Digitalization of Cultural Heritage of Usambara, Tanzania

Project 1419:
Tourism, Heritage and Social Media in Eastern Africa
On behalf of Footsteps Africa, represented by Jaap Lengkeek & Frans Huijzendveld

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Executive Summary

This report is commissioned by ‘Footsteps Africa’, a program that combines research and education to connect tourism with the cultural heritage on the African continent. Integral to this project is the digitalization of cultural heritage tourism in Usambara, Tanzania. The advice proposed in this report is conducted by our consultancy team, which is composed of students from the fields of international development and environmental sciences. This report gives a clear picture of the current tourism sector in Tanzania in general, as well as in Usambara, the region we focus on in the northeast of Tanzania. Before coming to a final advice and action plan for the realization of a digital platform, a theoretical framework is provided with a review on the power relations and policies in Tanzania to place our advice in the context of the current situation. In addition, a literature review on the conveyance of cultural heritage gives information about the possible ways of transmitting knowledge and how to intertwine these methods into a digital platform for cultural heritage. In order for the platform to be sustainable and successful, an overview of the conditions for successful community participation in community based tourism is presented, along with a clarification of the relationship between digitization, cultural heritage and community involvement. Consequently, an elaboration of our case study – Usambara, Tanzania – is given with its diverse tourist attractions and the current role of cultural tourism in the area. Following from that, an inventory and analysis is presented on the travel related organizations operating near or in the area, along with the key agencies that will be interesting for Footsteps Africa to partner with. In addition, an inventory and analysis of resembling projects are provided that will help shape the advice for this digitalization project. Considering the content of the digital platform, a list of missionaries and explorers that have visited Usambara are provided, along with some interesting quotes and their relevance for the platform.

Following from the previously mentioned research aspects, a threefold advice is provided. First of all, we want to emphasize the importance to involve the community. A first step to reach shared ownership is to already involve the local people in the planning process. An important thing to keep in mind when trying to win the support from the locals is that they need to benefit from the project as well. In addition, Footsteps Africa should cooperate with local travel related organizations while developing their platform. A list of the relevant organizations to contact has been provided in this report. Furthermore, when considering the content of the digital platform, the focus of the project should be expanded to not only include the written explorer narratives but also the oral narratives from the local people in Usambara. Secondly, we would like to advice Footsteps Africa to adopt a bottom-up approach in this project. This means that they should start from the local community and discuss their needs and wishes instead of forcing a predesigned concept on the local community. If you would leave out the input from the locals, it is much more difficult to obtain their support, and important knowledge about the area might be lacking in the project. Finally, our third advice is to (initially) set up one attraction that relates to an explorer narrative instead of trying to start with a complete route. This is needed to draw tourists to the place and makes the project more accessible. We conclude this report with a plan of action for the remaining procedures when considering the realization of a digital platform for cultural heritage.
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Chapter I
Introduction

1.1 Background information

The united republic of Tanzania is a developing country located in East Africa. The population consists of 95% of Bantu people, who are divided into more than 120 ethnic groups. This makes Tanzania one of the most ethnically diverse countries of Africa. Christianity and Islam are the main religions in the country. Agriculture is the backbone of the economy, in a single year, it contributes to 40% of the Gross Domestic Product (GDP) and provides employment for the largest portion of the population. In Tanzania, the Tourism industry is an upcoming and fast growing sector. In terms of its contribution to the national GDP, tourism is the second largest source of foreign income or revenue next to agriculture. Currently, in a single year this sector is generating about 17.5% of the GDP.

The united republic of Tanzania is composed of 26 regions, subdivided into 98 districts. In this project, the pilot area is located in Tanga region in the northeast part of the country. This region is divided into 6 districts, 37 divisions, 136 wards and 557 villages. See the map of the northern part of Tanzania, including the pilot area appendix 1. A large percentage of the population in Tanga region is Muslim, but they mix with traditional religion, which some people call 'folk Islam'. The focus of the project is Usambara, which is mainly located in Lushoto district and a smaller part in Korogwe district. Usambara is a mountainous area with a relatively cool climate and an amazing nature. See appendix 2 and 3 for the map of respectively West Usambara and East Usambara. Most ethnic groups found in the Usambara areas are Bonde, Shambaa, Pare, Mbugu, Digo and Zigua which are residing in the main villages of Lushoto, Soni, Lukozi, Mtae, Mlalo, Sunga, Mazinde, Vuli and Irente Juu. Their livelihoods are based on crop production, fish farming and livestock keeping. The tribes in these villages have several traditions, such as traditional music that is sung during ceremonies, religious events, and during political and incidental events. The songs are, for instance, sung when welcoming the warriors back from a war, or during communal work such as construction work and weeding.

Tanzania is one of the country in Eastern-Africa discovered by missionaries and explorers from Western Europe in the 19th century who have written diaries, books and dictionaries about their experiences and discoveries. As a result Tanzania has unique written accounts of the people, flora, and fauna in the 1800s. The motivation and interest of the commissioner of this project, Footsteps Africa, emanate from these unique historical accounts of the country discovered by early explorers. Footsteps Africa is a joint venture connecting the activities of tourism.

1 http://www.foreign.go.tz/tanzania
organizations, tourism research and higher education and NGO's in the field of sustainable development, that stimulates, prepares for, mediates in and organizes tourist travels in Africa in the footsteps of early explorers of Africa\(^5\). These travels are seen as a vehicle for raising historical awareness about the African past and the African perspective on this past\(^6\).

**1.2. Problem Analysis**

A concept that is an integral part of the foundation of our research is ‘cultural heritage’. As mentioned in the proposal, cultural heritage is defined as any tangible or intangible narratives, documents, artifacts, sites, buildings or other “works of man or the combined works of nature and man [...] which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.”\(^7\) This is a definition established by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

However, the completeness of cultural heritage depends in a large part on the communicators of these histories to the next generation. Two main methods of transmitting history are prevalent in today's world; written history and oral history. Written accounts are generally better known in non-African –specifically Western countries-, while oral history is more accepted in African culture (Vansina, 1971). Brent (1991) summarizes that historical knowledge in oral traditions gradually changes over time because it is communally owned and therefore continually performed by different storytellers, instead of staying in a stagnant format and being owned by one individual. This causes a rift between both traditions of knowledge conveyance, and subsequently the transmission of historical awareness among different communities. In practice, this means that for the target area Usambara, the transmission of cultural heritage relies much more on oral history, while non-Tanzanian written accounts on the region place the history in a different light. Thence, irregularities between the Tanzanian and non-Tanzanian relations of cultural heritage emerge. This indicates that the broader problem of this project is the fact that cultural heritage is scattered, lacking an all-encompassing chronology of Tanzanian history. This is discussed in detail in chapter 2.

The inconsistencies between the knowledge about the Tanzanian cultural heritage of different societies illustrate why raising awareness for an exhaustive account of cultural heritage is meaningful and justified. Because it “represents an irreplaceable contribution to what Kristiansen has termed the "collective memory of humankind" (Mabulla:1996, p. 198). Meaning that, without a thorough understanding of the cultural heritage of Usambara, this knowledge will be lost, and with it the chance to enrich locals' and tourists' experiences of cultural heritage. One of the mediums in which awareness raising can be done is through a digital platform. The commissioner wants to have a research conducted on the feasibility of using a digital platform to raise awareness on cultural heritage. We do not have any methodological preference to choose a digital platform over any other solution, but we do imagine it to be a solution that could bring together the target group, users and local community in one place.

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5 http://www.jaapengkeek.nl/footsteps.html
6 http://projects.commonsites.net/en/project/829/
7 Convention Concerning the Protection of the World Cultural and Natural Heritage; http://whc.unesco.org/en/conventiontext/
To conclude, we do not claim that this project will provide a definitive historical account to rectify the sprawl of cultural heritage. Rather, we think it is legitimized and necessary to analyze whether or not a digital platform as a tool would be a good medium for the people themselves to unravel this problem. In addition, we will advise on what form and content the platform would be the best to serve as a means to raise awareness. Thus, our contribution will be to research whether or not it is feasible to use a digital platform in the broader problem of digital heritage being scattered, and how the platform should look in order to be the most effective. Therefore, the purpose of this project is to provide advice on the feasibility of a digital platform in order to increase awareness of the cultural heritage of Usambara, and increase the use of these narratives by tourist agencies. Thus, the main question that our project aims to answer is:

To what extent is it feasible to use a digital platform to increase awareness of the cultural heritage of Usambara among tourists and locals, and increase the use of these narratives by tourist agencies?

In the main question, we define ‘feasible’ in broad terms as the technical and social feasibility. Technical in this regard means that there are certain elements that need to be catered for in order to realize a digital platform. Among these elements is, for instance, the expertise of an information communication technology (ICT) worker to program and maintain the platform and the help of an accountant to establish and manage the budget and funds that are needed for the realization of this platform. Because these are areas of expertise that none of our group members are familiar with, and because these elements only come in after the whole digital platform is actually approved, we will not dedicate this project to the technical feasibility. Instead, we will focus on the social feasibility of setting up a digital platform. The social side of the project has to do with all matters concerning people whose involvement is needed in order to make this platform a success. Thus, by social feasibility we mean elements such as the involvement of both Tanzanian and non-Tanzanians needed in making the digital platform, so that all parties feel a sense of ownership. Without their help and engagement with the project, this digital platform would not be authentic. Apart from the social feasibility, this project will also provide some suggestions for the content and the shape of a digital platform. Throughout this proposal and the remaining research, we define Tanzanian actors as people from Usambara. These may be chiefs, youngsters, elders and government officials, among others. The words Tanzanians and people from Usambara are used interchangeably in this paper. Hence, when we use the word Non-Tanzanian or foreigners we refer to viewpoints and people outside Usambara. Examples of Non-Tanzanian actors are 19th century explorers, tourists, Footsteps Africa and tourist agencies outside Tanzania.
1.3 Research Questions

As mentioned in the above section, the purpose of this consultancy project is to provide advice on the feasibility of a digital platform in order to increase awareness of cultural heritage among tourists and locals, and increase the use of these narratives by tourist agencies. To realize this purpose, we have set up several research questions. Over the course of the project, we found it necessary to create different questions to guide us to give an advice. We also restructured the order of the questions, to make them more coherent to the structure of this paper. The research questions are as follows:

Main Research Question
- To what extent is it feasible to use a digital platform to increase awareness of the cultural heritage of Usambara among tourists and locals, and increase the use of these narratives by tourist agencies?

Theoretical Framework
- How are the power relations between the central and local governing systems arranged in Tanzania?
- To what extent is there political and policy support for tourism in Tanzania?
- How is cultural heritage conveyed?
- How can local participation be obtained to increase awareness on cultural heritage in the tourist sector?

Realization of a Digital Platform
- What should be the shape of the digital platform?
  - What kind of tourist organizations are present in Usambara?
  - What kind of attractions do tourist organizations focus on?
  - What comparable projects exist?
- What can be the content of the digital platform?
  - What kind of narratives exist?
### 1.4 Organization of the report

The consultancy project report is organized into six chapters. Chapter two presents the theoretical reflection and a framework about the power relationships and policies in Tanzania, conveyance of cultural heritage and community involvement that will provide insights obtained from academic literature and interviews with informants. This chapter provides some advice regarding the political implications of realizing a digital platform, which policies and procedures have to be taken into account, what are the regulations and legislation for registering a project or organization and how cultural heritage is passed on from one to the other, both in Africa, Tanzania, and in other parts of the world. This will assist in finding ways to convey cultural heritage through a digital platform. Moreover, this chapter provides information on how local support and participation can be obtained.

Chapter three will address and provide sufficient answers about the amount of tourists who visit Tanzania yearly, what kind of tourist attractions and activities are present, and what kind of organizations are active in the pilot area. Moreover, it provides an in-depth analysis of these organizations as they seem specifically interesting for Footsteps Africa to collaborate with for their project.

Chapter four provides an overview of the current situation regarding organizations and projects that are linked to the work of Footsteps Africa. This helps to identify possible partners for Footsteps and provide some examples of projects that could be useful when developing a digital platform. This chapter summarizes an expansion on tourist itineraries and an inventory of resembling projects. Moreover, it contains an advice about the final shape of the platform and the criteria that need to be considered when designing such a project.

Chapter five concentrates on the content of the platform. A special interest of Footsteps Africa is to revive the history of Usambara by using the accounts of missionaries and explorers on their experiences in this area and presents a discussion on the contents of the platform. Finally, a number of concluding advice is set at the end of the chapter.

The last chapter provides an overall conclusion and advice on how to increase the feasibility of using a digital platform to increase awareness of the cultural heritage and the use of these narratives by tourist agencies in Usambara. It also entails an action plan with steps to be taken to realize a digital platform in the future.
Chapter II
Theoretical Framework

This chapter will provide the underlying theory that we deem important for answering our main project purpose. The purpose was to research the feasibility of using a digital platform to increase awareness of the cultural heritage of Usambara and increase the use of these narratives by tourists and tourist agencies. In our problem analysis, we have defined feasibility according to the different social elements needed to create a widely supported base for a digital platform. Therefore, we have divided this chapter into three social elements or groups that will provide the basis for our further research and that are most important when considering the feasibility of a digital platform. For these three sections we have used a funnel approach, meaning that we start with identifying the social element or group needed for the creation of the platform that impacts all other social elements with their influence and that operates on the larger society level: This most elementary group is represented by the government, because they are involved with every tourism initiative across the country. We then move on to the smaller social elements that are equally important for the succeeding of the platform, but that have lesser impact on other elements in society but that operate on the community level; the community members. We will then go into the element that connects these two groups; the conveyance of cultural heritage. We find these three social elements of main importance for this project because all represent a social group or element that cannot be left out in the development of a digital platform. First of all, it is necessary to understand what the current government strategy is on tourism so that Footsteps will be able to navigate easily through government regulations when promoting heritage tourism. Secondly, community involvement is needed to both create content for the digital platform as well as to facilitate tourist activity that was generated by or is using the digital platform. Lastly, the conveyance of cultural heritage is important to understand when it comes to finding out the narratives from the past and adding them to the digital platform.

2.1 Power Relations and Policies about Tourism in Tanzania

One of the important aspects to create awareness and spread the cultural heritage and social narratives in Usambara, Tanzania, is an understanding of the power relationships and the policy direction of the country. Realizing this power relationship and policy is important to know who has the power to assist in creating awareness and knowledge of the cultural heritage sites that are found in Tanzania, and who has the power to motivate the indigenous and foreign tourists who want to visit these historical and cultural areas. Thus, the general Tanzanian power administrative and tourism policy direction are explained below. The final part of this section will deal with the manner of registration of NGOs and tourist initiatives. This provides lessons about the way of registration in the real situations. When starting up a project connected to tourism, certain policies have to be taken into account. For this reason, this part of this chapter will provide information
on the current policies in Tanzania, as well as the rules and regulations for the registration of a project. An overview and explanation of the different levels of power in the Tanzanian government are given as well. 
In Tanzania the administration roles are divided into two hierarchies; the central government and the local district authority (see appendix 4). This decentralized system was established in the 1980s with the aim of easily distributing social services to its people. The power of the central government was reduced so as to allow local participation in identifying and planning ways to solve their own problems. However, not all sectors were decentralized, because the natural resources and tourism department stayed a centralized government body. The interview we conducted with Nelly Mariva, a Tanzanian PhD student at Wageningen University, gave us more insight into these government policies. Our interviewee has ample experience in the tourism area as she taught tourism courses at the university of Dar es Salaam. Also, she is now doing a PhD in the business and marketing department with a focus of tourism. In the interview she confirmed that the tourism sector in general is centrally controlled and therefore no real local involvement is in existence so far. However, she mentioned that currently the government has started a pilot project to see the effectiveness of such a policy. The responsibility of supervision and management of tourism, wildlife, cultural heritages and forest resources have been given to the Ministry of Natural resources and tourism. In particular, under this ministry the antiquities sector is established. This sector handles the protection and management of cultural resources. However, this department of the ministry has focused more on archeological sites, and little attention has been given for explorers' history likes sites visited by them. This department pays little attention to local oral histories.
On the local government, the district level activities are managed by the district director. Moreover, at ward level, a representative is elected who is part of the council meetings at the district level to support the development activities to be done on the village level. In addition, village, hamlet, ward, and extension agents are responsible for informing and mobilizing people in every concern.
Even though the Tanzanian government power and administrative relationships are decentralized and responsibilities are shared, in the tourism and cultural heritage sectors different sources mention that such power relationships are complex in Africa. For instance, case studies in Kenya Manyattas culture and the projection of cultural tourism in Tanzania indicated that the real situation of power is quite complex and not conform to the tourism development path (Smith and Robinson 2006, Van der Duim, Peters et al. 2006). A study in Tanzania and Kenya has also shown that, at the expense of the local communities, the local leaders have monopolized the power, and furthermore, the real power relationships are changing and dynamic (Van der Duim, Peters et al. 2006). Many of the scholars focused on the issue of partnerships to make cultural tourism successful and recommended the relevance of linking the power relationships between the local communities in the area and the relevant industry. They say that this is very vital in the development of tourism (Mabulla, A.Z. 2000, Van der Duim, Peters et al. 2006). This means that for the project of Footsteps Africa, both local power holders, such as village leaders, as well as government power holders are essential to make the project a success.
The Government of Tanzania has initiated the promotion of cultural heritage activities. For this purpose, various media have been promoting tourism within and outside the country, such as television, magazine, website, exhibitions, etc. The national tourism policies of 1991 and the Tourism Act of 2008 were formulated to support this goal.
under the supervision of the Ministry of Natural Resources and Tourism. The main objective of this policy is to promote the economic livelihood of the people through sustainable tourism, and to make Tanzania well known worldwide as the best destination for tourism. Different roles in promoting the tourism sector are divided into different actors ranging from local to national level. Likewise, in the act it is described how tourism activities shall be conducted legally, including rules and regulations in grading, registration, descriptions of activities and services, such as registering guests, and tour guides. Under the NGOs Policy and Registration Act, non-governmental organizations (NGOs), Community Based Organizations (CBOs), Faith Based Organizations (FBOs) and community groups are officially registered to conduct projects and other legal activities. Registration procedures are all indicated in the NGOs Registration Act. All these documents and acts will initially support our project’s objectives in digitalizing cultural heritage in Tanzania. Given this, it is important to comprehend and comply with these policies, acts and regulations since they relate to the whole subject of tourism in Tanzania, and therefore to the subject of cultural heritage tourism as well.

The general procedure in registering NGOs in Tanzania under the policy is divided into two categories; the local and national level. If the NGOs’ activities and office will be operationalized at the local level, the appointed staff in the community development office is responsible to register the NGO, and they will write a letter of introduction to the Ministry of Community Development, Gender and Children. Under this ministry falls the department of NGOs, who arrange the final approval and offer registration certificates. A district executive director has to approve the introduction letter before submitting it to the ministry for registration. If the NGO is to operationalize on a regional level, the process will be the same except for the fact that the regional administrator also has to approve the introduction letter after the district director approval has done so. NGOs that aim to operate at national level will be approved and registered directly by the ministry. However, during the implementation of the project, both NGOs in local and national level have to involve the community and ask permission from the district director. Also, they have to hand in their progress reports and participate in local development meetings to give feedback on what they accomplished. All these procedures are the same, but at the national level NGOs have to be represented in the ministry development meeting. It is also easy to register a project through an affiliated NGO that already exists because they only has to submit a certificate of registration, the constitution and the agreement letter from members. But, for new NGOs the registration procedure is long. Therefore, when Footsteps Africa is willing to partner with NGOs, it will be easier to obtain certificates through this partner organization.

### 2.2 Community Involvement in Tourism

This section will focus on community involvement in tourism. We find it important that the local population is involved in tourism activities taking place in the area where they live. The reason for this is twofold. First, involving the local community will increase the feeling of ownership over the tourism industry of their area. Second, it will increase

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their ability to economically profit from the tourists visiting the area. This part therefore consists of two sections. The first section will provide an overview of the conditions for successful community participation in community based tourism in developing countries. Cultural tourism endeavors to create a mutual relationship whereby tourist and cultural heritage resources benefit from each other. Cultural tourism is closely related to Community Based Tourism (CBT). CBT strives to create a more sustainable tourism industry, focusing on the receiving communities in terms of planning and maintaining tourism development. One of the most promising niches that fall under CBT programs are cultural tourism initiatives. With regard to these CBT programs, community participation is an important element. Firstly, because according to Mabulla (2000, p. 224) it can be stated that "the best protectors of cultural heritage resources are often the people who live near the resources." Therefore, it seems to be important to involve communities in the development of cultural tourism programs. Also, "several studies have already revealed that without creating opportunities for local people to take part in the decision-making process it would be very difficult for local communities to get adequate benefits from tourism development" (Tosun, 2000). “Community participation in tourism planning is a process of involving all relevant and interested parties (local government officials, local citizens, architects, developers, business people, and planners) in such a way that decision making is shared” (Haywood 2008, p.106). It can be stated that community participation involves a shift of power, from those who are used to fulfil major decision-making roles to those who traditionally were less powerful. Hence, in this regard, the power will flow from the main influencing body of society, the government, to the community itself. “The opportunities for such participation include joining in the process of self-governance, responding to authoritative decisions and working co-operatively with others on issues of mutual concern" (Tosun, 2000, p. 615). However, implementation of community involvement is likely to confront certain obstacles that limit the community participation in tourist development programs. The obstacles they face are mainly related to the organizational process of the implementation of a digital platform and include:

**Lack of coordination between involved parties**

The tourist industry in developing countries is often scattered. As shown in the breakdown of the Tanzanian government in annex 4, this is the case in our project as well because many different government entities are involved in the planning process of a tourist product. The involved parties are concerned with different aspects of the development of a tourist product. Each party is working on a different phase and element of the tourist product, however, due to a lack of an overarching co-ordination they are unfamiliar with the findings of the other parties.

Additionally, the planning process of the development of a tourist product is influenced by power relations. Often there are only one or two dominant parties who are leading to the planning process and making decisions. In the Tanzanian case this is the Ministry of Natural Resources and Tourism because they are the overseeing body where all power is centralized. As also explained in the above section, local communities are as a consequence often excluded from or ignored in the planning process. This exclusion creates feelings of frustration and demotivates communities to participate in tourism development processes in the future. Therefore, there is a need for cohesion, overarching co-ordination and regular interaction among the several involved parties. Especially communities should have an equal share in the planning process. Each voice should be heard and considered. Official tourism planners have to integrate the general
The developing process of a tourist product is often delayed by insufficient tourism data and a lack thereof. Inhabitants of local communities are often not well-informed with regard to the development of a tourist product. Consequently, there is low community involvement. So the local public needs to be fully-informed about and have access to the processes going on in the tourist industry in their region. By having full information, participation in the development process is stimulated. In other words “the general public is in need of information which may allow it to participate in the development of cultural tourism in a more informed manner” (Tosun, 2000, p. 620). This can be achieved when tourism industry members are investing time in presenting their knowledge in briefing meetings.

**Lack of financial resources**

The introduction of community based tourism usually requires funds. These funds are needed to develop tourist infrastructures and facilities. Nevertheless, financial means are scarce and often not available in developing countries like Tanzania. Due to a lack of tourist infrastructures, the participation of communities remains limited. As there is a lack of local finances for the tourist industry, funding is often provided from interested outsiders. “In this context, it is stated that ownership and investment are one of the most important variables that determine control over the tourism industry. When financial resources originate from non-local interests, the loss of control which emerges from outside investment is not easy to overcome” (Tosun, 2000, p. 624).

Nevertheless, community oriented projects can be successful. An example of community based cultural heritage is a museum building found in Western Tanzania, Tabora Region where Dr. Livingstone stayed and a slave trade center of 1850s. There is an Arabic - style building which has been kept by Muslims and being known as Kazehil Museum. It is dedicated to Dr. Livingstone, the famous Africa explorer. In the building they included memorabilia like pictures, letters, maps and diary. Also the information about other early known missionaries and explorers are included in the displays. The museum is famous and a potential attraction for tourism in Tanzania. This project shows that the communities were actively involved and decide on the project to be implemented. Therefore, footsteps Africa should involve the community in the digital platform to get the right and feasible project.

### 2.3 Community Involvement in a Digital Platform

The last century can be characterized by enormous changes in communication and information technologies. We are living in a digital age wherein new (digital) media interfere with the way we consume information and spend our leisure time. The digitalization of society and the use of digital media delivers many advantages and
possibilities with regard to the reproduction of cultural heritage; it provides enormous potential with regard to the archiving of culturally significant places and attractions. Because this project eventually revolves around a digital platform, for the purpose of this project, we would like to make a twofold division between offline and online communities. An offline community is a community in the regular sense of the word and can be defined as “a mutually, supportive, geographically specific, social unit where people identify themselves as a community member” (Salazar, 2012, p. 10). On the other hand, due to the rise of the internet, a whole new generation of so-called virtual communities evolved. This kind of community can be defined as “a social network of individuals who interact through specific social media, potentially crossing geographical and political boundaries in order to pursue mutual interests or goals” (Hof et. al., 1997, p. 38-47). This division is definitely not solid and can change throughout time. With regard to our project, this division makes it easier in the end to explain the interrelation between offline and online activities in awareness raising of cultural heritage in the tourism sector.

Tourism can be described as “an arena for the discursive recreation of opposites and others” (Norton, 1996, p. 356). This means that “due to tourist activities socio-cultural representations of people and places are endlessly reinvented around the world” (Salazar, 2012, p. 18). In other words, images and ideas of cultural heritage are (re)produced via interactions in communities. When applying this statement about the reproduction of ideas on a digital society, it is important to understand the role that virtual communities play in reproducing cultural heritage. “Several studies have shown how digital technologies, rather than merely representing objects, open up for the multiplicity of perspectives and understanding that is connected to them on a community or public level”11. Thus, more than in a regular or offline community, in virtual communities there is not only room for reproducing objects or images from the real world and sharing experiences, meanings and values of cultural heritage, there is also space for the development of alternative narratives between local communities and tourists.

The fact that alternative viewpoints are given much more acknowledgment in online communities than in offline communities, can be explained by the concept of ‘discursive interpretation’. Here, “[i]nterpretation can be seen as an educational activity aimed at revealing meanings and relationships to people about the places they visit and the things they see and do there” (Salazar, 2007, p. 25). Interpretation in this project is an opportunity to provide visitors (new) cultural insights on living heritage practices. It can be used to enhance the “enjoyment of place”, to “convey symbolic meaning” and to “facilitate attitudinal or behavioral change” with regard to cultural heritage 12. In other words, “discursive interpretation can be used as a tool to communicate the significance to visitors by revealing insight” (Affleck and Kvan, 2008, p. 269). As a consequence, people can deepen or revise their current understandings of cultural heritage.

Another way to excavate the concept of discursive interpretation of cultural heritage is by interpreting it as an important component of the cultural identity of communities. Communities in general, and virtual communities, specifically, can be understood as social spaces for the formation of identity, and this in its turn can be linked to the concept ‘sense of place’. Sense of place is often used in relation to those characteristics that make a place authentic or unique. Users of cultural heritage, locals and tourists, can

11 http://www.nodem.org/admin/wp-content/uploads/2012/05/StuedahlM%C3%B8rchNODEM10.pdf
Nevertheless, there is still need for offline explanations and interactions to make cultural heritage practice more tangible on the ground. This could create an attitudinal change with regard to cultural heritage. To obtain local participation for the content, one should understand that local people are willing to share information when they can benefit from it. Therefore, it is important that local communities will see the benefits of sharing their stories or selling their products to visitors in the region. This is even more complicated and difficult to enhance. If you want to motivate local people to share information, we think that there is a need for some overarching benefit, for example an increased income for local entrepreneurs. As local people realize that they can earn money by selling local products and telling their stories to tourists, the awareness with regard to cultural heritage will consequently increase. Therefore, cultural heritage should not be treated as a one-way street in this project. Rather, it exists in concordance with the degree of satisfaction of the direct needs and interest from the local community.

With regard to the above there can be mentioned two categories of people who are important for community involvement through a digital platform. The first category consists of local tourist guides. Cultural heritage attractions are difficult to understand just by looking at them from an outsider perspective. As a tourist you often need additional information to make the cultural heritage practice more tangible on the location itself. Here we would like to emphasize the importance of local guides in cultural tourism. The interaction between tour guides and tourists typifies “a socio-cultural moment in which different imaginaries meet, sometimes clash, and grapple with each other” on the ground (Salazar, 2006, p. 848). “Tour guides are often the only locals with whom tourists spend considerable time on certain locations; therefore they have agency in the image-building process of the peoples and places visited” (Salazar, 2012, p. 9). As tourists can already in advance create some awareness on cultural heritage, they need an offline tool to locate this cultural heritage in reality. Tourist guides can be this tool. They can in fact be seen as mediators between online and offline communities. The second category who can contribute to community involvement are interpreters. As language is the most important channel of expression, you need interpreters who can correctly translate information from local languages into the language of the tourist and vice versa. By using a language which is familiar to local communities and to tourist people a real sense of ownership can be stimulated.

To conclude this section, new media provides new modes of communication which could empower renewing interactions between both local community and the authentic setting of cultural heritage, but also between the local community and tourists. Additionally, “digital media has the capacity to become a tool to capture both the tangible and intangible essence of both the cultural heritage and the society that created or used the sites” (Kalay et. al., 2008, p. XV). So by facilitating virtual communities, cultural heritage users with different geographical backgrounds are able to reflect on their considerations and interpretations of cultural heritage online, in advance of their trip. This could create an attitudinal change with regard to cultural heritage. Nevertheless, there is still need for offline explanations and interactions to make cultural heritage intelligible to tourists. Cultural heritage attractions are often difficult to
understand just by looking at them online; they need additional offline information to make them intelligible to visitors. Therefore, it seems to be important that a heritage practice incorporates all social relations that are related to the construction of a sense of place. We believe that this is only possible when local people and tourists are assigned active, constructive roles and are connected online and offline to each other’s interpretation and considerations. This provision of new insights may lead to a stronger sense of ownership, which is related to an increased awareness of cultural heritage. A suggestion on how to go about this is by engaging the youth in the region, specifically those who have the motivation to work with technologies and Information Communication Technologies (ICT) skills (e.g. a method would be to use University students from the region) to develop the digital platform. By doing so, Footsteps Africa starts to empower students from the local community on the one hand, and on the other hand, the youth becomes more aware of the cultural heritage in their region.

2.4 Conveyance of Cultural Heritage

Language is an important element in any society and community, and therefore the adhesive that connects social groups with cultural heritage and a digital platform. In this section, we will therefore explain how cultural heritage can be conveyed in different settings or societies. This will provide insight on how knowledge on traditions and history is conveyed, meaning how it is passed on from one generation to the other. This knowledge can be used in a later stage, when decisions have to be made on what kind of information should be included in the digital platform. It is also of importance for the shape of the platform, to know in what form the information should be presented. In the remainder of this section, the focus will lie mainly on conveyance of intangible cultural heritage, such as traditions, customs and historical narratives. We make a division in written and oral conveyance of cultural heritage. An overview of the division is given in appendix 5. Vansina (1965, p. 19) also mentions material objects as a third manner of conveying knowledge, but we have dropped this from consideration since this is less related to the intangible heritage that we focus on in this section. The two ways of conveying cultural heritage that we consider cannot be strictly separated, as will become clear during the explanation later in this chapter. By considering the possible ways of transmitting knowledge, we are able to come up with ideas of how these methods can be intertwined and how a digital platform for cultural heritage could play a role in this. The first way of conveying cultural heritage is through written records. Since we are focusing on Usambara in the 19th century, the most relevant written records are the accounts of missionaries and explorers, and the colonial administration (Monson, 2000; Tough, 2012). Colonizers kept very elaborate accounts of chiefs, protocols, power relations and, interestingly, traditions and practices in so-called district notebooks (Tough, 2012). The district notebook for Usambara could provide interesting information about the traditions that were in practice then. Whereas colonists’ districts notebooks focus on specific districts, the explorer records usually describe a much greater area. Even though the geographical focus area is different, both accounts usually deal with the cultural heritage of several societal groups or clans, rather than one in particular (Tough, 2012). As will be seen later in this section, oral accounts have a more specific focus on a particular clan.

As can be understood from the fact that most explorers and colonialists were not from Tanzania, the written accounts are usually formed from a non-Tanzanian perspective. A
person’s background influences what he regards as important or interesting, and therefore impacts what is recorded in a written account (Monson, 2000; Miller, 1999; Campbell, 2006). This was certainly true for the explorers’ accounts, because they were written with a 19th century European audience in mind. In addition, the non-Tanzanian perspective that is found in the written accounts that are available today, also has an influence on the contemporary audience that reads these accounts. Most of the accounts of explorers and colonizers are available and known outside of Tanzania, rather than in the area that they discuss (Laland and Rendell, 2013; Tough, 2012). When analyzing the tours currently on offer in the Usambara mountains, we found that very few relate the history of German colonization in the area, while even fewer relate the accounts of the explorers. The fact that these accounts are written for a non-Tanzanian audience and are predominantly known outside Tanzania could very well be the reason why not many existing tours offered in the Usamaras currently relate the accounts of the explorers. Lastly, the written accounts are relatively easily preserved and therefore we are still able to read most of the narratives provided by people living or traveling in 19th century Tanzania. The narrative is therefore very stable, and barely changes over time. However, the interpretation of their narratives might have changed over time, due to additional information we have gained and different perspectives on the work of explorers (Monson, 2000).

The second way of conveying cultural heritage is through oral transmission. Following the approach to oral testimonies provided by Vansina (1965, p. 19), we regard oral narratives as a "chain of testimony". By this we mean that the intention of the oral narrative is to transmit cultural heritage in order to preserve knowledge for future generations. Vansina identifies three types of oral testimonies: eyewitness accounts, oral traditions, and rumors. Eye-witness accounts are not relevant for this project, since we will not be able to include eye-witnesses from the 19th century. Rumors usually reflect on a recent happening and are therefore also less relevant. Hence, in this project we consider oral traditions as the main type of oral testimony. By oral tradition, we understand “those forms of individual and communal verbal creativity that are conceived, generated, structured, preserved and disseminated orally without the aid of writing” (Mulokozi, 1999). The use of oral traditions is still prominently present in Tanzanian society (Tough, 2012; Shetler, 2007). During our interview with the Friends of Usambara, they reinforced this statement when they explained that there is no central documentation of stories from the past. Instead, the cultural heritage is scattered among different village elders.

There are many different ways of transmitting cultural heritage orally. Mulokozi (1999) identifies the following: sayings, songs, poetry, tales, oral histories, theatrical arts, special institutional lores and drum lores. Since songs and theatrical arts are the most dominant forms (Mulokozi, 1999), we will focus on those. However, this does not mean at all that the other forms would not be interesting when considering including them on a digital platform. To make a good deliberation of what kinds of oral traditions to include on a digital platform, it would first be necessary to map all available traditions. Oral traditions are often passed on within a family or a clan, and are therefore very strongly related to a geographical space or a societal group (Monson, 2000; Shetler, 2003; Shetler, 2007). When we spoke to the Friends of Usambara Society, they confirmed this by saying that indigenous historical knowledge is scattered among various families who are all descendants of the royal family that used to govern Usambara in the past. Because of this, the people from Usambara and the Tanzanian people in general are strongly involved in both the creation and the conveyance of a
narrative. Some clans may have similar oral traditions, but it is often impossible to trace a narrative back to its source, so that it is very complicated to assess which version is most valid (Monson, 2000; Shetler, 2007). Since oral traditions are reproduced constantly by different people and in different settings, the narratives change continually. This causes some narratives to disappear, while others appear in turbulent times (Campbell, 2006; Kamat, 2008). This continuous reconstruction makes it impossible to find the original narrative of the 19th century. However, it is still very interesting to include these narratives in a digital platform, since they provide a fascinating combination of a historical narrative with a modern perspective. An example of this for our project might be the story of Mbega who is said to have found the Shambaa kingdom in the Usambaras. This story will be further dealt in chapter 5. The Friends of Usambara Society is currently attempting to map Mbega's route to the region by means of gathering data from various families. Though it is impossible to trace who was the creator of this story, this example shows that it is known that different families all have some information on this oral history.

A final consideration to be made regarding oral traditions, is the fact that an oral account is often expressed as much by the actual verbal communication as by the accompanying movements, dances and rituals, and the setting (Campbell, 2006). Therefore, it is not simply possible to capture the oral traditions in writing. It is necessary to find other means to seize the oral accounts on a digital platform. Transmedia story telling is hereby of importance because this method revolves around different ways of communicating a particular message. The use of film, games, and images all enhance the conveyance of (indigenous) cultural heritage. When gathering information for a digital platform, community members can get involved by drawing pictures, playing games, or playing theatre that all convey the cultural heritage in a different manner.

Another way of conveying cultural heritage is through using the technique of augmented reality. This is the merger of digital software with real time animate environments. This computer–generated tool allows the user to conjure up a supplemented version of the existing world. By using technical features like GPS, the user will be able to recreate past environments while at the same time looking at the present. Users can by using such a technique compare past experiences with the present. With the help of local people who are knowledgeable on cultural heritage, contextual information can support the electronically generated material.

### 2.6 Conclusion

In this chapter we have laid the theoretical groundwork for researching the social feasibility of a digital platform. We have used a funnel approach, starting with the most influential social factor for a digital platform—the government,—then moving on to the individual people of a community that can influence the digital platform and ending with the glue that binds it all together; the conveyance of cultural heritage.

The government administration and policy regarding tourism is already written and supportive of increasing cultural heritage in the tourism curriculum of the country. However, putting the policy into practice is challenging, because there is confusion regarding power responsibilities and execution at all government levels. Thus, it is important that Footsteps Africa is aware of this impediment, so that they will be able to work within this political structure when setting up a digital platform. To smoothen the
process, we advise Footsteps Africa to use the capacities of the local people and the existing brokers (e.g. the Tanzania Tourism Board, local tour operators, tour guides, staff working in hotels, drivers etc.) in the tourism industry. The local community is specifically helpful to map cultural heritage attractions that are forgotten, and keep records. Moreover, the brokers, including the travel agencies, advertising agencies and media (e.g. Website, magazine and television) are helpful to market attractions.

As a second social group, the local community is extremely important. Here, Community Based Tourism (CBT) plays an important role in the awareness of cultural heritage because CBT should be characterized by a high level of community participation. A successful community involvement can be encouraged by four factors. First, there is a need for an overarching coordination of tourist-activities and development of these tourist activities. Second, local people can only share information when they are fully informed about the development of tourist products and ongoing processes in the tourist industry. Then the local communities can link developments in the tourist industry to their own experiences with tourists. To achieve transparency of information there is a need for regular interaction among all the involved parties in the tourist industry. The local communities must be accepted by tourism planners and their voices must be heard. Lastly, community based tourism should be financed locally. Local investments contribute to an increased sense of ownership, which indirectly increase the awareness of cultural heritage in the region.

The latter part of this chapter shows how digital technologies can stimulate an opening up to the multiplicity of perspectives and understandings of cultural heritage. The exchange of information between local communities and tourists can be achieved by the introduction of virtual communities on a digital platform. In virtual communities there is room for sharing experiences, meanings and values of cultural heritage and development of alternative narratives between local communities and tourist. By facilitating virtual communities on a digital platform, cultural heritage users (with different geographical backgrounds) are able to reflect on their considerations and interpretations of cultural heritage, in advance of their trip. This could create an attitudinal change with regard to cultural heritage during the trip.

The conveyance of cultural heritage is important to consider because it specifies how the government and the local community can be made aware of their cultural heritage, and how they themselves can convey their narratives about the past on a digital platform. Oral and written traditions are the two main ways of conveying information regarding the cultural heritage. Thus, the digital platform that Footsteps Africa aims to develop could be a means to combine both the written accounts and oral traditions that stem from the 19th century. On the one hand, explorer narratives can provide a unique historical perspective, whereas on the other hand the oral traditions provide those narratives that were strong enough to survive until today. Therefore, to increase awareness about cultural heritage not just among tourists, but also among locals themselves, there is a need to combine written and oral accounts of conveyance. By doing this, both traditions are honored, meaning that there will not be a skewed image that benefits one perspective over the other. When combining and comparing narratives from different traditions in such a way, it gives different groups of people an enriched experience. Tourists are given a stronger incentive to revisit the area because of the multi-layered and complex history of Usambara, while the community itself has an incentive to remember their (oral) histories to attract tourists. The latter will have as a secondary purpose that the community will feel ownership over the history of the region.
Based on this chapter, we will formulate some advice for Footsteps Africa about the role of community involvement in relation to awareness creation activities with regard to cultural heritage: Most of the reviewed literature places more emphasis on the relevance of community involvement for the successful accomplishment of any kind of project. Therefore, the project idea initiated by Footsteps Africa, creating awareness and digitalizing cultural heritage in Tanzania is most likely to succeed if the local involvement is included starting from the planning process. Even though the participation of the community is a key element in the distribution of a better outcome, in practice it is often overlooked. Thus, we advise Footsteps Africa to mobilize and participate the local people from the planning process onwards, and use community representatives as an entry point to approach the local people.

Another important consideration is that the local people are more likely to provide the desired information and participate with Footsteps when a personal benefit is obtained from the project. Thus, we advise Footsteps Africa to invest in a partnership with one or more local NGOs to ensure the empowerment and motivation of the local people through individual or community development that benefits the local people both in the short term and long term. This can be achieved by continuous dialogue with local representatives, local communities and the elders in exchange for ideas and views about the project policies and objectives in a genuine way.

Chapter III
Case

This chapter contains information on Tanzania and Usambara. As the aim of Footsteps Africa is to enrich the tourism industry of Tanzania, we find it important to indicate the current situation in Tanzania, and specifically Usambara. Hence this chapter will address the amount of tourists who visit Tanzania yearly, what kind of tourist attractions and activities are present, and what kind of organizations are active in the pilot area. Some of these organizations are analyzed more in depth, as they seem specifically interesting for Footsteps Africa to collaborate with for their project. The chapter is concluded with an advise.

3.1 Geography of Tanzania and Usambara

Tanzania is sometimes also referred to as ‘the safari capital of the world’. This because in the north there are numerous famous wildlife reserves that are popular among tourists who want to spot large game. Examples are the Serengeti National Park and the Ngorongoro Conservation Area. The Kilimanjaro National Park encompasses mount Kilimanjaro, which is with 5895 meters above sea the highest mountain in Africa. In the south, there are other tourist attractions such as the Selous game reserve. The remote
west is where chimpanzees can be seen, which are living in the Gombe Stream and Mahale Mountains. The Eastern Coast is a site to see with beautiful sandy white beaches and fishermen villages living of the sea. The Eastern Arc Mountains, running through the country from the north to the south, including the Usambara mountains, are an extremely biodiverse area with beautiful rainforests holding many different bird species and flowers. (tanzania.eu) Alongside nature, wildlife and beaches in Tanzania, there is also cultural heritage. There are several Tanzanian properties listed on the World Heritage List: the Kondoa Rock-Art sites, the ruins of Kilwa Kisiwani and Songo Mnara, and the Stone Town of Zanzibar (UNESCO). Other illustrations of cultural heritage in Tanzania are archeological and palaeoanthropological sites like Olduvai Gorge, the Laetoli sight of footprints, and the Ngorongoro burial mound (Msuya).
Zooming in on the Usambara Mountains, a mountain range in the Tanga region in North East Tanzania, one can see that the Mountains are split into two sub-ranges; West Usambara and East Usambara. Maps of West and East usambaran can be found in appendix 2 and 3, respectively. Of the two, West Usambara has a better road network and is thus more accessible, while East Usambara is less developed. Both ranges have an average of 300 people per square kilometer, making them densely populated ranges. Comparatively, West Usambara is most frequently visited by tourists; providing sightseers with multiple tourist attractions and popular hiking routes. Because of the wide vistas, cool climate and picturesque villages, West Usambara is a rather popular site to visit. East Usambara, on the other hand, is well known for its flora, fauna, and endemic plants and animals.
Following from the above mentioned distinction between East and West Usambara, the inventory of tourist attractions and travel agencies present in the Usambara in section 4.1 will mainly focus on West Usambara as that is where the majority of the tourist attractions are.

3.2 Tourism in Numbers

Tanzania is attracting around 800,000 tourists a year, with the majority of them, about 90%, spending most of their time in the north of the country (Wane). In and around Arusha lies the Northern Circuit, which features, among others, Serengeti National Park, Ngorongoro Conservation area, and Kilimanjaro National park, while in the northeast, the island of Zanzibar and the Pangani Coast are very popular. The tourists coming to the Northern Circuit are mainly interested in safaris and consequently viewing animals such as lions, jaguars and elephants. In fact, 85% of tourists indicated that their primary occupation during their holiday is watching the animal wildlife (Okello and Yerian 613). Though most tourists also visit other attractions beside the big game parks, these attractions are not their primary motivation to come to Tanzania. In fact, the researchers state that “[o]nly 49% of tourists were influenced to visit the Northern Circuit for cultural attractions, and merely 23% considered indigenous culture as the primary source of attraction” (Okello and Yerian 614, 615). In practice, this means that tourists are not motivated to come to Tanzania just for its culture. Most tourists look at cultural tours as something they can attend only after they have seen and experienced the major safari parks. When applying this insight to the subject of cultural heritage tourism, we know that this alone is not enough to attract the attention of tourists, but we do know that cultural heritage tours could fill the gap that is left in the tourist experience by the one-sided panorama they are offered if they only visit big game parks. Research has
shown that the “non-wildlife attractions (physical, archeological, and cultural) enhanced the quality of the visit of 81% of tourists in the Northern Circuit” (Okello and Yerian 615). This means that though tourists are not motivated to come to Tanzania solely for cultural tourism, they certainly value their experience more if this is part of their trip.

This information is of special importance if we want to encourage cultural heritage tourism in general and specifically in the Usambara Mountains. As of now, the Usambara Mountains are gaining in attention, with West Usambara slowly becoming more of an “important tourist destination for both domestic Tanzanian and foreign visitors, with an annual average of 1000 tourists visiting the district per year and with an average yearly increase of 40%” (Friends of Usambara). Tourists will not find big game here, and most visit to see the splendor of plant life and smaller animals, yet cultural tourism is also a distinct attraction in the region because almost all of the tours offered here feature local village life or cultural activities.

3.3 Usambara Tourist Attractions

From the above sections, we can conclude that the Usambara mountains certainly provide a fertile location for a growing tourist industry. Therefore, we will now shortly give an overview of the region and describe which tourist attractions already draw tourists to the Usambaras besides cultural tours. This will give a better idea of which places and/or tourist sites are useful to incorporate or link up with in the digital platform.

Lushoto is the central town in West Usambara from which many hiking trails will take tourists to nearby villages. This lively village is well-known for its markets, colonial buildings, and its beautiful location. Tourists get a great view of the village at Irente viewpoint, as the village is located at the base of several high forest peaks. It is also located nearby the encharments, that oversee the plains form ca. 1500 meters. Many travel agencies take Lushoto as the starting point to go in deeper in West Usambara. Nearby Lushoto is the waterfall Soni Falls, Mazumbai forest, and Magamba Rainforest. In the latter, tourists can find a trench dug by Germans; remains of the area’s colonial history.

In addition to day trips around Lushoto, travel agencies also offer multiple-day hiking trips, lead by a local guide. From our analysis of the travel related organizations in Usambara, we discerned that the majority of these hiking trips starts in Lushoto and go up north towards the village of Mtæ, a village at the foot of the Shegayu mountain from which you have a great view of the Kilimanjaro, near the northwest outskirts of West Usambara. Attractions tourists can visit on their hike to Mtæ are the Growing Rock, Rangwi Mission, Mambo, and the village of Sunga. Rangwi Mission is the residence of nuns where tourists can stay the night and participate in their traditions. Likewise, in the village of Sunga tourists can participate in a traditional pottery workshop. A little southeast of Mtæ is the village Mambo; a small town where tourists can stay at the luxurious Mambo Viewpoint Ecolodge accommodations and have a great view over the West Usambara Mountains (Mambo Viewpoint). The Mambo caves provide tourists with the opportunity to literally go inside of the Usambara Mountains exploring the “traces of ancient and modern habitation” (Mambo Caves). Investigate the traces found nearby Mambo, possibly indicating the existence of the homo erectus (Mambo Footprints). In short, West Usambara provides a diverse range of tourist attractions for the adventurous tourist that can be linked up or incorporated in the digital platform by
Footsteps. Though not all attractions are of cultural nature, we do foresee that a combination between natural and cultural heritage can draw tourists to the region and subsequently draw their attention for cultural heritage and the (pre-)colonial history of the Usambara's. This conclusion was also drawn from an interview with Lei and Paulette van Roekel who have both lived and worked in Malawi. While they set up their organization 'Warm Hart voor Malawi,' they came into contact with the dentist De Ponti who had walked the Livingstone route in Malawi. They then walked many parts of the route while tracking the directions of the different sites to their GPS device (garmin). Working together with Khama Chowa, owner of travel agency 'Warm Heart Travels,' they hoped to connect the cultural heritage route to tourist itineraries in order to enrich the tourist experience and encourage tourism to the country. Following from this interview, Lei and Paulette encouraged us to aim for a broad target population by incorporating many diverse tourist attractions in the digital platform. Their experience taught them that tourists are searching for an active involvement so tourist itineraries should make sure that tourists will not only visit certain sites but also experience the country via voluntary work or workshops.

In the near future, the village of Kwembago, located between Lushoto and Irente, will also be an attraction for tourists. The NGO Friends of Usambara is in the process of building a research center in this village. This center will educate visitors about the local cultural heritage, as well as provide the locals with a library and educational facilities. More information on this cultural heritage research center can be found below.

3.4 Conclusion

Tanzania is a popular safari destination for many tourists around the world. Though the country has lots to offer, a high number of tourists solely visit the Northern Safari Circuit in and around Arusha. Usambara, in the northeast of the country, is somewhat differing from the landscape in the Northern Circuit; it boasts a biodiverse mountainous rain forest and lots of agricultural land. The absence of big game makes Usambara an area that is often overlooked by many tourists. Nevertheless, we found that more than 80% of tourists indicated that non-wildlife experiences greatly enhanced their pleasure during their holiday. Because Usambara is currently offering a lot of attractions that are centered around village life (for instance markets), it certainly makes for an interesting add-on to tourists’ safari-viewing holidays. We especially see chances in combining nature and culture tours in the Usambaras because the area is excellent for a walking trip between several villages and tourist sites.
Chapter IV
Shape

This chapter concerns the shape of a digital platform. When choosing a shape of the digital platform there are various options available. Whatever shape is chosen, the conditions described in the sections of the theoretical framework have to be incorporated. These conditions have proven to make a major positive impact on the aim of creating awareness on cultural heritage and the attraction of tourists. Therefore, the realization of these conditions in a large part contribute to the successfulness of the digital platform.

With regard to the conveyance of information through a digital platform, it is important to know what or who is already active in Tanga Region and what kind of resembling projects have already been executed. Therefore, we have composed two inventories. The first composed database presents an overview of travel related (non-governmental) organizations, associations and agencies in Usambara. The second composed database consists of an inventory of resembling projects. These projects can give inspiration for the final shape of the platform, but they do also give an idea of the criteria that need to be considered when designing such a project.

Hence, from the data in these databases there can be distracted a number of elements which could be combined in shaping a digital platform. This means that there are several options for shaping a digital platform. At the end of this chapter there will be presented one concrete suggestion for the shape of the digital platform. This suggestion is based on Paul Roncken’s interview. Nevertheless, this suggestion only provides one course of action among many.

4.1 Inventory of travel related organizations

The tourist organizations that are active in the pilot area are useful to know for this project. These organizations may function as a partner for Footsteps Africa in the eventual development of the digital platform. Also, they could function as an entrance into important information sources, local communities or otherwise important persons related to the project.

To provide a clear analysis of the different travel related organizations – NGOs, travel agencies, tour operators, tourist associations – operating in and around the Usambara Mountains already, we have made an inventory in which organizations are analyzed according to several principles. Please look at the inventory provided in appendix 5 for further details on the organizations. The following is a mere explanation how to read this inventory. The organizations highlighted in dark blue are located or operating in the Usambara Mountains, whereas those highlighted in light blue are located and operating elsewhere in Tanzania. As discussed above, in section 2.4, we think the latter is still relevant and interesting for Footsteps because those operating in Arusha or Zanzibar can easily add the Usambara Mountains to their itineraries because of Usambara’s convenient location. In case Footsteps wants to link the tourist attractions in Arusha
with those located on the East Coast of Tanzania, these organizations have already been analyzed.

The principles we focus on in this analysis are the following: 'General Focus', 'Culture Tours', 'Local Involvement', 'Conveyance of Local Traditions', 'Awareness of Explorer Narratives in Area', 'Finances', and 'Area'. These principles each look into different aspects of the organizations: The ‘General Focus’ looks into the common itineraries provided by the organization (e.g. Safaris, culture tours, nature tours, etc.); ‘Culture Tours’ explores whether the organization incorporates a cultural tour, and if so, what sort of activities are part of this tour (e.g. visit villages, markets, workshop pottery etc.); ‘Local Involvement’ investigates whether the organization employs local guides, and whether the accommodation provided is formal (hotels, lodges, camping) or informal (stay at locals); ‘Conveyance of Local Traditions’ distinguishes three forms of conveyance that are used to share local traditions with tourists - these are talking (guides orally sharing local traditions and narratives), viewing (tourists visiting and viewing local culture and traditions such as dances, markets, etc.), and participating (tourists actively engaging in local culture such as pottery workshops and visits to traditional healers); ‘Awareness of Explorer Narratives in Area’ investigates whether or not organizations are aware of Usambara’s pre-colonial history, however, when the websites mention the German and British settlers or colonial buildings, we remain unaware to what extent they are knowledgeable of particular explorer narratives; ‘Finances’ looks into the (financial) support organizations put into local development, and finally ‘Area’ distinguishes the city in which the organization is located and where it operates.

We have chosen these particular principles because they give a good picture of the whereabouts of organizations, the current tours they provide, and their knowledge and possible interest in a platform that focuses on cultural heritage and explorer narratives. With regards to partnering up with existing organizations, we believe Footsteps will be interested in the (financial) support organizations put into local development, the manner and extent in which they involve the local community, and the different forms in which they convey local culture and traditions. The information to fill in this inventory is obtained from the organization’s websites. When certain principles were unable to be filled in, the boxes are marked with an ‘unknown’; this means that the information necessary to answer the principles was unable to be located on the website.

We have located six NGOs/institutions relevant for our project. Of these six, four are located and operating in West Usambara, whereas the other two are focusing their attention on the whole of Tanzania. In addition, we have analyzed twenty-three tour operators and travel agencies, of which sixteen are located or operating in West Usambara. Finally, we have also identified two other relevant organizations that are mentioned at the bottom of the schedule. One of these is located in Irente, Usambara, whereas the other is located in Arusha. The analysis of these thirty-one organizations can be found in the inventory in appendix 5. Following from that, we have also written a longer analysis of the NGO Friends of Usambara, and the travel agencies Mambo Viewpoint Ecolodge and Usambara Trekking. This analysis can be found in the subsequent sections.

In no means is this list of travel related organizations complete, however, we believe the inventory is composed of the most important organizations relevant for Footsteps Africa.
4.1.1 Non-governmental organizations: Friends of Usambara

In this section, we will discuss an NGO that we think is relevant for this project. Friends of Usambara is a non-governmental organization, located in Usambara. Because of its history, local guides and staff, and support for local development, we think this NGO would be interesting for Footsteps Africa to partner with. We have conducted an interview with them and we found that their goals are very similar to those of Footsteps. The information we got from the interview is incorporated in the description of the organization below.

The Friends of Usambara Society grew from the Cultural Tourism Program by the SNV (Netherlands Development Organization). The SNV provided local youth with tourist guide trainings and because of an increasing demand for cultural tourism, the youths decided to start up a society that would further promote (tourist) development in Usambara.

The Friends of Usambara offers a plethora of cultural tours through the Usambara Mountains, focused on contemporary local culture. Many tours on offer incorporate visiting villages or sites that were significant in tribal history or colonial history. Another project with which the Friends of Usambara Society involve themselves is a rural tourism development project in cooperation with Agriterra, a Dutch organization. This project aims to further develop the agriculture while also enhancing tourist and local farmers’ relations.

The Friends of Usambara is currently in the process of establishing a Cultural Heritage Center that both keeps the Shambaa traditions alive and provides tourists with a platform to discover this heritage. The organization found that the tours and information they had on offer was of ecological nature, while the cultural/historical awareness was lacking. Therefore, the basis of the content of the center rests on the indigenous Shambaa heritage who still live in the Usambara mountains (Usambara Cultural Heritage Center). The origin of this ethnic group traces back to the myth of Mbega, who was said to be the founding father of the (Wa)kilindi clan, governing the Shambaa kingdom, which covered several chieftdoms. Thus resulting in a strong tie with the Usambara region that still lasts today. The Friends of Usambara are also attempting to trace the route Mbega took according to the myth; from the lands where he was born to the place where he ended up in. During our interview, the Friends of Usambara mentioned that they are already collaborating with the local descendants of the royal family in the villages to gather information about this cultural heritage. They are in contact with several descendants because they all know only pieces of the information, and none of it is collected in one place. Also, they have a well-established network with other NGO’s in the region already, which can be useful to link up with for Footsteps Africa.

Thence, one of the main problems in present day Shambaa society is the fact that their indigenous culture and traditions are gradually eroding away (Countries and Their Cultures). Friends of Usambara said in the interview that globalization is a movement that contributes to the fading of knowledge on cultural heritage. They find that the new generation is more concerned with watching television than with learning about their past. In addition, on their website they describe that a major contributor to this loss is the fact that elders who are able to convey the heritage of their tribe are dying while the younger generation is less interested in their history (Usambara Cultural Heritage Center).
The Heritage Center is a way to preserve history in a revenue-generating manner so that locals will economically benefit from tourists, who in return are drawn to cultural attractions. This way, the Shamba culture will be remembered, and the local community will benefit economically from the founding of the center. Another reason of existence of the Center is the German colonial history present in the region. The center will also cater to remembering this history. In the interview, they also mentioned that they were interested in the explorers Krapf and Baumann, because they knew that they visited Usambara and that their narratives could also be incorporated in their research center.

The Friends of Usambara decided to construct the Center along the most popular tourist routes in Kwembago and with the support of the family in power and that of the local head of the village (Usambara Cultural Heritage Center);

“With the rise of foreign visitors to Tanzania seeking also a cultural experience, there is an immediate need for the development of cultural heritage programs that both help promote and preserve localized forms of cultural history while also creating opportunities for domestic and foreign exposure to, interaction, and education about these histories and traditional practices of local communities.”

We feel that for the project of Footsteps Africa, collaboration with the Friends of the Usambara Society will be beneficial. Because this organization represents the indigenous community and is very committed to community involvement, they will be able to help develop attention for cultural heritage in a sustainable and equitable manner. They mentioned during the interview that “culture is an entity which can be told [to tourists], but we [the Friends of Usambara Society] are only the initiators. The local people are the key players who can (re)tell the stories.” Hence, their idea is that the community is first and foremost the most important beneficiary. The organization is a well-established NGO that has been operating in the region for quite a number of years (since the mid-nineties), or as they themselves say that they “are the mother of the cultural tourism in Usambara”. Hence, their years of experience in the tourism industry and their knowledge of the region will help this project by attributing knowledge. Lastly, the Friends of Usambara has grown into a leading organization for both rural development and tourism in the region. This means that gaining access to the community at large and the region will almost surely at one point in time or another involve this organization.

4.1.2 Travel Agencies
The following section will concern two travel agencies, located in Usambara, that we think are relevant for this project. Because of their connections, local guides and staff, support for local development or other specifications mentioned, they could be interested in partnering with Footsteps in the realization of a digital platform.

Mambo Viewpoint Ecolodge
Located in the northeastern part of West Usambara, Mambo Viewpoint Ecolodge is a luxurious place near the village of Mambo. Tourists have the opportunity to choose out of several lodging options: luxury tents, shared bedrooms, mountain cottages, a spacious house, grass roof cottages, a family house, camping in tents, or stay at a local farmer. In addition, Mambo Viewpoint has a conference room and a restaurant. The Mambo Viewpoint Ecolodge is part of the non-governmental organization MamboSteunPunt, a Dutch organization aimed at linking the “individual initiatives from “donors” from the
rich part of the world [with] the inhabitants of the Usambara Mountains.”

Apart from providing accommodation to tourists, Mambo Viewpoint is also a travel agency that organizes hiking, biking, historical tours and cultural tours in Usambara, as well as safari tours outside of the Usambara Mountains. The Mambo guides are pupils who finished secondary school. Because of high unemployment in Usambara, Mambo Viewpoint wants to enable selected youth a bright future as tour guides. They organize tours in which tourists are told stories about the area, as well as visit the historical/natural/cultural sites. In addition, several tours also allow tourists to participate in local traditions such as a workshop, pottery baking, visiting a traditional healer, preparing a traditional meal with local families, help a local farmer with his agricultural activities, or a language course at the local school in which you learn Swahili and engage with local people.

Because of their wide variety of activities for tourists, we think Mambo Viewpoint Ecolodge would definitely be interested in our project. MamboSteunPunt already has three projects put in place related to tourism. The first project is working on setting up a workshop and a selling outlet for handcrafts; the second project is providing tourists with the opportunity to go rock climbing in Usambara; and the third project is enabling tourists to go base jumping and delta flying. For the latter, they already have a launch platform established. Deriving from these projects, we can determine that this particular organization and travel agency are interested in extending the tourist opportunities in West Usambara. Consequently, our project of providing travel agencies with a platform that incorporates cultural heritage in the tourism industry would very likely be of interest to them. This particular travel agency is thus of interest and relevance for this project.

**Usambara Trekking**

Of the travel agencies located in Usambara, many are one-man organizations, set up by people from Usambara that have obtained a degree in Tourism. Several examples of these smaller travel agencies are Usambara Mountains Cultural Tours, Usambara Mountains Guide, Usambara Adventures, Usambara Expeditions, and Usambara Trekking. These agencies are small, mainly one or two staff, and solely focus on providing tours in the Usambara Mountains. For tours outside of Usambara (e.g. safaris) they team up with other travel agencies or will inform tourists of reliable colleagues. Usambara Trekking is set up by Ronaldo Mvungi, a licensed member of Tanzania Association of Tour Operators (TATO). He grew up in the hills of Usambara and provides tourists with tours throughout all of Tanzania and Kenya. He is flexible to any itinerary; safaris, hiking trips or cultural tours. He encourages tourists to join local tour operators as they know the most interesting information about the area they operate in. For the Usambara Mountains the guides are former students of the Shambalai secondary school in Lushoto. By employing these students, the aim is to have the youth earn some income as well as improving the living conditions of the local people and thus promote village development. Thus, Ronaldo, as main tour operator, guides the safaris and multiple day treks while he employs local youth to guide tourists in the Usambara Mountains.

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13 http://www.mambosteunpunt.org/indexGb.html
In the itineraries of West Usambara, the colonial history of Lushoto is mentioned. Tourists are encouraged to participate in the local culture and traditions such as a workshop, pottery and visiting a traditional healer, however, the history of the region is also elaborated on. The guides are trained to educate the tourists about the colonial buildings and the time in which German and British settlers occupied the Usambara Mountains. Consequently, this travel agency is relevant for our platform as they already educate the tourists about the colonial history of the area. We do not know whether the agencies are aware of particular explorer narratives, but given their small size and focus on local development, they are likely interested in ways to enrich tourists’ experiences in the Usambara Mountains, as well as attract more tourists to the area.

4.1.3 Travel Associations

Travel associations are the representation of smaller private businesses in the tourism industry. The smaller businesses unite in such organizations and by paying a membership fee they become eligible for benefits like skills trainings and certifications. In return, activities of the travel associations can raise awareness for a sustainable tourist industry and promote and lobby their policies with the government or in the media. Many tourist associations also have the aim to develop the community that they work in and to promote fair wages (Tanzania Association of Tour Operators Constitution & Rules).

The associations function as the representatives of the tourist industry in general and therefore have links with a variety of tour operators at once. This makes them interesting organizations for Footsteps to cooperate with. When Footsteps has a more worked-out plan of a digital platform for awareness raising of cultural heritage, they can present this to the different associations. If the associations are favorable towards the plan, they can distribute and encourage its use among their different members. This would be an easy strategy for Footsteps to promote -via a secondary partner- the digital platform among possible contributors or users, for example tour guides.

However, a couple of side notes are needed here: The first is that this is a top-down approach of encouraging the use of a digital platform and awareness raising of cultural heritage because the travel associations would somehow impose the strategy on their members. This because the associations have some power over the tour operators and other smaller businesses, for instance through accrediting businesses and promoting them to other parties. Therefore, when the aim of the project would be to start bottom-up, this strategy is not advisable.

Another side note as to why we will not elaborate on the associations further is because we only found limited information on their website, which makes it hard to verify their actual results. Hence, these associations could be helpful for the project, but there needs to be further research into what their actual contributions are towards developing the tourist industry and the capacities of the local community further.

Lastly, when Footsteps does choose to involve the travel agencies, this would be most successful in a more advanced stage of the project. The reason for this is because the digital platform or promotional plan should be quite well developed and practical before the travel associations are likely to adapt it in their policies and disperse it among their members.

Nevertheless, we will list the most useful organizations for Footsteps here; the Tourism Confederation of Tanzania (TCT), Tanzania Association of Tour Operators (TATO),
4.2 Expansion of Tourist Itineraries

Another aspect that is important to notice when putting the Usambara’s on the map (or digital platform) as a tourist region, is the location of the pilot area. Conveniently situated between Arusha, the starting point for many safaris, beach town Pangani, and capital city Dar es Salaam, the Usambara Mountains can easily be added to the travel itineraries that most tourists have.

The main road going from Arusha to Dar es Salaam and Tanga runs along the Usambara mountains and it takes about 9 hours to drive the entire route to Dar es Salaam. Travelers will reach Lushoto through a short side road, which will take about 4 hours from Arusha. Hence, the region is well located on a main thoroughfare, which can be helpful when motivating tourists to make a stopover in Usambara.

A side note to this is that numerous websites throughout the internet state that the bus rides from Arusha and/or Dar es Salaam to the Usambara’s are quite uncomfortable because of the length of the route and the many potholes in the road (see for instance: Spiegel). Nevertheless, on travel fora it is also often recommended to budget travelers to take the bus rather than fly to Dar es Salaam or Zanzibar because it saves them a lot of money. This means that there are certainly opportunities to interest tourists to make a stopover in the Usambara mountain area if they are already passing by. Especially because traveling the entire route to Dar es Salaam or the other way around will be much better to endure when it will be done in two legs. In fact, not only budget travelers seem to be an appropriate target group for including Usambara into their itinerary, tour operators aiming at tourists who have more financial means already offer tours that follow this route. For instance Original Trails offers a tour from Arusha to Zanzibar, which includes a trekking in the Usambara mountains (Tanzania Trails).

Therefore, creating awareness of the available attractions in Usambara amongst potential tourist agencies based in Arusha, Zanzibar and Dar es Salaam in this area is crucial for the success of a digital platform. These agencies can be added to a network of tourist organizations interested in the digital platform and then work together with local tourist agencies in Usambara. This will eventually enhance the promotion and use of the digital platform.

4.3 Inventory of Resembling Projects

This section will discuss the inventory of resembling projects. This inventory serves to provide an overview of routes and attractions that are comparable to that of Footsteps Africa, or that can serve as an inspiration for their digital platform. The full inventory can be found in appendix 7. By comparing these projects, we are able to identify several criteria for developing a tourist route or attraction, and using a digital platform to convey information. It should be taken into account that we have based this inventory mostly on information that could be found on the Internet. Therefore, routes and attractions (except for the Livingstone route) that were not promoted online have been
left out of consideration. Also, this might be the reason for the regular necessity of Internet access for the routes in the inventory.

In the inventory of comparable, already existing projects, we made a division according to different scales: local, regional, national and international. The local scale indicates a route or attraction at a particular geographical place, such as a town or a village.

Examples of attractions at the local scale are museums, city tours or archaeological sites. The regional scale encompasses a larger region, for example a province or a state and usually provides nature hiking routes, or a route along different attractions within a theme. The national level considers a complete country or several provinces and incorporates larger routes that are often explored by bike or car. Finally, the international level focuses on different countries.

In this stage, the international scale is not yet very relevant. The project is still too small to start off with a tourist attraction that crosses borders. However, international routes, such as the Liberation Route, can still provide an inspirational example for the organization of a route. The other scales can all contribute to the success of this project. The national scale can be used to analyze tourist flows from Arusha to Zanzibar. From this scale, we can learn how to draw tourists to Usambara. The local and regional scales are both considered when designing the actual attraction. When focusing on the complete explorer routes through Usambara, a regional scale is relevant. However, when the emphasis lies on a particular attraction, the local scale would be more suitable.

Apart from the division in different scales, we also allocated the projects as being predefined routes, points of interest or one specific point. Under a predefined route, we understand a route that is completely set out in advance, and guides the tourist along several highlights. Points of interest are interesting attractions that are in the same area, are connected to the same theme or are organized by the same organization, but are not connected on a specific route. Tourists can then create their own route among these attractions. Finally, specific points are single attractions that do not have a route involved. However, the attraction itself can be a small route (as in the Slave Route, which is a walk from the city of Ouidah to the beach).

It is not very surprising that the local scale has mostly projects that focus on one specific point, whereas larger scales have mostly predefined routes and points of interest. It is however important to realize this before starting a project. We conducted an interview with Eugenio van Maanen to discuss the possibilities when starting a new project. Van Maanen is a professor at NHTV Breda University of Applied Sciences and works on a project that aims to include cultural heritage to the tourism sector. According to him, the best option is to first develop one particular attraction that draws tourists to the area. When the attraction is not yet adopted in the regular travel program, tourists will not take more than one day to visit the attraction since they already have a tight schedule to see everything that they want to see. Therefore, it is important to market this one attraction very well and make it a common tourist stop. After this has been established, there is the possibility to expand the attraction to incorporate a walking route or other attractions.

Paul Roncken advised this as well. He is a landscape architect at the Wageningen University and Research Centre. He used the term ‘growth model’, meaning that one has to start with a simple idea for the tourist, which can be further developed to cover more attractions. This will eventually benefit the locals economically.

We have considered several criteria to select a site for a pilot project. The first one is that the place should be rich in history, both from the narratives of missionaries and/or explorers, as well as from local narratives. Second, from a practical point of view, the
location has to be taken into account. The place should be close to other tourist attraction sites and the nature of the infrastructure should be considered as well. For every project, we also evaluated the materials necessary, the source of route information and if the project could be done independently or whether a tourist agency is needed to visit the attraction. What catches the eye is that most tourists plan and execute their trips independently, without the help of a tour guide. Usually, information is provided online or at a tourist office, and with this information tourists go out by themselves. An important criterion seems to be whether a tourist can find information on the attraction before his trip.

One important difference with the projects discussed in the inventory and the project in Tanzania is that the tourist infrastructure in Tanzania is less developed than in most of the countries in the inventory. Even though Tanzania does have a central tourist office (Tanzania Tourist Board) that has a website and two local offices, the offered information is limited and focuses only on safaris and beaches. Tourists who want to visit any cultural attractions will not be able to find information through this tourist office. According to Naudé and Saayman (2005), many people plan their holiday in Tanzania through a tour operator, rather than planning it by themselves. The further development of the central tourist office would likely increase the number of tourists who plan their holiday themselves, which benefits smaller tourist attractions that are now left out by tour operators. On the other side, however, smaller tour operators might suffer from the competition of this developed central tourist office. It would be interesting to discuss the possibilities of increasing the role of the Tanzania Tourist Board in providing information in a way that is sustainable for the local community. When considering tourists that book their holiday through a tour operator, the case is a bit different. They will only visit Usambara if this is offered by a tour operator. Therefore, Footsteps will need to consider the willingness of Tanzanian tour operators to incorporate this project into their program. A further analysis of this is done in the inventory of tour operators and other local agencies.

Another effect of the independence of tourists is that the local community is not easily involved. In order to incorporate the local community in the tourist attractions, they need a way to exploit the attraction. An example of this can be seen at several routes, where tips for accommodation and restaurants are incorporated in the route map. Also, for some routes or attractions, a local guide can be hired to explain more about the site. Finally, a good example of local participation can be found in the Romerstrasse project. In this project, the local community dresses up in original Roman costumes and performs a role-play that continues throughout the route. Also, they organize a Roman feast for the visitors. In this way, not only the tourists get to enjoy a fully Roman experience, but the local community also feels connected to their Roman history and traditions. It seems that a similar activity could be organized in Usambara, but then related to the Shambaa culture. In our interview with Friends of Usambara they already indicated that the local people would be interested to participate in the project by performing their traditional dances and rituals for a financial compensation.

When looking at the sponsors of the projects that we evaluated, it is striking to see that government institutions provided most of the funds. Also, cultural funds, educational institutions and municipalities or regional authorities are important sponsors.

In conclusion, there are several considerations that should be made when developing a touristic attraction. Firstly, a choice should be made in the form of the attraction. We would advise to focus first on the development of a specific point. Secondly, a plan should be set out for the marketing of this project. Where would the tourists come from?
An important factor in this consideration is whether the project should be marketed through tourist agencies or through the general tourist office. Finally, there should be room in the project for the local community. In many projects in the inventory, the local community has less possibilities to benefit from the attraction. However, in the case of Usambara we believe that it is necessary to incorporate the local community in the project. The project will only be approved by the authorities if the local community approves, and therefore Footsteps will not be able to execute the project without making sure that the local community is on board. Apart from these practical matters, the project will also gain in value by the addition of local histories and traditions.

### 4.4 Concept Shape Digital Platform

A possible suggestion for a digital platform that we will now further elaborate on is the 'persona’s method'. This idea came from Paul Roncken during our interview with him. This shape of a digital platform would be formatted along different persona’s. These persona’s are virtual characters that all represent a different segment of the tourist population. Usually different groups or individuals of tourists have different preferences, which can then be rated along with monetary and/or cultural lines. Hence, tourists have different amounts of money to spend and want to experience different cultural activities. They can then categorize themselves into one of the persona’s. The first persona could be named Neema and can be rated as a character that has more to spend than the average. When adapting the settings of the digital platform to this persona, there appears high-class, more expensive restaurants, lodges, walking tours etc. as suggestions. For instance, the accommodation for the Mambo Ecolodge looking out over a valley can be seen as a Neema qualification. The second persona is named Juma and can be rated as a budget traveler. Therefore, accommodation, tours and local events will adjust to a low budget. An example for this persona are, for instance, the campsites at the Irente Biodiversity Farm that only provide for accommodation, and no food provision. The last persona is called Jepther and is an alternative traveler interested in the off the beaten track activities. With this persona fit the tours of Friends of Usambara that take a visitor deep into the Usambara mountain villages. Each day tourists can reset their persona’s and switch to another character according to their mood or needs. This allows for quite a number of different tourist attractions that they could visit, giving them an assortment of activities according to their taste of the moment. This fits well with our project because the tourist is allowed to think outside of the box and be somewhat of an explorer themselves. If they so wish, they can 'become' someone –with the help of the digital platform– who is looking for activities off the beaten track, though they would not classify themselves such a person in their daily life.

Prior to the implementation of the digital platform, there should be considered several implications. First, there is a need for a labeling process for a ranking system in the development phase prior the start of the digital platform. Hence, a person or group of people needs to be appointed who can rate and label all tourist attractions in the pilot area and so decide in which persona the attractions fit best. Secondly, with regard to the theoretical framework conditions such as community involvement, oral and written conveyance and government policy are an important factor for the success of the digital platform. The best way to fulfill these conditions depends on the shape of the digital platform. We will discuss the best combination of conditions relevant for the personas method. Fulfilling the condition of community involvement it is important that local
companies and tourist guides have the ability to offer their local services and events to tourists on the digital platform. It is necessary that these local entrepreneurs can make themselves available for the tourists. Once they are available, they are open to be ranked an objective observer. An example of where this is already happening is the Romer
Strasse project where locals impersonate ancient Romans. In our pilot area a similar activity can be that locals will perform will perform traditional dances for the tourists. With regard to oral and written conveyance it is important to both give tourists and locals the opportunity to exchange personal experiences on the digital platform. For instance, locals can upload their spoken stories while tourists can upload photo’s, video’s and comments on the digital platform. Therefore the interaction among locals and tourists is stimulated in a virtual cloud. With regard to governmental policies it is important to consider that there are a variety of policies and institutions which can enhance or destroy the success of the digital platform.

4.5 Conclusion

Following from the information in this chapter, we would like to formulate some advice to Footsteps Africa in relation to the existing tourist attractions and travel related organizations present in the Usambara Mountains. We think this information is relevant to keep in mind when analyzing the feasibility of a digital platform. We have provided Footsteps Africa with two databases that can be used for future reference when deciding on the shape of a digital platform. The following findings are of main importance to take into account when choosing between different options:

The existing tourist industry in the Usambara Mountains is mainly focused on hiking and biking trips, combined with some cultural tours. The full extent of the content of these cultural tours is hard to analyze as we have not physically taken part in these tours. However, the itineraries and website information focuses mainly on conveying the contemporary local culture and traditions during these cultural tours. There is limited information available that focus on Usambara’s colonial history, let alone the particular explorers that have visited the area. The only references made by organizations are some remarks about German and British settlers, and the presence of colonial buildings in Lushoto. Undoubtedly, the in-depth information about Usambara’s colonial history and its explorers is currently missing in the tourism sector in the Usambara Mountains; valuable information that Footsteps Africa could provide travel related organizations interested in expanding their tourist program.

We thus advice Footsteps Africa to collaborate with local travel related organizations in the Usambara Mountains. This advice is in accordance with Eugenio van Maanen’s advice he expressed to us in an interview with him. According to him it is crucial to first invest in networks and create support for the digital platform. This process will take time and money, however, it is necessary to first make contacts and create a platform of support before you present your product. An aspect of this networking is going to the area to connect with all relevant stakeholders. This network will then discern the feasibility of a digital platform. Once you have a supporting network (especially consisting of travel related organizations) they will help you market your project. Our inventory shows the key travel agencies operating in Usambara that employ local tour
guides and staff, and that would be interesting for Footsteps Africa to contact and create networks with. Because of their small size and knowledge about the area, these agencies are also very likely interested in partnering with Footsteps Africa and incorporating explorer narratives in their cultural heritage tours to enrich the tourist experience and encourage tourism in their region. In addition, because these agencies are local and have lively connections and networks in the Usambara Mountains, community involvement is feasible and a greater sense of ownership over the project (and subsequently, sustainability) is achieved. These travel agencies can be contacted individually or via an NGO like Friends of Usambara Society.

In addition, during our interview with the Friends of Usambara, they indicated that they are very interested in a collaboration with Footsteps Africa. As mentioned before, this society is working along similar lines with regard to cultural heritage. They are currently in the process of gathering content for their research center and are working together with local royal descendants from the Daffa family to achieve this. They are very committed to the community and see cultural heritage as something that can only be accessed through the people because they are still the spiritual leaders. Thus, their involvement is key to the success of the research center they are in the process of establishing. Taking into account the knowledge gathered from the Friends of Usambara, and the information from other relevant travel associations present in Tanzania, it is advisable to work from the bottom up instead of top down. This means contacting the local tour operators and NGOs who work in the local community, especially the Friends of Usambara, about Footsteps Africa’s project to encourage cultural heritage and explorer narratives in the Usambara Mountains. From there, both organizations can devise a way to work with the local people and develop the region both culturally as well as economically.

Another method, or perhaps a combination of both, would be to work top-down. Meaning that by convincing travel associations, who can then contact all tour operators that are part of their membership, they will encourage cultural heritage among their members and allow the agencies to contact Footsteps Africa for a partnership. The advantage of this approach is that the project does not necessarily need to be grassroots, meaning that agencies not working with locals and outside the Usambara region can also join the effort. This way, agencies operating in Arusha or Zanzibar may also become interested and can incorporate the Usambara Mountains in their itineraries.

As a final section of this chapter, we have elaborated on an example of how to shape the digital platform. This idea was initially pitched by Paul Roncken and is adapted by us to show what the example would look like when adapted to our project. This example is only a first suggestion for the foundation of the shape of a digital platform. Naturally the different suggestions –including this one– need to be well considered.
Chapter V
Content
Whereas chapter 4 focuses on the shape a digital platform could take, this chapter concentrates on the content of the platform. A special interest of Footsteps Africa is to revive the history of Usambara by using the accounts of missionaries and explorers on their experiences in this area. In the 19th century, these men from Western Europe crossed the seas to discover the landscapes of Africa. Several of them went to Eastern-African countries, among which the area which is now called Tanzania. The explorers have written diaries, books and dictionaries about their experiences and discoveries. These provide unique written accounts of the Tanzanian people, flora, and fauna in the 1800s. As became clear in the previous parts, their narratives will be quite useful for enriching the knowledge on the cultural heritage of Usambara. To be able to indicate which narratives to use on a digital platform, this chapter provides an overview of the missionaries and explorers who visited Usambara in the 19th century. The overview contains a short description on the missionaries and explorers, addressing who they were, when and why they came to Usambara, and what kind of written narratives they produced. Next to this, a local narrative will be discussed. This concerns a myth about the founding of the Shambaa kingdom. The narrative has been written down by Abdullah bin Hemedi bin Ali Liajemi. This chapter will also provide an example of a narrative that will support the concluding advice on which narratives to include in a digital platform.

5.1 Missionaries
Johann Ludwig Krapf and Johannes Rebmann are interesting to mention on the platform, as they were the first Europeans to enter Africa from the Indian Ocean Coast in 1846. Even though they are high on the list of famous explorers, they were first and foremost missionaries. Rebmann wrote in his diary in 1855: “We came to Africa, without a thought or a wish of making geographical discoveries.” The aim of their journey was to convert the people of Africa to Christianity. Krapf noted the “surge of Islam” that was going through Africa and wanted to make a Christian statement against its influence. Rebmann and Krapf started to develop plans for Christian missionary outposts. Krapf had a great talent for languages, which enabled him to learn different local languages during his time in Africa. He drafted several dictionaries, which proved to be of great importance for the explorers who were to follow him, such as Speke. The accounts of Rebmann will be valuable to incorporate in the platform, as he may have obtained an in-depth knowledge of the African culture, for he lived in Africa for 30 years.

During his journey in 1846, Krapf passed through West-Usambara. This made him the first European to enter this area. In his book, Travels, Researches, and Missionary Labours, during an Eighteen Years’ Residence in Eastern Africa, Krapf (1860) writes about

14 http://anglicanhistory.org/africa/krapf career1882.html
15 An interesting read will be Johannes Rebmann: A Servant of God in Africa Before the Rise of Western Colonialism by Steven Paas. In this book Paas points out the importance of Rebmann as a missionary and explorer.
his visit to the Shambaa kingdom and provides a description of Fuga\textsuperscript{16}, the capital of the kingdom. A map of West-Usambara around that time can be found in appendix 8. Krapf also describes in detail the traditions of this kingdom. For example, when he meets king Kimweri (Krapf 1860; p.395);

‘A number of people from Fuga and other places came and addressed their sovereign with the words “Simba,” or “Shimba wa Muene,” Lion of heaven, or, as the expression may be also translated, Thyself, thou art the lion; to which his only reply was a humming “M,” and those who had thus saluted him retired to make room for another party; so that, after all, but for the more formal ceremonial, the levee of a black king bears a strong affinity to that of his white brother.’

It will be interesting to use these particular accounts of Krapf on a digital platform, as it describes part of the history of Usambara which is not widely known. It will also be possible to compare his accounts with those of local accounts and those of other explorers who visited the area. We will elaborate on this further on in the chapter.

5.2 Explorers

Richard Francis Burton is one of the most famous explorers of this time. He went to many countries, like Brazil, Somaliland, the Congo, Cameroon and of course Tanzania. Burton was commissioned by the Royal Geographical Society (Royal Geographical Society 1856:4-6) to “penetrate inland from Kilwa or some other place on the east coast of Africa, and make the best way to the reputed lake of Nyassa, to determine the position and limits of that lake, and to explore the country around it.” (qtd. in Newman) There was not much known about inner Eastern-Africa, as most explorers and traders settled on the coast. On this journey he has travelled through Usambara. Reading his book shows his talent for writing. This is not surprising, as Sir Richard Burton had a passion for languages, speaking 29 languages and 11 dialects. His love for words can be seen in the number of books he wrote about his travels, 43 books and 2 volumes of poetry. In addition, he translated the Arabian Nights, 6 volumes of Portuguese literature, 2 volumes of Latin poetry, and 4 volumes of African, Neapolitan, and Hindu folklore\textsuperscript{17}. This makes him an important explorer to include, as there are many narratives to be found of him online\textsuperscript{18}.

John Hanning Speke was one of the men to accompany Burton on his expeditions to Somaliland and later to find lake Nyassa. On this last expedition he discovered Lake Victoria and claimed that this was the source of the Nile. To confirm his discovery, he returned to Tanzania shortly after, and kept a diary about his experiences. The diary, titled ‘Journal of the Discovery of the Source of the Nile’, was published after his death in 1864. This journal will be a relevant source of information for the platform, as Speke gives detailed descriptions of the flora and fauna, as well as the people and their traditions. Next to this he writes very well, which makes his texts suitable for quotes. Another explorer who is meaningful to mention is Oskar Baumann. At age 24 he visited Usambara together with Hans Meyer. This expedition came to an abrupt end as they were captured by the rebel leader Abushiri ibn salim al-Harthi. Their expedition took

\textsuperscript{16} In different sources the name of the capital is written as Vuga, Vugha or Fugha. As Krapf uses the spelling Fuga, we have chosen to use that as well.

\textsuperscript{17} http://books.google.ca/books/about/First_Footsteps_in_East_Africa.html?id=zeBmq7IVGdcC

\textsuperscript{18} For example on http://burtoniana.org and www.sirrichardfrancisburton.org
place during the Abushiri revolt (1888-9)\textsuperscript{19}. It will be interesting to include information on this revolt on the digital platform, as this will easily link the explorer narratives to the local history. Baumann was sent to Usambara again by the Deutsch-Afrikanischen Gesellschaft, to map out the region. He wrote a book about this journey, ‘Usambara und seine Nachbargebiete’ (1891). This contains detailed descriptions and large maps of the area\textsuperscript{20}.

As mentioned before, Baumann travelled together with Hans Meyer. He was a geographer, who created many maps of Eastern Africa. He was also the first European to reach the highest top of Kilimanjaro. This might be an interesting journey to note, as in the 1990’s they found a local man, Yohane Kinyala Lauwo, who accompanied Meyer on this climb. He was still alive at that time\textsuperscript{21}. This man had also kept a logbook during the climb, which can be found at his memorial center\textsuperscript{22}. This narrative therefore offers the unique possibility of comparing written accounts from a Western perspective with that from a local perspective. As mentioned in chapter 2 on conveyance of cultural heritage; we feel it is of added value if both indigenous perspectives as well as non-Tanzanian perspectives are represented on the digital platform. Comparing both Lauwo and Meyer’s account would therefore be very interesting, the more because Lauwo’s narrative is a written account from the Tanzanian perspective on the explorers; an occasion that is very rare, if not unique, because most local accounts of history are oral, and therefore not traceable to one narrator.

5.3 Myth

As mentioned before, Krapf visited the Shamba kingdom. This kingdom was established between 1740 and 1840, when the Kilindi group united the different groups of agriculturalists living in Usambara under one king. The kingdom was most thriving between 1820 and 1860, under the king Kimweri ye Nyumbai (Huijzendveld 1997, p.40). This was the king who Krapf met when he arrived in Fuga in 1848. There is also a local myth regarding the first king and founder of the Shamba kingdom, Mbegha. This story is the most famous of the Shamba myths, and goes as follows\textsuperscript{23}

‘Mbegha was a hunter from the Ngulu Hills, to the south of Shamba. After a dispute with his kinsmen over his inheritance, he was forced to leave his homeland. He fled to Kilindi, where Mbegha became a blood brother to the son of the chief. Unfortunately, the son died in a hunting accident, where Mbegha was also present. To escape punishment from the chief, Mbegha fled into the bush. For a while Mbegha lived in caves, surviving by hunting animals. After he crossed the Pangani River, he arrived in the southern part of the Usamaras. Here he was found by the Ziai people. When they discovered that Mbegha was a skilled pig hunter, they asked him to help get rid of the pigs in their village. That is how Mbegha came to live in Bumbuli. Here he became famous as a hunter, arbitrator and storyteller. He married a woman from the village and had a son with her, Buge, who would later

\textsuperscript{19} http://www.deutsche-biographic.de/sfs2307.html
\textsuperscript{20} https://de.wikisource.org/wiki/ADB:Baumann,_Oskar
\textsuperscript{21} http://www.tzaffairs.org/1990/01/meyer-and-purtscheller-were-not-alone/and http://www.ntz.info/gen/n02213.html
\textsuperscript{22} http://tanzaniaculturaltourism.go.tz/mamba.htm, unfortunately there is no digital version of this logbooks.
\textsuperscript{23} http://www.everyculture.com/wc/Tajikistan-to-Zimbabwe/Shamba.html
become the chief of Bumbuli. One day Mbegha helped the people of Fuga, as he killed a lion who was headed to their village. He became known as the lion slayer, and was made chief of Fuga. This was the start of a great kingdom, as Mbegha, and later his son Buge, became king of all Shambaai."

The myth of the Shamba kingdom will be a great addition to the digital platform, as it provides a local perspective on the pre-colonial history of Usambara.

5.4 Example Narrative

An example of a narrative that would be important to preserve, is the history of the Shamba kingdom. We have selected this narrative, as both local and explorer narratives exist about this kingdom. As mentioned before, the missionary Krapf was the first European to visit this kingdom. After him, Burton also visited the area, even making a drawing of Fuga (see figure 2). The myth regarding the first king Mbegha, is important to incorporate, as it provides a local perspective on the history of Usambara.

![Figure 2: Looking toward Fuga, by Richard Burton. Retrieved from: J.L. Newman, (2010)](image)

The relevance of the history of Fuga for the digital platform is based on several points. First, there are several accounts of this history, providing the interpretations of locals, Arabs, and Europeans. This makes it an ideal story for a digital platform. The platform may not just represent a version of the history, but provide a space for the multiplicity of perspectives and understandings – by, e.g. Krapf, Burton, locals and tourists – connected to this history on a community or public level. In this virtual community, there would be room for sharing experiences, meanings and values of this particular cultural heritage. This way alternative narratives between local communities and tourists can be developed. The history of the kingdom is an interesting choice for the platform, as it will

24 Abdullah bin Hemedi bin Ali Liajemi has written down the oral history of this myth. See [http://e-library.costech.or.tz/greenstone/collect/tanzania/archives/HASHd2d8.dir/doc.pdf](http://e-library.costech.or.tz/greenstone/collect/tanzania/archives/HASHd2d8.dir/doc.pdf)
make it possible to find local support. It is advisable to, for example, link up with the NGO Friends of Usambara as they are already focused on retaining the history of the kingdom. They have started reconstructing the route that Mbegha walked, and are in contact with the royal family, the descendants of Mbegha. They can ensure community involvement, which is important for the sustainability of the project. It is also helpful that it was a missionary who was the first European visitor of the kingdom. As was mentioned by one of the Tanzanian students that we interviewed, the explorers are not well known among the locals, but some are aware of the missionaries as they brought Christianity to the country. Till today, the Catholic faith is of great importance to a big part of the Tanzanian population.

Eugenio van Maanen pointed out that it is wise to choose one main attraction to focus on. Not all tourists will have/take the time to follow an entire route; it will attract a wider range of tourists if there is one place they can go to.

However, a side note to this example has to be made. In the interview with Friends of Usambara it was pointed out that the infrastructure leading to Fuga was not well developed yet. There is also little left of the once lively capital. We advise that a field trip should indicate if this is actually the case. If so, it would be wise to consider the idea of Friends of Usambara, to reconstruct the route and to establish an information point/center in a logistically better location.

### 5.5 Conclusion

To use the relevant information obtained from explorer narratives on a digital platform, we focused on the main explorers of the 19th century, and we have provided the relevant background information on these narratives. Therefore, based on the information we collected, we can say that the narratives have different interpretations and understandings by the indigenous (local) people and the Western explorers. Though the two traditions might use different mediums to convey their stories while both are dealing with the same subject matter, they can be placed alongside each other to provide an even more elaborate account on (pre-)colonial Tanzanian history. Thus, we advise putting these narratives together by combining Western with native narratives. The aforementioned example of Fuga and the Shambaa kingdom would be especially suitable for this.

To determine which information to select from the narratives, we advise to appoint two or three people. It will be a lot of work to read through all the narratives available. It is recommended to categorize and/or code sections of the narratives, for instance, in the categories; tradition, flora, fauna, contact with natives, etc. Tradition is an important category, as it can include dances, sayings, ways of greeting, food habits, and religious manifestations, a.o. As we explained in chapter 2, these categories are all important manifestations of oral conveyance in Tanzanian culture. Therefore, using these descriptions from the explorers’ accounts allows for them to be contrasted and compared to local accounts. Flora and fauna in this regard can entail all descriptions made by the missionaries and explorers on the area they travelled through, e.g. vegetation, animals, and flowers. Contact with natives may be a valuable category, as it can entail the meetings missionaries and explorers had with the locals, and how they behaved in this contact. Selecting concepts to focus on while reading the texts will make it easier to later determine which information to mention on the digital platform. However, it will be challenging to discover where the events mentioned in the narratives
6.1 Final Advice

In this ACT project, we have been asked to assess the feasibility of a digital platform to safeguard and promote cultural heritage in Tanzania. However, this question cannot be answered until further steps have been taken. The action plan that is provided later on in this chapter will explain which steps need to be taken in order to assure the feasibility of the digital platform. Even though the feasibility cannot be directly confirmed, we have drawn three advices from our research. The aim of these advices is to identify the most important focus points for the further development of this project.

The first advice concerns the involvement of the local community. The need for this has also been expressed by Footsteps Africa, but we would like to emphasize the importance of shared ownership of this project. In order to increase awareness of the cultural

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heritage that is present in Usambara, it is important to create a sense of ownership for both the locals and the tourists. In this way, both groups will have an enriched experience from the project.

A first step to reach shared ownership is to already involve the local people in the planning process. This advice is linked to Eugenio van Maanen's argument that it is impossible to start a project without the support from the local community. An important thing to keep in mind when trying to win the support from the locals is that they need to benefit from the project as well. These benefits should be very tangible in order to convince the people of the necessity of the project. Secondly, Footsteps Africa should cooperate with local travel related organizations while developing their platform. The local travel related organizations can provide important contacts, they can help with obtaining support from the local community, and they can help promote the digital platform once it has been realized.

Also, when considering the content of the digital platform, the focus of the project should be expanded to not only include the written explorer narratives, but also the oral narratives from the local people in Usambara. This means that narratives that are conveyed in different ways should be incorporated in the same platform. How this can be done is a question that will only become relevant at a later stage, since it is first important to gain support and find sponsors. This is also explained in the action plan. Another reason for combining explorer narratives with local narratives, is that the explorers often, implicitly or explicitly, expressed an opinion about the native people that was widely accepted in those times. Nowadays, however, opinions have changed and some narratives from the explorers can be seen as offensive. In order to put this into perspective, it is necessary to draw a greater picture of those times and the situation in Tanzania. Incorporating local narratives is one of the means of reaching this broader perspective.

The second advice is that Footsteps Africa should adopt a bottom-up approach in this project. This means that they should start from the local community and discuss their needs and wishes instead of forcing a predesigned concept on the local community. Again, it is important to first invest in the local networks instead of proposing a project that has been designed without the input of local organizations. If you would leave out the input from the locals, it is much more difficult to obtain their support and important knowledge about the area might be lacking in the project.

After the project has been established, however, travel associations can be used to promote the project in their network. This promotion can be done top-down, but the core of the project should lie at the local community.

The final advice considers the content of the digital platform. For the start of the project, it is important to identify one place which will be the focus of the platform. We recommend to start with one place, to see if the pre-colonial historical sites can attract tourists. As Eugenio van Maanen pointed out, if the attraction is not yet adopted in the regular travel program, tourists will not take more than one day to visit the attraction. They already have a tight schedule to see everything that they want to see and do not have time to incorporate a whole route. It is important to market this one attraction very well and make it a common tourist stop. Depending on the success of this one attraction, there is the possibility to expand the attraction to incorporate a walking route and other historical sites.

As mentioned in section 5.4, we suggest to use Fuga for the pilot project. We have considered criteria, which have been given in section 4.3, to come to this decision. For this historical city, there is information available from the missionary Johann Krapf, the
explorer Richard Burton, and the local myth on Mbege and the Kimweri clan. Therefore, Fuga provides the opportunity to combine stories from the Western and the local perspective. Second, Fuga is located near Mikumi National Park, a main tourist attraction. The infrastructure still has to be checked, as it is important for the success of this pilot project, that the place is easily reached.