeah. And no, not, not that top bottom approach but have a bottom up approach whereby you give the community a voice, let them be part of the management of this heritage and not the other way around.

00;29;30;19 - 00;29;37;09 Grant
What do you think is often overlooked in trying to involve the heritage?

00;29;37;09 - 00;30;03;19 Wycliffe
What is one of the things that people overlook is coming up with, with what you call with a fixed mind and with the belief that the, you know, more than the community. you will not go far.

00;30;03;19 - 00;30;13;02 Grant
What do you think the key factors are to a community in the output and what the key factors are, the things that they like to see.

00;30;16;24 - 00;30;56;03 Wycliffe
Of like for, like, for, for, for, for, for the case of Mtwapa site, what was coming out clearly is they want to see that they are engaged directly, they want to see that they have access to that site. Yeah. They have access to that site on the what they call the eyes and ears, of the site itself so that whenever they see there's a problem, whenever they hear there's an issue, they have a right to voice that problem.

00;30;56;12 - 00;31;09;11 Wycliffe
And so that is addressed. And with this address they feel that they are recognised. Yeah. So in other words, they want to be part and parcel of management of that specific site.

00;31;10;18 - 00;31;21;08 Grant
into the final set of questions

00;31;21;08 - 00;31;21;19 Wycliffe
Okay.

00;31;21;19 - 00;31;26;15 Grant
In hindsight, is there anything you do differently?

00;31;26;23 - 00;31;27;01 Wycliffe
In.

00;31;27;12 - 00;31;31;16 Grant
Hindsight, looking back on the project? is there anything you would do differently?

00;31;32;06 - 00;32;20;01 Wycliffe
Okay. Looking back at the project and you know, you know, this project, it did not come at the best time. Yeah. We because of the COVID that this kind of things. Yeah the pandemic and it brought a lot of challenges so even if I've what I would have done differently if I had the opportunity is to work with students who are in session because like for my case, I had to work with students who had just finished.

00;32;20;28 - 00;32;26;24 Wycliffe
Yeah, like after their fourth year and the graduates. Yeah. Because the university was not in session.

00;32;26;27 - 00;32;28;02 Grant
Yeah. So you don't get that.

00;32;28;13 - 00;32;28;21 Wycliffe
And.

00;32;29;11 - 00;32;29;25 Grant
Then it kind.

00;32;29;25 - 00;32;30;15 Wycliffe
Of Yes.

00;32;30;22 - 00;32;31;15 Grant
Stations to.

00;32;31;24 - 00;32;33;20 Wycliffe
Yeah. Yeah.

00;32;33;20 - 00;32;36;04 Grant
You just nicely onto the next question.

00;32;36;04 - 00;32;36;13 Wycliffe
Yeah.

00;32;36;28 - 00;32;44;11 Grant
We'd like to see in the future from your work ?So in the ideal world. Yeah. Yeah. What would you do with your work?

00;32;45;07 - 00;32;45;28 Wycliffe
What village.

00;32;46;12 - 00;32;48;25 Grant
What would you like to do with your work? So what's the future for you?

00;32;48;25 - 00;33;18;10 Wycliffe
In the future, for my work, I want to see this community based organisation progressing and being independent and able to sustainably use resources that are found in this site so that they stand by themselves and they can because stand up and brag about, we are able to sustain ourselves from resources from this specific site.

00;33;18;27 - 00;33;26;21 Grant
Yeah. Okay. And then how do you think in digital tools can help the way you work with communities and communities themselves?

00;33;27;27 - 00;33;59;27 Wycliffe
That's a good question because through digital products, I'm I'm able to record each and every step where we are coming from and what you've done so far and through that you've even share with the community be able to see we are making progress. Because like for my case, I was recording each and every word like for the photo in that the building, the signage from nothing to end up with what we have.

00;34;00;12 - 00;34;31;04 Wycliffe
and also comments from our managers and accepting that the community is important in writing this heritage. If you shared this with the community people, this is something that was recorded, it's factual. Its real, they'll be able to understand. I know that for sure. The national Museums of Kenya has accepted that they are major , play a major role in the general management of those sites.

00;34;31;08 - 00;34;32;00 Wycliffe
Those places.

00;34;33;00 - 00;34;39;10 Grant

Yeah. I'm the final question. Yes. What was the biggest benefit of your work?

00;34;39;10 - 00;35;12;00 Wycliffe

The biggest benefits to me or the community? To the community? What I can say is that the biggest benefit is to bring them together and end up with an organisation, a CBO community based organisation, which is not there before. Yeah, because of that then I can say that is the biggest benefit, bringing people of likeminded together from individuals to our group that, that, that's, that, that's big.

00;35;12;21 - 00;35;12;29 Wycliffe

Yeah.

00;35;13;15 - 00;35;20;14 Grant

And then what do you think is the greatest benefit of heritage to a community ?

00;35;20;14 - 00;35;52;07

Wycliffe

The biggest currently is that those not, not have not done a kind of an overview research to find out people's attitude and perception values on how Mtwapa looks like at the moment. But I think that identity, because there is not it was actually suggested that the forest used to belong to the national museums of Kenya. The national Museums of Kenya forests.

00;35;52;24 - 00;36;14;02 Wycliffe

Yeah, but now, they know it is Mtwapa heritage site because of the signage and they can read and say oh this, some of it is age and they knew that is their money that oh this it is also proper probably it is proper because of these sites and you see that too. They start owning it and because an identity of that area.

00;36;14;08 - 00;36;15;04 Wycliffe

Yeah. Yeah.

00;36;15;17 - 00;36;19;18 Grant

Okay. Amazing. Okay, then the last question. There's another question on the.

00;36;19;19 - 00;36;20;12 Wycliffe

No, no problem.

00;36;20;20 - 00;36;40;20 Grant

What would make the most significant change digitally? It's like if we were to do something digitally, what would you want? That's what made the most significant change in the way you do your work. Mm hmm. From all your knowledge, from being from Edinburgh. Mm mm. What would you like to do and what kind of things would you like.

00;36;41;19 - 00;36;44;16 Wycliffe

for that site specifically for.

00;36;44;16 - 00;36;48;00 Grant

You, for your work and the work with communities.

00;36;48;06 - 00;36;48;17 Wycliffe

Yeah.

00;36;48;20 - 00;36;55;21 Grant

What would you like to see increasing like I.

00;36;56;11 - 00;37;38;10 Wycliffe

What i would like is digitally I need serious and proper documentation of that site. Each and everything the ruins themselves because I'm sure they have not been recorded each and every ruin. The also the we have a baseline savvy with documentation of the various plants, the various species found in that area, and also it's possible because is that the

community members because it is a sacred site lots of records of people going there to the sacred places because that's not recorded anywhere.

00;37;38;25 - 00;38;04;18 Wycliffe

So if you have all these being these period, then to be, I think it would be marvellous that other things that also I think digitally, if it is possible, I don't know if it's feasible to digitise it, the ruins itself, yes. If that is possible then you see that you can have that record for posterity. Yeah.

00;38;04;27 - 00;38;11;04 Grant

Yeah. And then the last question is, is there anything else that you want to share that relates to my work ?

00;38;15;11 - 00;38;22;20

Wycliffe

Other things that I think is most important, maybe share the skill that the technology is getting.

00;38;22;20 - 00;38;23;00 Grant

To.

00;38;23;17 - 00;38;47;28 Wycliffe

Do your work and even if it is possible, also, I think to also be very positive to train a few community members on use of digital technology because there's certain things that they will not sit down with you and tell you about it. But once they're able to do that, they're able to record some of things that you may feel they're not important, but that's really, really important to the society.

00;38;48;02 - 00;39;04;22 Grant

And what type of things do you think would benefit from the most? Like it's a very basic kind of website design. Yeah, Yeah, it's a monitoring system. So what do you feel in the community to use more engaged.

00;39;06;09 - 00;39;36;23 Wycliffe

To me, I think can take a kind of a radical approach whereby the community is trained to come up with probably I don't even want to call it a website or something like our website whereby they can record all these things and share, share, share, share in that platform. So yeah, so that people all over the world can know what is happening with that specific site.

00;39;37;04 - 00;39;55;02 Wycliffe

Yeah, that that's what I feel is important. I don't know. Is training them in use of videography photography and know the scheme. Designing our website how to post what's possible is very important because you can record all these things, but they don't know how to post it.

00;39;55;13 - 00;40;02;07 Grant

Yeah. Yeah. All right. What do you. It's, uh. Uh.

00;40;02;08 - 00;40;05;20 Wycliffe

I don't think so. Yeah. Yeah. Thank you so much.

00;40;05;23 - 00;40;17;00 Grant

It's a Yeah, it's okay.

00;40;17;19 - 00;40;31;10 Wycliffe

whereby they can record all these things and share, share, share, share in that platform. So yeah, so that people all over the world can know what is happening with that specific site.

00;40;31;21 - 00;40;58;04 Wycliffe

Yeah, that that's what I feel is important. I don't know is telling them with use of videography, photography and all this taking designing our website, how to post what's possible is very important because you can record all these things, but they don't know how to post it. Yeah. Yeah. All right. Oh, done this. anything else ? Uh. Uh, I don't think so.

00;40;58;23 - 00;41;03;27 Wycliffe

Yeah. Thank you so much. It's. Yeah, it's okay.

15.5. Appendix: Severine Kzito – Transcript

Name: 20221202 - Severine Kizoti (Pangani)

Created on: 19/06/2023 17:13:27

Created by: GB

Modified on: 19/10/2023 14:26:49

Name	Severine Kizito
Date	02/12/2022
Location	Pangani Heritage Centre (Pangarithi Heritage Centre)
Role	Head Curator
Video Link (Private)	https://youtu.be/JK1bpSDr99k

Modified by: GB

Size: 2 MB



00:00:00:03 - 00:00:39:01 Severine

Yeah. My name Severine Kizito and working at Pangarithi heritage centre. Pangarithi, of course. Here at the centre we just engaging the community to understand the heritages, as we know Pangani has many Heritages. So to preserve those heritages we must engage the community, so that they can preserve it themselves. So our main task here is to engage the communities.

00:00:39:02 - 00:00:44:19 Severine

working with the community on how we can preserve our heritage both tangible and intangible.

00:00:45:19 - 00:00:54:16 Grant

Okay, So first we have what was the name of the project you were involved in and what was your role in that project?

00:00:54:19 - 00:01:12:08 Severine

In 2018, of course, we made with the CONCH project and I go to a learn by Paul Lane and Stephannie Wynne Jones, i don't know

00:01:12:09 - 00:01:16:08 Grant

Stephanie Wynne Jones Yeah, she is my supervisor. It's okay she will tell me off , if get it wrong.

00:01:16:19 - 00:01:50:09 Severine

And of course, we have Patricia and a lot from University of York and from University of Dar Es Salem. So the CONCH project, we did different things but basically it was, I don't recall. I don't recall CONCH is an abrevation of something. I don't remember I think that.

00:01:50:16 - 00:01:51:09 Grant

I do know.

00:01:53:00 - 00:01:53:05 Severine

I.

00:01:53:19 - 00:01:55:18 Grant

Co-Production Network

00:01:55:20 - 00:01:57:13 Severine

In heritage?

00:01:57:17 - 00:01:59:00 Grant

In East Africa?

00:01:59:00 - 00:01:59:22 Severine

Heritage and something

00:02:00:18 - 00:02:03:12 Grant

Yeah I cant remember of the top of my head.

00:02:04:16 - 00:02:49:10 Severine

So of course the main purpose of the project was also to engage the community on how and what they understood about the heritages and whatever. so the Conch Project in 2018 and we did we did alot of things of course. Firstly it was how to engage the community in watching brief archaeology, you know heritage went in part with artefacts and something like that so it was a watching brief.

00:02:50:06 - 00:02:50:15 Grant

ok

00:02:51:05 - 00:06:44:09 Severine

At and what I what I get was there are so many activities taking place but those activities sometimes may be valuable for heritage issues, so how the community can know about be the important role those things so need watching brief archaeology. **Watching brief It is like a quick watch on some things. If someone, someone, someone maybe dig a hole, dig a hole somewhere so you is an Archaeologist.** You can go and take a quick survey. Maybe their are some artefacts there, some something which relates to the past. Yeah. Yeah. And another thing was excavation training and was. I am the one who benefitted with the excavation training. **We did excavations at Pangani boma. So** we understand firstly on how to start doing excavation. Yeah. So there are many procedures and we start Graham Blues i remember. He's the one who I was with him and of course there was the other scientific method and it is the geophysics machine. Geophysics it was like a scanner to detect so much concealed things, in the ground. So uh, I don't remember that. But he, she was someone who ran a meeting, And of course about, about that one time. But Dr. Dave come was building archaeology and as you you see here. Yes lots of old buildings so you to look at that then of course came with resources did some training of Building archaeology. We did some building archaeology I told you both to to this building of

Strangers but for the local communities. So we do some photographs and whatever and about him about that. So they are all those training especially we will coach will get many to do here and later on and later on and we they are some what can I say how to engage also the childrens on heritage because childrens is the future. So Patricia came with some Childrens games, childrens games and those childrens games were based upon On how children themselves can join can learn about the heritages. It is just like that and there was also digital heritages training and here on digital heritages there are a lot of students from university of Dar Es Sallem and University of York . They provides us on how we can preserve these heritages i a digital platform.

00:06:45:03 - 00:06:45:11 Grant
Okay.

00:06:45:21 - 00:07:09:21 Severine
And are one of the one of the method which someone can learn quickly about heritage. It was an application called the twine application and the twine application of course was low initially we start to.

00:07:11:04 - 00:07:11:14 Grant
To.

00:07:13:23 - 00:07:29:07 Severine
To document these buildings in the twine application, it was woke up in our room and then there are some questions and and the twine app would direct you to the good information.

00:07:30:16 - 00:07:40:03 Severine
So it's all about digital Heritage and of course well some go to that they.

00:07:41:20 - 00:07:44:18 Grant
Start that again sorry,

00:07:44:20 - 00:07:52:03 Severine
So what I say that I always have been working in Heritage issues.

00:07:53:01 - 00:08:44:23 Severine
We work here at the pangani heritage center, so as part of my career made me to be involved in the projects. And of course during that period i was assistant supervisor of the students. So that opportunity itself of makes me involved in the project. But is I have been involved in that project . Of course, I learnt a lot about different features and issues on heritage. I it was because there was a variety of different peoples which explained about heritage in differet areas. So I really enjoyed, of course the work.

00:08:46:19 - 00:08:47:14 Grant
Okay, Carry on

00:08:47:16 - 00:09:02:13 Severine
Out. Of course there are some, some those games and some materials.

00:09:02:13 - 00:09:22:20 Grant
So it has stopped recording for some reason, Yeah, that's frustrating. If you take this one, I'll take this one. Okay.

00:09:24:08 - 00:10:18:08 Severine
And there are some materials, can i Proceed? Yes, yes, there are some materials which all of course was used the and to enable especially at achieving the themes and content of the heritages and those things so those materials, i can say feel like stimulants and stimulants questions for the students to ask questions about the heritages. So these tool it is all about CONCH project for a time , I learned and of course there's a lot of things through the writing, making some reports in favour and opinions.

00:10:18:08 - 00:10:18:15 Severine
Yeah.

00:10:19:13 - 00:10:25:04 Grant
Okay. So how long did the project run?

00:10:25:04 - 00:11:03:22 Severine
And of course i am here at pangani since 2018 and during that period, 2018 it has been the Conch project was started, i dont know but I started to be involved in the Conch project in 2018. A is and after that there was more activities speeches to come. Is it part of reflecting? Is it part of learning about the heritages?

00:11:03:22 - 00:11:04:18 Severine

Yeah.

00:11:04:18 - 00:11:19:20 Grant

Okay. So the Conch project, obviously you've got the watching briefs. You taught the excavation training, then you have the children's community engagement, then the app.

00:11:20:01 - 00:11:20:12 Severine

Yes.

00:11:20:22 - 00:11:26:11 Grant

And those are the four things that we've done through Conch oh and the photography.

00:11:27:07 - 00:11:28:09 Severine

And the building archaeology.

00:11:29:00 - 00:11:41:01 Grant

Okay. So all of those five things, which one did you find most useful to your everyday to kind of what has allowed you to do more and more.

00:11:41:01 - 00:12:12:03 Severine

Yeah, there is two things. Firstly, watching brief It is more value to create our communities and change in engagement.about the heritages.So because childrens were more interested play games and playing so this work you know.

00:12:13:04 - 00:12:43:20 Grant

Okay so that ,there was the children stuff the people were most involved in and then and then so what was the thing you found least useful? The five things. So we have our buildings, we have our excavation, our, our community children engagement, the digital app and the watching brief training. Yeah. Which one of those five do you think was the least useful for you to learn that you've never used since it was taught to?

00:12:43:22 - 00:13:00:20 Severine

You know, for myself, yes. You, of course. A shift in engagement. It was the last year.

00:13:02:09 - 00:13:04:06 Grant

Yeah. What is the most useful.

00:13:04:18 - 00:13:06:06 Severine

If you gave me your visit?

00:13:06:12 - 00:13:08:10 Grant

And then what was the least useful?

00:13:08:20 - 00:13:22:07 Severine

The least. Yeah. Okay, here's the least one was the geophysics. Geophysics in that speaking. Okay, Well, it was so complicated. Of course. Yes.

00:13:22:12 - 00:13:28:12 Grant

Yeah, very technically demanding. And I imagine. Does Pangani have any geophysics equipment?

00:13:28:19 - 00:13:29:20 Severine

That we don't have?

00:13:30:01 - 00:13:57:10 Grant

Okay, I repeat the situation. Okay. I'm just going get this back to you because I need to look at the question. But. Okay, So next question. Hold on. My phone's overheating is a really hot day. Okay, Well, what do you believe the aims, purpose and aims of the CONCH project? Where?

00:13:57:10 - 00:14:29:14 Severine

The purpose and aim of the Conch project? It's of course, the idea is the community engagement for heritages is like heritage issues. Yeah. And to the missions, to the purpose, the community engagement and our heritages for developments, of course. Yeah.

00:14:29:16 - 00:14:51:21 Grant

Okay. Yeah, that's nice. Okay. The next question is after recording, it is perfect. Okay, we are into the kind of more digital side of things. So what was your main motivation for being involved in the project? What's what made you get involved in the project?

00:14:51:23 - 00:14:52:21 Severine

What made me engaging?

00:14:53:06 - 00:14:55:12 Grant

Yeah, What made you engage in that project?

00:14:56:00 - 00:15:15:04 Severine

Okay, firstly I engage in the community because I am working with Heritage issues here at pangani is I was assistant supervisor of the Heritages.

00:15:15:06 - 00:16:11:12 Grant

So what you didn't like about it, like ready? Okay, so comes the Conch project used the Twine app and firstly where it was done in 2019, we're in 2022 when we interview it. Is it still being used?

00:16:11:14 - 00:17:01:09 Severine

Because the twine app, of course we introduced it and we take some days to start, to end on how to install some on information on the applications. This see and we thought store some information about our heritages is on the twine app but here as you are interviewing me and the twine app didnt work well because like I say, maybe the localities and their kind of our custom.

00:17:01:09 - 00:17:39:19 Severine

here at pangani at pangarithi And because we we influenced a lot Children, the school children to learn the heritages and those childrens don't have access to smartphones. Okay so the to to and of course but we're still telling other people that we gave the app that maybe perhaps in the future we can activate it and it be working. Okay.

00:17:39:21 - 00:17:40:04 Severine

Yeah.

00:17:41:10 - 00:18:15:12 Grant

So it didn't work to well because it didn't fit your culture. Would you have preferred to design it yourself or would you want out of the outputs and the things you learn from the Conch project? What do you think is the most useful one that was made? So like in terms of the posters downstairs, the videos, the photography, the app, the kids games, what do you think is the most useful output like for the museum that's gained it more attention?

00:18:15:12 - 00:18:16:08 Grant

What would you think?

00:18:17:12 - 00:20:25:02 Severine

Of course now is the time of the digital age their 20 twine app is the best for the future. But for now, maybe all these that. This video supports some ideas, with video support we just recording and then people come in and see this video here it is you see there there is a TV spot that is there and Some photographs people come to. But video support let me just put is more interesting because even they Childrens what would be the you see and and so is maybe is a seeing it would be useful for them and of course we have our radio you they say we have already Pangani FM there are some sessions and those sessions people listen. They experience stories ,some early storeis, but in what in any any comment on are the methods to be used the the TWINE APP is the best way because nowadays they mass of different apps even if you want to go somewhere , there is some apps you can log in you know and then and do something else. So to have the app it is the best way.

00:20:25:04 - 00:20:47:06 Grant

Okay so is the problem then you like the concept of the app. It's the in the application of that you don't like so like you like the idea of the app being you personally would be would prefer to have complete control. Could you if you wanted to, could you redesign the app? Do you think you'd be capable of doing that?

00:20:47:07 - 00:20:48:06 Severine
Redesign the app

00:20:48:11 - 00:20:49:23 Grant
Yeah. Do you think you could do that?

00:20:50:23 - 00:21:22:18 Severine
To design the app Of course. Uh, because we here and the app maybe should be used for the local people or for the people here. So if i designed the app of was the name of the app or was it would be is there the place the app entitled to this handy and we could we can say Twine

00:21:22:20 - 00:21:24:13 Grant
Yeah it doesn't mean much.

00:21:26:08 - 00:21:28:23 Severine
For the local people "Which Twine"

00:21:29:01 - 00:21:30:09 Grant
Yeah what is twine

00:21:30:11 - 00:21:31:10 Severine
Lot of times in.

00:21:31:10 - 00:21:32:04 Grant
It's a very English word

00:21:33:03 - 00:21:47:12 Severine
But if maybe it's easier on the other name which would reflect the localities people they can search it oh maybe Pangariti app or Aboni app

00:21:47:13 - 00:22:15:16 Grant
Yeah. You see something a bit more logical. Yeah. Cool. So next question. This one's a good in. I wish I wait for this coming to cool down for ask it. But in terms of training and what we would what would you like to see more of in East Africa. So what would you like to see more of in ways of like digital things?

00:22:15:16 - 00:22:20:01 Grant
This app, Would you like to see more apps designed specifically for the areas?

00:22:20:01 - 00:23:00:03 Severine
Yeah, of course. we can't We would say in this post and now I see thing being changing each and every day. I think so people. Of course in East Africa the issue of digital trainings especially to the one who working on. These things.

00:23:00:16 - 00:23:06:08 Grant
And in your opinion as the now heritage curator of this building.

00:23:06:10 - 00:23:06:16 Severine
Yeah.

00:23:07:06 - 00:23:24:16 Grant
What do you think worked well on the CONCH project and what do you think didn't work well in terms of how engaged you and the community.

00:23:24:18 - 00:24:26:15 Severine

Because many issues during the projects went well, but I don't I am not sure if anything goes wrong but for my opinions each and everything went well and every single maybe there are some others which maybe they have they have certain information about something, but because maybe they was too busy. Yeah, we didn't we didn't come together to discuss. A lot of other things

00:24:26:17 - 00:24:28:21 Grant
It's okay. So the collaboration.

00:24:29:06 - 00:24:30:08 Severine
For others

00:24:30:08 - 00:24:34:11 Grant
It's okay. Yeah, for the others. So for other people.

00:24:34:11 - 00:24:35:10 Severine
For the other people.

00:24:36:02 - 00:24:38:03 Grant
Okay. So you wish there was more collaboration?

00:24:38:20 - 00:25:07:07 Severine
Uh, some qualitative. Okay. And I probably make we cooperate but there are some. For example, if we're taking the example of the geophysics machines. Yeah, those will be you taking some artefacts Yeah. So we don't have much time to discuss about how this thing is going on before.

00:25:07:07 - 00:25:09:14 Grant
So no one explain how it works.

00:25:09:22 - 00:25:29:17 Severine
Yeah. Okay. so they explained initially but if you do it in these like these. Yes. Yeah. But for myself, maybe I didn't engage more. You know, I have some field so it goes.

00:25:29:23 - 00:25:43:16 Grant
I mean, it's a whole separate subdiscipline, so I don't blame you for not knowing it. I don't know it very well. Yeah, like I know how to do it. I know how it works, but I wouldn't. I don't do it on a daily basis, so I don't know how to do it.

00:25:43:16 - 00:26:02:22 Severine
So it always effects that. So there are some other professionals like just geophysics we didn't exchange more about how it seems like, okay, yeah.

00:26:02:23 - 00:26:09:22 Grant
And then in terms of the project sustainability, you know, how have you applied what you learned from the CONCH project?

00:26:09:22 - 00:26:44:16 Severine
What I learned, First of all the trainings and the training, watching brief, Excavations but also capacity building training on how to engage these others and talking about the childrens and of course in every Sunday I work with the children.

00:26:44:22 - 00:26:47:08 Grant
Okay, so that's so then you've kept doing that.

00:26:47:12 - 00:26:47:21 Severine
Yeah.

00:26:51:14 - 00:27:42:01 Grant
Yeah. You can probably just turn it back on again and let me turn the screen down to as a way of. Sorry, one second again. All right, start again. You know the drill By now. You've done it four or five times. Focus top and have level of this one. Then. Okay.

00:27:42:03 - 00:27:59:10 Grant

So the next bit, the question is, what can you tell me? A story of a good interaction, a memory for you from that project?

00:27:59:10 - 00:28:21:02 Severine

A good memory of doing the project was that had been, we lived like a family.

00:28:21:04 - 00:28:21:13 Grant

Okay.

00:28:22:00 - 00:29:14:23 Severine

Yeah. Because we used to train, we used to do some activities. And of course we went to each event at a certain place and which one of. And you know. One of the man prepared the food for me in his home. So we worked together and we go working around and go eat some foods come back so it was like a family time for family, things like that. Okay. We used to work ourself, but doing some other activities together.

00:29:15:01 - 00:29:36:08 Grant

Okay. Yeah, that's cool. So, so it's very much the communal element again, in terms of digital methods and what do you use? So what do you use and what do you feel you are not trained to do and would like to do and see more of? Does that make sense?

00:29:36:19 - 00:29:37:22 Severine

What i use

00:29:38:00 - 00:29:43:01 Grant

Digital. So what methods do you currently use digitally in relation to you?

00:29:43:12 - 00:29:55:19 Severine

Okay. Before for example, we use the social medias and then Twitter, Facebook. I can Instagram.

00:29:55:21 - 00:30:08:20 Grant

Yeah. Yeah. What do you think? Do you think you would like training in how to do that kind of stuff like Instagram marketing? Do you understand social media fairly well?

00:30:09:16 - 00:31:06:15 Severine

Yeah, i understand initially but I don't know how you can say to use these social media as of course. And I think some rules on using social media and this link together, these social events. And so there are kind of all. Of these. Social followers, which is good to share. I mean, that's kind of part of this and which can motivate someone to look more for formally.

00:31:07:02 - 00:31:07:10 Grant

Okay.

00:31:07:16 - 00:31:08:05 Severine

I find it.

00:31:08:15 - 00:31:29:20 Grant

I understand. I understand we make different styles of photographs for different purposes. Okay. I get that. All right. So what would you like to see more or do more of? So in your opinion, for this museum, what would you like to do or see more of?

00:31:31:09 - 00:32:24:18 Severine

Yeah, of course for this building. I think you see, social media is most suitable because here in yeah and yeah yeah out of of the meetings for example I talked about Facebook and I just see these facebook pages or it's the people here on TV and and they understand. how to use it they have some ideas so the social media especially Instagram is most suitable here.

00:32:24:20 - 00:32:47:19 Grant

Okay so in terms of how you engage the Community. Would you say social media is your main way? So I apologise, But my question is as an east African and a Tanzanian. How would you like to see a Tanzanian heritage represented?

00:32:47:21 - 00:34:10:12 Severine

Yeah, of course there are of things, but there must be. Is an how people, how people, they hold the essence. There are some methods, which initially the people used to cook sees as they implement and and I going to say the indigenous knowledge of the local people so this knowledge of they the people it is most useful for it to be encouraged to be recorded and so is people they can understand how the localities and the been used they mean and learn things over time. so the indigenous knowledge of the local people and the foods and this method they used to grow some crops and they listen the methods they use to

00:34:10:14 - 00:35:02:09 Severine

to use for environmental protection they are some different methods. The method used for fishing. They do whatever. So these are the best issues to be recorded and so that they can witness is they can understand other things they they listen to the divination because now they the issues organisations, different cultures or different places have been coming in to our communities is so people they just, they just don't remember the Yeah.

00:35:02:11 - 00:35:29:05 Severine

The way of that life that they used to live. so for my opinion I think the in the Indeginous knowledge the way it includes to believe in it aims it is it best to be recorded and to be preserved for the future. Yeah.

00:35:29:07 - 00:35:56:06 Grant

Yeah perfect. Okay in the next question is how would you like to communicate the work you've done? So here I think you've kind of touched on this with video, particularly. How would you like to communicate the work you do here? So the work you do as curator, how would you, what in your ideal world would the relationship between you and the community look like?

00:35:59:17 - 00:36:47:23 Severine

Yeah, because what i like I because to share the mission is to engage, you know, taking example, if there is something so important for the community, it's got here something to point at for example i can show you, we have some artefacts that pangani children brought here. You see what I like. So it is a busy day.

00:36:48:12 - 00:37:23:06 Severine

the best thing is if i record those informations and i share it into the to the communities, to the other people. So as , they can understand it. The pangani Children nowadays they understand that these are the artefact which I suppose which may be too important to to to explain on the history you see. So engaging sharing we see as a is the business idea.

00:37:23:08 - 00:37:23:16 Severine

Okay.

00:37:24:07 - 00:37:38:05 Grant

And then what do you think are the biggest barriers in Pangani to engaging communities, especially digitally?

00:37:38:06 - 00:38:25:06 Severine

Yeah, there are some ideas. People they say they perceive the past and as connect heritage and and so some stories some past stories you see so they don't even need to to to learn about history I can tell you example for example yeah the issue of survey activities which was conducted during that period. Some people, they don't want to hear about the things you see.

00:38:25:08 - 00:39:22:23 Severine

So the biggest barrier is people see people they don't want to learn about the heritage you see, And of course you not only people the local community or even the others, is we can see here at pangani we have some alot of heritages some old buildings to see but they are collapsing and the others they don't want to learn about.

00:39:23:01 - 00:39:35:12 Severine

Well that things okay And that's why the idea of peaceful thinking approach is the best way to make them to think of how you.

00:39:35:16 - 00:39:43:10 Grant

Yeah. Yeah. So what do you think would engage them what do you think would motivate them to learn about the heritage

00:39:49:06 - 00:40:15:22 Severine

to engage the community and to enable them in to things about Heritage to say the goods about the heritages, you see and of course to create it as sustainable learnings.

00:40:16:00 - 00:40:21:00 Grant

Okay, sustainable earnings? okay, so economically one engaged economically?

00:40:22:08 - 00:41:16:10 Severine

of course and you can engage people in an economic way is to motivate them to do this is but sometimes and the location of Pangani is also probably problematic because we have Zanzibar. Yeah, we have Sadan. So sometimes people that is from past here they don't have much time to spend here at pangani. Alot of people are just passing. So maybe to give something for the strangers as so that they can stay here.

00:41:16:12 - 00:42:04:07 Severine

at pangani, it is the local community they have involved much and I hope from that they can help them to see about the heritages. for example people who came here to pangani people thinking yeah they are interested to go beaches and but here in pangani town maybe they can spend almost 30 minutes looking out and thats it so maybe to to give something which can make the strangers to stay for a while.

00:42:04:09 - 00:42:04:14 Severine

Yeah.

00:42:05:01 - 00:42:18:05 Grant

Yeah. Okay. thats a nice point. Okay. Last question and I might come back tomorrow with proper cameras again. Yeah,oh no you are closed tomorrow.

00:42:18:07 - 00:42:18:15 Severine

You know.

00:42:19:13 - 00:42:36:13 Grant

We'll work it out. I have. So the last question is, is there anything that you think that relates to my work, which is about engaging local communities? You meet? If you'd like to share these individuals, then the question you think you haven't been asked.

00:42:37:14 - 00:42:42:00 Severine

Yeah, we here to share with you, of course. Yes.

00:42:42:18 - 00:42:49:07 Grant

About how to engage local communities with digital methods.

00:42:49:09 - 00:44:10:00 Severine

Of course to engage the local communities in special places here and in any place. Of course, to make a digital platform. The local community to be the owner of that platform into maybe not the issue, they will help themselves maybe the app itself some ingredients in the application maybe reflect the local community you know so the local community they can like it. for example here at pangani maybe we have something we are well known for but this is really maybe have some stories we can give engage in some heritages cases . For example Boshis

00:44:10:00 - 00:44:19:00 Severine

He was a reader in pangani, he fought with the germans during that period.

00:44:19:02 - 00:44:20:14 Grant

in the 1900's

00:44:23:02 - 00:44:52:09 Severine

And of course, also we have some some activities, maybe we have some plantation we have local activities, which is well known by all. So we design the digital platform with the ingredients from the local community is the best is okay.

00:44:52:11 - 00:44:53:18 Grant

you can stop it there.

15.6. Appendix: Mutanu Kyany'a - Transcript

Name: 20230413 - Mutanu AFD

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Size: 2 MB

Name	Mutanu Kyany'a
Date	13/04/2023
Location	Online via Zoom
Roles	Head of programs and outreach – African Digital Heritage
Video Link (Private)	https://youtu.be/XsSKui6n0ZI



00:00:00:01 - 00:00:12:14 Grant

So I suppose the way to start is I did send you a version of the questions over. But first just **introduce yourself and kind of what the work you do is?**

00:00:12:16 - 00:01:07:16 Mutanu

So my name is Mutanu Kyany'a I am the head of programmes and outreach at African Digital Heritage. (broken connection) We see that we struggle between storytelling history and memory. Our audiences, who are mainly from Africa, predominately expressing their own work very well. So let's think about how they are expressing how they tell their stories. I want and (broken connection) also in an attempt to redocument and re-imagine Africa as we know it, because unfortunately most of our records of Africa. Is the bits are from text.

00:01:07:18 - 00:01:30:00 Mutanu

Like books that were not written by us and they really do not portray Africa from the African lens. So we say that I read i would rather our work , works towards reading in the voice of the native Africans.

00:01:30:02 - 00:01:42:20 Grant

Okay, So yes, your work. I loved the podcast. It kind of gave me a really nice grounding in what was going on and kind of the challenges you guys face. And doing

00:01:42:22 - 00:01:50:06 Mutanu

What is it that you that you that you listened to? Is it is either a restitution on or is it.

00:01:51:18 - 00:01:53:06 Mutanu

Reclaim the development myth?

00:01:54:11 - 00:02:22:11 Grant

I listen to both of them. I started with the. access for who One and then I moved on to it. So I'm more of a visual learner than a visual audio learner than I am a text learner. So kind of it was very useful to kind of get an overview of the digital side. So **how did you become involved and what was your motivation for being involved ?** I think you kind of touched on that with the fact the African heritage is largely written by non Africans.

00:02:22:13 - 00:02:45:03 Mutanu

Yes, well, it's a case of, Oh, I'm founder. Okay, let me start for my own background in a to a really big history.

00:02:45:05 - 00:03:10:14 Mutanu

So Chao ran a blog called the railway and then oh the railway she was able to get a masters in memory and here in a sorry in digitising heritage and then she got o to come back to do you during her thesis

00:03:10:16 - 00:03:11:09 Grant

Based.

00:03:11:21 - 00:04:59:01 Mutanu

Is a post to use data from wanted to spotlight a project in Africa but most of this data she couldn't find it so she ended up using data from Scotland. So which then brought this idea of how about then you take on this initiative to help bring **the African story to the forefront by Africans using digitisation as African digital heritage?** We believe, we believe that the redocumentation, as again, as I had mentioned from the start, the redocumentation of African history by people who look like us and sound like us equates to freedom, because as we have seen from practice. **When we when we involve communities and practitioners on the ground, it's not mostly it's not really extractive, but the community communities we want to build to handle this work with a lot of grace and a lot of understanding because some of this nuances that we face on the ground.** Most of them you might not find them in books, you might not find them in newspapers and yet the history is that people have gone through their cultural perspectives and their cultural ideations, but in the cultural ideations informs so much of the work that they put out there. So it was nice to we still believe that it is nice to have people who understand these histories, at these backgrounds, do this work for for the continent.

00:04:59:03 - 00:05:13:01 Grant

Okay, brilliant. And **what are the main methods you tend to use?** You already mentioned the blog more of the main methods the digital African digital heritage use in terms of or community engagement.

00:05:13:03 - 00:06:20:01 Mutanu

So for community engagement, oh its okay? So maybe one other thing that I need to mention is that we also standing as advisors for four institutions in Africa who wants to go through the digitisation process because not most of them have updated their digital archives to suit like 2023 needs audience needs. So as I'll start with as African digital heritage, the platform that we use and maybe the advice that we give our partners, or rather the people that we are advising. So at African digital heritage, we we use different digital products which include, as I mentioned, the blog, you mentioned the podcast, which did very well. So we also are so we have the blog and on our site we have the podcast. Then social media is very big for us including Twitter, which has really helped us like put our name out there.

00:06:20:01 - 00:06:39:17 Mutanu

So much so **because social media, we use Twitter like millennials our targets, there is millennials, Gen-X and some sort of Gen Z. And then we use instagram**

00:06:39:19 - 00:07:44:17 Grant

Sorry think you have cut out there. Hello ,Hello,

00:07:44:19 - 00:08:45:01 Grant
Hello. hi there sorry.

00:08:45:03 - 00:08:46:18 Mutanu
Oh, my apologies, Grant.

00:08:47:17 - 00:08:51:10 Grant
It's okay i think that was your end this time.

00:08:51:12 - 00:08:55:10 Grant
you got to the use of Instagram, i have moved closer to the router now.

00:08:55:12 - 00:09:01:12 Mutanu
Oh, okay. Actually, it was from my end. We just lost electricity, so it interfered with the service.

00:09:03:10 - 00:09:10:02 Grant
Yeah. Yeah, I can imagine. Do you have to go into emergency server stuff. Yeah. To continue.

00:09:10:04 - 00:09:20:03 Mutanu
Yeah. So I left at Instagram. I didn't even. I didn't even realise that I had been cut off.

00:09:20:05 - 00:09:25:23 Grant
Yeah, you were. Talk about how you use Instagram, Twitter, Millennials, Gen X and kind of more a social media approach.

00:09:26:17 - 00:10:43:23 Mutanu
Yes. And then so I, I had also mentioned on like secondary sharing and WhatsApp and the apps that we have seen because we have really a huge we have in Africa, there's like a huge culture of sharing within this instant messaging apps such as WhatsApp and Telegram and these apps it's I, I have been in groups where people share work, but they don't know that I'm in that group and it has been amazing to see their reaction and their reactions and also their opinions from that. Yeah. Ha. Then depending on our, our depending on whoever we are advising and the institution that we are working with, then we also help them identify where their audiences are. So for example, you might find like a museum in Zambia, wants to market its material for women mostly. So in as much as they will put most of these things out that on the blog that they have like downloadable things like files, that PDF files that can be that can be forwarded via WhatsApp.

00:10:43:23 - 00:11:03:12 Mutanu
So depending on where the audiences are, but also the Internet connectivity of the space, because it will not make sense to have to use a platform for a certain community that uses a lot of data, hint hint zoom.

00:11:03:14 - 00:11:04:07 Grant
Because it.

00:11:04:16 - 00:11:28:14 Mutanu
Really wouldn't it, wouldn't achieve the goal of trying to open up the world of accessibility and usability of the things that you're trying to digitise and the stories that you're trying to tell from a collaborative aspect, perspective, and also expecting inputs and reactions from like the communities themselves.

00:11:28:16 - 00:11:43:16 Grant
Yeah, So that kind of brings me nicely into the next question, **which was about what are the challenges and barriers in your kind of work.** I imagine from, from the server crashing power cuts is currently a big problem i imagine.

00:11:43:18 - 00:12:17:05 Mutanu
Exactly. Exactly. Unfortunately, here Internet connectivity is okay. Maybe I need to paraphrase the sentence because I've been saying it for years and then my siblings went to Europe and the states and the internet is terrible. But you didn't have connectivity is not has not penetrated most of the rural areas in Kenya, for example, and in most of Africa, we have hotspots in in the cities but does not related to the Africa to to like the rural areas.

00:12:17:05 - 00:12:42:14 Mutanu

So that's one of the challenges. As much as are trying to digitise this for the communities. And so we have barriers such as those. And then number two is like electricity, where electricity is very much unstable with South African South Africans experiencing loadshedding and our Nigerian friends with the issues of like 3 hours of electricity in a day and having to have backup generators.

00:12:42:23 - 00:13:19:07 Mutanu

So you realise that even within digitisation then there's a digital there's a digital divide, because then if, if we digitising it, then sorry. If you are digitising this, then we can only go as far as who has the resources, but apart. But lastly, the other issue is poverty. So we are digitising and this platform can only be accessed by let's say, smartphones and smartphones and laptops and unfortunately, not a majority of Africa on this.

00:13:19:08 - 00:14:03:02 Mutanu

Yes, they are connected. They are connected to like service providers such as Safaricom. But when you go to the rural areas, you find that their phones do not have like they don't use smartphones. So then how? One of the things that we are trying to grapple with and which we did with our skills for culture sorry, and which we did with our skills for culture project and hope to do, is that in as much as we are digitising this because it was a tool kit that we wanted to disseminate to practitioners everywhere, and as much as we are digitising this, then we also need to have we also need to have alternatives of like print media

00:14:03:07 - 00:14:25:00 Mutanu

that you can share with libraries and museums and community run programs. Just so when when these things don't work, that is the Internet, electricity. And also they do not have the devices to access this toolkits or other resources, we can always refer to paper.

00:14:25:02 - 00:14:35:22 Grant

Do you feel that's one of the most commonly overlooked things with academics particularly, But kind of archaeology coming into the community is overlooking the reality of the situation?

00:14:37:02 - 00:14:45:00 Mutanu

Yes, absolutely. Absolutely. Ha. This is a very funny. Issue, actually.

00:17:08:14 - 00:17:31:21 Mutanu

But most of our archives do not exist here in that they were taken back to the UK or they were destroyed because yes they were banned. And we are trying to repopulate the archive digitally with the help of the community. So academia takes out these pieces from the community and they do not return them. Then it becomes we are really struggling on this.

00:17:31:23 - 00:18:13:03 Grant

Yeah so it's a lot of take know give back essentially and I have looked at projects where I it is amazing to see like how you would never get away with this in Europe like you would never, to create something like that where it's just very extractive and not beneficial. Or at least. The people that were in it. Being aware of the project. I In your experience, have you come across is there any projects you come across where the local communities do know like have had that resources, **the resources of the research given back to them in a kind of accessible format? And how do you communicate your work back to the local community?**

00:18:15:12 - 00:19:41:22 Mutanu

So most of the work that we have been doing is African digital heritage. We have been working with the communities themselves. So an example of a reconstruct process to reconstruction projects are to do one. We in partnership with the Museum of British Colonialism, where we start with the Mau Mau, the surviving Mau Mau fighters themselves, and then got to do like a video video, a video series, and also do now that the construction of the camps then went back to this commit to this people to show them, okay, here's that video we shared with them on WhatsApp. Ask them to share with their families and stuff like that. And so yeah, and you could see that they really appreciated this because again, one of the things that they kept saying was that for the longest time in Kenya, Mau Mau had not been given a voice to share the side of the story because they had always been harmed as a as a guerilla. What society, as a sorry, as soldiers that were using guerrilla tactics. And so to have this perspective from the veterans themselves and to see their voices, their faces, when we share these videos with them and to see how much they have shared this video with members of the family and members of the communities, including chiefs, has been amazing.

00:19:42:14 - 00:20:08:21 Mutanu

So another thing that we do is we have been able to to combine the digital with the physical. We believe that the digital cannot stand by itself. Again, considering that the shortfall that it has on such we try to breach that gap and the things that we do is we try to connect the community members with the members of the society. When we did this Mau Mau videos and we did another reconstruction of the sites, we've had several sitting, so we've had several sitting, we've had several roundtable discussions with Mau Mau veterans with a team that that worked on the reconstruction and with members of the audience who are now the people who can ask questions in person, and just to also hear them sharing the experiences that sometimes might have been cut off from the video has been amazing.

00:20:44:03 - 00:21:14:01 Mutanu

We have seen audiences take in that, take that in with so much grace and so much pride And yeah, I in all honesty, I cannot wait to see what the next five years will look like for us because I think we are on the right path to like trying to get there, understand how this world, how these two worlds work together, the digital and the physical.

00:21:14:03 - 00:21:14:12 Mutanu

Yeah, yeah.

00:21:15:03 - 00:21:41:23 Grant

It's fascinating. And based on a this isn't research related, but do you think the kind of the East African culture has a more oral history to it? And that lends itself, in my opinion, that lends itself to digital methods quite well. You know, it's not, it's not as much text or buildings. It's a lot of stories. **Have you found that you experience that lends itself very well to digital methods?**

00:21:42:01 - 00:23:13:13 Mutanu

Yes. Yes, I totally agree. Because again, when you look at our castles, I believe that one of the many reasons why we do not have recollections from the African perspective during pre in the first years of post-colonial times was. (broken connection)

00:23:13:15 - 00:23:28:08 Mutanu

Grant, can you hear me now.

00:23:28:10 - 00:23:30:06 Grant

Oh yeah. Sorry. Was that another power cut.

00:23:30:23 - 00:23:38:18 Mutanu

No. Someone was trying to call me and i was hotspotting. No worries

00:23:38:20 - 00:23:40:20 Mutanu

So I don't know where I had left off.

00:23:41:17 - 00:23:42:03 Grant

Yeah.

00:23:42:10 - 00:23:45:08 Mutanu

Basically just thinking about oral storytelling.

00:23:45:23 - 00:24:04:21 Grant

Yeah. So yeah. Something I, something I recognised straight off the bat when I realised kind of Swahili is not meant to be written down. And there's these, all these stories, like we're actually in a time of digital sites where this is storytelling and everything. **It's a really effective way, and that heritage lends itself very well to digital outputs.**

00:24:05:08 - 00:24:08:05 Mutanu

Yes, Yes, absolutely.

00:24:09:02 - 00:24:09:16 Grant

Absolutely.

00:24:10:03 - 00:24:33:22 Mutanu

Yeah. Because yeah, because when you look at our cultures, how we shared stories, even within families was we used to sit around a fireplace and just share fables and folklore and stuff, and they were mostly done orally and are passed on generations. And this is when you that then you realise that most of these stories are actually community owned.

00:24:34:18 - 00:25:04:17 Mutanu

And so here, which brings me to my next point about one of the challenges that we face with digitisation is that when you're working in this field and most of these stories are I story, most of the stories of community owned, then what is the place of copyright in this? Because unfortunately, again, the struggle that we have with academia is that people will come and package this and then copyright it to themselves.

00:25:05:04 - 00:25:37:02 Mutanu

Well, it will in actual sense. They belong to this, to to that, to the communities. So yet we are also even in Kenya itself, as a country, we are trying to figure out the role of copyright in the digital in the digitisation process. visa ve are the role of traditional knowledge and yeah, and the role of traditional knowledge and tradition and sort of traditional cultural expressions in this whole thing.

00:25:37:04 - 00:25:53:06 Grant

Yeah, it's coming into my research as well because it's an interesting it's, well, it's just kind of the my question here and this comes from doing some ones like **do you feel like copyright is actually explaining enough to local people?**

00:25:54:05 - 00:26:14:09 Mutanu

No, it is not. No, it is not. Because again, in the example that I gave you, for example, in the case that someone has taken these photos from the community and then they go and use them to publish their papers, you will find that they have credited themselves.

00:26:15:10 - 00:26:40:14 Grant

Yes. Yeah. And I wondered about that because trying to explain copyright is quite difficult from when you're going through a language by itself. But it looks like when I was talking to local communities that the actual rights they have arent explained or people don't make a note of their names or don't even show them the image, which is kind of mad to me.

00:26:40:16 - 00:26:59:22 Grant

But yeah, we'll get to that at the end of this interview. But yes, overcome the barriers that way to do work. Okay, so **what does an engaged community look like to you in your place of work?**

00:27:00:12 - 00:27:02:20 Mutanu

It's an engaged community.

00:27:03:09 - 00:27:22:15 Grant

Yeah. So it's it's a question around this term engagement. So it gets used constantly and a lot of thing because it's kind of a funding hit Word gets used a lot in terms of engaging a community, but for me, there's not that much definition of what a digitally engaged community looks like.

00:27:24:19 - 00:27:26:03 Grant

Does that make sense ?

00:27:26:05 - 00:27:30:22 Mutanu

Yeah, maybe any answer this question from double front

00:27:30:23 - 00:27:59:11 Mutanu

The community that you'll get. You're doing your research from to help in the digitisation process to the community that will consume this final product. So engagement for us for the community that we are doing the research process from is one have they understood the need for this? Are they on board with it? Is it something that they're excited about?

Is it something that they see as is it something that even if they don't see it as it as as as very important, can we convince them it needs to be done because for I believe and I guess I take this from my background in like development work, is that for a project to be successful, it has to have community buy in.

So what does buy in from this community look like? Who are you engaging? Are you engaging just the elders because that is their culture? Or are you trying to see the voices of also like the women and the children or maybe the youth, depending on

the project that you're talking to? Something else is we only engaging the they party, the particular people that lived through that time.

00:28:52:07 - 00:29:22:03 Mutanu

For example, if it's in the Mau Mau thing of engaging the particular people who lived during that time. Are we also engaging maybe their children to get their perspective on how it affected the family and what they saw? Are we engaging generations that have come after, for example, in the Mau Mau project to see whether they know that this this piece of land that they've based the house on was a detention camp or it was a mass grave, you see.

00:29:22:04 - 00:29:53:07 Mutanu

So yeah, so stuff like that. And so the community engagement after the digitisation, after the final product, then come most of it comes from our audiences. Let me put it, for example, on Twitter. What are people saying about this? If you talk about the Mau mau in Nyeri when there was no mall or rather there was a Mau Mau detention camp in in Lamu, for example, how the people of Lamu resonated with this.

00:29:53:09 - 00:30:23:17 Mutanu

Are we getting stories from that and are they contributing to this discourse? So that's what community engagement for us looks like, the during and the after, but also in the after to make sure that we engage these communities to tick. As I mentioned before, to take back this final product to them. If it means sitting down with them and making them verify that this reconstruction looks exactly as we remember for the ones that.

00:30:25:05 - 00:31:05:14 Mutanu

Maybe at area or. Yeah, just yeah, trying to get their voice in it because when you sit in this space of digitisation of times that's something you might not you might not see or rather know. And again, maybe, maybe. Let me backtrack a bit before we start this digitisation process and maybe engaging these communities. We do desktop research, and this will point back to my first point when we started when we started this conversation is that if you do your desktop research, you'll find that most of these recollections.

00:31:05:15 - 00:31:32:01 Mutanu

One might not be accurate or true. The photos that you have online are not really clear. And yeah, you cannot see, you really cannot estimate what was where and what was what. So yeah, so from the gaps that we identify there, then we make sure that now the community also helps us fill the gaps, but they also help us.

00:31:32:03 - 00:31:39:10 Mutanu

So they also help us, how can i say this i want to use a swahlli word.

00:31:39:12 - 00:31:41:05 Grant

Thats fine

00:31:41:07 - 00:32:07:09 Mutanu

chambua (analyze) Help us chambua, which basically means they help us go through this finding that we got from the desktop research and then we give their own variations or rather give the prospect of whether what was covered from the findings that you got from the desktop research are true or false or if some of the things might not be a true reflection as they remember.

00:32:07:11 - 00:32:24:18 Grant

Okay, amazing. And then in terms of evaluation and kind of seeing how effective it was, do you have systems in place that allow the local community to come back to you and say that's slightly out or there's a bit of a problem with this? Is that process there?

00:32:25:13 - 00:33:00:19 Mutanu

Yes, Yes, we do. As I mentioned. Now, when we finish this project, this final product, or rather before we call something a final product, we usually go back to the community members and show them and get like the approval of maybe change this, do that. We recently did a reconstruction of actual construction of the commercial theatre last month, and then we had to go back to these people and just sketch their perspectives of did we get everything right before we call anything a virtual product and then do something?

00:33:00:19 - 00:33:41:15 Mutanu

What you usually see as African digital heritage is that this work is an incremental process. It does not end again, as I mentioned. So we will sit with, let's say, the community members, for example, in community school and have them like share their stories, their recollections and stuff. And you'll find that because unfortunately some of these people are old, they might not actually remember the actual details, but then you put it on you, then you put it on Twitter, for example, or your social media platform, and you've already called it your final product, right?

00:33:41:17 - 00:34:05:22 Mutanu

But then here comes someone in your email and they are sharing photos with you of what a theatre look like, or rather what the detention camp look like, photos that have been sitting in there maybe family archives, photos that they inherited from their parents or grandparents. And you can see that maybe you did not you did not get a few things right.

00:34:06:00 - 00:34:39:18 Mutanu

So as we always mention here, is that this version is incremental. So, yeah, this version is like, yeah, so digitisation is it is an incremental process. And so after a few years, depending on what we have gathered, we usually like do updates and see maybe if we had finished a draft for draft for draft five, maybe two years later was informed by X, Y, Z, and these are some of the changes that are made and stuff like that.

00:34:39:19 - 00:34:53:10 Grant

Okay. Yeah. Amazing. And this comes to the funding question and so like, I love digital stuff because of that ability to update it. And you can build a community project where more photos come, more information comes and you can update the product.

00:34:54:00 - 00:34:54:08 Grant

Yeah.

00:34:54:13 - 00:35:18:04 Grant

So are you able to account for that in your funding models in terms of do they do you Chuck, are you able to put in that you've put, 10,000 aside to update over the years or **how do you go about allowing that sustainability in the funding models? Or is it just yourselves and the passion you have kind of doing it for free?**

00:35:18:06 - 00:35:47:16 Mutanu

I love this question because, okay, again, I will answer this question two ways. Let me start with the institutions that we advise. So the institutions that we advise, we usually tell them when you're applying for digitisation grant, make sure that you have accounted for like updates so they can be. But we usually two or three years and then the five years on and then a ten year what?

00:35:47:18 - 00:36:03:19 Mutanu

But unfortunately the projects that we have been we, we have done ourselves are projects that run on passion and not on money.

00:36:04:19 - 00:36:05:01 Grant

That.

00:36:05:12 - 00:36:31:23 Mutanu

Most of them have not been donor funded. They've been funded by like emissions from friends and from our own pockets. And so, yeah, we just do it ourselves as good community practice. But also we believe that the work that we have done or the work that you're doing, we want to use it to showcase the importance of funding such projects.

00:36:32:01 - 00:36:43:01 Grant

Yeah, it's definitely an interesting bit that's come in. It's this kind of idea of sustainability, but creating a space for sustainability and not I'm calling it the one-hit wonder problem.

00:36:45:06 - 00:36:46:23 Grant

Some of the projects that.

00:36:48:04 - 00:37:16:19 Grant

Can't sustain this level of like the server costs, the website costs. Yeah, they haven't accounted for it basically. And so it's all very gets very interesting on that side. We are the sustainability one is coming into this research quite a bit and then and yeah, so we're kind of hitting onto the design factors that you think are important to these communities and, and to yourself.

00:37:16:19 - 00:37:30:03 Grant

So one of the questions I do have and I've asked everyone **is how would you like to see your heritage represented ?** in terms of the images that are used and, well, clearly proper accreditation of who's in the image would be a start.

00:37:30:17 - 00:37:31:00 Grant

Yeah.

00:37:31:18 - 00:37:35:13 Grant

Yeah. How would you like to see Kenyan culture represented?

00:37:36:22 - 00:37:56:13 Mutanu

I'd like to see it's presented with grace, in all honesty. And we are by grace I mean that we're looking at the subjects of our research as people who have histories, who have cultures, who have got lives going on, and not just subjects for study.

00:37:58:09 - 00:37:58:19 Grant

Yeah.

00:37:59:21 - 00:38:20:03 Grant

And then on another design factor. So economic issues, how do you overcome socioeconomic issues with the kind of stuff you create and the community? Do you pay for the community to get involved or do you create opportunities for them to sell? And how how do you deal with the economic issues in areas.

00:38:21:21 - 00:38:22:02 Grant

Oh.

00:38:22:02 - 00:38:51:08 Mutanu

Hahahahaha so again, this is double pronged. So for the organisations that you work with, most of them pay the community is that they're involved in the research because again, it's only ethical to reimburse them for that time. But on this other side, for now, these passion projects that we are running out of pocket and out of really just passion.

00:38:51:10 - 00:39:24:16 Mutanu

We have been fortunate enough to work with communities who have seen the essence or rather the importance of doing this work and not as much on I. I don't remember a question of reimbursement coming up piece. Yes, I don't remember the question of reimbursement coming up, if anything that they are always ready to share and always on a case by case by asking an acquisition, which basically means or translates to when are you coming?

00:39:24:18 - 00:39:34:12 Mutanu

You know, I'm getting old i might die with this information and they want me to go to that. So, yeah, trying to balance. Yeah.

00:39:34:14 - 00:39:57:15 Grant

Yeah. And you think that kind of engagement comes from the honesty and transparency your program has in terms of giving that sense of ownership they feel involves not open, call it content. creators, not content. It's what I've been calling this survey. I think these are the creators of this stuff, not the content of you to make your name off of service.

00:39:58:01 - 00:40:04:08 Grant

00:41:04:09 - 00:41:07:07 GrantDo you think? That kind of useful level of engagement comes from an ownership thing that comes with this honesty?

00:40:05:08 - 00:40:39:17 Mutanu

I think so, because I believe that once the community you get the community buy in, the project kind of snowballs into things that you will have never imagined because you will sit with, you will think that you're starting the project with like five interviewees, but they will insist on calling their friends, calling their neighbours. I can tell you this story, but I think this this

other person might know this story better than I do, and they'll give you a perfect recollection of someone who has photos in their house.

00:40:39:17 - 00:41:02:17 Mutanu

Maybe I'll call them and you go and check them out. So it's, it's I, I want to believe that it's from it's from the transparency of how we do our work. Yeah. But also, again, I reiterate that community buy in is essential. I have seen its power.

And then it brings me on to coming in to the last questions you will be glad to know.

00:41:07:08 - 00:41:08:10 Grant

Know. Okay.

00:41:09:05 - 00:41:13:13 Grant

What would you feel The greatest benefit to heritage is to the communities.

00:41:15:00 - 00:41:46:13 Mutanu

To the communities. Okay, so I'm going to do communities here as the communities that you're doing research for and to the communities as the countries and like the general audience. So the communities that were involved with that, you get involved with doing the research. I think it's important for them because they get to see the part they played in moulding countries as they know it, in moulding traditions, in moulding cultures, as they know them.

00:41:48:21 - 00:41:58:19 Mutanu

I wish I'm going to share a link after, not after this. After we publish this page online, but I'm actually working on a video on when we went to Community so.

00:41:59:11 - 00:41:59:13 Grant

A.

00:41:59:13 - 00:42:40:10 Mutanu

Few weeks ago and you can see the passion in this original members eyes. You can see them. I remember we asked them, how do you feel seeing this in one of the and I remember one of them saying, I see these reconstruction, I see this reconstruction, and I, I see this whole construction and they feel like I have been taken back to 1982 and 1981, 1982, (broken Connection)

00:42:40:12 - 00:43:05:15 Mutanu

And one of the many reasons why we do this work is that just to appreciate where most times they have been eliminated from is really important for the community. Sorry.

00:43:06:04 - 00:43:21:08 Grant

Sorry. The internet crept out for a second, but I've I've I've got most of that in terms of being ignored for so long by researchers and then able to see what is going on essentially, and how that how that research is being communicated.

00:43:21:08 - 00:43:23:11 Grant

And yes.

00:43:24:06 - 00:44:08:23 Mutanu

And not only by research, but also by historical recollections, because unfortunately, how we are we did our our recollections, read our archiving as a country is that most of this, like social justice project was completely deleted from memory, even post-colonial Kenya. So adding that to the public domain is like for them, it's like final. Finally, we are getting acknowledgement for the work that we have done and then now for the yes, for our so for our general audience, or rather that the audience is well, we publish our work for why this is important.

00:44:09:01 - 00:44:35:22 Mutanu

And they think I mentioned this when I was talking about the communities themselves is that we get to tell a different story of Africa as we know it, of Kenya as we know it. We get to shift the narratives to spotlights, the Kenyan version of the African version to add the the locals nuances to these narratives to this archive.

00:44:36:07 - 00:45:16:23 Mutanu

And I believe that is important. At number two this. This, as we as you have seen, or rather as I mentioned, mostly happens when you put this, for example, on social media. And then we get emails from people saying, I have been my father worked at X and this was in his archives, or I found this in my grandfather's journal, or I think you should look to X Y Z because I saw somewhere that it's, it kinda relates to the project that you're doing and it will and it will inform another aspect of the project.

00:45:17:01 - 00:46:03:21 Mutanu

Number two is that history in itself. Again, we are giving again the public a chance, the public a chance to participate in the documentation, in the redocumentation of the histories as we know them. Yes. So I believe that maybe in the next ten plus years we will have fill in the gaps that really exists because of maybe colonialism or political affiliation, and that the stories out there will really look like us and they will sound like us and people will make know way and what they are about.

00:46:03:22 - 00:46:32:07 Mutanu

One of the things that I like seeing is that there's this argument that the youth are not are not interested in like history and cultural things, but I like to argue about how can you tell people that they are not interested in their history and cultural things. Well, with the history as it exists in itself is very shallow and does not give them a reflection of what they are about.

00:46:32:09 - 00:46:44:15 Mutanu

Of course they will not be interested. Yeah. So our hope is that the next generation will kind of have information of what they are about and who they are.

00:46:45:19 - 00:47:12:23 Grant

Okay. Amazing. Yeah, I used to argue that point all the time. I used to just say we have not tried. It was argument in alot of heritage situations. If you haven't tried to make it accessible to the younger generation in the formats that we know that generations use. But yeah, and this brings me nicely into what was kind of the last question was two questions.

00:47:12:23 - 00:47:28:04 Grant

I suppose you've kind of gone on to what you want to see in the future for this kind of where you stuff is going. And the other question **was what technologies do you feel show massive potential in your work ?**

00:47:33:13 - 00:47:33:19 Grant

Which.

00:47:35:08 - 00:47:40:01 Mutanu

Oh, what technologies should massive potential in our work?

00:47:40:03 - 00:47:45:08

Grant

So the 3D stuff seems to be able to put people back in that area, which is incredible.

00:47:46:14 - 00:48:13:19

Mutanu

Yeah. So of course there's the reconstruction part and the imagery part because vision aids. I believe, go a long way in in for me even this story tell this story is that you're trying to archive, just to have like a digital visual aid because as I mentioned, most of these photos are not in the public domain and you cannot find them.

00:48:13:21 - 00:48:55:19

Mutanu

So the only thing we can do is to try and re-imagine and reconstruct what that looks like. So there's of course, 3D simulation, and I'd like to give a special shout out to social media. I know it has problems, but I believe that social media is this market. That's just where you explain to everyone, but you also find your target audience and people who are pretty interested in your work and just that that they know that the option to engage with your audiences and to get the perspective of your audiences just from a tweet.

00:48:55:21 - 00:48:58:07

Grant

Yes. Yeah. It's a very powerful tool.

00:48:59:11 - 00:49:01:18

Mutanu
Yeah. Oh.

00:49:02:14 - 00:49:04:16

Grant
So I think.

00:49:05:00 - 00:49:12:00

Mutanu
But as you can see, I'm really struggling to answer this part for like of the technologies.

00:49:12:19 - 00:49:15:10 Grant

Yeah. Everyone has. It's okay.

00:49:15:12 - 00:49:39:17 Mutanu

And every technology has its own issues. Yes, I you coming from a continent like ours that has the challenges that I had mentioned, some might work in different situations, some might not. So it's really a mix. It's really a learning curve, trying to. What can you combine with what?

00:49:40:10 - 00:49:40:20 Grant

Yes.

00:49:41:04 - 00:49:56:08 Mutanu

So far what has worked for us has been the visual aids Vis-à-Vis social media. We are trying to see whether we can get into VR but again, the digital divide.

00:49:56:08 - 00:49:58:11 Grant

So it's a.

00:49:58:11 - 00:50:00:02 Mutanu

Pretty easy blind to tool.

00:50:01:04 - 00:50:10:11 Grant

Yeah, it's a very interesting one. So yeah, it's kind of like questions mainly about say, have you ever heard of the Gartner the Gartner hype model?

00:50:11:07 - 00:50:12:09 Mutanu

Sorry, what? No.

00:50:13:01 - 00:50:21:16 Grant

It's basically a model of technological development where essentially things go through the hype phase where they're really widely used.

00:50:22:15 - 00:50:22:20 Grant

And.

00:50:22:20 - 00:50:32:08 Grant

Then it kind of hits a point where it then dies off due to lack of interest, and then it goes into a element of productivity.

00:50:34:02 - 00:50:34:09 Grant

Very.

00:50:34:09 - 00:51:04:23

Grant
Well used technology. So it's kind of it's interesting because there is this cultural element to it. So like mapping, archaeologists love an online map. Life is the go to For every project I say, it's like, let's create a map. But that doesn't

necessarily work within the culture. It works in a very it. I love a map, I love data, but it's a very shallow way of presenting that data, if that makes sense.

00:51:04:23 - 00:51:23:11

Grant

It's just a point on a map, and that's part of what's for me, what some of the problems have been in people trying to represent African heritage or trying to make it a shallow version of it. And it's a much richer way and not really culturally understand fundable. If that makes.

00:51:23:11 - 00:51:24:01

Grant

Sense.

00:51:24:14 - 00:51:37:14

Grant

So geography gets used heavily, but is it the tool that's correct for that community that's there, But that's just more a discussion point.

00:51:39:00 - 00:51:52:12

Mutau

Yeah, that's a look at this. But yeah, I just googled that. That's the hype cycle for technologies. I, I knew about it, but I just did not know that it had the name to it.

00:51:53:06 - 00:52:28:09

Grant

Yeah, it's interesting. I used to work for Museum of London Archaeology and my boss was one of the people that applied it to archaeology in general and was talking about how mapping systems and GIS has gone through this process where it's into kind of productivity, 3D Modelling kind of is in this hype phase. I'm kind of in this kind of interesting area of discussing and the problems with it and kind of where it's been because it's been applied everywhere and in some cases.

00:52:28:11 - 00:52:28:19

Grant

Not.

00:52:29:12 - 00:52:38:15

Grant

Necessarily well applied copyright issues and various other stuff. So yeah, it's very interesting, right? And I can send you the articles.

00:52:39:06 - 00:52:39:18

Grant

Please do.

00:52:41:14 - 00:52:49:05

Grant

But yeah, so that I think pretty much ends. And the last question is, is there anything else you think relates that I haven't asked you about?

00:52:51:23 - 00:53:00:10

Mutau

Oh, no. I think we have covered most of this. Yeah. I had looked at the academic questions that you had shared.

00:53:01:17 - 00:53:02:11

Grant

Yes. Yeah.

00:53:02:12 - 00:53:19:14

Mutau

Yeah. Had taken a screenshot. I think I think we we actually have answered most of this not really particular every question, but I've captured some of these aspects in other question.

00:53:20:06 - 00:53:42:07

Grant

So it's kind of that's the point in some of this. It's kind of a very loose model of things, meaning that if that makes sense to like, I want to know what the effect of digital products are, because as I said when I started this, I know what works in the UK as part of my culture, but I don't know how digital stuff works for Africa because Instagram is used heavily for us.

00:53:42:07 - 00:53:43:23

Grant

Is Instagram used as heavily.

00:53:44:20 - 00:53:45:07

Grant

In.

00:53:46:04 - 00:54:02:04

Grant

African context for social media, not used heavily by these communities? And yeah, it's very interesting kind of you come, I come across a lot of interesting stuff that's that makes sense in contradictions.

00:54:02:21 - 00:54:04:14

Grant

In how you.

00:54:04:14 - 00:54:10:22

Grant

Got what people have saying and preaching and how they're practising seem to be.

00:54:12:06 - 00:54:30:04

Mutau

Yeah, because yeah, because again, digital is very especially in the cultural heritage, it's pretty new. Seven is just trying to figure it out and depending on whatever community they are in, some things may talk, some things might not.

00:54:30:19 - 00:54:52:23

Grant

Yeah. So the way I'm going to approach this and break this up is going into kind of colloquialisms only. So like one of the things I know is Field of Dreams thinking that's why people pushing it on the internet and claiming it's open access. So that's kind of which I've seen. I used to have an argument in the UK, so we have a thing called AIDS Psychological Data Service.

00:54:53:11 - 00:54:54:00

Grant

Which is a.

00:54:54:00 - 00:55:12:23

Grant

Huge archive of digital stuff. But the one thing I said is if we have to run PowerPoints to tell you about volume, if we have to run training to tell our volunteers how to access it, is it open access? If that's if we're running training sessions to tell people how to access it, is it actually open access?

00:55:13:10 - 00:55:15:09

Grant

And that's without the language barrier?

00:55:16:00 - 00:55:16:12

Grant

Yes.

00:55:18:13 - 00:55:23:11

Grant

So, yeah, it gets into really interesting territories, but I think we've covered all of that quite nicely.

15.7. Appendix: Mercy Mbogelah – Transcript

Name: 20221209 - Mercy - TAWA

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Size: 2 MB

Name	Mercy Mbogelah
Date	09/12/2022
Location	Outside Tawa office, Kilwa Masoko
Roles	Site manager
Video Link (Private)	https://youtu.be/xn2hnVqYmu4

Transcript

00;00;00;20 - 00;00;12;02 Mercy

My name is Mercy Mbogelah, I'm the site manager for the ruins of Kilwa Kisiwani and the ruins of Songo Mnara World Heritage site.

00;00;13;07 - 00;00;19;09 Grant

Okay. Can you tell me your day to day role and what that involves?

00;00;19;22 - 00;01;07;09 Mercy

My day work and role is to ensure the overall management activities and to conservation activities in society is going well, but also to supervise, um, my subordinates in, uh, different, uh, fields here in site. We have, um, uh, conservation awareness team, program officer, tourism officers and other officers inside to make sure that, uh, they are all assigned to work the work assigned to them, uh uh, to.

00;01;07;28 - 00;01;45;00 Mercy

They are doing well in site, but also to oversee the site in general, uh, to make sure that the patrols inside um, conducted, uh, being conducting, uh, well, but also to documenting, uh, the site to know this purpose of the site. Uh, uh, daily is this is day to day work, uh, but also, um, responsible for preparing, uh, reported daily report, a weekly report, monthly, quarterly.

00;01;45;02 - 00;02;10;12 Mercy

Um, and in here report. But also after, uh, every one year, I'm responsible for preparing, uh, conservation, uh, reporting, uh, soc reporting, uh, for the submission so as to submit to UNESCO.

00;02;11;18 - 00;02;31;18 Grant

Okay, perfect. Just talk to me. Okay. Oh, okay.

00;02;36;11 - 00;03;05;11 Grant

Okay. So the next question or projects? Um, what projects do you currently have going on at kilwa and Songo mnara like thing that you're doing that you're really part of? What current plans do you have at Kiwa and Songo Mnara? Current plan.

00;03;05;17 - 00;03;06;15 Grant
Plans. So, like.

00;03;06;22 - 00;04;29;20 Mercy

Uh. Oh. Okay. Okay. Okay. Uh, currently, uh, we work with, um, uh, two projects in site. One is the construction of tourism bandas, uh, which will be used to accommodate tourists wishing or wanting to being accommodated in site. But another project is, uh, construction of tourism bandas/center. This will be used if, uh, for different purpose. Multipurpose. Firstly it will be used as site imaging, uh, museum, where we will display the history and the different artefacts or materials in relation with the kilwa and other Um, uh, uh, close sites like, Zanzibar Stone Town. We will display there some information, but also the tourism launch will be used as a visitor information, uh, centre where visitors will be able to, uh, uh, get or receive information on the site.

00;04;30;11 - 00;04;38;16 Grant

Okay. Um, the new Tourist Information Centre. Are you planning on integrating any digital elements?

00;04;39;12 - 00;05;57;24 Mercy

Uh, we, we plan to apply digital tools in, uh, in our new, information centre inside of the tourism launch like in, uh, TV, uh, uh, TV, but also, um, we wanted to prepare um, uh, materials like, uh, software materials which uh, we will use to uh, show touristy or explain to tourist the information about to site to various researchers research, which in uh uh we did in site in collaboration with other, archaeologist, expert. So all of this information for the future, we wanted to, uh, to digitise it, to prepare in a digital way so that tourists and other guests will be able to learn about Kilwa Okay. Okay.

00;05;58;26 - 00;06;16;19 Grant

Okay. Used by me. Okay. So in how is the community integrated into your work? How how how is the community involved in your work?

00;06;17;00 - 00;08;26;22 Mercy

Okay. Um, the local community from Kilwa, Kisiwani and Songo Mnara Islands. Uh, they being engaged in the different activities in a site like, uh, we engaged them in the rehabilitation activities of the, uh, we have almost 20 local communities from kilwa kisiwani and 20 local community, from Songo Mnara of which we train with them on how to rehabilitate the ruins. So in the rehabilitation project, we engaged them in the, uh, rehabilitation activities, but also, Currently we have on uh, local communities, almost 11 of them, whom we employed them, they work as a casual labour, uh, for site cleanliness, but also for safety protection. We have with the soldiers here, uh, TAWA soldiers, but we working in collaboration with the local communities, but in uh, not only 11 of them, they work as site cleaners, uh, for instance, in the rainy season we employ many local community, like 30 or 40 of them at once. So we work with them and we pay them. But apart from that, we have tour guide uh, from within the local community as seen when toursits come, uh, the local communities, the, the tour guide, uh, they accompany the tourists as they provide information about the Site to the tourist and they move together along the site.

00;08;27;29 - 00;08;39;18 Grant

And in your opinion, who are the main stakeholders? So this tower. What, what's your interactions with the tour guide? The hotel or.

00;08;42;18 - 00;08;45;00 Mercy

Our interaction with other stakeholders?

00;08;45;14 - 00;08;51;00 Grant

Yes. So who are the stakeholders and how do you interact?

00;08;51;22 - 00;11;59;04 Mercy

Okay. Uh, we have all different stakeholders of which we interacting with them. We have our local community, who are the primary stakeholders of us, uh, as they are responsible for the site protection, but also in conservation or, uh, rehabilitation work. But also we have uh, tour guides, uh, who uh, they responsible for guiding visitors who, uh, visitors or tourists who come here for visiting our site. But in, uh, we are surrounded with the hotels, the hotel owners among our stakeholders, uh, of which in our tourist in, uh, they get accommodated to the hotels. But then, uh, we are also Interacted with Kilwa District Council. Uh, we, uh, in together, uh, we protecting the site to Kilwa District council there is, um, uh, Land Department, uh, of which you, when it comes to uh, the site uh, if there arose some conflicts into, um, into uh, some conflicts the where the local community may be they wanting to it at a time, they wanting to establish some things close to the ruins. So the land officers from Land Department, they help us out to, uh, on solving the problems, but also another stakeholders is the Tanzania forest

agents, Kilwa Kisiwani and Songo Mnara is this surrounded with mangrove trees and mangrove trees is uh, very important in, in uh, protection of the ruins. Uh, C One of the challenge to the monument is, uh, impact of climate change. So for some time, the wave action going directly to the ruins, which is located along the coastal areas. So with Tanzania forest agents they helped us in the replanting or rehabilitating, uh, the mangrove trees to the open areas close to the, to the open areas, uh, in the coastal areas which is close to the ruins which are found along the coastal areas. So all of these stakeholders, we interact or we communicate together, uh, for the purpose of conserving and protecting the heritage Heritage resources in inside.

00;12;00;04 - 00;12;10;06 Grant

Okay. So my next question is one of the biggest challenges and barriers and what are your priorities at the site?

00;12;11;03 - 00;14;58;22 Mercy

Uh, the most the challenge in society is, um, uh, climate change. This is a big challenge in sight. So when you go to Kilwa Kisiwani and Songo Mnara, some of the historical building which, um, located along the shore areas. So they are much impacted with the impact of wave action. But in apart from climate change impact, another challenge is, um, uh, lack of awareness to the local communities about, uh, heritage resources in general, although some of them, uh, and nowadays they are aware because we create the uh, conservation awareness programs to educate the local communities about the heritage, about this site. So some of them they aware, but in majority, uh, they are not aware about is the Heritage. They are living in the Heritage but they are not aware about, uh uh, what, uh, exactly the heritage means may be to them, but to the benefits and to how to, to work or to the things which will give them money through the heritage. That is a big challenge. But another challenge is, um, um, um, the destruction of the ruins, some of the ruins, uh, destroyed or damaged because of the impacts of climate change as well. So this is among of the challenge and because for instance, Kilwa Kisiwani the local community, uh, they are living inside of the island. So the Interaction, between the local community and the ruins, um, for instance, for houses, you can see, uh, is some of the local community. They constructed the houses close to, uh, the ruins. That is a big challenge in the protection of the ruins, because you can see human activities. Uh, uh, which are very close to the ruins. And this is in among of the big challenges.

00;14;58;22 - 00;15;06;05 Grant

Um, so how do you communicate with the stakeholders?

00;15;06;14 - 00;15;21;10 Mercy

Um, through meeting. We communicate or I communicate with the stakeholders, as most of the time we meeting physically.

00;15;21;10 - 00;15;30;16 Grant

Yeah. Um, do you try to regularly update the stakeholders, with the site information, amount of tourist that kind of thing.

00;15;31;09 - 00;17;26;10 Mercy

Uh, we have tried to communicate with stakeholders regularly apart from meeting, but also we use the social media to communicate with the stakeholders, to update, to updated them. Only the things which are happening on site or uh, which is seen ongoing on site in the future. Things we plan on the site into most of the media or social media. We use these, um, through WhatsApp groups. We create the WhatsApp groups form uh, key uh, antiquities stakeholders. We name it to as. Um, uh, tourism stakeholders in Kilwa of which every, uh, application uh, we have in site, we update them through WhatsApp groups as we share uh, uh, our opinion experience through that media, but also uh, we create Instagram, uh, fb(facebook) page and other forum where we communicate to, with our stakeholders every new information we update them through uh, uh, social media, even we uh, for sometimes we use the radio here in Kilwa District, there is a radio named my Sugar radio. So if there is anything new we address through radio, even in TV station, we address the issues over there.

00;17;27;02 - 00;17;48;16 Grant

Like, okay. And then, um, so think well okay I mean term there it is, what motivates you to do your job? Uh. Mm.

00;17;50;29 - 00;18;42;27 Mercy

Uh. I think, I was interested with, um, heritage and cultural heritage, uh, since I was, um, uh, a student pupils from, since I was at the primary schools. I am learning much about heritage, even, to go physically. I went to physical to some of the historical sites in National Park. So the things which make me, uh, to, uh, be interested to study more about heritage resources. Yeah.

00;18;43;11 - 00;18;52;11 Grant

Um, and following on from that, can you tell me an element of the site or a fact or the site that is important to you and why ?

00;18;52;21 - 00;20;12;13 Mercy

Um, the ruins itself, for instance, in Kilwa Kisiwani Uh, we have, uh, the great mosque, which is, um, among the oldest in mosque in the coast of East Africa. So the history, the history itself, about the great Mosque is among of the things which I preferred most, um, because if you search about to the Oldest Mosque especially the standing Mosque in the coast of East Africa, you can find nothing other than the one we have in Kilwa Kisiwani. So the way to was constructed the Architecture the design of the building but the history itself, which it have, is the most things which inspire me.

00;20;14;03 - 00;20;21;17 Grant

In your experience, what have been the most effective ways of engaging the local community?

00;20;23;03 - 00;23;29;19 Mercy

Uh, the most effective ways of engaging, uh, communities. Uh, with my experience on how I worked with the local community, how I see them is through projects because through project the community, they get to engaged direct, and you can see the community that the, uh, take time. We had a project. They are very busy with the project to be very busy with the site. So maybe with, uh, designing or creating more project on site is a better or best way of working or engaging, uh, local communities. But in what kind of project? Um, I think the project which touches them direct, they looked into with a sustainable project, uh, for instance, at Kilwa Kisiwani we have the Waumaki team, we see. Waumaki, we have to create another more, uh, more groups maybe for Youth, Men, uh, the elders and each groups to have its own project. And depending on the, the age or, or uh, depending on the sex. So we see, uh, youth maybe uh, to establishing the things like, um, um, uh, small, small, a small industry like, uh, small fishing industry. So where we can, uh, capacitate them on the issue of fishing and to how to place the fish and to sell, um, uh, here in Kilwa and outside Kilwa, everywhere. And to, we can teach them, uh, in a digital way how to sell there fish, but also for women. Um, maybe we can design projects for cooking, but also how to design and make, uh, traditional things that they can sell to tourist and for that matter. We can establish like a cultural centre where they can, um, be busy, they're touristy, they can go there and buy their stuff over there.

00;23;31;07 - 00;23;40;03 Grant

So how would you apply digital tools and, and products to your current work?

00;23;40;03 - 00;25;06;08 Mercy

Of course, in we are not good in such in using digital tools, so we use some of them but in not to such extent. For instance, uh, maybe if uh, we, we created a tourism event here, at Kilwa, the best ways or which we can use so that the people outside Kilwa, outside Tanzania or Tanzanian general, they can see what is going on in Kilwa through may be livestreaming, livestreaming. So apart from hiring journalists who come to take some of the event and share to the social media, to the TV station, but in all these, um, activities or the tourism events, um, we can plan, but it, it, they can go live in livestreaming in a YouTube channel, whatever the case.

00;25;06;16 - 00;25;22;18 Grant

Okay. Um, what do you think is the largest barriers to the. Well, I think the largest barriers and considerations to applying digital methods for engagement?

00;25;23;00 - 00;25;59;28 Mercy

Uh, the most severely, uh, the largest barrier is in, uh, knowledge gap on how to use the digital tools. We understand that if there is some kind of digital tools about how to apply, how to use, so that is a barrier. And if this is a big barriers, but apart from that, in the facilities we lack the, uh, tools, digital tools.

00;26;00;25 - 00;26;16;16 Mercy

So maybe, um, uh, capacity building on how to use the tools, plus the digital tools they get in in that is a big barrier.

00;26;16;26 - 00;26;27;26 Grant

Okay, What elements or what design elements do you think are most important to working with the stakeholders?

00;26;28;02 - 00;26;31;11 Mercy

So you can repeat.

00;26;32;14 - 00;26;40;08 Grant

What design elements you think are most important for working with stakeholders? Maybe working with the community?

00;26;40;21 - 00;27;37;02 Mercy

Uh, okay. I think we see stakeholders because in, in the heritage, I mean the heritage resources. There are a lot of things to work with, stakeholders. So maybe the best means is, to establish, um, the things which will be also being benefited, benefited the stakeholders. Uh, for for instance, uh, there is a chance where are the stakeholders as they can meet with within, uh, stakeholders.

00;27;37;02 - 00;27;39;09 Grant

So if you carry on from where you were, Battery ran out.

00;27;39;24 - 00;27;43;16 Mercy

Like in um.

00;27;43;16 - 00;27;52;10 Grant

With design, practice is important. What you think is important to incorporate into any digital product involve stakeholders.

00;27;52;15 - 00;27;52;22 Mercy

But.

00;27;53;28 - 00;28;04;13 Grant

What you think is important to, uh, to, to incorporate into designing digital stuff.

00;28;04;13 - 00;28;10;03 Mercy

Important. So for using digital tools.

00;28;10;03 - 00;28;12;15 Grant

Mm. That's okay. We can move on to the next question.

00;28;12;15 - 00;28;14;28 Mercy

Oh no. Same importance of.

00;28;15;21 - 00;28;37;18 Grant

It's certainly it's a balance. What design factors. Let's just move to what technologies do you think would work your job? Uh.

00;28;42;03 - 00;30;00;27 Mercy

I think i have mentioned, um, um, livestreaming, uh, uh, livestreaming session that is a one of, um, best, uh, technologies we can use um, to address the issues any issues about Kilwa heritage to our stakeholders everywhere, the, uh, through YouTube, YouTube channel, uh, but also, uh, even social media, social media it have a big impact uh, to the world, Uh, but in also through uh, creating uh, what kind of this thing... I saw some of the banners which seem to showing like a video.

00;30;01;01 - 00;30;01;22 Mercy

I don't what it is

00;30;02;18 - 00;30;03;16 Grant

I think i know ,what you're talking about.

00;30;03;26 - 00;30;25;25 Mercy

Is not liking is like TV is, is I don't know, I forgot the name it displaying the videos. Yeah, some kind of clips of videos. Yes. Something like that.

00;30;26;10 - 00;30;26;29 Grant

Yeah. I think that.

00;30;28;01 - 00;30;36;21 Mercy

Is in the the thinks like is this um. I think we can use like in Billboard.

00;30;37;26 - 00;30;43;08 Grant

Uh, yeah. Yeah. I do know exactly what you are about. Um, yeah, kind of interactive advertising.

00;30;43;20 - 00;31;16;05 Mercy

In advertising the site. So the same we can put in our inside the tourism launch so visitors they can able to see about the ruins and to maybe to, uh, prepare 3D documentation for that we can display to the tourism launch, but also we can share through social media, YouTube channel like that.

00;31;17;27 - 00;31;35;16 Grant

On how, um, or how do you think we can better incorporate the needs and voices of the community into digital outputs ?

00;31;38;20 - 00;32;34;26 Mercy

I don't really think i understand but i can try to answer. Well, uh, I think is through media social media in the to who can prepare a program to interview the local community. First thing we can allocate to them, uh, motive heritage sources so that they can be aware about the heritage. So if we interview them, they can be comfortable to explain already, to explain about the heritage, uh, in full. That means so we can use, uh, short videos we prepare to address through social media so that they their voice uh, can, um, shared everywhere.

00;32;36;08 - 00;32;42;07 Grant

In the future. How would you like the community to be involved in the site?

00;32;42;07 - 00;33;30;00 Mercy

Um, I talked about more projects, but also there is a chance for local community to attend, um, workshop or conference with other local communities outside of Tanzania or in other region inside Tanzania. So with that, it means to the local community they can get an exposure, they can able to share experience, to learn from others, to learn from each others through interacting,

00;33;30;06 - 00;34;09;07 Mercy

with other people or other local community from different areas. So I think we see this as I see in the COP 27, I met with the local community over there who are attending the COP. So for the future, I think it also aid for local community from Kilwa kisiwani, if they get a chance to interact. We see people from all over the world in the big conference like that or other workshops, uh, prepared. Would it be better like, uh, you know.

00;34;09;07 - 00;34;28;04 Grant

And then we're into the final questions. Yeah, um, the last one. Uh, what's your future vision for the site? So, like, what? Where would you take your work and what you want the site to look like?

00;34;29;11 - 00;35;30;25 Mercy

Um, first see, what I want to see for the future is seeing, um, more business to the local community, more engagement to the local communities. So I want to see, um, the continuation of project where the local community, the project which is the linking with the heritage, so the local community will get busy in the project, which is linked to the heritage, um, into the, of course the local community, they, um, most of the time they are happy to work with, uh, international stakeholders archaeologist experts.

00;35;31;24 - 00;36;03;11 Mercy

So I want to see Kilwa, which is busy with the project, uh, the project to which, um, um, into which we can make the Interaction between the local community and TAWA, into other international stakeholders so that they can work together. They can be busy every day, every year.

00;36;03;11 - 00;36;26;00 Grant

Okay, so last question bar one is, um, what do you think the biggest weakness in how we currently do work is? So where what you think we're not thinking about, We don't take into account when we work with communities.

00;36;26;00 - 00;36;27;18 Mercy

Can you repeat

00;36;28;29 - 00;36;58;27 Grant

we can leave that one Um, um, for a how do you think digital that they've already gone through that. I think we're pretty much uh, okay is a good one. How would you like East African heritage to be presented to the world?

00;36;58;27 - 00;37;02;13

Mercy

Uh, firstly.

00;37;09;24 - 00;38;28;18 Mercy

I think only, um, uh, close relation or collaboration between or among site managers. Um, in is to Africa so that maybe we can have regular meeting and discuss together about um, uh, about a kind or designing a project which will link um, the all site to which found in East Africa may be to have one project which will consult all sites in East Africa we see that um one of the elements on the project may be will be uh capacity building um of for the local community and TAWA officer together with the officers in the office about the heritage.

00;38;29;17 - 00;38;55;21 Mercy

So uh, we can, uh, able to, um, uh, to oversee or organise a trip of which some of the local communities who we represent, the all local communities will go to other site and to learn from each others something like that.

00;38;56;06 - 00;39;19;01 Grant

Okay, perfect. Um, last question is, do you have anything else to add? But I'm adding in one more. What do you think are the current problems with the projects? So what have been present at Kilwa and Songo Mnara.

00;39;19;01 - 00;39;19;13 Mercy

But um.

00;39;19;27 - 00;39;30;20 Grant

What you think the problems are like the weaknesses, the challenges they lack of projects?

00;39;30;20 - 00;40;21;04 Mercy

Um, I think in I can speak about uh, local community, uh, mostly of the projects project. It have uh, a minimal element, uh, which will benefit if the local communities. So um, maybe for the future in the designation of, of the project, we need to make sure that uh, the local community, uh, follow the project we design can see, uh, the benefit the real benefit if we ask them, uh, how you benefited from the project.

00;40;22;03 - 00;40;54;10 Mercy

Everyone can be proud to speak "with this project we benefit "because they will see the benefit of the project for instance, through the project. It is true that we've been working with rehabilitation activities. They earn money through the work they offer, but maybe, uh, through the project we have to see what is the most, the challenge may be to the local community.

00;40;54;10 - 00;41;29;11 Mercy

Maybe they don't have a good schools. So if the project is big, it is depending on how, uh, the project, on how big the project it is. So we can maybe in this project, maybe we need we want to rehabilitate, uh, Fort, Portugal Fort ,the Great Mosque and the small Mosque, So in the project will make sure that we construct its course for the community.

00;41;29;23 - 00;42;11;08 Mercy

So after completion of the project, the ruins will get will be rehabilitated. But also, they can see we have this schools with the equipment, with the desk, with the materials, facilities, digital tools. So I think they can see how it's benefited. So we have to make sure, depending on the how big project it is. Also, we have to make sure that we put some element where the community can realise or see the benefits from the project.

00;42;11;08 - 00;42;13;26

Grant

Perfect Last question anything to add?

00;42;16;05 - 00;42;31;23 Mercy

Oh, I don't have the things to talk about in. Um, I think i have talked much. Okay. Yeah. Thank you. Here will come.

15.8. Appendix: Hasan A Lai - Transcript

Name: 20221212 - Hasan A Lai (Slow leopard)

Created on: 19/06/2023 17:13:27

Created by: GB

Modified on: 19/10/2023 14:27:43

Modified by: GB

Size: 3 MB

Name	Hassan a Lai
Date	09/12/2022
Location	Slow leopard kilwa
Roles	Hotel Manager
Video Link (Private)	https://youtu.be/IPC6nf3vGo

00:00:00;10 - 00:00:13;22 Hassan

My name's the Hassan Lai. I am from Kilwa, originally from Kilwa And my tribe is notuembe north of Kilwa .

00:00:13;24 - 00:00:17;06 Grant

And then what is your role? What is your job currently?

00:00:18;03 - 00:00:39;16 Hassan

My job. My job is to live. I mean, I'm. I'm working at the snow leopard as a local manager. Yeah, and I've been working with this company. I mean, this slow leopard from 2010, I can say is when i started with this company. Okay. Yeah. Up to now.

00:00:40;18 - 00:00:59;07 Grant

Okay. And then the next question is, what are your day to day interactions with the sites and how are you involved with the site? How how are you involved with the site of Kilwa Kisiwani and Songo Mnara?

00:00:59;09 - 00:01:39;17 Hassan

Okay. It may involve is is our company. I mean the lodge is we are receiving, uh, the guests from several places in and out of the country. And, um, most of our clients who are coming here, they are very interested with the, uh, in doing touristy things in kilwa masoko. I mean, even they prefer uh, doing and activities like going by Kilwa kisiwani and Look at the ruins. I mean, historical sites very much prefer, um. Yeah, much concern.

00:01:50;12 - 00:01:57;13 Grant

So, have you ever been involved with any projects at the site by any archaeological projects or restoration work?

00:01:58;19 - 00:02:45;00 Hassan

No. We didn't get involved . But I can what I can say the day before yesterday. Sorry, I've been, uh, um, with the MCI. MCI Division. Yeah. So they found the data at Akamai. there is an old cave, so they want me, uh, to be a part of their team to go and inspect there. And, uh, for for me, I mean, for them, they would like me to go there just for going there and see how far is and if we are sending the car/camp.

00:02:45;06 - 00:03;17;19 Hassan

I mean, the, the people who are interested to go there. Yes. To, to, to know how far and how how, how it cost you. And then to see the ecological their how will be interested with the with the with the people I mean with the with the client, you know, because I'm working here. So it's like a where a bridge between me and customer to send there.

00;03;17;19 - 00;03;36;13 Hassan

So I've been there and we went there the day before yesterday, so I've seen the area there is very interested is good even for you Grant after this. I prefer to go then see how of ecological it Kilwa. There is a good cave there.

00;03;36;15 - 00;04;05;25 Grant

So it's you're creating tourism and working out if it's a viable experience to offer. Um, okay. So that probably won't work, but let's go with this question. So are you aware of any of the outputs from any projects that have been on Kilwa Kisiwani or Songo Mnara ?

00;04;05;27 - 00;04;21;01 Grant

The output, the outputs as in the papers, the video is the website. You know any of the data? No. Okay. Um. How is do you feel that TAWA communicates well with hotels.

00;04;22;16 - 00;04;49;00

Hassan

That is the challenge? We have been the challenge with them. And the big challenge between tawa and us is, uh, the problem with TAWA for my opinion is they are scary.

00;04;49;02 - 00;04;49;18 Grant

Scary.

00;04;49;21 - 00;04;52;01 Hassan

Yes scary, i mean thier solidiers

00;04;52;04 - 00;04;52;07 Grant

The.

00;04;52;07 - 00;05;42;15 Hassan

The Tawa Soldiers, so we we have where uh, I mean the knowledge of uh, I mean of the ruins. So Tawa generally are those who are keeping the anti-poaching there? And TAWA is Concerned with wild life. Yeah, it's different between wildlife and the historical site. So the challenge for Tawa is definitely, yes, uh, taking the client who are going there is, uh, uh, what I can say is I, maybe I can speak Swahili this time ?

00;05;42;15 - 00;08;29;13 Hassan

(Speaking Swahilli)

00;08;29;13 - 00;08;57;19 Grant

For I think I got most of that roughly I can roughly pick up a few things. So I think it was kind of how Tower is a wildlife organisation and not as confident running a heritage, how their main offices are away, so the money goes straight to the office. I'm not concerned with Kilwa Kisiwani there not really communicating with Snow Leopard.

00;08;58;13 - 00;09;04;23 Grant

I understood it like they don't consider kilwa masoko yeah money away and not considering.

00;09;05;02 - 00;09;23;28 Hassan

no they I maybe if you want to go to Kilwa Kisiwani this one I mean you have to visit the Tawa office but the geography of the Tawa office, where it is and the hotels is different. It is quite a hassle. I mean we have the hotel which can't get a one got the had to wait.

00;09;24;15 - 00;09;47;20 Hassan

So if we have we have a client from there according to the Tawa system so you have to take our clients from mongaza to Tawa get a registration. After that you take the client back to Mongaza. Where is our boat? Then you go to Kilwa Kisiwani , So you see that make a lot of confusion with them.

00;09;49;25 - 00;10;11;16 Hassan

It would be it would be a good if a the TAWA will be well, we plug the office at kilwa kisiwani into the site, decide what it means. That means that if I'm, uh, getting a mini and a customer want to visit, Kilwa Kisiwani it would be easy to come from one Mongaza or slow leopard Direct to Kilwa.

00;10;11;17 - 00;10;24;15

Hassan

Like this one. Get the registration there , then can do these activities? Rather than go back at tawa office, where it is then after to cross to kilwa Kisiwani.

00;10;25;09 - 00;10;48;03 Grant

that makes sense to me. Okay. So the next question, um, is around the community. So communities on the islands of Kilwa kisiwani and songo mnara , how in your opinion, firstly, could you tell me your interactions with that community? Like do you have regular contact with them.

00;10;50;28 - 00;11;14;04 Hassan

For the good? I mean, for the hotels in the community? We don't have we don't have any communication at all. Let me say this because, you know, Our communication. I mean, is that just I just us and the government, You know, I why our clients, if they come here, we just send them to Tawa for registration and get a permit to go Kilwa Kisiwani or songo mnara.

00;11;14;07 - 00;11;20;22 Hassan

So we have no communication between US and the local people. Yeah. I mean community for the public, you know.

00;11;20;22 - 00;11;35;07 Grant

In the future would you like to see that communication like would you like to have working with the community from the hotels, working with the community to increase tourism and also provide experiences for tourists?

00;11;35;07 - 00;12;39;10 Hassan

So it's like a I mean, maybe don't know and because it's like, like what? Because it, uh, what I can say is it's supposed to be done from before, but I don't know for the future because it's, it's like we just continue with the normal, uh, normal situation as always. So we would like good communication with the community.. But, uh, those people, Depending on which project you have to connect us between them and us. Maybe the questions I can ask you on which project because the connection between, I mean the communication between us and them, depending on the project, um, I don't know. It's difficult to again, to reach.

00;12;40;11 - 00;13;08;24 Grant

So one or the next question, which is a general kind of do you feel you're getting enough information, you feel you get enough information on the site. It's like, do you feel for your business and like running this hotel? Do you feel there is enough information on the day today, stuff going on at the site in terms of like restoration work, new jetties, prices, fees.

00;13;09;05 - 00;13;17;00 Grant

Do you feel like the hotels getting that information from where? From Tawa?

00;13;17;03 - 00;14;04;10 Hassan

Yes, I can say that a big challenge, you know, even I've been fighting with them several times, I think is, uh, Tawa. They can have information, but they cannot release to the hotels. That's a big problem. And sometimes if made mistakes happen to the information which are under desk, they punish you. Okay, So what? I've been asking them, um, if when information comes to the office. just support them. And, I mean, i have advised them to have a meeting every time. Yes. To update everything happening and the databases, as you asked me. But, uh, we lack but so how.

00;14;04;20 - 00;14;17;02 Grant

In your opinion, how would you like to see that information communicated and what type of information is useful to running the business ?

00;14;17;05 - 00;15;01;06 Hassan

tariffs, the tariffs. The tariff and, um, government regulations. So all is changing, as I said before, before so they can have a new regulations from Tawa which are yet to be supplied to remember, uh, hotel but they don't do that. And if they do not on time and uh, and uh, you know, for example. Yes, I have a question. for example, before we are we, we are fighting with the Tawa. Uh, for example, the, the, the day we had before, it was not, I mean, the vessels who are going to, uh, to, to the island, I mean, Kilwa kiaiwani or Songo Mnara any vessel where not charged, were not charged at all.

And once they come and say okay from, from before they said that I now now from now we want to charge if you want to, if you you go to Kilwa kisiwani. Hassan

We had a very big challenge with Tawa fighting. You know why Because went to us. And they need to, uh, invite us to, uh, to have a meeting just to inform us in new at with new laws, new terms, or to have a discussion. I mean, uh, yeah, think about it like that. And then, um, um, from that, let's say from 100 metres, I mean from hundred metres from, from Kilwa kisiwani they just put like a, uh, uh, what I can say is, uh, historical reserve.

I don't know, it's 100, 500 metre. So if we pass there, you know, that's the point is if pass there and you don't know, they can invoice you.

00;16;38;08 - 00;17;07;03 Grant

Yes. So I think that is a case of Tawas methods. So like a wildlife reserve that makes sense. A heritage site that doesn't make sense, you see. Yeah. Um, okay. So the next question is about what you think the effect of all this lack of communication is on the communities of Kilwa kisiwani and songo mnara.

00;17;07;06 - 00;17;17;13 Hassan

If lack communication, everything going badly. You see communication is power you.

00;17;19;26 - 00;17;32;19 Grant

To the question. Next one is how do you think or do you think in general that the UNESCO's World Heritage site, how does it benefit the local populations?

00;17;33;19 - 00;17;45;12 Hassan

For the time they've been there, the benefits from from from what if they these well, they, uh.

00;17;45;27 - 00;17;48;20 Grant

Uh, you can switch.

00;17;48;29 - 00;18;08;16 Hassan

Yes. No, no, no. Those were well mission. Um, when you, when they did a renovation of the building, then they employ the local people from Kilwa kisiwani and that's what was

00;18;08;16 - 00;18;20;13 Hassan

(Switches to Swahili)

00;18;20;15 - 00;18;41;11 Hassan

they are picking those from the, uh, from that area. So that was the benefit. So I mean the, the, the income of the village and income of peasant person was increased by the time.

So in Oh. Yeah. But thats all we are nothing more than more than that because I didn't see so I didn't had anything about that. They have been taking some of the people uh just to educate them for the uh, for the area, I mean for their tourist attraction.

00;19;04;23 - 00;19;22;08 Grant

No. Okay. So in the future, how would you like to see the community on the site, a relationship between the how would you like to interact with the community? What would, what would you like to see at the site in terms of projects and how the community is treated? How what would you like to see?

00;19;24;08 - 00;20;02;24 Hassan

So I would like to see there is many people I mean, the young have an education of the earlier uh Education is most because the most people of kilwa kisiwani the education is very, very low, so they can get education I mean general education and then the education of there area the educational for their for the tourist because they are living there. So any project that comes there they have to be the first to benefi, those who are living there. So thats what i want to be happened down there.

00;20;02;27 - 00;20;12;23 Grant

Yeah. And would you in terms of benefits so the education um do whatever needs to be financial benefits to either.

00;20;13;16 - 00;20;21;03 Hassan

Yes. Financial benefit is uh is like a uh, it's something you eat. Then finish.

00;20;22;10 - 00;20;24;02 Grant

Okay. You'd like to see sustain.

00;20;24;09 - 00;20;37;13 Hassan

Yeah. I mean, the consistency of income. I mean, if we get people there so that mean you have to, you, you, you, you solve the problem permanently.

00;20;39;02 - 00;20;44;01 Grant

Okay. So the next questions are around barriers.

00;20;44;15 - 00;20;45;16n Hassan

Barriers with the barriers.

00;20;45;22 - 00;21;15;23 Grant

So like, a wall wall is a barrier. So you mentioned a few already. Um, so lack of electricity is a barrier to so my works around digital stuff. So it's phones, laptops, various other stuff. What do you think the barriers are to the sites and using digital tools at sites and for the people? Does that make sense? No.

00;21;17;27 - 00;21;18;18 Hassan

I mean, i havent got you.

00;21;22;01 - 00;21;29;09 Grant

See what you think the biggest challenges are if you were going to use digital methods in the area.

00;21;31;08 - 00;21;33;06 Hassan

The benefit or the challenge.

00;21;33;06 - 00;21;33;29 Grant

The challenges.

00;21;34;03 - 00;21;35;14 Hassan

Not power, not just the.

00;21;38;08 - 00;22;04;12 Grant

Okay, yeah, that's a fairly obvious one. Um, so then we're into methods. So methods wise, what do you feel would be an effective way of engaging the communities that could work at kilwa kisiwani and songo mnara, So what you think would work to have them involved, get them busy and getting benefit in their lives?

00;22;09;01 - 00;22;49;17 Hassan

Yeah. Um, for geographic of Kilwa kisiwani and songo mnara those people are fishing. Yeah. So they're not the kind of, uh, agriculture so benefit them to just support for their fishing like driven modern equipment for the fishing. I mean if the nets good net good boat for catching fish, uh, because of fish. Yes, but they would be, uh, help them, I mean, to be effective, uh, rather than that, it's nothing there.

00;22;49;24 - 00;23;10;27 Hassan

So that's the people are fishermen activities and some and small. Small. But then you cannot count as a uh is that is, is uh, is a source of income like they are keeping Goat.

00;23;10;29 - 00;23;29;05 Grant

Okay. And then the next question is about your needs. So as the snow leopard, what do you need to know from the site or what would you like to know from the site? Like what information would you like to come to? What would you like from your boat?

00;23;29;10 - 00;23;31;22 Hassan

Yes, sorry, from where or from who?

00;23;32;07 - 00;23;49;04 Grant

From the site in general. How would you like to be involved in the site in the future? What would your dream relationship of how you work on the site?

00;23;49;05 - 00;23;53;12 Hassan
The site just on site or just on myself.

00;23;53;27 - 00;24;02;23 Grant
On snow leopard, on yourself. So like for you as the hotel, what types of stuff would you like to see?

00;24;09;26 - 00;24;39;21 Hassan
That's the big question. The huge General kind of stuff. I mean, I can say kilwa or for Leopard, let's say general Kilwa I mean for trespass, you know, not enough to consider then

00;24;45;03 - 00;25;11;03 Hassan
(Switch to swahili) yeah me is speaking Israeli Qaeda. Yeah. Yeah. Could I not advertise as much to as much so need someone by a group or government to the fact this cable is much with the, uh uh, tourist ecology.

00;25;11;16 - 00;25;38;19 Hassan
0We have many, many, many thing. So what that what I want is, uh, for the future Kilwa must be as before. You know, Kilwa as before was a good city. Yes. So I need someone. Mr. Grant, And to promote to Kilwa to be like, from before. So, I mean, sort of, uh, if we have, uh, if we can maybe announce a lot, I mean, many clients will come.

0;25;39;05 - 00;25;49;14 Hassan
If the customer come, I mean, everyone would benefit from, from, from, from tourist This, I would be increased.

00;25;50;08 - 00;25;50;16 Grant
Yeah.

00;25;50;29 - 00;26;03;01 Hassan
Even the time, salary increase. I mean, um, uh, I can go and market and buy something. So the question from would high from kilwa, So yeah.

00;26;05;11 - 00;26;15;25 Grant
So the next question is around. Do you feel the local populations and yourself included, have the skills to do the advertising?

00;26;16;02 - 00;26;16;12 Hassan
No.

00;26;18;04 - 00;26;32;21 Grant
No. Something you think no good the community to teach how to market. Yes because so I've already spoke to this previously about this. Who do you think should be advertising the Site.

00;26;32;23 - 00;26;55;26 Hassan
Ourselves from Kilwa Yeah. From Kilwa for example. We can we can, we can do as far as we can, like the those who are already in an industry can that those people. And also we have to teach the young one from our school. From the school.

00;26;57;18 - 00;27;26;24 Grant
Okay. Okay. So the next question is going into digital stuff. So firstly, the question I can see on the site on the table is what digital devices to have access to and what digital technologies to use tools and methods to use regularly. So like you have a smartphone, you also have a smartphone. Um, it's that kind of question of how do you use digital stuff currently in your life?

00;27;29;28 - 00;27;54;01 Hassan
Yeah, I have two type of phone like this one. I've got, uh, the small one which I, which I've got no Fact no, uh, some stuff more than and I have this smartphone which is allow and make it easier for communication and other stuff. If I need something from you while you are in the uk its easy I can get you Yeah.

00;27;54;25 - 00;28;28;03 Hassan
And the problem for this one sometimes the network is um coverage is low but the small one the network for talking is good. So for this one, uh, this is better. Now, I can, I can access anything, You know, it's, uh, it's like a the world now is like that your on your hand? And you think I need an information I need.

00;28;28;21 - 00;28;30;08 Hassan
So this is from. Okay.

00;28;31;03 - 00;28;40;00

Grant

So when it comes to the site, so say you were going to create a new tool. How where would you go for the information? How would you get it?

00;28;40;02 - 00;28;40;14 Hassan

Sorry.

00;28;41;03 - 00;28;55;08 Grant

When you create a new site tour or you want, say, site tour So like tour around Kilwa. Mm hmm. How do you get the information? Where do you get the information from?

00;28;57;03 - 00;28;59;25 Hassan

Which kind of information like sort of historical information.

00;28;59;25 - 00;29;07;00 Grant

So like, where do you get the not where do you how do you get the knowledge to create the site, the tool.

00;29;13;01 - 00;29;20;00 Hassan

For Kilwa kisiwani and songo mnara? there is physical knowledge.

00;29;20;28 - 00;29;23;07 Grant

Because it books, books and papers.

00;29;23;28 - 00;29;46;10 Hassan

Before books and paper. I mean, physical. It's like, uh, when I go there, I can, I can start for physical, but there's a different to go at, like those who even then you can take this one. They are living there, but, but they don't much of the the history they know.

00;29;46;29 - 00;29;47;07 Grant

Yeah.

00;29;47;23 - 00;30;08;10 Hassan

And if want to know more so I like reading books. And for example, nowadays, um, uh, like in this is Mr Grant to come and do research and everything and put on this the digital and I can transform from digital.

00;30;08;15 - 00;30;25;01 Grant

Yeah. So is that the types of technology you'd like to see Easy communication , that is correct. This is what we need. Yeah. Okay. So next question you kind of already answered, but what do you feel would motivate people to be more involved in the heritage ?.

00;30;25;13 - 00;31;14;15 Hassan

To motivate people? So I, uh, this, to motivate people. I mean, uh, it's, I can see as, as I can assess, uh, education capacity in education. So if he is, how is difficult. QUESTION Yeah, yes.

00;31;14;28 - 00;31;15;22 Grant

Its all Difficult question.

00;31;16;06 - 00;31;16;26 Hassan

Difficult questions.

00;31;17;09 - 00;31;26;16 Grant

the idea is You make them really open ended. You can collect stories. So people tell me stories to codify stories.

00;31;27;21 - 00;31;38;15 Hassan

No, it's motivation. I cannot say I go then, uh, have a piece of growth and supply to them. But it's education because.

00;31;39;18 - 00;32;08;03 Grant

I'm onto the next ones. So is there any digital technologies or methods you've seen in your travels and work that you think would be incredible for Kilwa and songo mnara. Are there like simple systems, like websites Booking information or more complex ones like VR, augmented reality video production and that kind of stuff.

00;32;16;19 - 00;32;47;01 Hassan

So when I spoke about this one, there's two types of people there are locals that are living there and those who are working with the I mean, who are working in a Tourist industry. So I can see the different. So what we are talking about, we are talking the local people, they are talking those who are doing like tour guides, hotels, what I talked about.

00;32;47;09 - 00;32;56;02 Grant

So we're talking about but for this interview yourself. So as the snow leopard, what type of technology would help your business.

00;33;02;00 - 00;33;05;02 Hassan

Digital now we are digital

00;33;05;05 - 00;33;22;23 Grant

And then this comes on to the next Oh no, I think I've already asked that one about, um, do you feel, you know enough about the capabilities of digital to, to understand how to do something.

00;33;22;25 - 00;33;26;06 Hassan

Some Most of the time doesnt

00;33;26;09 - 00;33;55;1 Grant

Yeah. Okay. The next question is, uh, can you tell me a element of the site that is important to you and why? Element Any factor, any story? So if you could tell one story about the site, what would you tell them? Why? Uh, no. Um, unexplained. All of these questions?

00;33;59;20 - 00;34;05;29 Hassan

No idea. I just. I don't know which, uh, what your story or. Hmm.

00;34;06;14 - 00;34;42;11

Grant

Okay, the next question is again, into. It's a concept again. So in your opinion, um, what do you think of as your heritage, your culture, your history? So what types of things do classes, your history, your heritage, your culture? I realise these are very hard questions.

00;34;42;11 - 00;34;56;05 Hassan

I need to think again. What's the. Ask me the question.

00;34;56;27 - 00;35;02;12 Grant

What do you think is your heritage, your history and your culture?

00;35;12;08 - 00;35;15;06 Hassan

Like where here in Kilwa

00;35;15;08 - 00;35;30;10 Grant

Just to you personally, if you want to give me an example, so you could give example of like some kind of like traditional dances, particular sites or like a particular building, something that you really identify with.

00;35;32;25 - 00;35;33;25

Hassan

I mean, local dances.

00;35;37;03 - 00;36;07;16

Grant

Okay. And the next question is how would you like to communicate that to the world? Would you like to communicate? What would you like to communicate your culture more? The intangible elements, the songs, the stories, the oral history.

00;36;14;23 - 00;36;31;27

Hassan

With the culture, how to like here at home, actually hard way communicate. I mean, via what? Uh, just a It's okay.

00;36;32;19 - 00;37;16;28

Grant

It's okay. Don't worry about it. Pretty much, Yeah. i will explain at the end. Okay, so one more question and then we're on to the last one. So this isn't about is about digital in a way it is. How in the future would you like to see East African history present? Um, by who? Hmm. Uh.

00;37;18;18 - 00;38;10;28

Hassan

Sorry. Very difficult question. Maybe. Maybe I can. I could do it. Uh, I could answer this question. Maybe dont understand well what he point is maybe, uh, this is, uh, because . The The Unity. The peaceful and come would enter. It would be as the East rica, first of all, I think is the unity, the peace, if there is no peace. If not Unity , we cannot speak anything?

00;38;12;03 - 00;38;29;28

Grant

Can write a lovely answer for the right. Okay. And the last question is, is there anything that you feel relates to my research in creating digital tools and for local people and for kilwa masoko? Is there anything else you want to add.

00;38;31;14 - 00;38;32;16

Hassan

For our Conversation

00;38;32;22 - 00;38;39;03

Grant

For my research, is there anything that you think I've not thought about that you want to add to the interview.

00;38;47;22 - 00;39;09;07

Hassan

For your interview now? Uh, because I didn't, I didn't. I didn't prepare for the interview. So if I, if I go, I go from here, I can remember. Ah, I didn't speak something with the grantee, this kind of stuff. So if would be possible if be happy.

00;39;09;22 - 00;39;09;28

Grant

Yeah.

00;39;10;09 - 00;39;24;21

Hassan

Maybe when it will be available. Maybe for, uh, another day. I mean, today or tomorrow really. I think. Want to discuss and I can see. Okay, this one we can discuss this on any desk. You this one forget to to come out again.

00;39;24;29 - 00;39;34;23

Grant

Okay, So in terms of the methods bees you'd like to see again, communication free six. Mm hmm. I can send you questions. Yes.

00;39;35;07 - 00;39;35;20

Hassan

I will.

00;39;37;06 - 00;39;39;11

Grant

Email. Okay. Because I have to go suddenly.

00;39;39;15 - 00;39;40;22

Hassan

Okay. Uh.

00;39;41;23 - 00;39;46;25

Grant

But yes, we can do that. Okay. And that's. That's it. So something.

00;39;47;02 - 00;40;12;06

Hassan

No. Okay. Thank you. And for free. I would give my email if one possible can ask me. And then if I don't, I understand. Maybe I can share with some my friend. They can. Again, I can give you what has happened. Okay. Well, not as well. What you. What you want is just for me my opinion, which I think you'll.

00;40;12;06 - 00;40;31;10

Grant

Get because you are a local know vested interest in the sites that like your business here, has a financial thing with the site. But you also have been in the area for so long that you know what the situation is and what could easily be changed in that situation.

15.9. Appendix: Site Tour guides – Transcript

Name: 20221209 - Tour guides

Created on: 19/06/2023 17:13:27

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Size: 579 KB

Names	Samueal Moja , Jamila Mpoka , Abdallah Maulidi
Date	09/12/2022
Location	Kilwa Masoko – Tourist information center
Roles	Tour guides to Kilwa
Video Link (Private)	https://youtu.be/B4dj8i1U-5k

00;00;01;05 - 00;00;52;27 Samuel

My name is Samueal Moja, I am a tour guide. I've been working in this industry, especially going to kilwa Kisiwani almost since 2004. And I saw a lot of projects, which is to the go, which was going on in Kilwa Kisiwani and songo Mnara but a few projects we have been involved especially you group. I can say as a tour guide and information centre like EU projects which is what is known is construction and the local people as well as what what we call to improve other than to do the like event of some of the environment and the attractions.

00;00;52;29 - 00;00;54;14 Grant

And that was the Karribu Kilwa one.

00;00;54;21 - 00;00;56;23 Samuel

Yeah, that's the plan. That's what we've done.

00;00;58;16 - 00;01;08;04 Grant

Yeah, that was one of the outputs. So and then sorry, we'll move on to yourself and then I'll come back to Karibu Kilwa.

00;01;08;06 - 00;02;12;13 Abdallah

Okay. My name, Abdallah Amad i am a professional tour guide and I work for Information Centre. My other and our group is known as kilwa Island tours and information centre. But so I'm a local person from the island and i am from Kilwa Kisiwani. For my side. I tried to participate in many project. Oh, first of all, I did the project of renovation of sites at Kilwa kisiwani and Songo Mnara. It was 20 to 0, four (2004) to 10 to 20 zero two (2002) up to 20 zero four (2004). So I do the EU project and several projects and met many different people from outside, from Unesco whatever, come to talk and talk to eductate the people about the site of Kilwa Kisiwani, So i am involved in it. Just to take care about the site conservation restoration, also my duty to take people, to the island to give a story together.

00;02;12;13 - 00;02;36;27 Abdallah

So to give with the facts about the how to protect, also to see how the local are benefiting with the heritage what we have. So my my ideal, let's say they're good for our benefit but it was not hundred percent as what people need it's maybe like four to 4 to 5% of what they need to be in profit from the heritage.

00;02;36;29 - 00;02;59;26 Abdallah

And sometimes they involve all working to conservation, cleaning on the site, but does also take about to transfer I mean to be ferrying by the boat. I mean the client to from mainland Kilwa Masoko to Kilwa Kisiwani and also some some of that.

00;03;01;12 - 00;03;57;19 Jamila

So my name is Jamila Buriani Mpoka from Kilwa Island Tours, I am a tour Guide and I are usually organising the tour from different parts, especially in Kilwa, like Kilwa Kisiwani and Songo Mnara, but also we have the caves and sometimes we do bird watching, but we also I participate or I have been involved in different project. First of all I was involved in one project it was in 2008 to 9 from UNESCO so they supported me for increasing my education so they paid me for going to the Arusha to have more knowledge for tour guiding.

00;03;58;12 - 00;04;35;28 Jamila

And also I say I studying a language, but not all that. Also, I participated in another project too, which was in two in 2013 to 16 from EU So from there I was working as a tour guide, but I participated in during some Inventory with my colleagues. So we did inventory in different parts especially also in Kilwa and we prepared the book called Karibu Kilwa.

00;04;36;00 - 00;05;44;18 Grant

Okay, brilliant. So the next question is around what was your role in these projects? So I think some of you fairly covered those who took part in the project. And who would that and what was involved. So how did you do the is the community involved in the projects like Karibu Kilwa and how were they involved?

00;05;45;01 - 00;06;08;12 Samuel

What were your interaction in the community during the. Projects of the project of Karibu Kilwa we involved in showing the place of attractions and also giving the details Because we are professional tour guides, we know some of their things like caves, and we can ask the local people what was going on on those caves or if it is a lake or if it is trees. So that's involved in that way.

And the other thing that's for the local people that didn't involve i mean like 100% because all the duty was going on, with uh... we can see us as guides as well as the people where the representative of the project. Yeah.

00;06;10;08 - 00;06;11;26 Grant

I mean, is that the same for you?

00;06;11;26 - 00;06;43;18 Abdullah

So I mean, maybe a little bit too add, I mean, I can talk about the how the people were involved or benefited either on the project or from the inherited Heritage resource in Kilwa to strengthen social and economic development linked by the EU funds. So people involved, as the guide says, to before to give information, but also the idea also to promote or to strengthen the economy for the place.

00;06;43;18 - 00;07;10;24 Abdullah

So whatever those local communities around inside so should be profit and should be involved according to the depending on the division maybe of other taking taking the other as a local guide in the place. So if you go by the client you give you the chance to talk about the story or go to the some of the site and get economy from there or so the village comes, some in the economy.

00;07;10;24 - 00;07;34;03 Abdullah

Through the fees and maybe food to make food or whatever or something like that. And so this is what is one big duty to for the local people. I mean, they participate or so even transport sometimes to from where the basically the centre stands to today to the site maybe the site is in the forests or the bush, or whatever.

00;07;34;12 - 00;07;41;23 Abdullah

So sometimes the local people take about the transport to, to the other side. So its like this.

00;07;41;23 - 00;07;44;15 Grant

Do you have anything else to add?

00;07;44;17 - 00;07;45;24 Jamila

I'm not too far from them.

00;07;46;17 - 00;07;46;25 Grant

Okay.

00;07;47;09 - 00;08;06;07 Jamila

So as my colleague says, we were as a tour guides, we are participatory for showing the place, giving the description and taking the pictures so that when the EU came, they collected the data from us.

00;08;06;26 - 00;08;26;12 Grant

Okay. Okay. So my question to follow on, when you're talking about how you communicate with the local community, what's the main method do you physically go? Or is there a lot of phone calls, text messages? Um, how would you work with the communities during these projects?

00;08;26;14 - 00;08;51;23 Jamila

We usually went to the villages and we were visited and we visited the place and we we didn't collect all the villagers, but we were with some of the group of the area. Then we giving them the briefing or like public awareness, how what we we are doing, the aims and what will be affected or the advantage of this funding for the. Public.

00;08;54;26 - 00;08;57;08 Grant

Anything to add ?

00;08;57;10 - 00;09;25;04 Abdullah

Yes, as she said. But also some time we will start to get the detail from the local government, maybe somewhere the chairman will make a call ask before going there some time ago there. But the the history, all the detail is different to go there. Nothing. So we make sure we have enough detail to do something that is good that you when you go to do the inventory to go to the place.

00;09;25;18 - 00;09;35;10 Grant

Okay. So the next question is just so I can compare to the team, what were the aim and purpose of the project?

00;09;36;24 - 00;10;17;21 Samuel

The aim and purpose was to strengthen the economic of the local people because the main target, it was the local people. How are they going to be benefitted during the project and after the project and in actual fact, the local benefited if you take one very important project now ,which you talk about the project funded a guest house ,which you still up to this moment, a lot of people that can go out and say oh yeah the community, the money.

00;10;18;06 - 00;10;26;13 Grant

To go to the guesthouse is still going okay, and how would people book and do? Is it phone calls or.

00;10;26;22 - 00;10;27;17 Samuel

Just a phone call.

00;10;29;08 - 00;10;31;13 Grant

Is advertised anywhere ?

00;10;31;15 - 00;10;42;14 Samuel

But no advertisement because no, just use it for the local. people. Especially for Tanzanians who travel because it's a place for business, especially cashew nuts.

00;10;42;23 - 00;10;43;15 Grant

Yes. Yeah.

00;10;43;19 - 00;10;46;28 Samuel

Some people go there for training and other things.

00;10;47;06 - 00;10;56;10 Grant

Yeah. We have a similar thing called a bothy in Scotland where you when you're hiking, you stop in. Yeah, no charges. You just sleep there essentially.

00;10;57;20 - 00;11;23;02 Jamila

And you so maybe addition to that from the project, which was done in 2008 to 90 by UNESCO the aim was to prepare the tour guides for guiding the tourists when they came to the site of Kilwa Kisiwani and songo mnarra, because before no one going to the island is a tour guides. So the tourists were coming here and they are going themselves.

00;11;23;02 - 00;11;35;07 Jamila

No one fully explained to them. So that's why they took seven of us from the area. Then we were there for three months.

00;11;36;15 - 00;11;38;16 Grant

Three months that's a long period.

00;11;38;21 - 00;11;46;13 Jamila

So after that we would come back and then we started to open our book for the killer Island tour then we worked together as a team until now.

00;11;46;24 - 00;11;49;11 Grant

And that clearly has been very successful because you're still here.

00;11;51;19 - 00;11;52;24 Samuel

No conflict, no fight.

00;11;53;28 - 00;12;20;00 Abdullah

Even the number, the number of the site increase after the project because it was only Kilwa Kisiwani and Songo Mnara. But now we have the caves, people, malegal. We have medicines. So even for the client they flew the number of the day of the place. So the economy is built up more than before, and people to stay one two days go, but now can spend even a week and can get activities to do okay.

00;12;20;07 - 00;12;47;04 Grant

Amazing. So the next question is, are you aware of any other projects going on in the islands or how many other projects are you aware of? Can you name a few more recent projects? And I think the one stopped around 2015, if I remember. Can you name any more recent ones and have you been involved in those in any way?

00;12;50;17 - 00;12;54;00 Samuel

That's a critical question

00;12;54;03 - 00;13;12;15 Samuel

We said that because of the project going on at Kilwa Kisiwani at the moment, we know nothing. Okay. You know, we don't know why. For us, it's better to do the project.

00;13;13;18 - 00;13;17;02 Grant

Well, it's tied to your, you know, your way of making money.

00;13;17;08 - 00;13;28;02 Samuel

And I'm not quite sure if it is also beneficial to the to the local, especially Kilwa Kisiwani, I think you have been to Kilwa Kisiwani I have.

00;13;28;02 - 00;13;28;22 Grant

I have yes

00;13;28;24 - 00;14;12;22 Samuel

And what do you check I mean that between the local and the project, which is going on, which was going on, this is a bit difficult to to explain. Yes, there a huge building which is done there. But when you look on School of Primary School of Kilwa Kisiwani you can see its like, yeah, so this is like the local people of Kilwa Kisiwani they can feel not happy in even ourself we don't feel it's a good thing to do if we do a project which you are, offering a lot of mutual fund, at least you can give the local people.

00;14;12;22 - 00;14;49;06 Samuel

Also you can feel they are part and parcel of their environment because before everything before Unesco, that site was under Kilwa Kisiwani and they were the first to take care of the the ruins. Yeah. So if now you come and then you do something that you build, I mean buildings and everything, but you don't give something to those who are the first, I can say the, the caretaker of the island.

00;14;49;24 - 00;14;50;24 Samuel
Yes. That's amazing.

00;14;51;01 - 00;15;14;12 Grant
Yeah. I've had that myself for the idea if you are, you're putting pressures on people to take care of something that needs to be a benefit for them to take care of it. So some of the Unesco rules are quite strict. On, how that site has to be preserved.
Yeah. If the local community, if you're taking away farmland and they relied on that farmland.

00;15;14;17 - 00;15;17;22 Grant
So there has to be some kind of mechanism of benefit.

00;15;18;06 - 00;15;41;14 Samuel
And what happens? People are not feeling happy because we send other customers and sometimes people say, okay, I need to take a photo with a local. and they say no, no, no, no, because, you know, we don't benefit. But I can give you a good example. There's one island called Choli It is in the Mafia island. That's a lot of project which they earn with the local people.

00;15;41;26 - 00;16;10;04 Samuel
So when the visitor, they come. Everyone is wide mouthed they are happy. They know these visitors. They're happy when the kids go to school helping their kids. If we get serious problem, they solve. If we don't have water, they help us. But when you compare that to island, this island is completely different. But they're there. The ruins, the have is just a small thing.

00;16;10;11 - 00;16;15;26 Samuel
It's a small wall, But here is a world heritage site, yeah

00;16;15;28 - 00;16;20;18 Grant
And there seems to be an imbalance and okay and.

00;16;21;19 - 00;17;05;05 Abdullah
For me I think I have been in Kilwa Kisiwani for several years before here I may remember one project from UNESCO's it was 2004, just it was some little bit profit because the training local people how to do restoration it was like 15 pupils of mastering and stone cutting from Kilwa kisiwani and Songo Mnara but the part two from there though, the project will come in the let's say in I know, I know, I know or let's say I remember for the low role with the government and the project on the village, there are some little percentage for the local community and they should be given them not money you just to improve

00;17;05;15 - 00;17;37;06 Abdullah
the social service, local school access or whatever. But in short, let's say money is going to the building, but not to the community that was built different to see the building that conserved. But the life of the society is very low. There's no money going to the community. All money is going to the building. They forget that because those ruins are there the local people that the owner of the site and the main security of the site.

00;17;37;18 - 00;18;01;08 Abdullah
Nobody will stay at the night. But they know that if the newcomers, they give the reports that the let's say they look for the security anytime 100% night and a day so that the owner of the site and should be number one to be profit with the heritage but just money going to the site but not to the community or the project.

00;18;01;25 - 00;18;12;19 Grant
Do you feel everybody will move on to you, us to have anything to add? So any of the projects you're aware of.

00;18;13;05 - 00;18;34;12 Jamila
What I'm not too far from them because all project you are going to there only two project we were involved but some of them we are not involved in the like like sometimes maybe you go with tourist there, then you can see some people working there, but you are usually know nothing.

00;18;34;20 - 00;19;00;20 Grant
So you have to physically be involved in the project to know about it. So I'm going to presume, but please correct me if I'm wrong. The main outputs of these projects, all the ones from 2000 well, 1970 is the original. All the way to 2022. which was the last one. I'm guessing you haven't seen a lot of the outputs.

00;19;00;22 - 00;19;51;11

Grant

So like the photos and videos, the reports, the VR modelling the augmented reality I'm going to presume you haven't seen a lot of those outputs or weren't involved in making those output would that be right because obviously with Karibu Kilwa you were involved. Yeah, like yeah, okay. So now this one is going to be which of all these projects that you're aware of do you think was the most successful for making any kind of significant change to the local people lives they lead.

00;19;51;14 - 00;19;54;14 Samuel

Can you repeat ?

00;19;54;17 - 00;20;08;21 Grant

So of all the projects, what do you think were the great successes. So what you went well, what do you think didn't go well? Which one of the projects, kind of the ways they did things, do you think benefit the people the most?

00;20;09;18 - 00;20;47;01 Abdullah

Project For me or me is is to yeah, that's for me i can talk one of them. They took one to run for mayor talking about the project or I'm UNESCO's is 2002 - 2004 The aim to training local people how to make restoration to the local building and still people have the capacity of doing the Matering and stonecutting and even for me I'm going to Mafia going down to Tanga to do restoration on the building on the ruins.

00;20;47;04 - 00;21;03;16 Abdullah

Well so now they able even to make house in the island or whatever they were capacities to working on other building. For me, I can see something like this it's benefits somehow for me.

00;21;04;10 - 00;21;35;09 Jamila

The project, which was done by UNESCO's, was very successful because I was the one who was involved on that project for moving, starting my guiding course. So I learn the tour guiding and after that I successful because I'm still working as a tour guide up to this time with my colleague also. Yeah. And also the project which was done in 2013 to 16 by EU.

00;21;35;23 - 00;22;04;10 Jamila

Yes, we are very successful because the tour guides we have more knowledge to other sites because we usually to go to Kilwa Kisiwani and songo mnara islands, but the after project. We have more destinations for taking the tourists. Okay. And also they building the different buildings like information centres. What do they which are still using up to this time.

00;22;04;25 - 00;22;10;25 Jamila

But you also have the like a guesthouse on local villages like two land area.

00;22;14;05 - 00;22;43;08 Grant

So on that note, I'm going to presume what project the most significant change in your lives I'm going to presume for you must have been the education base, the most changed and killed since the early project, not the later projects. But do you feel since Tawa took over from the antiquities department, is that straight? Made any changes in the way you work with the community in off the site?

00;22;44;02 - 00;22;45;14 Samuel

Negative changes negative.

00;22;46;01 - 00;22;47;21 Grant

And it just changes.

00;22;49;28 - 00;22;50;05 Abdullah

Be.

00;22;50;28 - 00;23;44;22 Samuel

Big negative changes because you know, this is the site of Kilwa Kisiwani it is different result with the wild life, Kilwa Kisiwani is the history and the history should be presented in one way like us as an office when we go there. We give information to the visitors the same information as we have. But if there's different people are 20 and that don't have much knowledge of

the site, you give different information and we make the island not alive in order to make of the island alive, we have to give just one one.

00;23;46;10 - 00;23;59;07 Grant

Yes, one narrative. Yes. So that leads me into the next question, which is do you think it's currently well represented? So do you think the stories and narratives being told represent your history in your culture?

00;24;00;07 - 00;24;09;13 Samuel

Hundred 80%? That's a big difference because today and when you speak English, you can take your visitors to Kilwa kisiwani

00;24;09;15 - 00;24;10;24 Grant

Without the knowledge or.

00;24;10;28 - 00;24;39;09 Samuel

Without the knowledge of guiding, without knowing the real the history of this one. In some of the video of a big scene, people say the meaning of kilwa is the land of what is this is a place of fish which is completely different. So the visitors, they get the videos of Kilwa, some they say this, some they say this.

00;24;39;16 - 00;25;03;24 Samuel

Yeah. So they say, okay, this is because. No and nice story, the lead story of Kilwa, So I think on my opinion, we have to do another maybe if it is a project or a workshop or whatever concerning the real history of the Kilwa, especially for the tour guides.

00;25;04;03 - 00;25;04;15 Grant

Yes.

00;25;05;04 - 00;25;19;26 Samuel

Otherwise we will kill this site. People will not come and then we will complain that nobody is there are no people To Kilwa. It would be with today that this is going to more this during the same time.

00;25;20;06 - 00;25;36;28 Grant

Yes. Okay. And do you feel you have access to that knowledge? So like sadly there is a legacy of knowledge during the colonial period. There's a lot of international excavations. Yeah. Do you feel you have access to that knowledge?

00;25;37;29 - 00;25;42;21 Samuel

You know, well, some of us who are archaeology are about from.

00;25;43;03 - 00;25;43;15 Grant

Justice.

00;25;44;18 - 00;25;49;19 Samuel

And like Ichumbaki you know, I think it's the chairman of the archaeology.

00;25;50;06 - 00;25;58;18 Grant

He has the Pan-African chairman. So it's a big group. You know, just we come together once every three. Yeah.

00;25;59;16 - 00;26;28;14 Samuel

So we have access to him and other Archaeologists from Italy or Germany or we have that I mean, the contact with them. Yes. So we connect the history of maybe I mean, Mauritius, he grew up Zanzibar and other places in the world. We put them together. We have been to to Europe with me and my friend here we visited.

00;26;28;14 - 00;26;40;06 Samuel

I mean, Napoleon Bonaparte, I mean, the history. Yeah. So we have all the data, we know what we are doing and we have experience over many years.

00;26;40;14 - 00;26;40;19 Grant

Yeah.

00;26;40;25 - 00;26;51;17 Samuel

So nowadays you can see this. A student has completed their secondary school or someone who's not completed even a primary school is a guide at Kilwa Kisiwani.

00;26;51;19 - 00;26;52;13 Grant

Okay, so there's no.

00;26;53;00 - 00;26;54;03 Samuel

There's no restrictions.

00;26;54;07 - 00;27;22;11 Grant

There's no system of licensing or like, like at stonetown in Zanzibar. There's a licensing system. Yes. So each tour guide has to. I think they pass a test. I yeah, I'm going to Zanzibar after this to get some other people to work out how that system works. Okay, interesting. So we'll move away slightly from that one. And to go will.

00;27;26;18 - 00;27;58;15 Grant

Okay. How would you like to see to be communicated and engaged with? It's like, how would you like Internationals Tawa? Everyone else? Would you I mean, how would you like to group communities? How would you feel? What would the ideal relationship look like between international organisations yourselves in this tower and yourselves and tourists in general, yourselves and local and locals?

00;27;59;07 - 00;27;59;11 Grant

Yeah.

00;28;01;03 - 00;28;26;06 Abdullah

I mean, I think it's better we can have a good relationship and know each other and even know each other. The duties we'll do the internationals or so what the duties of information center and give you respect, what the duties of the Tawa. The Tawa in order to the information centre. They are due to this and this. You will respect this.

00;28;26;08 - 00;28;53;24 Abdullah

This would be better. And even as we know this local people, the owner of the place, what you want to do for the credit could do how to supporting them in their development to to keep the cultures from the tourists. You talk to the tourist don't do this because it destroyed destroy the culture of the place so everyone to what part in the vision and given respect each other's.

00;28;53;26 - 00;29;17;08 Abdullah

I think we go farther than nowadays. As you say, it's the Tawa that authority this is Institute from the government. We are not a government. You can allow some will and knowledgeable to give this story in songo mnara that is doing blah blah and doing because of the authority. But I don't have authority to stop to give someone tourist to go to do.

00;29;17;08 - 00;29;20;07 Grant

Something in the sense of Control.

00;29;20;09 - 00;29;20;17 Abdullah

This.

00;29;21;00 - 00;29;21;18 Grant

Yeah, but.

00;29;21;19 - 00;29;47;07 Abdullah

But you know respect now when they're coming I remember before there was a lot of job for local community even the clean over the site during the rainy season but now Tawa are doing themselves so the local community are not participating are not to profit with the heritage If anything they are the security so now all the employment for the local community it's finished they're doing themselves.

00;29;47;14 - 00;29;48;02 Grant

Okay and then.

00;29;48;07 - 00;29;52;19 Abdullah
Month that's why that yeah selfish so first yeah.

00;29;52;25 - 00;30;10;24 Grant
So if you think it's the do you think it's money that's the reason why this is all kind of you think the way it's being run is trying to get as much money out and ensure that they as an organisation are very happy but not really thinking today. Do you think they don't think about the local.

00;30;11;00 - 00;30;40;09 Abdullah
Me what I think it just some in the Tawa. I think that is the heritage we need this heritage management. I think the education about the heritage because it is Wild life management. So they need to employ who have a knowledge of the heritage, what the heritage needs. You see, because something they didn't do, something they don't know if they're doing wrong.

00;30;40;27 - 00;31;21;23 Abdullah
It could that because they just deal with wildlife and not the heritage you see but when asked Unesco what the needs, the local people in the area should be profit number one. Yes this this is a big say in Unesco and this is the heritage and Unesco. So as antiquity before we did good they know it was very good and this is is to just the government give them to run this still the ruins the building under the the minister of natural resources and the tourism I think is the time now even to change to give another Institute to run the heritage.

00;31;22;09 - 00;31;45;23 Abdullah
Maybe we can go well with the local people, with the guide. What we'll do every day is a big case about the Tawa ever. The the case is of a case of a case is does not end. Even yesterday the chairman of Kilwa kisiwani when the police the head of the site is to make statement the police chairman is a big person in the village.

00;31;47;24 - 00;32;12;16 Abdullah
Yeah. Went to the police is different, which is good bloodlines, nothing going on there. So this is not is chairman the owner of the place you send the police for no reason not any problem in just a matter of you head of the site and chairman to sit together if something did wrong you discuss but you may call to the police get this go well, this kind of management.

00;32;12;24 - 00;32;16;09 Grant
Okay. So you feel there's not a good communication between of course.

00;32;16;20 - 00;32;17;27 Samuel
Communication and.

00;32;18;24 - 00;32;43;25 Grant
That's a big weakness. Do you think that comes from a lack of clarity in what your roles are like, what each person is responsible for, and where the effect on the other person is, and say like if they raised the site fees, there's a huge effect on you. You know, like for me, I always like to have a map of like if you make this decision, it will affect this person.

00;32;44;00 - 00;32;59;20 Samuel
They don't check on that. They don't check on that because we were complaining before it was the fee going to Kiwa Kisiwani and Songo Mnara It was 1500. Yes. And then it jumped to 27 and one side.

00;33;00;16 - 00;33;01;28 Grant
Okay, One side is 27,000

00;33;01;28 - 00;33;05;01 Samuel
So so I said if it was someone from kilwa kisiwani .

00;33;05;03 - 00;33;06;06 Jamila
54,000

00;33;06;08 - 00;33;32;02 Samuel
People. But on the paper of the ministry that have written for the ruins of kilwa kisiwani and songo mnara and this one and of them now 27,000 TSH, why people, they pay 54,000 Okay. We asked them everyday. Yeah, because you say some well and dollar 50,000. Why should we pay \$100.

00;33;32;04 - 00;33;35;00 Grant
Yeah. Yeah. It doesn't seem to be very clear.

00;33;35;07 - 00;33;48;21 Samuel
Yeah, it's not very clear. So sometimes the price and understand it's a big problem because the site of Kilwa Kisiwani and Songo Mnara in Unesco. It's not two sites.

00;33;48;23 - 00;33;50;09 Grant
Yeah, it's tied to this one site, it's.

00;33;50;09 - 00;33;50;24 Samuel
Website.

00;33;51;00 - 00;33;54;17 Grant
They're also connected heritages. Yeah. So is the connection between the two islands.

00;33;55;09 - 00;34;14;04 Samuel
People that pay 54. But for us, because we know we live with the local people, we established the system that when we visit Kilwa Kisiwani with the visitors, we pay 1000 to the development fund.

00;34;14;04 - 00;34;15;18 Grant
Okay. So that is for.

00;34;15;18 - 00;34;41;09 Samuel
Us we did this ourselves, we did our meeting here and they decided that we have to do village development fund. It gets real visitors. We have to do something to the local and we help them a lot. But Tawa Antiquities Department, the money they get is not going back to the back, back never.

00;34;41;29 - 00;35;07;27 Grant
To feel yourselves and the local communities that we represent. Do you feel they have any control over how the money, any control over their own heritage, any control over the site like to make decisions, how much the prices are, how the local, the locals and yourselves because you're you're all affected by what happens.

00;35;08;03 - 00;35;09;09 Abdullah
We don't have power my friend.

00;35;09;10 - 00;35;09;21 Samuel
we don't.

00;35;10;15 - 00;35;11;08 Grant
OK.

00;35;11;10 - 00;35;12;15 Abdullah
The government is strong.

00;35;13;22 - 00;35;26;22 Grant
So if in the future how would you like that to be different? So how would you like the situation to be different in the future?

00;35;28;05 - 00;35;43;05 Samuel
On the outside, what do we feel first of all the local community to feel that is our heritage. The first thing, The second thing? That's the traditions.

00;35;44;06 - 00;35;44;13 Grant
Yes.

00;35;45;18 - 00;36;07;13 Samuel

You know, the dress code of the local is one of the attraction to the visitors. Yes. If we meet a local, maybe a student from Islamic or maybe a deaf Islamic secondary school, that people they're ready where they are in the site dressing. There clothes reading the Koran. If the visitor, they come there, they feel that's okay.

00;36;08;12 - 00;36;29;04 Samuel

People, they still believe this is their part. But if the local, the student, they go there, maybe the great mosque that is the book come the Tawa they show them away . And then the people want to go there. They find a building and how can they connect?

00;36;30;04 - 00;36;38;22 Grant

Yeah. So as in May, that pushing the village out. Yes. And isolating them because I know the mosque is still used. Yes. In Ramadan and that's. Yeah.

00;36;39;09 - 00;37;07;09 Samuel

Why not. Yeah. Why not. Cool. So if you find the people in that site, you feel okay this, they feel this is our property and the visitors they enjoy seeing, I mean, the local community, the culture of the people. That's why we say that's it. The heritage people, if we take them away, the visitor, they find out just the building with the fig tree.

00;37;08;10 - 00;37;09;12 Samuel

How can they connect?

00;37;09;27 - 00;37;10;04 Grant

Yeah.

00;37;10;28 - 00;37;42;24 Samuel

It's different. Okay. What do we propose? That the local people love to be part of the site. The local people. There should be benefits on the site, and that decision of the site should be also the local community. Now, the representative, the village chairman and other people who are they? The native of the place, like the elders. And sometimes we get the History from the elders from the site.

00;37;43;12 - 00;37;48;00 Samuel

But if we isolated them, we kill our own history. Yes.

00;37;48;21 - 00;38;12;21 Grant

So with that history, I'm clearly very passionate about it. How would you like to communicate it? It's like what methods do you think would communicate more? Because obviously some of it is intangible, so it's very hard to communicate. What methods do you think be great at communicating this stuff? Like if it's social media videos and do you think you require training in how to do that?

00;38;13;21 - 00;38;26;25 Samuel

It required training because when we say local, it's really local. It's very few people that can use I mean, digital things at kilwa kisiwani is quite a different you cannot compare it in Europe with that.

00;38;26;25 - 00;38;27;08 Grant

Oh no.

00;38;27;18 - 00;38;59;22 Samuel

So they need I mean, look, they need we need I mean they're training, you know, and also I mean like seminars, something about people, how can they be as a part capacity and they can use, I mean, digital things in order to improve the standards of the local people as well as to make I mean the site as it is heritage.

00;39;00;20 - 00;39;20;07 Grant

Okay. And when it comes to the training, okay, what do you think is useful to teach people and what you think is not useful to teach people? So like where do you think the needs and the gaps are like in your experiences of your careers and professionalism, what you need to be taught and what you do not need to be taught?

00;39;20;07 - 00;39;32;05 Grant

So there's a lot of projects. I mean, each project teaches different things. Some is more useful than others, if that makes sense. I like in yours. What would the priorities be for teaching here?

00;39;33;20 - 00;40;07;27 Samuel

I mean, the elements. Yeah, the priority on my side. On our side, I think, first of all, to know who are they, especially on the site and to make them believe that is. Yeah, but that's number one. Number two, even the buildings type of the site, I mean over their own buildings. Yeah. They have to use the same method as it was the previous time.

00;40;07;27 - 00;40;37;12 Samuel

The coral the coral and everything. Because when the visitor they come, they can not see much changes. It's like nowadays because there's no much I mean, involvement. People, when they get the chance to build their thing, they build a new building using their new materials. Quite different with the local. When the people visit, they come to the site.

00;40;37;29 - 00;41;13;10 Samuel

They have to see the same if there's a change or to beat changes. And the other thing I mean, on training that they have to have, I mean knowledge of hospitality because now people have changed. There's a big changes. Yeah, for me, I can see it for you because as you can see, oh, still casual is the same, but for us we know that the changes occur, so that changes in the future to make a big gap.

00;41;13;20 - 00;41;25;01 Samuel

So in order to reduce I mean to make them in the same style, we have to know where to get a but local people, they have to stay. Has it was.

00;41;25;19 - 00;41;36;12 Grant

Yes if you the aesthetic of the site is very important but not but still obviously electricity and yeah yes they'll be able to go in. Yeah but you want the aesthetic.

00;41;36;23 - 00;41;38;11 Samuel

To see people that doing within.

00;41;38;24 - 00;41;39;17 Grant

Mm. Yes.

00;41;39;17 - 00;41;41;01 Samuel

They have to do the same things.

00;41;41;14 - 00;41;43;05 Grant

Yeah. The traditional property has to.

00;41;44;05 - 00;41;45;02 Abdullah

Turn into.

00;41;45;03 - 00;41;49;21 Samuel

People. They do. I mean making the doorway doesn't have to take doing that.

00;41;50;02 - 00;42;12;02 Grant

Okay. So we're on to another set of questions. I think we've gone over that context quite nicely. Um, okay. Can you tell me each person, tell me an element or factor of the site that is important to you and why? So we've just kind of covered one of those.

00;42;12;27 - 00;42;14;19 Abdullah

But what.

00;42;15;02 - 00;42;18;24 Grant

An element of the site that is important to you personally and why.

00;42;20;16 - 00;42;29;03 Samuel

Me number You decided to give me any element of.

00;42;29;22 - 00;42;32;14 Grant

Like a factor or something about the site.

00;42;32;17 - 00;43;09;12 Abdullah

It's important for me, I think, because there's there's Muslim cultures that's told them so like you should go find it all people work through their hearts. So to do the traditional celebration, this is to invite people to go there some day, even at some time, is not so bad to as a local people there. If we bring the tourist to see how we're going to keep our cultures, then to be changing from the local cultures and us, then it sure.

00;43;09;18 - 00;43;48;26 Abdullah

And I think we're most abundant people going there because to do that traditional, you know, it's not be genuine traditional uses still make a building to use local material as it was as as a site. So just to keep the cultures well how people there as to keep the Muslim and to stop the let's say let's say foreign cultures as you see know once was the cultures destroyed those lecturing the cultures that's it can keep the place as a as a good as everyday people one will be unique is different if you go as one with different with other place.

00;43;49;07 - 00;43;54;23 Grant

Yes. So you'd like to express that. Yeah. And maintain those.

00;43;54;26 - 00;43;55;25 Abdullah

Yes, to maintain.

00;43;57;01 - 00;44;09;15 Grant

So yeah, that kind of work yourself. So. So I was thinking yes.

00;44;09;16 - 00;44;13;01 Jamila

To continue to preserve the culture of the area. Okay.

00;44;14;07 - 00;44;45;16 Grant

Okay. So next question is a bit again, a little bit hypothetical. Do you think your how okay, how would you like to see your cultures and your histories? Representative So how would you like to see that? So this is a question that everyone's been asked about how they want to see East African heritage represented by who has, how do they want it to be perceived by the world, basically.

00;44;45;22 - 00;44;57;12 Grant

So in your case, how do you want the culture to be represented? Do you want local people to represent that? How would you represent it yourselves? For me, it makes more sense, I think.

00;44;57;18 - 00;45;06;18 Samuel

I think ourselves, you know, what do you represent your culture by yourself? It's much better that someone you represent Country 26 wherever I.

00;45;07;01 - 00;45;07;08 Abdullah

Yeah.

00;45;07;24 - 00;45;25;12 Samuel

When you go to my site Boma Subtypes who like you Masai, why not include this one? Okay well very nice addressing why people that cannot do the same as local people do. So when we do that you feel that you are in.

00;45;25;21 - 00;45;35;01 Grant

Q Okay. It's A For you. It's a whole experience. Yes. That's what you want to build is an experience. So do you. Okay.

00;45;35;16 - 00;45;56;18 Samuel

Because now that there is two people. Q Was one of the part of the Islam, when you are talking about the is the killer is one of the five. Yeah. And why we don't do something which is unique, like why Masai They do, Why not people to kill.

00;45;56;19 - 00;46;14;13 Grant

Yeah, why can't you do the same kind of stuff? You, us? Okay. What do you feel could be the greatest benefit of the sight to the community? So what do you feel in the future? What's going to be the greatest benefit of the site?

00;46;17;21 - 00;46;43;15 Abdullah

For me, I think, first of all, to give the chance for the local community to do the things which can make good, good money from the tourists example as to continue to make fairly to use the local boat is even a doubt. But now the government is still about the same no security that many tourists and the like to sailing to go to the island.

00;46;43;17 - 00;47;11;12 Abdullah

We say to the local bodies and not to allow other peoples may be now doing Darwin now doing the boat ferrying to add to the islands means this is not the government not being in love of not being a business. But now they have a boat, they bring people there. So if the DA double boat bring people there, so how local people are doing there, how they get money from them or so to prepare, maybe the food.

00;47;11;20 - 00;47;38;03 Abdullah

Other thing, the culture, the jobs of the local celebration, all things needed for them to get money from tourists, they should participate. Given a chance under the past, the present, the participators, then other peoples and I back to the last thing you're talking about, which is good way. Who is better to talk to is talk about the future.

00;47;38;15 - 00;48;04;21 Abdullah

It's ourself was key people a good example if you're going to Ireland if it gets told from old man Kenya nice guys and Muslim hubs, you give the chance to give with a story. Then you even you know but just you translate to the tourist to understand. But now if you go to have different just the with life just the security just to give you the story.

00;48;04;28 - 00;48;09;02 Abdullah

Oh this one is a big difference. It's like a war or with the gun.

00;48;09;09 - 00;48;09;18 Samuel

It is.

00;48;09;18 - 00;48;34;20 Abdullah

Something different. Yeah, better as a cultures where the cars talking about the history, about the mosque, about the sultan, but someone who is the guy with difference, just like security is no right. Even now, if you go to the tourist, they must wear the no more as like this. Not like security people Something the worry. The worry was what's up?

00;48;34;20 - 00;48;41;27 Abdullah

And I'm coming for leisure. Tourist to the leisure. Well, this way. This way. Because what this is like.

00;48;42;00 - 00;48;43;24 Samuel

What is getting tickets? Yeah.

00;48;44;08 - 00;48;45;00 Grant

Yes. Yeah.

00;48;45;03 - 00;48;45;19 Samuel

You meet.

00;48;46;21 - 00;48;49;24 Grant

That? Yeah. What a pleasant experience.

00;48;49;24 - 00;48;50;07 Samuel

Yeah.

00;48;50;16 - 00;49;05;01 Grant

So with the ticketing thing, why, how do you guys get your tickets? So when you have to put on a tour. Yeah. Say the tour is five people. How did you guys get the tickets for the site?

00;49;05;04 - 00;49;26;26 Samuel

You have to go there and then you have. You have to go. Is all visas done there? Even if we have all the details, A copy. You have a passport, the identity sometimes like a no no bring you are the customers have to sign. So you know, sign me here and then to the point you sign again. Yeah.

00;49;27;01 - 00;49;32;04 Samuel

When you go to the to the to the site, you have to sign signing. Same thing.

00;49;32;25 - 00;49;38;14 Grant

And what was the old system. So before what The antiquities department. How was it run.

00;49;38;20 - 00;49;41;12 Samuel

Do you just get there. You can just make a call and.

00;49;41;12 - 00;49;42;11 Grant

Someone comes meet you.

00;49;43;07 - 00;49;49;22 Samuel

They just Oh no, you got me. You just go. I have five customers. Okay. Brilliant detail. You said the details.

00;49;50;07 - 00;49;50;25 Grant

And then they send you.

00;49;50;25 - 00;50;13;14 Abdullah

Do? Yeah. You will send them an example. The other login. This site. I will go to books. So it's little parts. It's. Is it the books? They're just a minute. You go to the island you make in WhatsApp the detail of your passport and complete the control number. You pay it. Is it so how come you took land there?

00;50;13;20 - 00;50;32;12 Abdullah

You bring to the tower, close to the port. Then you bring back there because they want to use a boat. Yeah. How this you just double and this is the leisure. And if they don't believe us as a tour that we're going to believe we are here before Tower. Yeah, yeah. And there's someone they are looking for this.

00;50;32;21 - 00;50;52;27 Abdullah

I just said if someone goes to, we say okay, someone came with the two person. So why you make security to there and they don't believe people. Yeah. And it is trouble to enter to Who are you make. Yeah. I can't come here without permits. What it is so many disturbing so many disturbing and.

00;50;54;14 - 00;50;55;27 Samuel

I think one family up and.

00;50;56;02 - 00;50;56;10 Grant

Yeah.

00;50;56;22 - 00;50;59;25 Samuel

We went up to me I can see what they do back back back.

00;51;00;02 - 00;51;01;22 Abdullah

To back very close to the island.

00;51;02;15 - 00;51;02;28 Samuel

To the.

00;51;05;07 - 00;51;05;14 Grant

People.

00;51;05;26 - 00;51;06;18 Samuel

With business.

00;51;06;20 - 00;51;32;03 Abdullah

You just you can finish on the phone, you know five clients or Q write down and sometimes going then they push you to you the tower but you already organise we are very cheap price maybe \$50 to the five but they about the need one person 50,000 but for us that 2000 they consider to parcel for the boat that we should tell them we of boat use our boat they need the local boat.

00;51;32;03 - 00;51;39;21 Abdullah

I'm ready to charge you. Maybe I'm ready. Chances make booking Now you push me to take you. A very expensive boat.

00;51;40;12 - 00;51;41;14 Grant

Is pushed by two.

00;51;41;15 - 00;51;49;11 Abdullah

Yeah, yeah, yeah. You go. Go on to make more my comment. This is not good. This is not fair. This is not the tourist.

00;51;49;25 - 00;52;10;13 Grant

So with that one, do you feel you are aware of how where to make those three payments? That makes sense. Like how to get it changed. Do you feel like you'd be aware to influence policy or is that something that.

00;52;11;00 - 00;52;37;05 Abdullah

No way, just the government the difference option the hear different complain they don't know my whatever they have to change the management team in question or to come to hear from the local people what the problem and functional group to change and what needed to change and want to do that so no way out because on the government we are not authority.

00;52;37;13 - 00;52;53;02 Abdullah

We don't know big authority, we don't know big say he's just complaining everyday and sometimes we complain. But you know, our government people stay with the complaining. Nothing going on that call or working for the government not do for the government.

00;52;53;22 - 00;53;12;24 Samuel

But for me. I think UNESCO's go because their heritage Yeah yeah. And they have to do something they have to do something because even in making restoration they fail some of the things.

00;53;13;20 - 00;53;18;24 Grant

Yes is universal. You might have to say yeah, take if you get taken off the list it.

00;53;18;26 - 00;53;48;24 Samuel

Yeah. So the reality they live there the real building just to break in so I think you know risk would have to do something because what you would ask us is okay if we don't do this, we will be off. I think maybe they can make them with like, I live in the head because I remember. Yeah. No, I just think I mean the two of Yes.

00;53;49;00 - 00;53;49;08 Grant

Yeah.

00;53;49;18 - 00;54;05;02 Samuel

I do. That's why I say, okay, we'll take you off from the West coast. You managed site. I do put you got business and then I would have done so everything got to to be forced. They don't use their own. Yes I mean.

00;54;05;19 - 00;54;35;06 Grant

So are you getting into the idea of proactive and reactive. So that's I don't know if we I don't if everyone's I would explain this kind of terminology. Proactive is where it starts to crack. But yeah, you patch it reactive is walls collapsed. Oh no let's go and spending twice the amount of money. Yeah yeah. I suppose what you're asking for is be more proactive in understanding how everything works.

00;54;36;08 - 00;54;53;22 Grant

Okay. That was. Sorry. So just to go back to the digital methods, the first question I have to ask everyone is what devices do you see? What digital methods do in countries? Do you have smartphones? Okay. Do you use them regularly for accessing information on the sites?

00;54;55;09 - 00;55;03;09 Samuel

Yeah, we send information, but through I mean the best. I'll go to WhatsApp, Facebook, Instagram, Instagram.

00;55;03;20 - 00;55;13;14 Grant

Because it's mainly social media. Do you have any knowledge of how to make stuff? For instance, websites, you know how to make websites.

00;55;14;11 - 00;55;19;08 Abdullah

We did it, but now I think not since we are very few knowledge less than 50 knowledge.

00;55;19;27 - 00;55;35;26 Samuel

Problem was, I mean, you know, they wanted to give their knowledge how to work with it I mean do and particularly using I mean Joomla. Okay yeah but you know the course was very short. Yes, very short.

00;55;36;07 - 00;55;40;22 Grant

So you can't return back to it. Yeah. There's no way of getting back to it.

00;55;40;25 - 00;55;45;21 Abdullah

We need another project as this project itself. Very helpful.

00;55;46;18 - 00;55;46;28 Grant

Yeah.

00;55;47;07 - 00;55;59;11 Abdullah

Yeah, yeah. So because we get many training in within a short time, so we need another one to push out this very issue from this level to go another level. It would be better advertised in social media and the marketing.

00;55;59;11 - 00;56;21;04 Grant

Is one of the problems I'm seeing from my research is sustainability of trainings is about teach restoration programs. They've never been given like a book or a video or something where they can go back to it and go, Yeah, that's how we did it. Because you do forget. I'm actually like I at one point I could code. I can't remember how to code anymore.

00;56;21;19 - 00;56;58;08 Grant

Like it was four years ago. I can't remember how to do that. But because I have online resources, I learned that way. Okay. And then yourself to used all smartphones across the board in terms of communication of resources, do you regularly get information from any of the projects when they're working here without you? Okay. I see. Is your opinion okay.

00;56;58;29 - 00;57;13;19 Grant

In your opinion, what would motivate people to get more involved in the site at Kilwa and so what you think would motivate loads of people to get involved? What are the factors that you think the importance?

00;57;15;09 - 00;57;46;15 Samuel

Oh, the first of all, I think meeting and talking to local people and if they they said that's their thing before we have to sort of just put in the order the local people and then you can give that to local people. You are part of this one and this is a tower or other thing. This is our but everyone has to do is on this.

00;57;47;12 - 00;57;47;21 Samuel

Yeah.

00;57;48;07 - 00;58;13;23 Grant

Okay. And is there any technologies that you've seen you obviously have seen a lot more technology than most Western business. Is there any technologies you've been exposed to in Europe or that you think would be fantastic for kilowatts or something? Because the any technologies you've seen that you like? Yes, that would work really well if we only knew how to do that.

00;58;16;01 - 00;58;36;26 Samuel

I think that technology I remember for information like when we were in Russia for laser technology of passing information bills, if one customer in the office that we want to visit or the office up through the forest, they know there's one of these.

00;58;37;27 - 00;58;38;24 Grant
Yes. Yes.

00;58;38;26 - 00;58;59;29 Samuel
Instead of if we have a visitor in to a Gates tower, that no nothing. No wonder they know nothing. So if we have a technology that you have information, lots of register the customer or centre that they want to visit, Kinloch is one of them. Now all these.

00;59;00;19 - 00;59;01;19 Abdullah
Should be people.

00;59;01;19 - 00;59;02;00 Samuel
They know.

00;59;02;12 - 00;59;04;00 Grant
Okay, and not shared to the local.

00;59;04;00 - 00;59;05;04 Abdullah
Community of.

00;59;05;12 - 00;59;21;15 Samuel
The community as well, because maybe could have also access to it. That's okay. We have one visitor if they have I mean I mean said they know today. Well, yes because we have one visitor.

00;59;22;00 - 00;59;22;07 Grant
Yeah.

00;59;23;00 - 00;59;31;15 Samuel
But the big problem here there be cheating because we would not have that technology that everybody can access to it.

00;59;31;20 - 00;59;34;20 Grant
Yes. The access is access. Yeah.

00;59;35;03 - 00;59;35;15 Abdullah
Yeah.

00;59;35;15 - 00;59;43;14 Grant
Because unfairness by the sounds kind of fairness, you know, aspect to how your each like Yeah.

00;59;43;23 - 00;59;51;28 Samuel
Affected by it it's like yesterday I got a message from I'm in New Miss Mercy yeah.

00;59;52;23 - 00;59;53;12 Grant
To come meet me.

00;59;53;25 - 00;59;58;17 Samuel
Yes okay I know listen to him but some maybe they. No Duffy.

00;59;59;05 - 00;59;59;14 Grant
Yeah.

00;59;59;29 - 01;00;08;07 Samuel
Yes. Real bossy leaders. Yes But we are six. Yes, but enough also. They have to understand that. Okay. I feel they have a meeting with.

01;00;08;14 - 01;00;11;25 Abdullah
Yes. Yeah. And what? The end of the meeting.

01;00;12;06 - 01;00;25;25 Samuel
So because I can understand. Okay. And then if we give the briefing. Okay, this is this all we did this at this all the information is yesterday. So I think you would need to have. I mean, I know. Yes. At the moment.

01;00;25;28 - 01;00;49;04 Grant
Yeah, yeah. I'll tell you the items how what for. How to do that. Okay. So how would you like to communicate your voice and heritage? I think we kind of gone through in a way what you that we've done that definitely. Sorry. This is all.

01;00;50;01 - 01;00;51;01 Samuel
I think we're all done.

01;00;51;10 - 01;00;59;07 Grant
I think we're all done. Yeah, I'll be honest. I think we've gone through and there we go. One last, last one, two last ones.

01;00;59;07 - 01;00;59;15 Jamila
Well.

01;01;00;16 - 01;01;25;28 Grant
What content would you like to produce from the site? It's like, what would you like to make about sites? What is content? So when it comes to like social media content for like the stories, that's the way I've been phrasing this to the communities. You could tell one story about the killer or something. What would it be and how would you tell it?

01;01;30;05 - 01;01;40;09 Grant
It's a good question. It's it's basically it's so I can work out, let's see what types of information people want to tell you, and then also how they want to tell.

01;01;42;14 - 01;02;16;06 Samuel
And okay, on my side, I mean, the content it should be. I mean, that really is to that this first of all. And the second thing, I mean, like you, these are our stakeholders, what they do. So I mean, after I mean, you hope I mean, that's kind of what they had to do. What brought you to which are been done?

01;02;16;08 - 01;02;45;15 Samuel
What are the the the importance of that project? What are they the achievement of the me, everything which was done to know. And if you make I mean like that's the golden bug or whatever, if reads you can gauge where we were and where we are at the moment.

01;02;46;08 - 01;02;46;15 Jamila
Yeah.

01;02;47;22 - 01;02;48;01 Grant
Okay.

01;02;49;04 - 01;03;06;13 Abdullah
And from I've heard from him, just people can know that we had this done this, done, we did this one. So I was to support the the end up. So let's include this one. Yeah. This would be better because.

01;03;06;18 - 01;03;08;07 Jamila
The same and then for yourself.

01;03;09;25 - 01;03;11;00 Grant
And and.

01;03;11;08 - 01;03;29;04 Abdullah

And then also but also in content you know the professional who can take you to the site is not London. When you get somewhere you can be you would like to know that if you want to go to the site make sure you go with information centre guides.

01;03;29;19 - 01;03;32;26 Grant

It's some kind of accreditation. Yeah, yeah, that's that.

01;03;33;13 - 01;03;48;14 Samuel

And if you were work, that kind, we were big match customers. If we bring much customer is easy for us to to to tell the other people. Maybe not but the guide is less we have to increase other people.

01;03;49;20 - 01;03;50;21 Abdullah

So well but.

01;03;52;03 - 01;03;53;15 Grant

Then for yourself and it works.

01;03;55;29 - 01;04;08;17 Jamila

Yes people like if the tourist come here tower, they should know who should go to the site. Not everyone should go there. Okay.

01;04;09;04 - 01;04;17;06 Grant

And then saying that one side just remember the different points national and international tourists. So do you also do you told guides for National Tourist.

01;04;17;07 - 01;04;19;00 Abdullah

Yes. Yes. Okay. What is that?

01;04;19;09 - 01;04;33;16 Grant

Is that lovely kind of experience? Okay. Do you find it difficult to find resources in this way? You know, it's easier for.

01;04;33;16 - 01;04;59;03 Abdullah

Us because we are different kind of tourist. I know this. You know, this is a foreigner, even a student. You know, this is coming from start to a. Yeah, just having this, you know, for leisure, as I said and and tourists we have take, you know, this is coming forwards so it's for us it's a a and mobile we have experience with exposure of this or.

01;04;59;21 - 01;05;08;20 Grant

Not but then the last question is do you have anything else to ask that you think is relevant. I need to know to this work.

01;05;11;23 - 01;05;15;05 Abdullah

Maybe we didn't do it, so maybe we needed time.

01;05;15;12 - 01;05;15;28 Grant

Yeah, sure.

01;05;16;04 - 01;05;20;25 Abdullah

Well, the email was okay.

01;05;21;04 - 01;05;21;16 Grant

Anything?

01;05;22;11 - 01;05;41;07 Jamila

Yeah. We send it sometimes. Can you. We have to hear what can we do? So we go actually. So then you can discuss it again together. Then you will tell them what you think and what we. We agreed. So if we missed something, maybe they will add something. Then we'll check. We can check you.

01;05;41;07 - 01;05;42;00 Grant

Off in order.

01;05;42;21 - 01;05;53;06 Samuel

To not only know congratulation because our truth questions. I think if we do work, I think if you do it like this, it will work out. Yeah.

01;05;53;07 - 01;06;19;12 Grant

There's no trick questions in it. It's genuinely me trying to work out what where these gaps are and how we can find solutions and how I can even the playing field, if that makes sense. Like pull evidence for to show this worked worked here, here, here, here, here., it'll work out.

01;06;19;12 - 01;06;25;07 Grant

Thank you.

15.10. Appendix: Marker data tables (Kiswahili interviews)

Table 14 – Ndosi Goodluck – TAWA Tourism Officer Marker Data

Marker Name	Description	In	Out
Name	Ndosi Good luck Tourism officer - Responsible for coordinating conservation awareness and m	00;00;36;08	00;00;36;08
Day to day interactions with the site?	Check everything on site is going well with conservation and protection, But also to populise outputs to local communities	00;01;29;16	00;01;29;16
Involved in Any project at the site ?	NO	00;03;12;20	00;03;12;20
Why not?	Most of projects happened prior to his appointment.	00;03;31;18	00;03;31;18
What projects are you aware of and the main outputs of those projects?	us world monument fund, japan fund. last year he was able to witness the rehab of Cuba palace.	00;04;56;20	00;04;56;20
Describe interactions with the community ?	the interaction between him and the community it good, he organises the quarterly meetings and he is in charge of the meetings. Mercy assigned him	00;07;18;23	00;07;18;23
most effective methods ?	smartphones, he mentioned 2 things 1 - Digital tools such as smartphones to improve communications	00;09;58;00	00;09;58;00
Current barriers ?	the biggest barriers are financial, he is assigned to make the awareness program for the first time people came he explained about the reosources the government takes it, through the meeting we organise to set the plans to do something. phones to the school to attend. 2nd thing is shortage of device and power	00;11;47;20	00;11;47;20
Does he feel he has digital literacy ?	no	00;15;30;27	00;15;30;27
How would you acces that information ?	Primary sources from elders also through researchers and social media	00;16;34;23	00;16;34;23
Where would he go to look up digital methods ?	Through smartphone but he does not know what there is	00;18;10;24	00;18;10;24
what would make his life easier ?	sim, whatsapp program. he uses whatsapp groups so if he can add information to see in a wider context.	00;19;44;28	00;19;44;28
Would that make the biggest change ?	Yes, it would bring alot of changes alot of the projects they run is through whatsapp groups. Communication is the key	00;21;12;21	00;21;12;21
What are the needs of the community? how could digital effect this ?	it would simplify things, and needs for communication.	00;23;32;09	00;23;32;09

Benefit	The same	00;25;07;25	00;25;07;25
Biggest barriers?	financial problems, some people financially good but fear digital because of hack fears. Internet is also not good.	00;25;17;04	00;25;17;04
How would he address those barriers?	technology change so people have to cope, to move from analog to digital	00;26;55;20	00;26;55;20
Motivate the community?	Digital platform, see direct things	00;28;08;23	00;28;08;23
Has he seen any other projects that he thinks would work?	there was a good project in construction in schools together with the installation of digital tools	00;30;25;28	00;30;25;28
How to make money for the community?	Fisherman by nature, build capacity, educate them on good ways of fishing so that they can. they have a system of fish keeping (fish farms) capacitate them with this and equipment to accumulate more money. Fund Fish Market.	00;33;34;22	00;33;34;22
how would he like to present the site to tourists?	he said through media like you tube, and other beneficial platforms. best way to communicate	00;37;17;18	00;37;17;18
How much involvement in that communication will the community have?	for the future maybe the community will get involved through capacity building so they can be aware about the heritage but how to use the digital tools.	00;40;22;18	00;40;22;18
Has he ever considered making money digitally?	no, doesn't know how	00;42;09;18	00;42;09;18
Anything else to add?	he thanks me for inviting him,	00;42;58;21	00;42;58;21

Table 15 - Boston Chiboko - Primary school teacher - Marker data

Marker Name	Description	In	Out
introduction	Boston Chiboko - Primary school teacher primary school teacher but also among stakeholders for kilwa development	13:22:19:13	13:23:24:04
Current interaction with the site?	He interacts with the site sometimes he sends students from his school for study tours, He organises trips for study tours	13:23:29:26	13:24:16:12
What do they find interesting about the site?	the student enjoy it, they start with the history to know where they come from and where they are now and will go in the future	13:24:19:20	13:25:15:29
Teaching plan information?	he mention 3 areas where they get information, Through books most of it is through books, Also through the internet they also come to the office and tawa cooperates.	13:25:19:29	13:28:05:08

Biggest barrier ?	For the kids lack of books that dont explain the history in a child friendly way, few stories in swahili. But also he mention financial struggle for arrangement of study tour. Each student currently pays for them kids from poor families very diffiucult.	13:28:09:29	13:31:44:22
Aware of resources ?	no he wasnt aware, doesnt see them very often prefers a physical copy to downloading them, resources arent accessible. Where they get the outputs is through the internet via google. Some of the researches establish	13:31:59:13	13:34:56:17
comunicated with /aware of projects?	when they get the outputs its not enough, because at the time they google so much information that is overwhelming. He advise that maybe we get information though radio, tv and through tourism events, workshops.	13:35:05:11	13:38:36:20
Does anyone give talks ?	No, Although he mentioned that he has invited them before but they dont come,	13:38:43:25	13:39:42:00
Digital Methods?	tv, smartphone where the programe was casting to the tv. Tools became broken. live session	13:39:45:06	13:41:13:10
Future ?	TV, Projectors, tools and resources that go into the tools. Teaching materials.	13:41:35:15	13:43:39:21
Collaboratively create ?	yes, it is good things and possible if we arrange and prepare the tools	13:43:51:09	13:45:41:28
Future teaching ?	he mentions to have like a consulation awareness program to meet with students and pupils and teachers, physically to prepare a special course about the heritage.	13:45:52:16	13:48:00:06
Most effective ways?	The best option is to teach them through media, maybe through tv stations but after that it is important for them to go directly to the site. Hybrid approach	13:48:10:18	13:50:03:05
Design?	Informal wuestion and answers so they can rememeber. Then they can go to the site	13:50:08:24	13:53:02:09
Device access?	TV phone, smartphone, laptop	13:53:14:19	13:53:47:14
Age common to get a phone ?	Around 18	13:54:01:06	13:54:41:15
Computers?	only personal laptop, and a tv.	13:54:49:09	13:55:12:25
Biggest barrier to teaching ?	the biggest barrier is shortage of tools /digital tools. also in awareness of technology. it has changed and its hard for people to cope with that. He knows how to use the digital tools but the person who is suposed to listen and deliver but they are not taught how to use the tech. Financial problems shortage of desktops and computers.	13:55:21:28	13:58:30:02
Do the resources represent him ?	He is proud of using his voice to communicate the site, he is also a song writier and he wrote and created a song about tourism atractions in kilwa and lindi region. It was a competition to compete with other musicians. he won in the lindi region and the gov passed his song to a national level. The song was used on channel 10 as they used it to promote cultural heriitage. He asked them to give him some of the banners to use to express. Not related to Musicalizing heritage project.	13:58:41:01	13:59:10:06
Represent him ?	Music	13:59:13:25	13:59:13:25
Part of muslicizing heritage project?	no	14:04:12:23	14:05:02:19

African history represented?	For the future we have to think of good ways to communicate our heritage resources he mentuion a few. The Royal tour documentary, even himself learnt alot through that lindi morogoro arusha what they hav. what mama samier did all africans have to think about what was done. he wants it replicated.	14:05:15:22	14:08:45:18
Anything else to add?	he advise that we have to think about the capacitybuilding of teachers and students. We teach about conservatiuon and heritage and archaeology so they can be aware. then we use them to adress issues. teaching network. he wants a project to capacitate pupils.	14:09:05:29	14:13:40:13

Table 16 Hadijah Saluma Ali- Songo Mnara resident - Marker data

Marker Name	Description
How are you involved in the site ?	She involved in the rehabilitation of the ruins,
Name of the project?	Pierre - Name unkown (its the world monuments fund)
Role in the project?	Rehabilitation process she is involved in getting out the stones inside the monument.
How long did the project run	The project ran for 3 years at Songo mnara ruins
What was the purpose and aims of the Project?	The project was aimed for the improvement of the ruins, to improve the status to be better.
Main Outputs & how were they communicated?	No answer/ not communicated
Benefit from projects?	She benefitted she recieved money from the work she provided. she used the money to sort basic needs for her family. For the communties with the project they succeeded to construct a rain water collector, the water we use is from that. The community still using it.
Interactions with people on the project?	No answer
Important element of the site to you ?	Mnara the name, no answer
Positive and negative interactions ?	She only said that she love to interact with the toursits and archaeolgists and tawa, the way we visit the site. Asked to elaborate and cant answer.

Greatest effect the site has?	The rehab work and conservation work, that was conducted allowed them to be employed and earn money. She acknowledge the local boat purchased by stephanie, as a direst effect of the ruins.
Concept of benefit?	NO ANSWER/ Question doesnt work
Heritage term mean ?	No Answer
Biggest Barrier ?	Financial Problems, Big challenge. She has an interest she wished but finances stops her.
What is overlooked ?	She has no idea
How would you like to be involved in the site?	No Answer
Most Significant change ?	A restaurant, she have an idea about creating a restaurant for local community so they can cook and sell to tourists. They will be able to interact with the the site and tourists and earn money.
What stops you from doing that ?	They didnt meet as a local community to discuss that kind of project, 2nd financial problems. Is service industry skills something she would find useful ? Yes.
Important to Preserve the ruins and why ?	Yes ... Because it brings the future benefits
Future Benefits ?	Through ruins the goverment and local community can earn some revenue that cam from the toursits. They earn money.
Digital Tools and Products, Access?	She understands a little bit, But although she is still using a small phone,
Do you use it to access information?	Yes , Would she like to access information on the site through it ? yes
Attitude to digital?	never used smartphone, but interested maybe for the future
Ideal Relationship	No answer
Intrested in outcomes of projects>	No answer
Types of technology	Smartphone
Digital Literacy?	no clear way to translate
Wanted to find information on the site how ?	Talks to people in person on the site
Consider Her heritage and her history?	The heritage and history of the site,

How would she like to communicate it ?	No answer
How do you want to be involved in projects?	No Answer
Important Things to engage community ?	No Answer
Most Significant change	No Answer
Anything else to add?	No Answer
how can i be better ?	No Answer

Table 17 Zubeda Amri Saidi – Songo Mnara Resident – Marker Data

Marker Name	Description	In	Out
	Beginning	07;57;0 6;19	07;57;0 6;19
name	Name m	07;57;2 1;23	07;57;2 1;23
Day to day interactions?	Stephanie's project, Valarie, Excavation, Casual Labour - Cooking	07;57;3 9;12	07;57;3 9;12
Names of the projects ?	UNESCO Piere, and Valarie but does not remember the name	07;59;2 7;10	07;59;2 7;10
How long did the project run for ?	Confusion over the question but further detail	08;00;1 8;23	08;00;1 8;23
Motivation	money and learning	08;02;1 4;05	08;02;1 4;05
Purpose and aims of the project?	UNESCO - main aim improve the status of the site CONCH - Research, Excavate, Research purpose	08;03;5 7;05	08;03;5 7;05

Main Outputs	not involved,	08;05;3 6;12	08;05;3 6;12
Seen the outputs ?	Piere gave them a rainwater collector Stephanie gave the boat	08;06;3 4;26	08;06;3 4;26
Did anyone communicate what was discovered ?	NO	08;08;1 9;17	08;08;1 9;17
would you like to know and how would you like that communicated?	come back in person to conduct a meeting and explain.	08;08;4 8;20	08;08;4 8;20
Retrospectively ?	Yes	08;10;2 9;25	08;10;2 9;25
Interactions with Tawa, Archaeologists and Tourists?	Largely positive with professionals, Pierre. Large explanation of the local boat.	08;11;2 1;17	08;11;2 1;17
Factor of the site that is important and why ?	important to the local community, it is their heritage, and have inherited it from the ancestor's part of their culture	08;16;3 7;12	08;16;3 7;12
Does she feel her heritage is well represented?	communicated through media, clearly	08;19;0 5;14	08;19;0 5;14
Would she like to be involved in creating the media ?	she wishes to get involved in addressing and communicating about songo mnara	08;20;3 1;04	08;20;3 1;04
Biggest barrier ?	Not enough Education about the heritage	08;21;1 4;03	08;21;1 4;03
How would she find information ?	gets information through tawa and people that work here, Physical interaction	08;21;5 5;28	08;21;5 5;28
Greatest Benefit ?	meet different people, and learn from them. Income Financial.	08;22;5 7;09	08;22;5 7;09
Ideal engagement with the site ?	people working from songo mnara, grass routes projects.	08;24;1 9;03	08;24;1 9;03
Outputs how much involvement should they have?	she would like to be involved	08;25;5 7;22	08;25;5 7;22
use of digital devices	small phone,	08;27;0 7;25	08;27;0 7;25

specific design questions for small sim		08;27;4 9;20	08;27;4 9;20
Type of information she would like ?	no of tourists	08;28;1 7;18	08;28;1 7;18
aware of any of the outputs ?	no	08;29;4 9;14	08;29;4 9;14
important to her when researchers work with them?	Learning about the restoration	08;31;2 2;24	08;31;2 2;24
Most effective methods ?	Education to local community, Regular meeting tawa and local community. Popularise education on heritage	08;33;1 3;16	08;33;1 3;16
what does she define as her heritage and culture and how would she like to see it represented in the future?	things they inherit from ancestors, advise to communicate it through social media m	08;35;1 3;13	08;35;1 3;13
in the future how would she like to be involved ?	Advise - More restoration work, Hotel, employment income. Government income	08;37;1 3;09	08;37;1 3;09
Alternate income ?	hotel in relation to traditional tourism things, Arts and crafts	08;39;2 6;04	08;39;2 6;04
What currently stops you ?	lack of facilities, lack of awareness of income generators. Funds	08;41;4 4;00	08;41;4 4;00
how would she like to be represented?	Media, social media,	08;44;4 5;15	08;44;4 5;15
Can she influence that story ?	they can but through tawa	08;45;5 3;28	08;45;5 3;28
Digital literacy and rights?	no answer	08;46;5 0;02	08;46;5 0;02
Anything else to add?	nothing to add but she is happy.	08;48;1 6;09	08;48;1 6;09

Table 18 Rehema Selemani Omari – Songo Mnara Resident – Marker data

Marker Name	Description	In	Out
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Name	Rehema Selemani Omari	06:49:35:08	06:49:35:08
Age?	30	06:50:01:05	06:50:01:05
How are you involved with the site ?	Unknown but involved in excavation training. She got involved in the heritage through rehabilitation and conservation work worked with stephanie.	06:50:22:16	06:51:12:16
Name of the project?	she didnt remember exactly the name of the project but what she was engaged with was the research and involved in the excavatiopn with stephanie. they didnt dig like in the farm they dug slow to find the remains like pot. (CONCH ?)	06:51:17:27	06:52:19:23
How long did the project run for?	1 month, Stephanie came at different time. last time she came for 1 month and she got involved.	06:52:29:10	06:53:32:11
Aims and purpose of the project?	To find more history of Songo mnara ruins, because at the time they excavated they get pottery and other things inside the trench they took the things they cleaned them and all the things they put in for testing to understand the history.	06:54:09:19	06:55:36:06
Motivated you ?	She is interested to work in the site with the project. Because she want to know more, so at a time she get information about the project she came here and work with stephanie on all the seasons. Every project with stephanie.	06:55:41:09	06:57:24:29
Involved in the outputs and where they communicated?	Becasue of the level of there skills they worked as casual labourer, the helped Stephanie and the prep of the paper was done by Stephanie and team.	06:57:39:14	06:58:56:20
Would she like to be involved in the outputs and how would she like them communicated?	She said what she liked is awareness and education, she liked that Stephanie's team taught them.	06:58:59:20	07:00:54:18
How do you like to be taught ?	They talk about the site but they also taught the langauge. They taught the Researchers swahlli language.	07:00:56:19	07:01:58:09
Best memory ?	Nicki a researcher, who stayed with her and was her friend nicki slept in there house and she gave them a tour. She enjoyed the moment.	07:02:05:26	07:03:09:28
Positive and negative interactions ?	She started with a positive, the way she sees tawa archaeolgists and tourists she is very happy with them. the community they get benefitted from the team. benefits like the local Boat, restoration of rain water collector, boat engine. They had a big challenge before they recieved it but now transportation is alot better. with the tourists they pay and gain fees No negatives	07:03:23:19	07:07:53:24
Element of the site that is important and why ?	Among the ruins there is some tombs in the graveyard, where some of the local community believers go to worship there. They went there maybe if there is a drought and go worshiping to make things better.	07:08:11:20	07:10:45:21

Would she like to communicate that with the world and how ?	What she speak about is the traditional knowledge and myth it is very important to preserve and develop for the future generation, because it is what is inherited and part of the culture and that original culture is preserved.	07:10:49:21	07:13:05:29
Does she feel her community have control?	The Community are ready to communicate there traditon and culture to the world. even now some of the elders they storalyze thing to the youth.	07:13:10:14	07:15:32:27
Greatest effect ?	Talks about posititve and negative, she talks about employment she is one that earnt money through the project, bu she also mention the boats and rain collector . on the Negative side she talks about sad news that on pierres project one of the local community was crushed under a wall during restoration. They hire flight but unfortunately she died. Sister of Saidi. no other negatives.	07:15:46:02	07:20:16:28
How would you like to be invovled ?	She wish maybe for the future, she thinks about a hotel here on the island, and would like to construct it. She thinks with that the hotel owners will employ the local community, because they can serve the tourists maybe they will recieve training on hotel mangement to offer a good service to tourists. Allowing them to be busy involved with the site and tourists.	07:21:20:18	07:21:20:18
Biggest Barrier ?	the biggest barriers are maybe because they fail to address them early, They find out last minute. If they where adressed earlier about the idea to tawa. Financial problems also an issue, no money to start small things and lack capacity building, education. Proactive over reactive	07:24:29:06	07:24:29:06
how do you access information ?	she usually uses radio and smart phone. She owned a smartphone but she broke it.	07:27:59:14	07:27:59:14
What did you do on the smartphone ?	you tube facebook. She used whatsapp, you tube, facebook to look for different information in and out of the country.	07:29:18:01	07:29:18:01
What was the most difficult ?	The first challenge is the internet, because the network is not good at songo mnara She would have to go somewhere to search the interview. Language is an issue searching you tube and only find english versions.	07:30:23:18	07:32:30:23
Ideal relationship ?	She said that she would like regular meetings with Tawa, Maybe they recieve recomendations from tourists or archaeologists through regular meetings to hear there challenge and what they advise.	07:32:50:03	07:32:50:03
How would she do that ?	she said that for the future she advise to have regular communication between local community and tawa, local community and tourists local community and archaeologists all of them. She advises to do it through regular meetings to hear the challenge.	07:35:16:00	07:35:16:00
Her History and how should it be communicated?	She advise to Communicate about the heritage through the media, most people use social media, Tv stations so people can understand songo Mnara.	07:35:38:24	07:39:41:29
Who controls the story ?	The local community from songo mnara should. they are indegenios they are there they know the site so they should be the ones responsible to speak out about it in collaboration with site manager through there voice	07:39:52:10	07:41:11:23
Can they do this ?	Yes but with training	07:41:15:03	07:41:15:03

Challenges and barriers to communicating what she wants to do ?	she said that the big challenge is education, she is interested with the site activity of tour guides. The big challenge is education.	07:41:59:23	07:44:21:22
Most significant change in the future ?	about the education, the most thing is to provide education to the local community, maybe not all community some of them. It can make a big change. She advise entrepreneurship	07:44:44:16	07:44:44:16
Learning through mobile ?	she is ready to learn through a phone, Its okay but the big challenge would be smart phones and the internet.	07:47:13:16	07:47:13:16
Anything else ?	There are things she advise, maybe for the future if we construct a jetty, here at songo mnara like at kilwa kisiwani, facilitate accessibility. But also the tourist attraction is not only about the ruins she said that even 5km from here where the village is there are a lot of tourist attractions, good beach, rocks for people to visit but the problem is accessibility and you cant go with tuk tuk or small cars, construct tourist walk way from village to ruins. Communication.	07:49:40:17	07:49:40:17

Table 19 Shibi Mohammed & Abdul Rackmani – Head of ruins committee and head of village committee – Marker Data

Marker Name	Description	In	Out
Name	Shibi mohammed	09;39;17;19	09;39;17;19
Name	Abdul rackmani	09;40;00;12	09;40;00;12
projects were you involved in ?	Shibi - Involved in projects at songo mnara Abdul - No New	09;40;41;09	09;40;41;09
Shibi - Aims and purpose ?	he get involved in different project - restoration Research project	09;41;30;16	09;41;30;16
Which one did you prefer ?	Preferred the old project,	09;42;30;20	09;42;30;20
What motivated him ?	establishing the trench, cleaning the site, but also he got involved in the restoration as a supplier for water	09;43;20;27	09;43;20;27

How did you become involved in the site ? what would make you involved in the site ?	site meetings , adding or providing input.	09;44;46;18	09;44;46;18
Does he feel his community is well represented in these meetings ?	community is well represented, at the time they come with the challenges and they are addressed through the meetings.	09;46;09;20	09;46;09;20
What are the challenges ?	Water big challenge, pharmacy and education. No roads, hotel and restaurant . they have farm in village but it is close to the ocean and is being eroded. he is purposing gaibon wall to rescue the farms.	09;47;08;28	09;47;08;28
Outputs are they aware of ?	restoration and advertising, site was a market after restoration.	09;52;21;28	09;52;21;28
well communicated with the community ?	Visual learning	09;54;50;23	09;54;50;23
How have the benefitted ?	employment, the labourer earn income. also he talk about the faith through the implementation of the project. Songo Mnara people get acknowledged with the supervisors, with the people	09;55;50;16	09;55;50;16

What would he like to see in the future?	they wish in the future more engagement, local community to get more engaged in the site activities. Marketing and promotion of the site so it can be well known all over the world. Challenges - Happy if each year a challenge will be solved. chairmen advise - Education to the children, Finan cal problems then they hope they will help the elders in collaboration with the elders	09;58;46;13	09;58;46;13
Interactions positive and negative?	positive - benefit obtained with the tawa and researchers, mentioned the boat in comparison with the previous time prior to the boat. One person prior to the boat payed 15,000 to go to kilwa masoko now 4000. fuel and maintainance. Negative - Death of lady on songo mnara as god wills it. Health and safety,	10;03;22;09	10;03;22;09
	Same question to the the village chairman (new)	10;08;55;06	10;08;55;06
Can you tell me about you interactions ?	New Chairman old one was picked up. because he is new but he wishes to have good communication with tawa and tourists. communicate through phone.	10;09;23;27	10;09;23;27
element of the site that is significant and why ?	the word songo mnara - proud of the name. Songo is the tribal name that speal kis songo.	10;12;08;17	10;12;08;17
Does he feel that voice is well represented ?	he says yes	10;15;31;19	10;15;31;19
Like to communicate it ?	Communicate through media.	10;16;27;27	10;16;27;27

What are effective methods to you ?	Social media	00;00;38;18	00;00;38;18
digital	get information through socail media	00;01;43;22	00;01;43;22
Biggest barriers ?	people providing information are using smartphones the people providing that information are false. Shibu speak about internet program - construct here a tower for internet, some of the voices are well and some are not	00;02;43;19	00;02;43;19
Voice well represented in the outputs ?	he explain about the project with stephanie with two machines and local boat. better when they buy it themselves.	00;07;01;03	00;07;01;03
What are the most important elements when we communicate ?	today with there challenges - gabion climate change issues adress them	00;09;16;11	00;09;16;11
Anything else they would like to add ?	speak about the education and add that they are some elders within the local communities that have traditional knowledge they is a need to acknowledge and develop for future generations some farmers with a kind of farm unique to songo mnara. Traditional knowledge exchange. all the media stuff	00;11;54;29	00;11;54;29
Anything else to add	This is enough for the day.	00;16;35;02	00;16;35;02

Table 20 Fatuma Yusufu Chenji & Hasma Jamarini Tunda – Songo Mnara residents - Marker data

Marker Name	Description	In	Out
Beginning		08:50:06:10	08:50:06:10
name right	Fatuma Yusufu Chenji	08:50:55:04	08:50:55:04
Name left	Hasma Jamarini Tunda	08:51:25:13	08:51:25:13
Interactions with the site	its there first time, never been involved in a project or the site	08:51:44:13	08:51:44:13
aware of any projects ?	Yes they have heard about different projects.	08:53:13:14	08:53:13:14
How do they hear about projects ?	Heard about excavation with Stephanie (right) (Left) Has heard about the rehabilitation and excavation	08:53:48:24	08:53:48:24

Motivate them/ volunteer what would they like to get out If a project?	heard about future projects, she can be motivated with employment to get steady money and income.(left) (right) Interested in Restoration work, she is interested with the issues and learn the technique.	08:54:37:07	08:54:37:07
Aware of any outputs from projects?	only heard about projects and information, but not engaged in any of the outputs.	08:57:13:09	08:57:13:09
how would you find information ?	leader/ elder. through phone call chairman ruins committee	08:58:39:25	08:58:39:25
Element of the site that is important to you and why?	no answer	08:59:56:29	08:59:56:29
future benefit from site ?	same answer, mor projects, more funders, more researchers. they earn more income	09:01:38:22	09:01:38:22
important to preserve the ruins and why ?	because when the ruins are preserved fulfills conservation, many people interested in visitng the site, they get money, to the government and local community (right) m	09:03:26:21	09:03:26:21
What would be your heritage and your history ?	things that happened in the past many years. Heritage is the past things that is conducted by the ancestors in the previous times	09:06:22:13	09:06:22:13
	Yes	09:07:50:28	09:07:50:28
Ideal Future relationship with tourists ?	hotel	09:08:19:12	09:08:19:12
How would they communicate the site ?	phone, smart phone but dont have small phone	09:10:06:27	09:10:06:27
how do you use your smartphone ?	social media doesn't follow any of the site accounts	09:12:06:19	09:12:06:19
why doesnt she follow them ?	She doesnt follow them,	09:14:18:15	09:14:18:15
Do you ever use your devices to learn ?	not asked	09:15:28:18	09:15:28:18
Biggest benefit ?	get information, timing of events	09:16:04:10	09:16:04:10
Biggest Barrier ?	at school to get interacting with the site	09:17:04:22	09:17:04:22
Accessibility ?	yes	09:18:41:08	09:18:41:08
In the future how would they like it represented ?	no answer, they want it to have marketing and advertising for social media	09:20:47:05	09:20:47:05
Create ?	Digital literacy, ready to be presenters, ready to be presenters	09:22:59:18	09:22:59:18

In the future what would they like to explain about songo mnara ?	heritage,	09:26:34:00	09:26:34:00
How do they want to be communicated with ?	phones , ruins comitee,	09:28:08:22	09:28:08:22
how could they benefit ?	information	09:29:47:27	09:29:47:27
anything else ?	apprenticeships and foundations, entrenauships programs, hotel management	09:30:59:16	09:30:59:16
What do they want to do in the future?	retaurant for youth, to work as a team help them to cook traditional food and cultural center.	09:33:43:29	09:33:43:29

Table 21 - Kurufumu Amohemdi - Kilwa Kisiwani resident – Marker Data

Marker Name	Description	In	Out
name	Kurufumu Amohemdi - Kilwa Kisiwani resident	10:19:11:07	10:19:11:07
Have you ever been involved in a project ?	Yes	10:19:36:17	10:19:36:17
name of project ?	she get involved in rehabilitation project.	10:19:57:09	10:19:57:09
Role?	water, casual labourer,	10:20:25:23	10:20:25:23
How long did the project run ?	3 years, conducted through phases	10:21:14:21	10:21:14:21
Main motivation and how you became involved in the project ?	motivation - Improve the status of the site + financial	10:22:31:01	10:22:31:01

Important to preserve the ruins and why ?	clear pause, Largely important for financial purposes	10:23:34:09	10:23:34:09
Element of the site that is important to you and why ?	Great Mosque, still used for worship on the island and pray there during ramadan in the main season. Muslims come from outside kilwa. Tacki people come.	10:25:29:23	10:25:29:23
Mosque is well represented ?	Tourists respect the mosque, happy with tourists that take pictures	10:27:29:27	10:27:29:27
Outputs awareness ?	No , through the meeting but never the papers	10:29:38:04	10:29:38:04
How would she like to get Information ?	outputs through a document, Physical copy and radio/ media	10:31:30:10	10:31:30:10
Positive and negative interaction with toursits archaeolgists and tawa ?	co operation with tawa - through meetings each quarter with ruins comitee discussion and sharing but also resotration work with archaeologists with the work	10:32:40:02	10:32:40:02
How could we be better with your community ?	advise - interaction work - local community to obtain income they need expertise through the projects, more projects so tey can get employed and they are waiting. When the projects come she suggest that more local communities work in the projects not people outside the island. More income more power.	10:35:14:16	10:35:14:16
is her voice heard ?	It is okay so no	10:39:04:25	10:39:04:25
How would the community like to be involved ?	local technician , casual labourers, suppliers for water coral stone etc more employment	10:40:03:07	10:40:03:07
What is the biggest barrier ?	bigggest barrier lack of capacity, most work needs people who have skills like preparation of lime mortar.	10:42:27:05	10:42:27:05
Has she ever been involved in how it is represented to the world?	yes,	10:45:41:18	10:45:41:18
What is her heritage and her history ?	that heritage is all about past remains, she provide example like ruins ancient wells the trees according to history	10:46:08:19	10:46:08:19
Does she see the ruins as part of her culture?	yes	10:48:41:26	10:48:41:26

How would she like to present her culture?	Media, Radio. Traditional Dances	10:49:14:07	10:49:14:07
How much involvement does she want ?	some of the local community gets involved in advertising the ruins, she has been interviewed with tv station she explained about the ruins and went to Songo mnara. Through Traditional dances one of the members of the traditional dances group.	10:50:14:20	10:50:14:20
Digital devices ?	only uses small phone	10:52:12:24	10:52:12:24
Greatest effect of the site ?	employment, money, good status of the ruins	10:53:19:00	10:53:19:00
would she like to be communicated with digitally ?	Yes because it is help,	10:54:48:28	10:54:48:28
Seen any digital outputs ?	she has seen the documentary interview	10:55:30:28	10:55:30:28
In the future how would she like her community to be represented?	media, dances	10:56:09:05	10:56:09:05
Would she like to be trained to disseminate ?	yes	10:57:34:17	10:57:34:17
Like from projects	She likes to earn money get together . dislikes late payment	10:59:55:24	10:59:55:24
Frustrated with how its paid?	The stability of payments	11:00:45:01	11:00:45:01
contractual agreements?	yes they get contract, for 1 month then after 1 month another contract. after they didnt pay her.	11:02:29:03	11:02:29:03
One off or across a whole year?	how to deliver money ? after one month single payments preferred	11:04:29:06	11:04:29:06
What key factors are important to the community ?	improvement in hosptial on the island, schools , electricity and water.	11:06:15:22	11:06:15:22
Does she feel there is a lack of education ?	the level is low most of the students end at 7. the biggest challenge is financial. young boys end up as fisherman	11:07:52:07	11:07:52:07

How would she like to engage?	restaurant, the women here to be busy in cooking for tourists craft making traditional craft and every cultural traditional thing with a center	11:09:31:08	11:09:31:08
How are they planning to sell to tourists ?	physical	11:11:56:24	11:11:56:24
Anything else to add ?	11:12:35:10	11:12:35:10	

Table 22 Muhammad Bakari (chairman of the Ruins Committee) & Asha Abdallah Kabomo (member of the Ruins Committee) – Kilwa kisiwani – Marker Data

Marker Name	Description	In	Out
	Asha kabono - Member of ruins comiteee, advise about conservation issues and memeber of WUMAKI		
Name (right)	Muhammad Bakari Muhammad - m	11:14:42:11	11:14:42:11
	Muhamad bakari - Chairman of ruins comitee		
Name (left)	Link to the local community with the tawa office and groups and resotration work.	11:16:20:02	11:16:20:02
what is the effect of the site on the community?	the identification that the heritage is inside the island with the community, because kilwa kisiwani is WHS they are known at a national and international level. they are proud. 2nd Employment and income. 3rd the way the comminity gets involved in the restoration work	11:17:17:09	11:17:17:09
		11:20:29:08	11:20:29:08

How would he like to see his community involved ?	close engagement, between the project and tawa with the local community in all the projects. Clear transparency that means the community will properly engage with the project and restore the ruins for today and future generations,	11:21:07:09	11:21:07:09
Can give me an example of when it has been good and when has it been bad ?	two sides of a project, some projects went well because of early payment, late payment is bad. That is how he judges it. m	11:23:00:22	11:23:00:22
What was your role in the project and how did you get involved ?	Wamauki - what motivated her she wanted to obtain income for her family and life. Although the payment is small the things that made her not fulfill her needs.	11:25:25:00	11:25:25:00
Does she feel the project was successful?	financial scarcity which is why she failed to run her business. Small payments but also they lack education on business failed to run business in a proper way.	11:27:16:13	11:27:16:13
how did the project try to teach her ?	she talks about education on the concept of entrepreneurship, to get taught on how to make and prepare soap, but also batiki (fabric) with this kind of teaching she will be able to make things and sell to toursits. Thats what they were aimed at so currently no.	11:30:19:17	11:30:19:17
What type of knowledge would she be intrested in learning and having access to?	Messed up question	11:34:19:04	11:34:19:04
Enough Tourists ?	No Not enough, not high.	11:35:38:19	11:35:38:19
Does she feel there are enough tourists for the future?	no but the number of toursits is not high	11:36:03:03	11:36:03:03
If they wanted to access information how would they access it ?	to the local community it is difficult to obtain information about the site in general because they lack facilities.	11:37:25:19	11:37:25:19
Is that the biggest barrier ?	cover to the local community no facilities or profit?	11:39:14:10	11:39:14:10
is able to acces the work at the site ?	they are only engaged through meetings although they are engaged in the implementation of the projects here. they are not engaged in the grass route. not engaged in the planning	11:40:03:19	11:40:03:19
How would you like to be involved in the planning ?	in the community, there are leaders like him but there is also the ruins committee. Some of them have to get involved in the planning project so they can be aware to implement together.	11:41:54:29	11:41:54:29
Device acess and interaction through it ?	they dont have education in how to use digital tools so physical is better. they would need to be trained to use the technology.	11:43:34:00	11:43:34:00

what does he feel has been useful to him in his everyday life ?	currently the local community is living analog way, but they wish to use things like i use. The world has changed and they wish to go with it. they get educated on how to use it would be better and they will use it daily.	11:45:17:05	11:45:17:05
if i came back with 5 project ideas	would giving options be a better way to approach your community yeah	11:48:29:15	11:48:29:15
what digital technologies would they like to see ?	because currently he knows nothing if you come back with examples he will cope with what they want to be taught. they will be ready	11:49:37:24	11:49:37:24
Devices	Small phones	11:51:51:29	11:51:51:29
Mass sms work for your community ?	he doesn't know, promised an example	11:52:51:18	11:52:51:18
What do you want in the future ?	for today and the future, Development in general - they need investors in the site and island who will invest in hotel as many people come. They can sell fish and goods to tourists. Development for local community	11:54:17:23	11:54:17:23
Enough control on how money is spent on kilwa kisiwani?	NO	11:57:23:10	11:57:23:10
(female) What do you want in the future ?	add that it would be nice to develop education and water Infrastructure , electricity and hospital.	11:58:13:08	11:58:13:08
Anything else to add ?	Continuation of good communication, they look for tawa that they are there and able to collaborate to meet the plans in successful ways in restoration it all needs cooperation.	11:59:35:18	11:59:35:18
Anything else to add?	a kilwa cultural center is very important that they speak about women empowerment the question is where?. create a center where the local community so they can stay and make things to sell to tourists.	12:01:42:06	12:01:42:06
How are you selling it to the tourists ?	she said yes if they get educated.	12:03:28:10	12:03:28:10

Table 23 Mzee Saidi Uhamisi (chairmen village Ruins Committee) & Fatuma Muhamudu Hassan (Kilwa Kisiwani resident) – Marker Data

Marker Name	Description
Name (right)	Saidi Muhusi - hamisi - chairman of ruins comitee
How are you involved in the site ?	in 3 aspects : 1 - member of the local community, 2 - he was secretary for the village committee ,3 - Chairman of the ruins committee He is responsible for linking the local community with the TAWA office with
In the future how would he like that relationship to be?	For the future prefer to have a better relationship than now, any development is a product of a good relationship.
Good and bad interactions ?	
Translation	Good relationship with everything we do on site fromthe grassroute. having a good relationship. On the other side bad side - what he dislikes is not having a good relationship is not what he likes.
Could technology benefit his community?	technology is good and could benfit the community,
Outputs from the site is he aware of them ?	some of the information they saw in the media, although few of them they have seen. most of them they dont have the facilities
How does he feel when other people represent the site ?	Some of the local community are now communicating about the site and he likes to see it, he would like to see more of it. Maybe because lack of enough education tey sme times get it wrong. Example - 7 or 8 of them not all present in a proper way the answer.
Biggest barrier for his community being more involved and what would it look like ?	he asks me a questions out why the questions are the same. some of the local community they get involved daily taking care of the ruins (tangible ways)

how would he get people involved in the site?	he firstly thinks that they educate people on the importance of conserving the ruins. some of them accept the idea of getting involved with the restoration work.
Does he feel the site represents his history and heritage?	yes, he explains that many tourists come here and they are invited the journalists come and send to the social media.
Would he like to be the journalist ?	No because he is aged.
Name (Left)	Fatuma mummaha Hassan
Interact through the site	Famta hassan Resotration Site cleaning she is one of the memebers of wumaki team.
What does she feel was positive about that project communication ?	first - she saw the benefits from wumaki but currently she sees no benefit because for the first time they got many many tenders and recieved money for basic needs. Now there is no buisness.
Any training in how to sustain the buisness ?	they only trained on how to make soap. but not to make wamaki sustainable. Not trained for cooking. For tourist soap or food ? she said that she is a cook where the make more money.
Would she have done anything different on that project ?	they suceed in making a basket, but also a buterfly thing. but they couldnt sell them as there is no market.
What are the challenges of running the cooking buisness ?	information - because of the nature of the site at the time tourists book for site visiting they have to get the information if the tourists wish to have the food in site. 2nd financial and facility problems.
In the future what would you like to see?	Fund financial, to start or continue with the cooking. but also to get an area to settle and prepare the food.
Greatest benefit of the site to her ?	one thing - the most benefit is the influx of tourists when it increases they will sell more.
how do people contact her ?	Small phone

is there anything other than financial that she would like to benefit from ?	the other benefit of the project is through the ruins they get employed.
What is her heritage?	it is like the past remains which make people know about the things that remains for the past generations. They are proud./
What are they proud of and how would she communicate it ?	the ruins, the barra barra (railway) the wells, Divide it into mali and kali. one is a wave and kali is the past things, mal kali is the historical buildings. the past things are very important.
do they feel there voice is well communicated ?	his voice is well presented and the culture of kilwa and not only his voice but officers from TAWA whose voice used to communicate the site. Also despite the efforts of using there voice in adressing issues the number of tourists is not high. It Hinder the project to sustain and develop because the numbers arent there.
What would you like to see in the future ?	For the future - he doesnt know why the number of tourist is low because we advertise the site. For the future he want to see high number of tourist cruise ships more foriengers.
Anyhting else to add?	he dont have a question as such but just advice - its not the first time to get interviewed with almost the same questions but no feedback.It makes them feel bad addressing challenges but no feedback about the solution to the challenge they address.

Table 24 *Swaumu Mohamed Himkii, Fatu Saidi Hamisi & Salama Abdallah Haruni: Kilwa Kisiwani residents – Marker Data*

Marker Name	Description	In	Out
start		00;01;22;24	00;01;22;24
far left	umu muhmadhad, er interaction with the site is through site cleaning.	00;02;51;04	00;02;51;04
Mid	Fatuma Saidi Hammisi - site cleaning	00;03;25;16	00;03;25;16
Right	Abdallah harouini - She is restoration but also in the construction of the tourism launch as casual labourer.	00;04;33;14	00;04;33;14
What are the challenges and what would make a difference?	if there are many projects there will be more benefits.	00;05;46;19	00;05;46;19
What would make change ?	if there was a continuation of projects every year it would benefit the career because they will be busy and earning money.	00;08;47;10	00;08;47;10
What type of project ?	Cooking project through wumaki - they can earn money.	00;09;22;29	00;09;22;29
Biggest benefit from the site	Depends on the number of tourists that visit the site. they can be busy on the projects then they can earn money. Its all About money.	00;10;17;22	00;10;17;22
Can they access that information ?	through media and radio but some of them have smartphone so they recieve through neighbours.	00;11;40;09	00;11;40;09
can the express there voice and culture to tourists ?	they both said that they are ready to use their voice to communicate about heritage and culture	00;13;17;20	00;13;17;20
Biggest barrier to them doing that?	Didn't get information on time, lack of communication. delay opportunities. Example - Some researchers are foreign she doesn't know English how she can represent her voice to the people who speak English? Language barrier.	00;14;59;11	00;14;59;11
what would she want to tell ?	she will speak about - a man called enjuni benny unuki - what kind of person he is- he is a very tall man with long legs that walked to kilwa masoko,	00;17;53;22	00;17;53;22
How long ago ?	its a story that was narrated from an elderman. it was many years back	00;21;13;17	00;21;13;17
have they considered using social media to tell those stories ?		00;21;56;15	00;21;56;15
Don't want to or dont know how ?	hardship to the community but permanent work or job, they have to cover basic fees for schools etc. many continuations of project.	00;23;26;15	00;23;26;15

Which would be the priority?	finance at wumaki they would be able to cook to earn more money,	00;26;44;26	00;26;44;26
Do they control the money?	yes, leadership they are able to control there is a chairman secretary etc.	00;28;23;13	00;28;23;13
effective system?	Yes and the leader	00;29;17;08	00;29;17;08
Anything they could change what would it be ?	she addresses the funds and the facilities, plates bowls etc.	00;29;45;01	00;29;45;01
Devices ?	they only have small phones, small phone is kisiwani small phone - kisswaswadi (kiss gift)	00;31;01;01	00;31;01;01
How would you access information ?	Media and smartphone.	00;32;27;05	00;32;27;05
App use ?	whatsapp, facebook they look with friends.	00;33;07;00	00;33;07;00
Used for learning ?	they cant go back to the resources, they ask the teacher who sent a clip through their smartphone.	00;34;07;13	00;34;07;13
		00;35;48;08	00;35;48;08
		00;35;56;22	00;35;56;22
are you aware of any other platforms that teach ?			
Biggest challenge to accessing online materials?	lack of capacity, hardship etc	00;36;55;18	00;36;55;18
What would you like to see in the future ?	Waumaki needs more employment more capacity building.	00;38;43;16	00;38;43;16
What do you understand by capacity building ?	she said it is to get capacitated in cooking, in how to run the project.	00;39;54;23	00;39;54;23
In the future what would you like to do outside of the finances ?	good houses, education, good schools, electricity, good dispensary.	00;41;07;18	00;41;07;18
What's the electric situation ?	just use solar energy	00;44;39;04	00;44;39;04
Anything else to add?	Fresh water is a huge challenge. NO.	00;45;03;06	00;45;03;06

