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Rock art Damage Reducing Facilitators of Central Tanzania Heritage: A Gateway to Tourism Promotion

By Temu, E. Lucas

Abstract

Central Tanzania region is an epitome for rock art paintings that reflect life experiences of ancient population. The ecological setting, forest animals and flora, foraging techniques of subsistence, magicoreligious activities of disease cure and other dance performances of communal functions of people of remote antiquity are some of the activities that can be perceived from the rock art expressions. These drawings were found depicted on the rock surfaces of shelters, caves and other dwelling floors and habitats. Such instances of ethnographies of the past can be enjoyable visual attractions to the tourists. Therefore protection of these valuable cultural assets is the only means to uphold tourism development. Unfortunately, some of the areas of the rock art sites have been influenced by natural and cultural threats. Serious measures to meet the challenges of rock art need to be taken up. In the dense areas of Central Tanzania such as Kolo Kondoa of kondoa area, Iramba, Kisiriri and Makalama districts of Singida area, lot of damage was done. Although Antiquity department and other responsible agencies applied some mitigation measures in some potential sites, it is meager to meet the requirements of solution. That's why more facilitators need to be employed to reduce the intensity of damage as soon as possible. The study revealed that sites found in central Tanzania are potential heritage asset and hence can attract tourism. However continuous damage and lack of community involvement is potential barrier to conservation and tourism promotion. The study recommend for continuous awareness campaign, vigilance of the indigenous communities and their participation in the planning and implementation of conservation programs. Also development of community based tourism/ cultural tourism programs will complement the existing heritage and provide new avenues for community income. Since tourism sector is an emerging area with its expanding horizons of revenue, rock art as an excellent exponent of heritage element and economic explorer of contemporary period need to be conserved and preserved by facilitators of reducing damage.

Key words: Rock art, Tanzania, Heritage, Tourism Promotion, Preservation

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Introduction

The region of central Tanzania is home to many heritage resources including Archaeological and historical heritage. Kondoa District in Central Tanzania is one of the five districts of the Dodoma Region. It is one of the districts with rich rock art sites in Tanzania. The extensive and dense collection of data pertaining to rock paintings represents and embodies the cultures of both hunter-gatherer and pastoralist communities who have lived in the area for over several millennia. Kondoa Heritage site is safeguarded by the Antiquities Department. In 2006, Kondoa was nominated and listed as one of the UNESCO's World Heritage rock art sites in Africa. Yet, some of the paintings as evident from Kondoa, are getting faded under the influence of natural and cultural threats. (Rao and Temu, 2015). The Kondoa Irangi Rock Paintings are found in this District. Kondoa District is inhabited by the Warangi and the Waasi ethnic groups. The Warangi are a Bantu language-speaking group that arrived in Kondoa approximately 500 years ago (Kesby, 1981; Mturi, 1998; Kessy, 2005).

Singida is one of the regions of Central Tanzania. The region is bordered to the North by Shinyanga Region, to the Northeast by Manyara Region, to the East by Dodoma Region, to the Southeast by Iringa Region, to the Southwest by Mbeya Region and to the West by Tabora Region. Singida region is located below the equator between latitudes 30° 52' and 70° 34'. Longitudinally, the region is situated between 330° 27' and 350° 26' East of Greenwich. Singida region has a total surface area of 49,438 km², out of which 95.5 km² or 0.19 % is covered by water bodies of Lake Eyasi, Kitangiri, Singidani, Kindai and Balengida. The remaining 49,342.5 km² is land area.

Singida is one of the regions found in central Tanzania with a number of rock shelters containing rock paintings. The ethnic groups now inhabiting this region are the *Nyaturu* a tribe known to have reached the Singida district from the east about 200 years ago; the *Iambi* and *Iramba* arrived in their areas from the South about 150-200 years ago, and the *Isanzu* came southwards from Sukuma country only about 100 years ago (Hunter, 1953).

Overview of Rock Paintings of Central Tanzania

As an ancient form of human expression, rock art is the major surviving record of the non-material aspect of pre-historic and proto-historic culture. This form of expression has been interpreted differently by different researchers in different places (Masao, 1982). Although many East African sites containing rock paintings have been identified, little is known about their stylistic complex. Elsewhere such as Sahara or Union of South Africa, rock painting styles are frequently representational depicting human and animals in a naturalistic fashion. But in East Africa, complex is predominantly abstract in nature and therefore, presents significant obstacles to interpretation (Kenny, 1976).

Examining the rock art of central Tanzania (Masao, 1982) came up with four categories in terms of subject matter namely animals, anthropomorphic figures, objects and signs/symbols. Animals are depicted in representation of naturalistic and semi naturalistic styles. It is rare to see

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pictographs of domesticated animals such as cattle, goats, sheep and dogs. It is interesting to note that Giraffe is the most single species depicted mostly.

Human figures are also common but not as common as compared to animal figures. Human figures are mostly drawn in highly stylized (abstraction) and semi- naturalistic form. Leakey (1983), observed that, nearly all of the human figures are drawn with elongated bodies. Usually they are drawn in small groups or in pairs and in number of cases they are depicted associated with some kind of activities. Object depicted are ethnographic although it is not always possible to identify the objects suggested wheather they are fishing gear, bird cages, traps, bow or arrows. Symbols/signs drawn include circle and rays, the concentric and the spiral. There are also some geometrical figures such as lines, squares, ladders and plain circles.

Possible Interpretation of the Rock Art of Central Tanzania

Although it would have been very interesting to get the meanings from the art works painted but it has not been very easy. A number of scholars have came up with more or less possible interpretations of the art although their arguments are not similar but three major schools of thought can be observed.

Magico-Religious, although there is no any legends which support the existence of direct magical relation with the rock art per se, it has been argued that some paintings have more to it than the visual image meanings. This stems out of the fact that in most cases, rock paintings are drawn in locations (rock shelters and caves) which are not easy to reach and some in the heights which cannot be reached without use of ladder or scaffolds. This suggests that, the paintings were made using supernatural powers and interpreted accordingly. In Iramba , the practice of plastering cow dung on the rock paintings is still prevalent and also the content of stomach are still used for rituals and sacrifices in the rock art sites (Ordner, 1971; Ten Raa, 1974; Masao, 1976;1979).

Another explanation is **record of events**. It is suggested that, some of the naturalistic animal figures and schematized human figures may have been drawn by pre-historic man as an act of keeping record about the fauna diversity and to mark the event of historical connotation. In the absence of writing, pre-historic man used pictures as memory aids. Thus he recorded objects, concepts, legends and record of time. The Kondoa and Singida painters would for instance, need to record a successful hunt as the dead animal and rejoicing figure at Mulyalya; puberty rites and betrothal ceremonies as dancing figure at Mungumi wa Kolo and the women “kidnapping” at Fenga Hill; tribal raids as painting reported by Fosbrooke (1950).

Lajoux (1963), Grant (1967), Frobenius (1931) and Breuils (1955) contend that, the Rock Art was drawn as **Art for the sake of Art**. They attributed all pre-historic art as magical religious art because the primitive prehistoric people were not capable of drawing any other form of artwork.

The study of interpretation of pre-historic iconography tends to be even more tenuous satisfaction when the pictures are geometrics and form totally unfamiliar to the observer. The meaning of such designs as the squares, lines, rows, dots, circles and concentric etc. found together with the naturalistic and schematized pictures in central Tanzania is not really known (Masao, 1982). It has been observed also in South African rock art that some geometrical figures such as grid patterns represent pictures of game nets or traps while the rows of dots and lines

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may be tallies of how many animals had been killed by one particular clan (Rudner and Rudner, 1970; 1971).

It is also argued that the most recent paintings were produced by matrilineal or bilateral Bantuspeaking agriculturists, although links with earlier hunter-gatherer groups are also implied. It is noted that certain motifs reoccur over great geographical distances. Ethnographic data are used in order to suggest a possible meaning for these motifs and for the paintings in general. It is argued that, many of these paintings embody conceptual associations linking them to fertility. A general outline of the most obvious associations is presented, and a plea is made for detailed regional surveys in order to explain temporal and spatial differences (Prins and Hall, 1994).

The different styles, subject matter and motifs commonly found in the Rock art of Tanzania is a record of artistic expressions of different later stone/ Iron Age cultures. The central Tanzania rock art is simply the results of many interests. In any one case, some of the pictures could be the work of children, others associated with some magic, some placed in caves in order to please the people (Art for Art's sake) and some illustrating particular myths and traditions. It is also certain that some pictures were made for reasons which have not been known to the modern observer (Rudner and Rudner, 1970; Lajoux, 1963; Masao, 1982).

We are usually tempted to know how old the rock paintings of Kondoa and Singida are. However, it is not known exactly apart from the estimates varying from the range of tenths of thousands to hundreds of years as suggested by scholars including Leakey (1950), Fosbrooke (1950), Collinson (1970), Inskeep (1962), Ordner (1971) and Masao (1982). Despite the puzzle of interpretation of this rock painting the vitality of their existence can not be questioned for its ability to attract tourists. Therefore the only thing is to ensure their long existence by reducing damages. Many efforts are needed to complement to each other and hence achieve the goal of protecting the vulnerable rock paintings.

This paper therefore attempts to examine the state of rock art conservation, agents for reduction of rock art damage and potential for tourism in central Tanzania. The paper comprises of four sections. The first section introduces the study area and their potential in heritage resources. The second section is methodology which describes how the data was obtained in this study was conducted. The third section examines the state of heritage conservation in the study area by identifying the extent of damages and stability of heritage materials. Finally the paper builds on the potential for tourism development.

Methodology

Study Areas

This study was conducted in the sites located in Kondoa and Singida. It focused on those Archaeological sites containing rock paintings. Selection of the two study areas was based on the following reasons. Being a study of cultural heritage, the researcher decided to select Kondoa and Singida areas for their potential attractive prehistoric rock art apart from its delicacy. In Kondoa, sites visited include Pahi Lusangi and Mongomi wa Kolo. While in Singida, sites visited were Kyaga, Nsuli and Ngo,ombe rock shelters (*See the map in appendix 1*). Methods of data collection employed involved, review of relevant literature, observation, indepth interview and focus group discussion. Equipments used include GPS, Compass, tape measure and digital camera.

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Heritage conservation condition

Kondoa District

In Kondoa two sites namely Kolo rock painting and Pahi rock painting sites were dealt with. The two sites were selected in order to assess the condition of the rock paintings. The researcher conducted in-depth interview and focus group discussion with people living near the two sites.

Kolo site

Kolo rock art site is an interesting archaeological site where Antiquities office is located. The distance from the station to the site is about 9 km and to reach the sites, one has to walk in the mountains for about one hour and a half. Kolo is located at GPS 35 ° 50' E , 4 ° 43' 54'' S. The site has three rock shelters with paintings identified by the Antiquities Department as site BI, BII and BIII.

Mongomi wa Kolo (Site B1)

This site is located at the distance of about 9 Km from Kolo Antiquities offices. There are three (3) rock shelters B1, B2 and B3 situated at Mongomi wa Kolo hill at three different spots. The rock shelter B1 is situated at the top (Elevation, 1757 m). The rock shelter is facing South East direction. The length and height of this shelter are approximately 30 m and 20 m respectively. The shelter has paintings in red and white colours. However, it is only paintings on one side (South side) that survive.

The type of paintings in this cave consists of mainly human figures, animals and plants. Animals include rhino, giraffe, antelope, rabbit, zebra, elephant and cow. Plants include Baobab and mushrooms. There are also some geometrical figures and circular symbols, and circles with humps on four sides. The condition of the paintings shows deterioration. There are some of the figures which have faded out while parts of some have been washed away by rain water. The giraffe painting has faded out and turned white, and the remaining part of red colour in the leg, indicates that it was either formerly red or it was double painted by a coat of white and red layer on top. There is also superimposition of paintings whereby red paintings have been drawn on top of other paintings.

Human destruction here is more whereby traditional beer is sprinkled on the painted rock during ritual activities. Other figures have been discoloured due to dust and rain wash causing some figures to be unidentifiable. Especially, the western end of the shelter profoundly seems to be affected by the dust and wind. The condition of the paintings can therefore be categorized under four stages of deterioration. 1. Good condition, 2. Partially deteriorated, 3. Severely deteriorated, 4. Disappearing (*see figure 1*)

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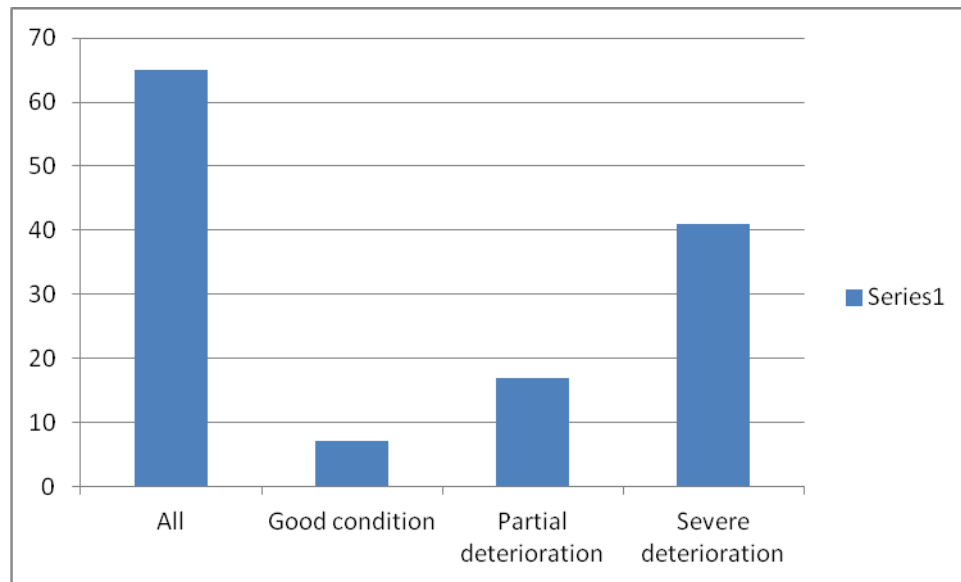


Figure 1: Condition of Rock Paintings at Mongoni wa Kolo B1

Source: Field data (June, 2015)

Pahi Lusangi site (Rock shelter 2)

Pahi Lusangi site 2 is located at the distance of about 17 meters from the first rock shelter. The rock shelter faces southeast direction. The length and height of the shelter are around 2.8 m x 14 m respectively. The shelter is dominated by red, black and white colour paintings. The red painting seems to be older than the white paintings. The type of paintings in this cave consists of human figures with activities, animals, traps and some geometrical lines depicting various symbols. The animals include elephant, buffalo, antelope and cow. Some animals that may be domesticated are found in activity with human. The activities are presumably farming and gathering. The traps look like square/ rectangular box probably made out of vertical wooden pieces.

The condition of the paintings shows some signs of deterioration. There are some of the figures which have faded out while parts of some have been either washed away by rain water or missing with the peel-off weathered flakes of rock surface of the shelter due to weathering and other direct physical forces (Peeling off of rock pieces). Some white paintings have tarnished to brown yellowish colour. Some new white paintings are superimposed on the old white paintings that have changed their colour. The new paintings have been drawn by the villagers living nearby (see photo 1 & 2).

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Photo 1&2: Painting Affected by Rain Water at Pahi Site

Source: Field data (June, 2015)

Pahi Lusangi Rock Shelter 3

This site Pahi 3 is located at the distance of about 12 m from the second rock shelter. The rock shelter is facing southeast. Here black, white and red colour paintings are found. The red paintings are older than the white paintings as evident from superimposition of the white paintings. The black paintings appear to be of the same period with that of the white paintings. The type of painting in this cave consists of human figures connected to form box like figures, and there are also human figures which stand alone. Animals including elephant and another unidentifiable animal with huge horns and insect like scorpion can be seen. Some geometrical paintings depicting various symbols such as concentric circles or circle with bumps on four sides are also evident.

With regard to the condition, some of the figures have faded out while parts of some have been washed away by rain. Also some parts of figures have been found missing as the rock surface is getting peeled off by weathering and other physical forces causing detachment of flakes with paintings. Also plant growth is another problem. There is another small rock shelter on the west of the above shelter which has all of its paintings faded out (*see photo 4 &5*).

Generally, all the sites found in Mongomi wa Kolo and Pahi areas are in threat. Pahi site 1 has more paintings that have deteriorated compared to Pahi sites 2 and 3. This is perhaps attributed to its location which is much closer to human activities in addition to wind and rain compared to the remaining sites. Comparing Pahi sites with those of Mongomi wa Kolo, the former presents more human interference, while those of Mongomi which are located in the higher elevation are more vulnerable to natural forces such as wind, dust and weathering (*see appendix 2*).

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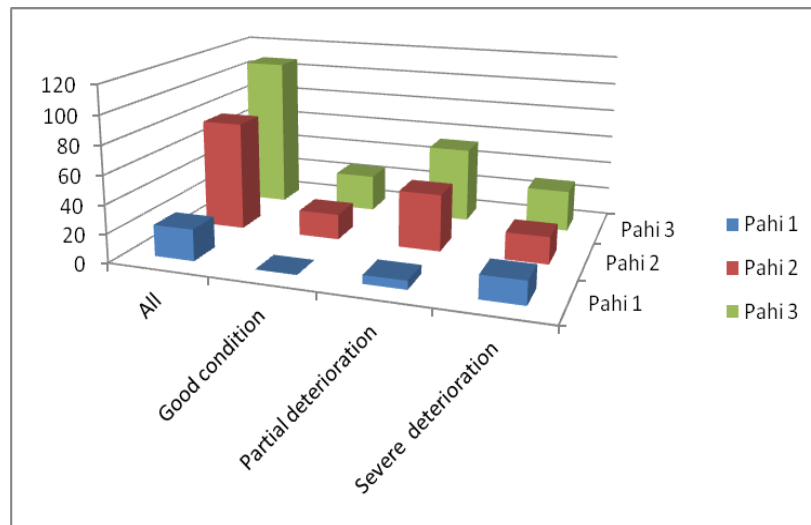


Figure 2: Condition of Rock Paintings at Pahi Sites 1, 2 and 3

Source: Field data (June, 2015)



Photo 4 &5: Deterioration of rock painting at Pahi Lusangi

Source: Field data (June, 2015)

Iramba District

In Iramba District, several sites in Kisiriri Ward were surveyed. They include Wangu Mountain and Nsuni rock painting in Kisana Village, Ngala Mountain and Mkiki cave in Kisiriri Village and Kyaga rock painting and Mang'ola hill in Kinalilya Village.

Kisana Village

Kisana village is located in Kisiriri ward.

Kisana Village (Nsuli Rock Shelter- site 1)

There is a rock shelter with paintings. Compared to other shelters, it is small and facing East. The elevation of the site is 1712 m. This shelter has only red paintings. Although the shelter is protected by big trees which surround the shelter, it appears that the rain water and human destruction have severely affected the paintings. The only figure which can be identified in this site is giraffe which is also discoloured. There are other three animals which cannot be identified clearly, probably other are two giraffes and buffalo or cow. There are about 10 figures but they have all disappeared except few traces that remain. There is also cow dung on some part of

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Painted rock shelter and the villager claim to have sprinkled it during the ritual activities as this is one of the ancestor's shrines of some Iramba clans.

When we arrived at this rock shelter, immediately our local guide disappeared for a moment and he showed up with the small container with water that he sprinkled to the paintings. When I intervened as to why he was doing so, the man said that is how they were doing in order to see the painting clearly. This is a common practice in the area, where it needs the attention of heritage managers to deal with the local community leaders and their active involvement in stopping such heritage damage by some of the innocent activities of the local people.

Few metres from Wangu Mountain there are two rock shelters with rock painting. One rock shelter is called Nsuli rock shelter. Although this rock shelter contains eight (8) paintings, only four (4) can be identified which are 3 giraffes and one buffalo. The rest can hardly be identified. These paintings have faded out badly and even those which can be identified as they are very faint (See photo 6 & 7).



Photo 6: Nsuli Rock Shelter with Faded Rock Art

Source: Field data (August, 2015)

Kisana Village (Nsuli Rock Shelter- site 2)

This shelter is at the foot of the mountain located at the distance of 30 m from the previous site 1, the Nsuli rock shelter. Its width and height are 5 m x7 m respectively and the shelter is facing northwest. The actual elevation of the site is 1724 m. The rock shelter is known as Ng'ombe because one of the paintings resembles a cow. This shelter also contains red paintings. It shows the painting of a cow like animal which has been identified in the local language as *mboku*. These two animals are standing together and other animals like goats can be seen aside. There are two cows and two goat figures. In comparison with the previous one, these paintings are in good condition and are visible. Few quartz flakes are found near this rock shelter. Vegetation is grown around the rock shelter. Baobab trees are found grown in the surrounding area. Adjacent to this shelter, the Iramba community is cultivating maize, sweet potatoes, onion, sunflower and sugarcane in the field (See figure 3).

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Plate 7: Ng'ombe Rock Art

Source: Field data (August, 2015)

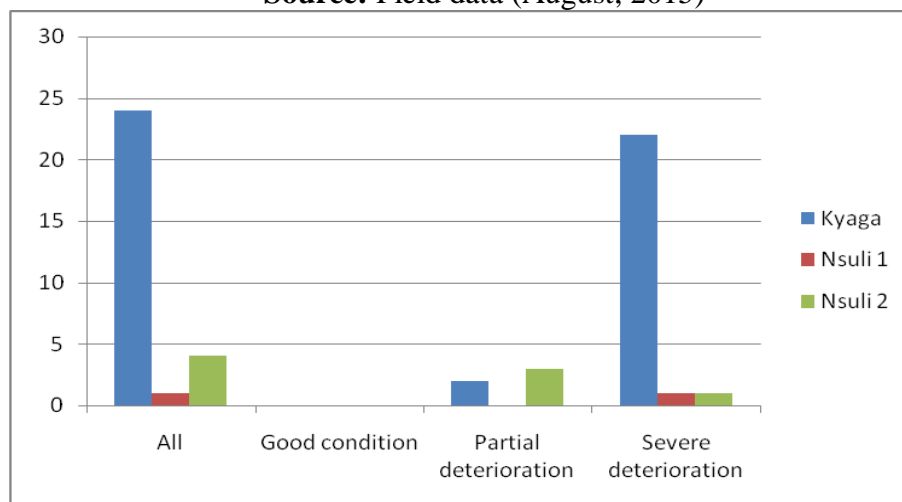


Figure 3: Condition of Rock Paintings at Kyaga, Nsuli 1 and Nsuli 2

Source: Field data (August, 2015)

Kinalilya Village (Kyaga rock shelter- site 1)

There is Kyaga Rock Shelter located in the Kinalilya Village. This rock shelter is about half kilometre from Kinalilya Primary school (Elevation 1590 m). This rock shelter is facing North and has red and white paintings. The red paintings are older than the white paintings as is evident from the superimposition of white colour on the red.

Painting of one human figure with 2.45 m long with a bent body appears to be related to magical performance. Other paintings include animals namely, elephants, giraffe, antelope, zebra, buffalo and rabbits. There is also a tree vertically drawn using dotted lines. The height of the painting is 1.15 m. It could be a tall tree of some prominence. The paintings show signs of deterioration; many flakes are falling apart due to weathering causing total disappearance of figures. In one of the paintings, an elephant figure is drawn its head facing west. Except its larger long trunk (45 cm in drawing) and part of its back side, nothing remains. Moving from northeast

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to southwest of the wall of the rock surface of the shelter, the central part is completely gone after peeling off of rock, while further southwest; there are four rabbit paintings drawn in white and they overlap some unidentifiable red paintings. A grinding stone slab has been found near this site; at the foot of the mountains many quartz flakes can also be seen.

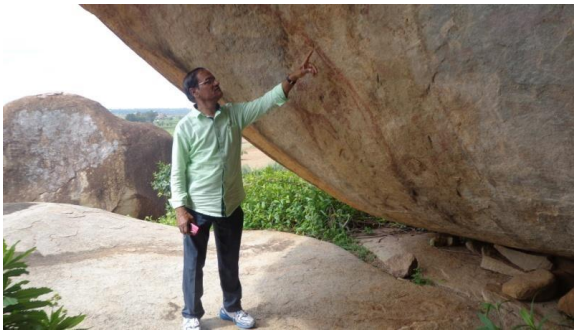


Photo 8: Kyaga Rock Shelter

Source: Field data (August, 2015)

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Table 1: Conservation Issues in Rock Art Shelters of Kondoa and Singida

S/No	Site Name	Village	State of Conservation	Cause of Damage	
A	Kondoa			Natural	Human
1.	Kolo rock shelter B1	Kolo	Fair	Rain wash, rock weathering and exfoliation, pigment weathering bird, droppings and nests, animal Hyrax) urine, and dust mostly from shelter floor, rock weathering exfoliation and pigment weathering.	Use of site ritual activities
2.	Kolo rock shelter BII	Kolo	Fair	Rain wash, rock weathering and exfoliation, pigment weathering and animal (Hyrax) Urine Rock weathering, exfoliation and pigment weathering.	Use of site for ritual activities
3.	Kolo rock shelter B III	Kolo		Water/moisture rock weathering and exfoliation animals (Hyrax) urine, bird droppings and nests	Use of site for ritual activities , making fire near the paintings
4.	Pahi Lusangi (One)	Pahi	Fair	Rain wash, Weathering and exfoliation of rock, insects	Graffiti, use of water by visitors and native people, cultivation of millet and other crops near the site, destruction of sign boards
5.	Pahi Lusangi (Two)	Pahi	Fair	Rain wash, Weathering and exfoliation of rock	Graffiti, use of water by visitors and native people, cultivation of millet and other crops near the site, destruction

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					of sign
6.	Pahi Lusangi (Three)	Pahi	Fair	Rain wash, Weathering, plant growth and exfoliation of rock,	Use of water by visitors and cultivation of millet and other crops near the site, destruction of sign boards.
B	Singida		Condition	Natural	Human
7.	Nsuli rock shelter	Kisana	Poor	Rain wash, rock weathering and exfoliation, pigment weathering, growth of plants	Native people sprinkling of cow dung during ritual activities.
8.	Ng'ombe rock	Kisana	Fair	Rain wash, rock weathering and exfoliation, pigment weathering, growth of plants	Native people sprinkling of cow dung during ritual activities. Use of water by visitors.
9.	Kyaga rock shelter	Kisana	Fair	Rain wash, rock weathering and exfoliation, pigment weathering, growth of plants, bird droppings and animal (Hyrax) urine	Use of water by visitors and native people.

Source: Field data (June - August, 2015)

Facilitators of reducing rock art damage and Tourism promotion

The findings of this study show that there is serious damage occurring in the rock art sites. The causes for damages are human and nature. To address this problem multiple efforts are needed. For the side of human damage there is a need for education campaign that will make communities living near the sites to understand the importance of such sites and become watch dogs for those who are destroying the sites. The communities living nearby the rock shelter sites or other archaeological and historical heritage sites traditionally have intimacy with the sites and celebrate ritual ceremonies at the sites in connection with various welfare and other routine socio-economic and religious life events or activities since ancient times. It is important to persuade the traditional leaders and ritual performers to devices ways of conducting their ritual

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activities without affecting the paintings. Also for the local people who always pour water to the paintings to stop that because it causes damage. In order to understand the language of conservation the communities must see the tangible benefit accrued from the same site.

Natural causes of deterioration can only be addressed through ways that can mitigate the problem. It is not easy to control nature forces how with some efforts some painting can be salvaged. For example for some very delicate rock paintings roof can be built to protect rain fall. But also planting tree and conserving trees will reduce the risk of dust and wind. Interview with the local communities in the sites of Kolo and Pahi indicated that, the Department of Antiquities which is in charge of these sites have formed a committee of ten members of community who are supposed to be the watch dogs for the site. However it was clear that these committee members do not feel to be fully involved due to lack of transparency. Also it was noted that the relationship between antiquities office and local communities is not good. This has been partly due to poor participation and failure of antiquities to remit percentage of its income from the site to the local government (village authority). This has been the promise of the Antiquities department to the local people as per the Cultural Heritage policy. On the side of antiquities officials informed that they are unable to pay such funds because the regulation has not yet accommodated that provision.

The situation at the sites of Singida is abit different. This is due to the fact that these sites are not under UNESCO and they are not yet gazzeted by the Government. Despite the potential and quality of paintings which resemble that of Kondoa, these sites are just neglected. No responsible authority to oversee these sites. By default these sites were supposed to be managed by the Village authority but the village authority lack both awareness and expertise. With this kind of situation there is an urgent need to secure these sites and involve the local communities in the planning and implementation of conservation programmes.

Potentials of Tourism attraction in Central Tanzania

As described in earlier in this paper the area of central Tanzania is very rich in terms of tourist attraction. To start with the numerous rock paintings meticulously drawn by the ancient ancestors present artistic achievement of that generation. The ethnic groups living near the rock art site including the *Warangi*, *Wasandawe*, *Waasi*, *Wanyiramba* and *Wanyaturu* with unique cultures that can be taped and be used to promote cultural tourism. Combination of rock paintings, nature and culture can bring very dynamic tourist experience. It is well known that community based tourism or cultural tourism is very potential in empowering the local community and reducing poverty. The current trend of tourism in the country also indicates that there is increasingly development of cultural tourism.

The development of tourism in this area will also help to reduce the rock art damage by providing income to community members who will be involved in tourism activities. Availability of extra income will curb environmental problems such as deforestation. Reliable income will enable communities to adopt alternative source of fuel. But also communities by seeng the tangible benefit from the tourism activities they will conserve the heritage. Following the government efforts the central Tanzania can now be reached by road very easily because there now good tarmac roads connecting northern Tourist circuit and central and southern regions. Early this year a road from Babati to Dodoma has been inaugurated after been

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complete. Also the road from Arusha to Singida is also in good condition. This ensures that any tourists who wish to visit the sites in central Tanzania can do so without problem.

Conclusion

All in all, the study has revealed that all sites are not free from deterioration although the factors and magnitude differ. However, all require immediate action. The local community on the other hand presents a potential opportunity to rescue the heritage as they are found nearby and hand in hand with the sites. However, lack of adequate awareness, benefit sharing and relevant participation strategies have made this arm helpless to the vanishing heritage. The study further uncovered that the sites are still underutilized as there are very few visitors to the sites. This situation is even worse in the side of Singida, where no any authority is responsible for controlling the visitors or charges the entrance fee to the sites. This calls for immediate action to add value of these sites and make them tourist destinations.

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Appendix 1: Map of Tanzania showing the study areas

