

Inclusive museum- A space for knowledge, research and heritage

Krishna Rao Sadasivuni^{1*}, Emanuel Lucas Temu²

^{1&2}Department of History and Archaeology, University of Dodoma, Tanzania. sadasivuni.krishna@gmail.com¹
emalute@gmail.com²

*Correspondence: sadasivuni.krishna@gmail.com

Received: 18 August, 2024 | Accepted: 30 August, 2024 | Published: 19 September, 2024

Abstract: The museum is multidimensional in character and holistic in concept. In this sense, it is an inclusive museum that envisages ascertaining public knowledge, research, and preservation of heritage. These three components which are concerned with the material culture of the archaeological sites are given prominence. Gogo, a Bantu speaking ethnic group that is a pastoralist and patrilineal society in the Dodoma region of Tanzania is taken as an example. Gogo being one of the populous indigenous communities there is every need to protect their traditional culture and settlement. An ethnographic account of the material culture of the Gogo will be of use in future ethnoarchaeological research interpretation to reconstruct possible historical cultural continuities. Although few scholarly studies have exposed Gogo material culture and non-material culture, initiation towards their protection and preservation has not been done. We, the university teachers of History and archaeology made an attempt to fill this gap. Hence identification of archaeological sites that surround Gogo villages, and sample material collections from the sites and village households was our primary objective. The other objective was to establish a museum that accommodates archaeological and Gogo ethnographic objects to facilitate research and tourism attraction. Archaeological and ethnographic field survey methods were adopted and as a result, archaeological sites such as Makulu, Ntyuka, and Ng'og'ona near the Gogo villages were identified for field surveys and collection of exhibits. Sample potsherds and lithics from the surrounding archaeological sites, and also Gogo furniture such as pottery, calabashes, grindstones, and iron objects were collected. These cultural materials were housed tentatively at the Dodoma University.

Keywords: Inclusiveness of knowledge, Research and heritage, Museum establishment, University of Dodoma, Tanzania

1. Introduction

The museum is a compendium of cultural heritage. Around the world, museums have gradually emerged from the basic concept of collections to the related ideologies of conservation and preservation of cultural landscape which includes both natural and cultural heritage. Such heritage represents the manifestation of human experiences in the past and the present which assist in future guidance, understanding, and socio-economic development.

Ever since the first establishment of a museum as a storehouse of collection for exhibits only, it has undergone several alterations in morphology and ideology. Natural history museums, National Museums of antiquities, Anthropology museums, Archaeology and ethnographic museums, and others are a few to quote as indications of organizations that have developed gradually from mono-functional (artifacts collection for public exhibition) to multiple facilitators. With the view to upgrade a museum into a continuous living central source for the study

of man and cultural development, objects of anthropological, ethnographic, prehistoric, and historical interest have been preserved, systematically and scientifically. Price (2007) rightly stated, "Archaeology continually documents the diversity of our human past, while at the same time making clear that we are in fact all one, descended from our earliest human ancestors, mothered by an African Eve, passing through time together. Daniel (1914-1986), a British archaeologist remarked that the present state of archaeology cannot be divorced from its past state. The foundation of what we know today was laid down in the 20th century. We are currently constructing on the first floors of an edifice of knowledge the final height of which is yet unknown (Price, 2007: 64). On one occasion, a veteran anthropologist, Soltax commented that "All of us are specialists in various particular phenomena, but despite the diversity of interest, we are nevertheless closely united in the science of man, the exchange of ideas and our knowledge increases rapidly and our labours accumulate. He added that our great service to mankind is in pursuit of knowledge (Soltax, 1964: 248). In fact, earlier anthropologists are anatomists, philologists, geographers, and antiquarians. It was their interest that drew them together and that made all-inclusiveness a virtue to be felt and extolled (Soltax, 1964: 251).

The emergence of anthropology as a profession began in museums. With the increasing ethnographic material collections during the second half of the 19th Century, attention was focused on museum development. In North and South America and Europe, many museums were seen to be devoted to the study of mankind particularly during the 1870s and 1880s. Anthropology's link with museums influenced its growth throughout the late 19th and early 20th c, in the USA and continental Europe to some extent, when emphasis was laid on material culture and its classification rather than on dynamic aspects of culture (Howard & McKim, 1983).

The inclusiveness of various academic, exhibition, and other related scientific activities involved in museum development is given prominence for three reasons. Maintenance of the holistic nature of the spatial arrangement of archaeological, historical, and ethnographic objects in the museums is the first one. Pursuing for knowledge, research, and heritage aspects comes next. Finally, the involvement of local/ / indigenous communities in the museum development and preservation of heritage of the past and present will be the focal point of the mission of the museum.

The holistic nature of a museum is to justify the very definition which is multidimensional in character as given by the International Council of Museums Status Code of Professional Ethics (1996). It defined a museum as "A non-profit making, permanent institution in the service of society and its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for the purpose of study, education and enjoyment of material evidence of people and the environment". Though early museums during the 16th and 17th centuries did not have separate chambers for preserving various types of materials, they had initiated collections including geological, and anthropological objects. For instance, precious stones symbolizing material wealth and political power, and spiritual or supernatural values were systematically developed (Kayombo, 2005: 2).

Gradually, the development of scientific investigation led to the demand for the collection and classification of specimens which are related to physical and natural sciences. So, more spaces for the inclusion of varieties of objects dealing with different subjects of discourse have been created to maintain a holistic interdisciplinary environment. However, more accumulation of materials in a single museum might have driven a group of intellectual specialists to think in terms of inconveniences or ideological maintenance, preservation, and identity. Such a situation is not congenial for scientific research activity with which the museums are trying to grow as educational institutions. That is how specialized museums such as historical museums, art museums, natural history museums, agriculture museums, military museums, post-museum, and many more have emerged.

In general, three categories of museums exist (Kayombo, 2005: 4). Art museums have collections of decorative arts, paintings, drawings, print lithographs, folk art, and modern art together with photography. Secondly, science museums consist of material collections relating to science and technology. For example, natural history

museums comprise branches of science such as zoology, botany, geology, paleontology, archaeology, and many more. The third category is historical museums which include historical surveys of an entire country, or a specific region. Historical buildings or traditional houses began to function as open-air museums. Among such museums around the world are the Village Museum in Dar-es-salaam, Olduvai Museums and Laetoli site museums in Tanzania, Sembel on-site museum in Eritrea, Skansen Museum in Stockholm and Indira Gandhi Manav Sangrahalay, Bhopal in Central India are a few examples to quote. There are some museums composed of all the three categories mentioned above. With reference to administrative, thematic, and locational aspects of museums in Tanzania, Masao (2010: 112) classifies museums under three broad categories (i) National, Regional, and Private Museums (ii) General, Natural history, Political history Museums, and (iii) Site Museums. With the increasing demand for natural and cultural attractions varieties of museums have emerged, and hence village museums also captured a space in museum classifications. In fact, there are no studies reported on village museums even though village museums are considered to be effective in the development of rural tourism and in creating a source of attraction for rural areas. In this context, the studies on village museums in Turkey located in different villages such as Yuruk, Derebegi, and Budakdoganca are remarkable for highlighting the tangible and intangible cultural heritage preservation and exhibition (Ozdemir & Akyurek, 2017).

It is noteworthy to mention that in spite of classifications, there is an emphasis on a holistic approach. This is evident from the systematic arrangement of objects of various branches which facilitate requirements of people from various streams of interests such as entertainment, knowledge, research, heritage, and pride. A holistic combination of the materials within the specialized fields of discipline or with an interdisciplinary perspective in the museum display serves several purposes. Such an inclusive museum is useful in the gaining of knowledge, conducting research activities, and preserving the national heritage.

2. Literature review

A brief review of the ideas of scholars and organizations on the museum concept provided guidelines and feedback to the authors of the present study. It is contextual to refer here to some ideas of a few scholars and organizations on the museum concept. Prosler (1996) viewed that the “world can be understood and ordered through a museum”. Long ago Hudson (1977) explained that a museum as an institution “acquires, preserves, makes intelligible and, as an essential part of function, presents to the public the material evidence concerning man and nature”. Museums started to function as collectors of scientific objects as well as curiosities (Winzer, 1890.; Herreman, 1992).

The word ‘museum’ was used for the first time in the 17th century. It is derived from the Greek “Museion”, meaning “seats of the muses” or Goddesses (<http://Encarta.msn.com/encyclopedia/museum.html>). The first time the term “museion” was applied to a state institute in Alexandria in Egypt that was founded by King Ptolemy I in the 3rd century B.C. Actually, this museum in the beginning was dedicated to learning and attracted scholars of science, philosophy, literature, and art. Later on, surgical, astronomical items, animal hides, elephant tusks, statues, and others have also been placed there and used for teaching. The world-popular Alexandria Museum Library with a huge collection of Greek manuscripts was destroyed in about 270 A.D. during civil disturbances (Masao, 2010: 29).

Although it is not our prime concern to focus on the historical development of the museum, there is one prominent aspect to reiterate that the museum ideology has been continuously expanding its horizons of knowledge for the benefit of the people in the present and the future. Just as the transmission of heritage knowledge of the past to the present and the future, the rich and valuable traditions, crafting, and other technological developments of the present also need to be preserved for the sake of the present and the future. As a matter of fact, the establishment of archaeology and museums in Africa began during the colonial period, and they have a lot of impact on heritage management, national identity, and local communities. In this context,

it is remarkable to observe the shift from the Western colonizer's dominant narrative of heritage and management towards a local, post-colonial understanding of heritage and traditional management perspectives, which are less divisive and more inclusive (Abungu & Nodoro, 2023). This is the reason why Inclusive Museum with its inclusiveness of ideas of varieties of knowledge works out on such expanding horizons of museum revival. Particularly the case of conservation and the preservation of the past is although not new, the precious heritage of the present, which includes the settlement patterns and lifeways of indigenous people who are on the verge of extinction under the influence of various internal and external factors of change need to be protected and documented before they get lost.

In view of gaining importance not only by UNESCO but also the public day by day on cultural heritage materials as valuable cultural property, there is every need to protect and access it from anthropic and natural risks (Masin & Soldovieri, 2017) using various techniques such as digital cultural heritage maps (Biscione et al., 2018), digitization of artifacts, and many more. In this context, modern scientific techniques are inevitable in the unexpected situations of artifact fragility by external and internal influences, and unrevealed hidden content. On the importance of an in-depth content of finds, Brogiolo (2014) viewed that the traces of the past are considered not as isolated features but a complex whole of material evidence, symbols of identity of the people who still live in them. In fact, in 1972 UNESCO which had included natural and cultural resources as having universal value had recognized the inclusion of intangible knowledge (Harvey & Perry, 2015) in the year 2023 (p.2). Further heritage should not be understood simply as a fixed material to be preserved for the future, but as a shifting interaction between past, present, and future (Crowley et al., 2022).

Such a dynamic and multifaceted resource which includes intangible practices, representations, expressions, and knowledge skills as well as tangible items such as instruments, objects, artifacts, and cultural spaces according to UNESCO declaration in 2023 was recognized by the communities, groups, and in certain cases, individuals as part of their cultural heritage, and hence it has to be guarded. Thus, the overall concept of keeping the resources together supports the establishment of cultural tourism for economic development. Since heritage-based tourism is a promising sector for economic development and poverty reduction, the cultural and creative industries which are not self-reliant and self-sufficient strongly rely upon supportive cultural policies and a mix of social, economic, and political factors which sometimes cause hurdles to sustainable development (Kaymas, 2020: 73). To safeguard the precious cultural heritage, it is felt to revive the old themes like low Indigenous involvement in formal decision-making processes, top-down approaches (Carmichael et al., 2020), lack of management capacity (Carroll & Aarrevaara, 2018), lack of resources (Fatoric & Biesbroek, 2020), and lack of learning capacity (Sesana et al., 2020).

2.1.Objectives

In correlation with the above studies, in this study which highlights the gradual evolution of the museum and its reflection in the Village Museum establishments, the following objectives have been formulated.

- a) To ascertain possibilities for the inference of knowledge, research heritage conservation, and preservation of objects of the inclusive museum.
- b) To establish an Archaeology and Ethnographic Museum with a special focus on Gogo Village Museum in the University of Dodoma, Tanzania. At the same time, it is relevant to make the Gogo community a part of this task.

3. Materials and Methods

To achieve the above objectives, the following materials and methodology were adopted.

- i) In the beginning, library literature which dealt with the relevant scholarly works of pioneering anthropologists, archaeologists, and sociologists has been collected.

- ii) Thereafter, preliminary archaeological site surveys including pedestrian and reconnaissance surveys were conducted to identify the types of sites near and around the Gogo villages. The authors identified traces of human-made lithic and pottery materials. This survey gave confirmation of prehistoric sites after test excavation and a detailed study of the evidence. In this exercise, various scientific devices like GPS (Global Positioning System) for calculating the dimensions of longitude, latitude, and elevation, compass for direction readings in the sites, binoculars, and other excavation materials were used. Stone age sites near the Gogo villages such as Makulu, Ntyuka, and Ng'on'gona were identified.
- iii) Finally ethnographic survey was conducted in the Gogo villages. Participant observation, interview, and focus group discussion methods were adopted. There were several potters in the Gogo villages and so elaborate enquiry, particularly on pottery craft at various levels was conducted. Especially, Rose, a woman potter in the Ntyuka village demonstrated to the authors all her pottery-making skills. The interview version was tape-recorded, and photographs were simultaneously and sequentially taken. Few materials were collected from the Gogo village settlements. In the future, various procedures such as sorting, labeling, and curating will be adopted.

4. Significance of the study

This study is significant in several ways. The first one is that the study is a guiding principle for the practitioners of heritage conservation and preservation. The study reflects on the prehistoric status of the area which is evident from the material culture of the early humans. Further establishing a Village Museum provides promotion of heritage in a new direction. Secondly, the involvement of local communities in the village museum establishment and heritage site protection promotes physical, psychological, and economic satisfaction among these communities. Finally, this study enhances research activity besides extending support to the dissemination of knowledge and heritage protection. In view of the existing communities like Gogo, Chagga, Maasai who were known to have historical cultural continuities in Tanzania in East Africa, establishing village museums has lot of importance and significance in the region for the preservation of these cultures of different communities. Thus, setting an inclusive museum at the university of Dodoma, Tanzania (see Map) would be an asset to the staff, students, scholars of the university, and as well as other surrounding communities including the Gogo academically, socially and economically. On the other hand, it will grow as a centre of tourist attraction for public entertainment and education.

Figures 1: Map

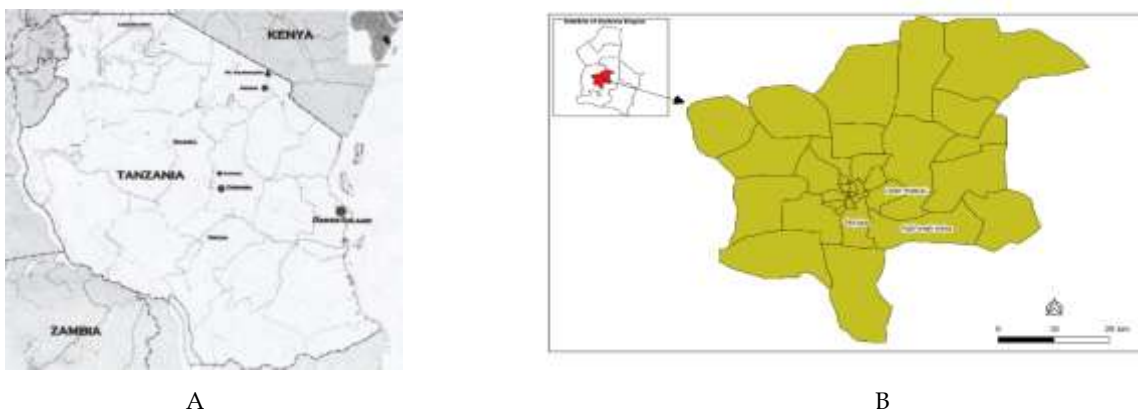


Figure Map (A & B): Tanzania in Africa with capital city, Dodoma and Sites in the Dodoma region.

5. Contribution of the study

This study focused mainly on three aspects. They are acquiring knowledge, research development, and heritage aspects including the Gogo village museum.

i) Museum as a source of knowledge:

The museum is the principal source of scientific knowledge and education that reaches the public through an understanding of the exhibits. Museums transfer knowledge about a country's cultural heritage to the people. Every developing nation maintains museums as artifact repositories, centres of information, and communicators of cultural education. Varieties of exhibits that occupy spaces in the museum reveal voluminous historical evidence of the past to the public. A stone chopper or a cleaver or hominid fossils of *Zinjanthropus boisei*, *Homo habilis*, and *Homo erectus* from the Olduvai Gorge, a late Acheulian handaxe from Ismila, a handmade Pottery of a Neolithic dweller, an iron tool of the iron-working farming community of Holocene environment, an ancient Swahili coral stone house from Zanzibar, a colonial historical event, for instance, make a visitor realize the vast labour and other social, economic and political values and experiences of our ancestors of the remote past. A museum is a treasury of overall accumulated knowledge about man and his environment (Kayombo, 2005: 39).

Philosophically, the panoramic view of museum objects which are chronologically related to different time periods has a lot of impact on the past human lifeways. These collections of several hundreds of thousands of years of age reflect on the adaptive capability to survival and sustainability of human species in the midst of spatio-temporal fluctuations within the climatic and environmental sequences and of other concerned plant and animal species. The aspects of food, shelter, water, and other living systems of the more than three million-year-old hominid, *Australopithecus afarensis* as evident from Laetoli footprints in Tanzania for instance, are thought-provoking and guiding aspects of human prosperity. The significant characteristics before human civilization and after in the global scenario are the open truths of knowledge and progress. Traditions, customs, festivals, practices, and pursuits that are connected with raw material procurement, technology application, and artifact production are to be regarded as pre-cursors of the existing cultures and knowledge. Whether it is art, architecture, pottery either handmade or wheel-made, terraced cultivation, iron smithing, an underground drainage construction, an Egypt pyramid, or megalithic burial, everything represents a core constituent of in-depth knowledge. These are all different crafts of communities of various walks of life that bear indigenous knowledge and knowledge systems which need to be conserved and protected. Safo-Ankama and Kwadwo Donkor (2023: 107) in their observation of coastal Fante culture and related costumes and sculptural objects of Ghana opine that there is an inseparable connection between their beliefs, practices, and material expressions which bear rich indigenous knowledge systems of the community. Further, they emphasized the importance of these aesthetic expressions in the preservation and transmission of the community cultural heritage that has been inherited from several generations.

Soltax et al. (1988) has added that museums have the capacity to provide a solid base for the otherwise uprooted society and act as an aid in the search for lost value systems. Through outreach programs under the ideal concept of "museum get out of museum", popularization of knowledge can be disseminated. Such programs need to provide information on the collection of artifacts to the rural areas of the nation where people might not have access to visit museums. The physical, cultural, and technological development of the past and the present societies in various ecological settings can be analysed from the museum objects in order to understand the lifeways of people and unity in diversity in a meaningful way. The sample material collections such as flake tools, blade tools, pottery, ground stone tools and Late Stone Age evidence (Figure 2) from our archaeological field survey around the University of Dodoma offer abundant scope for understanding the lifestyles of extinct people and the then existing environments.

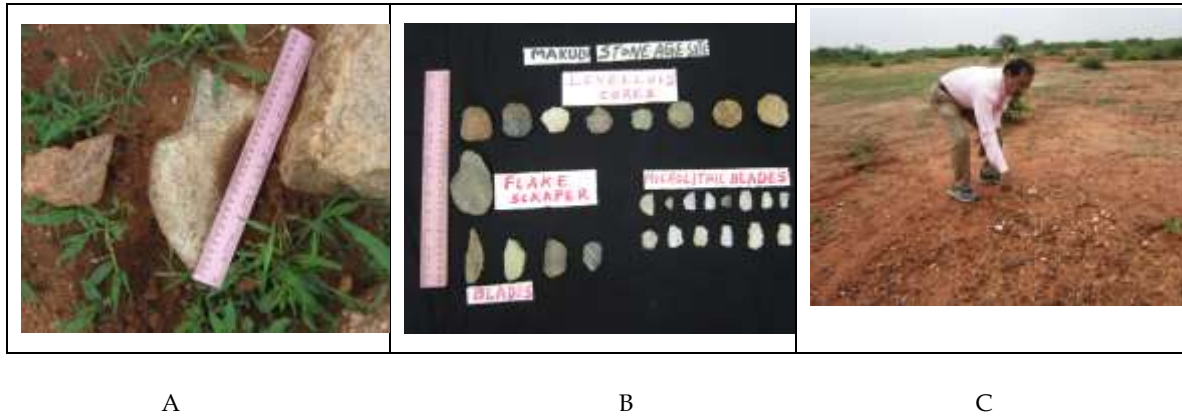


Figure 2 (A, B & C): Archaeological material evidence such as grindstone pieces, microliths, and potsherds from the sites Makulu, Ntyuka, and Ng'ong'na around the University of Dodoma campus (Rao & Temu, 2018).

ii) Museum as a Source of Research:

In the rapid change and growth of present society, there is every danger of forgetting to forget past history and cultural values and traditions besides lacking in knowledge about other cultures. In this context, museums alone have a space to promote and encourage awareness of the natural, cultural, and artistic heritage, through research carried out by museums and others on the material and immaterial culture (Bruninghaus-Knubel, 2004: 120). It is also necessary to get the research findings analysed from the museum collections published for educating the present and the future generations.

If we look at the development of the museum since its beginning as a house of muses, we will find many more inclusions have been made. Particularly from the Museum Age (Masao, 2010: 37) onwards several new designs of development have been incorporated. Museum organizations began to focus on research activity. Museum collections need to be preserved for future research and references. Further, such museum objects of a particular context and significance add to our perceptions of knowledge. There is fertile space not only for generating new ideas for the general development of museums but also for empirical scientific research for individual or institutional academic progress.

As far as the general development of museums is concerned, an attempt to create a space for visitors to have introspection on various objects and their makers, and household furniture, material culture relating to social, economic, and religious activities, and others that generate a personal feeling of pride and prestige in the country's heritage. For example, Open-Air museums that are different from conventional museums offer opportunities to experience a living atmosphere consisting of the habitat, economy, technology, and the lifestyle of the local people. It is contextual to mention that some of the indigenous communities are known to have been descended from early ancestral stock such as Cushitic and Nilotic groups. The inauguration of the Village Museum with traditional Tanganyika settlement and crafts in the vicinity of Lake Mwaba na Yamara East on Bagamoyo Road (now Ali Hassan Mwinyi Road) on the eve of *Saba Saba* festival in the year 1966 (Kirkanaes & Wembah-Rashid, 1993) is a good example for disseminating living Tanzanian culture and propagating local crops and animals.

Since the discovery of *Australopithecus afarensis* from Laetoli and other hominids from Olduvai Gorge, many a number of sites have been identified from Lake Natron, Lake Eyasi, Lake Victoria, and other central, southern, and coastal regions. So also, indigenous ethnic groups who are known to have connections with remote ancestry inhabit in or near the archaeological or historical sites. For instance, the evidence of the Gogo stone circles (Figure 2) which remind us of prehistoric megalithic burials reflects on the continuity of the ancient past in the Gogo community. The material culture, economy, and technology look similar to that of the ancient past.

It is therefore established that an ethnoarchaeological connection is necessary for the reconstruction of the traces of the Gogo ancestry.



Figure 3: Gogo commemorative stone circle resembles prehistoric megalithic structure (Rao & Temu, 2018).

Such ethnoarchaeological research activities began in Tanzania. Iron-making by both ancient and modern smelting furnaces in northwest Tanzania (Schmidt & Childs, 1995) is a good example to illustrate the ethnoarchaeology of the Kagera region. The discovery of a number of Iron Age sites by several scholars (Mapunda, 2002, 2010; Kwekason & Chami, 2003; Ombori & Mabulla, 2019), has left us with the hope to continue ethnoarchaeological research for archaeological explanations. Pastoral and agro-pastoral cultures in the Neolithic sites of Tanzania (Chami & Kwekason, 2003) also show possibilities for cultural connections with the present Bantu-speaking Gogo material culture.

iii) Museum as a Living Heritage:

A cultural heritage which has been preserved or conserved inside the museum or the on-site exhibits stands as the identity of the community which had undergone Western cultural assimilation in Africa resulting in an identity crisis during colonial times (Navei, 2021: 42). This situation changed all over the world after countries becoming independent and so in Africa too, the societies had to opt for cultural heritage restoration paths for claiming real identity which is different from Euro-centric inclination (Navei, 2023: 1). Establishing a museum is one aspect and its proper maintenance through efficient management is the other aspect. Maintaining the heritage collections means protecting by preservation and conservation of sites or objects from natural and cultural threats. There is an urgency for the alleviation and preservation of archaeological and historical heritage sites (Rao & Temu, 2015). For the protection of such sites or materials or Indigenous village populations, museum staff, state legislations or other security personnel will not be sufficient. Local people or native villagers should also be made to be part of heritage protection. In the wake of fast deteriorating situation due to natural and cultural problems impinged on the archaeological, historical, and ethnographic objects of varieties of museums including open-Air site museums/on-site museums and art museums, it is imminent to immediately act for the conservation and preservation of the prestigious heritage. This further supports the development of cultural tourism. Mabulla (2000: 230) emphasized the development of Tanzania sites and field museums which facilitate an attraction to the tourists. Further, he stressed the development of participatory approaches and partnerships with local communities and other sectors of the tourist industry in order to be of benefit to tourists, local communities, and the public.

There are various types of preservation of artifact collection. Conservation and restoration, preventive conservation, and consolidation are different methods of protection of organic and other metallic materials. Some materials get damaged very fast and so need immediate treatment. Simple dusting and cleaning with water or sometimes with neutral water or acid, electrolysis, chemical treatment, drying, and proper storage and other some of the methods used in the preservation of specimens of different raw materials. Conservation and restoration are meant for treating objects to maintain them in good condition. Restoration activity is used to bring the artifact back to its original state. However, it isn't easy to fulfill it in its entirety and hence it is less

complete, less original, and less honest (North, 1990). If the appropriate measures are employed to control natural problems such as temperature, atmosphere gases, light, humidity, and pollution (dust and industrial waste), it is preventive conservation. The use of chemicals for the artifacts affected by impregnation for instance is consolidation. Common materials such as resins and wax are used to fill in cracks in faunal remains which are recovered in the archaeological excavation. Finally, it is always safe to document the museum information relating to material collections including digitized data, and store it in the computer database. Just as once a living society or ethnographic community is converted into an archaeological site, there is an equal possibility for the present living society to become dead (Eddy, 1984). It is the responsibility of archaeologists and heritage managers to safeguard the cultural property. The formation of a village museum is the best example of a living heritage.

Gogo Village Museum: Establishing a Gogo Village Museum as a part of the inclusive museum concept is an interesting item of preservation of heritage in the contemporary period. The involvement of local communities is a matter of pride and prestige for any nation. A community-centered museum (Temu, 2004) is associated with a large ethnic festival event when a selected ethnic group prepares its traditional house and fills it with daily-use objects. It is followed by delicious traditional food and drink. The cultural items and other procedural aspects of the festival are finally documented and published. So, there are multiple advantages to involving the local communities in the reconstruction of the heritage museum. The thematic construction of such a museum may also be generally known as an inclusive museum. Keeping such a village museum establishment in view, the Gogo community has been chosen. The background history of the community is described as follows.

Gogo or Wagogo or Mgogo is a pastoralist ethnic group which inhabit central Tanzania. They live in a portion of the Eastern Rift Valley system. It is one of the major communities living in a portion of the Eastern Rift Valley system. The Gogo is composed of three percent of the total population of Tanzania. They were hunter-gatherers earlier but slowly shifted to pastoralists, although some of them are practicing settled agriculture nowadays. In East Africa in general, pastoralism was adopted by the local hunter-gatherers between 5000 and 4000 B.P. as evident from the recovered fauna of domestic stock in hunting-gathering levels at Enkapune Ya the Muto dated to 5000 B.P. (Marean, 1992), and that it was initiated before the advent of agriculture in a social and economic context of relationships between hunter-gatherers and pastoralists. One oral tradition reports that the term Gogo is given after the use of logs (gogo in Swahili) to divert water during their attempt to convert arid regions into productive landscapes (Mnyampala, 2015). They combined pastoralism with the cultivation of drought-resistant grain crops. Mnyampala (2015: 12) identifies that the arrival of Bantu-speaking agriculturalists around 1300 A.D. marks the beginning of the Gogo.

The following are the factors for the selection of the Gogo community for establishing the 'Gogo Village Museum' on the University of Dodoma (UDOM) campus. Firstly, the Gogo has an ancient history (Bantu stock) and their material culture (Fig. 3) is traditional as reflected by their handmade pottery, calabashes, hunting, and agricultural tools, skin hides, basketry, and others (Rao & Temu, 2019). It is essential to record their culture and exhibit the pride and prestige of individual ethnic groups and the public as well. Secondly, the settlements of Gogo are found near archaeological and historical sites. This helps in the extension of research and also makes them involved in heritage protection. Finally, the Gogo villages are located at an accessible distance to the UDOM Campus. The establishment of the Gogo Museum within the University campus will create a space for students, scholars, and the public to acquire knowledge through its exhibitions, and provide a wide collection for research purposes.

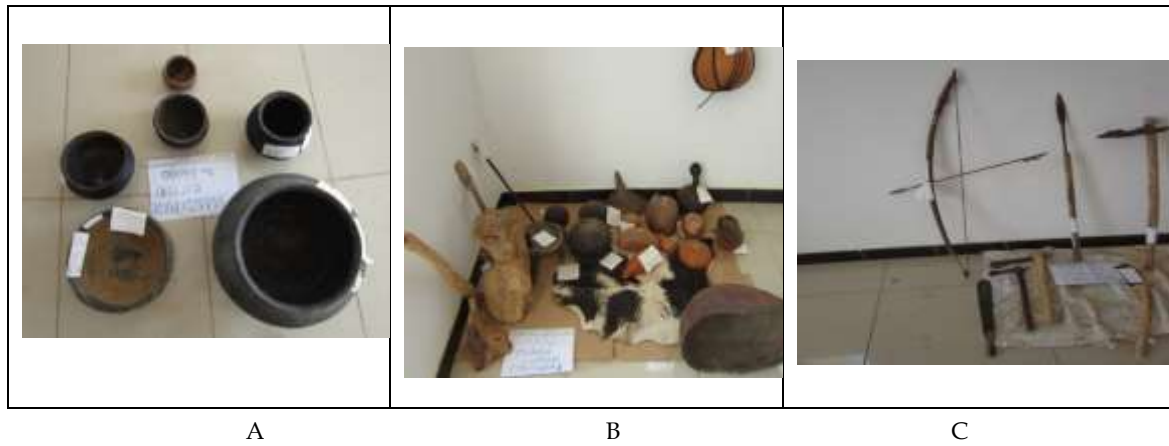


Figure 4 (A, B & C): Dept. of History and Archaeology Collections: Gogo Household objects, Hunting and Agricultural implements (Rao & Temu, 2019).

Ethnographic Account of the Gogo Culture: The Bantu speaking Gogo ethnic group has undergone several changes under the influence of changing environmental and economic situations in their landscape. Therefore, they live in what may be called a “marginal”-economic environment (Rigby, 1969). Yet their area is well suitable for cattle-herding and drought-resistant agriculture, with sorghum, millet and corn (maize) as staple crops. Gogo shares most of the materials and adapt to harsh environment against Nilotic Baraguyu and Maasai communities. The Gogo is one among 120 cultural-linguistic groups living within the boundary of the Republic of Tanzania. They speak Kiswahili after they are exposed to urban areas, although cigogo is their mother tongue which is closely related to that of the Kaguru.

Gogo settlement: Gogo settlements are dispersed although the population density is low. Patrilineal clan ties extended across the region and into the neighbourhood. The settlement which the Gogo called *tembe* accommodates all family members, parents and children. A typical settlement is a stone house which is a rectangular structure. Normally the wall of the settlement is constructed with mud bricks. The settlement mainly consists of three partitions/rooms generally. The entrance is on the west. Interestingly, kitchen is arranged at the entrance of the main house. The hearth inside the kitchen consists of three stone boulders. Sometimes more than one hearth is fixed on the surface to enable to cook several dishes at a time particularly during ceremonies. The southern end of the house is connected to another independent room facing north. It is meant for keeping pottery and other agricultural implements.

Our research field study in the Gogo villages, Ng’ong’ona, Makulu and Ntyuka which are located around the UDOM Campus (36° N081267, E9310568) in the Chamwino area revealed socio-economic and other household material cultural aspects. Mostly they live in joint family system. Very few nuclear families are present. Although monogamy is generally practiced, polygamy is highly valued and prosperous. Bride wealth in the form of livestock is paid in marriage confirmation. The Gogo livestock includes cattle, sheep, goat to enjoy milk and meat products. Some families grow crops and vegetables. They prepare wooden and iron hoe/ digging stick, knives etc. Fabrication of iron tools is done on charcoal flame with the help of pumping air bellows made out of skin hides which are attached to long wooden sticks (Figure 4).

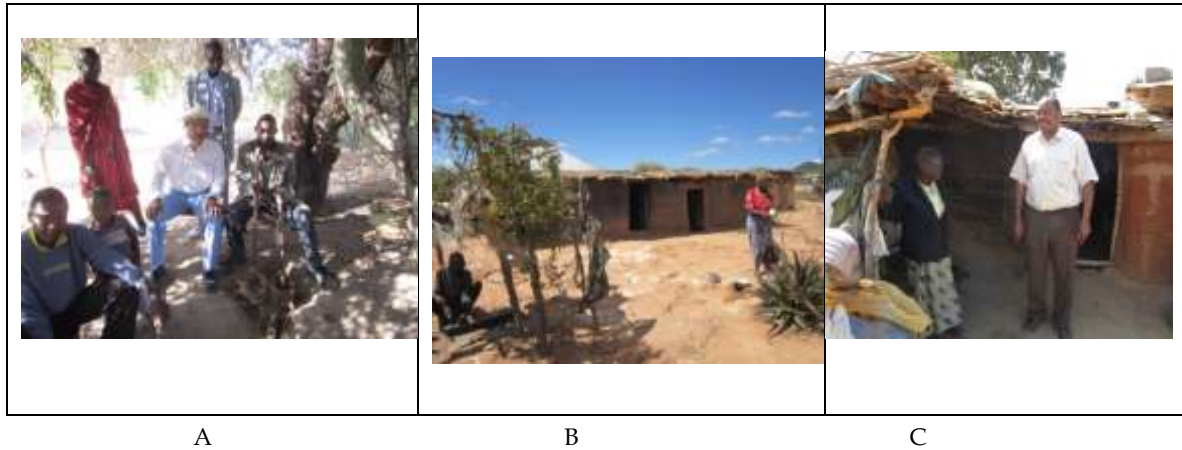


Figure 5 (A, B & C): Gogo ethnography, iron fabrication for tool preparation in Makulu village.

Dried vegetable gourds (calabashes) are used to store drinking water, serve food, and preserve grains. The decoration is made on these gourd bowls. Generally, such bowls are used to offer porridge to the deities ceremoniously. Pottery making is one of the important indigenous crafts among the Gogo. In the very long interview, the authors had with Rose Mary Msote, Ntyuka village potter explained in detail the various steps involved in pottery making from procuring clay soil up to the preparation of full pot with designs and burning the pot for strength finally (Figure 6).

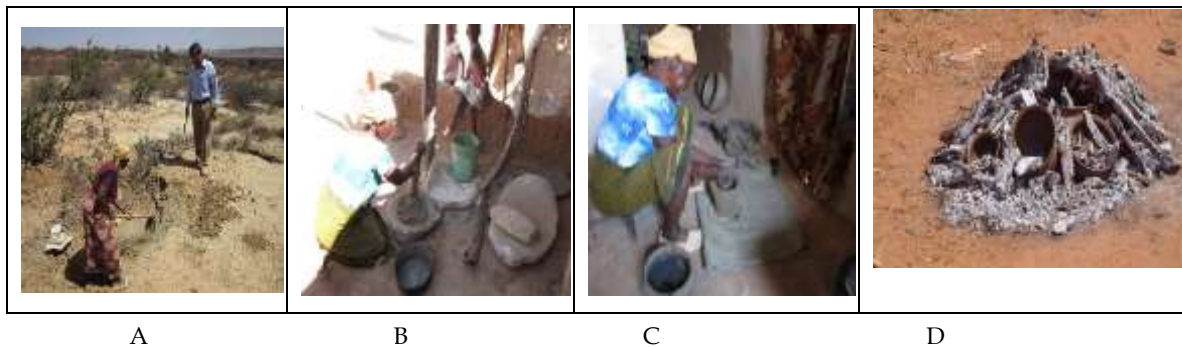


Figure 6 (A, B, C & D): Gogo pottery making in the Ntyuka village, from the stage of raw material collection up to the burnt pottery: left to right for sequence (Rao & Temu, 2019).

6. Implications of the study

The present study would generate inspiration among students, scholars, and staff for the type of museum work that involves commendable exercise in pursuit of knowledge about the tool makers and their ancestry. The above truth comes from the continuous research on acquired artifacts. Secondly, the protection of objects through preservation and conservation techniques shall promote enthusiasm in several sections of society. Since community members are encouraged to participate in the preservation and protection of material culture, the concept and importance of cultural heritage which leads to the integrity of people will spread to the entire society, and in a way more data whether archaeological or ethnographic can be uncovered. Finally, the establishment of a museum would generate a space for the young learners and the villagers who volunteer the museum collections work for awards and rewards, and employment as well.

7. Recommendations

The concept of inclusive museums in the contemporary world should become a role model for public knowledge, academic research activity, and heritage conservation and preservation. This is a modern concept which is several times superior to the traditional view of managing a museum just for public amusement. In the

ongoing revolutionary world, museums have captured a vital place in academic and socio-economic development. Traditional marginal communities are competing with the developed communities to claim equal place in all spheres of development. In this context, an inclusive museum encourages all groups of people in general and the staff and participants in specific to explore knowledge from the museum specimens collected from their own land.

Secondly, research on the objects needs to be conducted to make an in-depth study on the origin and development of ethnic groups. Ethnoarchaeological interpretation may be used to explore traces of ancestry of the Gogo. Finally, the most important aspect is measures for heritage protection should be taken up by all sections of people on an emergency basis before the cultural treasure gets lost due to different problems such as human trafficking, vandalism, rodent disturbance, and others.

Specifically, the ethnic communities of Tanzania should be encouraged to establish their respective village museums. The cultural information of individual communities promotes unity in diversity. This is how museum establishment could create cultural integrity among different cultural groups of the nation. Last, but not least, public and tourist visits are recommended to be held systematically without disturbing exhibits on small entry fees. This facilitates economic support and also dissemination of native heritage among the public. Thus, it is a call for specialists in archaeology, anthropology, and cultural heritage to focus on field surveys to draw more data and publicize the facts of heritage artifacts and their authors who were involved in the socio-economic development of the society. Such contribution really stands for the pride and integrity of the nation.

8. Conclusion

Identification of archaeological sites in the vicinities of the Gogo habitat drew the attention of scholars, students, and Gogo people. The site survey around the University of Dodoma yielded Stone Age implements in some sites such as Makulu, Ntyuka and Ngo'ngo'na. These are the villages mostly inhabited by the Gogo community. Some of their household objects appear to be similar to those of pottery and ground stone objects of archaeological sites. This is the reason Gogo ethnographic data which include material, non-material culture, and settlement structure were collected for conducting comparative study and understanding the traces of ancient origin. Keeping this in view the authors and the History and Archaeology department staff initiated to establish a museum with a special section for preserving Gogo cultural material in the University of Dodoma.

Subsequently in our archaeological survey, pottery, grindstone, pieces, and other tiny stone tools called microliths were collected. At the same time, an ethnographic survey including interview sessions with the local people was conducted and data relating to various traditions, customs, rain-making practices, and other lifestyles were documented. Gogo pottery-making and iron tools-making techniques are interesting. Since Gogo hunting implements like bow and arrow, agricultural tools like digging stick, hoe, pick, axe, knife and spade, and other household furniture such as grindstone, pounders, pottery, and calabashes were found to be spectacular and attracting the audience, it was decided to open a Gogo Village Museum as a separate section in the main museum. This Museum's future would become a huge museum complex like an inclusive museum for deriving knowledge, holding research, and preserving heritage.

9. Funding

This research paper received no internal or external funding.

Acknowledgments

The authors are thankful to the University of Dodoma, Tanzania for encouraging research on the topic. Further, we are grateful to the Ntyuka villagers, particularly Mrs. Rose Mary, a potter, and also elders of the village who supported us during ethnographic data collection. Finally, the authors express their deep sense of gratitude to

Prof. Lakshmanan, Former Faculty of Foreign Languages at the University of Dodoma for his assistance in proofreading.

ORCID

Krishna Rao, Sadasivuni  <https://orcid.org/0000-0002-3476-8013>

Temu Emanuel Lucas  <https://orcid.org/0000-0002-2913-0787>

References

1. Abungu, G. O., & Ndoro, W. (2022). Introduction: The Heritage of the Colonised. In *Cultural Heritage Management in Africa* (pp. 1-10). Routledge.
2. Biscione, M., Danese, M., & Masini, N. (2018). A framework for cultural heritage management and research: The Cancellara case study. *Journal of Maps*, 14(2), 576-582.
3. Brüninghaus-Knubel, C. (2004). Museum education in the context of museum functions. *Running a museum: A practical handbook*, 119-132.
4. Carmichael, B., Wilson, G., Namarnyilk, I., Nadji, S., Cahill, J., Brockwell, S., ... & Daly, C. (2020). A methodology for the assessment of climate change adaptation options for cultural heritage sites. *Climate*, 8(8), 88.
5. Carroll, P., & Arrevaara, E. (2018). Review of potential risk factors of cultural heritage sites and initial modelling for adaptation to climate change. *Geosciences*, 8(9), 322.
6. Chami, F. A., & Kwekason, A. (2003). Neolithic pottery traditions from the islands, the coast and the interior of East Africa. *African Archaeological Review*, 20, 65-80.
7. Crowley, K., Jackson, R., O'connell, S., Karunarthna, D., Anantasari, E., Retnowati, A., & Niemand, D. (2022). Cultural heritage and risk assessments: Gaps, challenges, and future research directions for the inclusion of heritage within climate change adaptation and disaster management. *Climate Resilience and Sustainability*, 1(3), e45.
8. Eddy, F. W. (1984). Archaeology, a cultural-evolutionary approach. (*No Title*).
9. Fatorić, S., & Biesbroek, R. (2020). Adapting cultural heritage to climate change impacts in the Netherlands: barriers, interdependencies, and strategies for overcoming them. *Climatic Change*, 162(2), 301-320.
10. Harvey, D., & Perry, J. A. (2015). *The future of heritage as climates change*. Oxon: Routledge.
11. Herreman, Y. (1992). Museums in Latin America—other encounters. *Museum International*, 44(1), 5-5.
12. Howard, M C. & Patrick C. M. K. (1983). *Contemporary Cultural Anthropology*. Little, Brown and Company (Inc), USA.
13. Hudson, K. (1977). Museums for the 1980s: A survey of world trend.
14. International Council of Museums (ICM). (1996). Statutes, Code of Professional Ethics., ICOM, Paris.
15. Kaymas, S. (2020). Is development possible without cultural policies? Rethinking creative industries and sustainable development in the case of Turkey. *Creative Industries Journal*, 13(1), 72-92.
16. Kayombo, N. A. (2005). *General guidelines for establishment and management of museums in Tanzania*. Dar es Salaam University Press.
17. Kirkanaes, J., & Wemba-Rashid, J.. (1993). *Bagamoyo: A Pictorial Essay from Tanzania*. Publisher: Bega Kwa Bega.
18. Kwekason, A., & Chami, F. A. (2003). Archaeology of Muleba, Southwest of Lake Nyanza. *Studies in African Past*, 3: 59-85.
19. Mabulla, A. Z. (2000). Strategy for cultural heritage management (CHM) in Africa: A case study. *African Archaeological Review*, 17, 211-233.

20. Mapunda, B. B. B. (2002). Iron Metallurgy on the Tanzania Coast. In, F. A. Chami and Pwiti (Eds.), *Southern African and the Swahili World*, (pp. 76-88), Dar es Salaam: University Press.
21. Mapunda, B. B. B. (2010). *Contemplating the Fipa Iron Working*. Kampala, Foundation Publishers.
22. Marean, C. W. (1992). Hunter to herder: large mammal remains from the hunter-gatherer occupation at Enkapune ya Muto rock-shelter, Central Rift, Kenya. *African Archaeological Review*, 10(1), 65-127.
23. Masao, F. T. (2010). *Museology and Museum Studies*. Dar es Salaam University Press Tanzania.
24. Masini, N., & Soldovieri, F. (2017). Cultural heritage sites and sustainable management strategies. *Sensing the past: From artifact to historical site*, 1-19.
25. Mnyampala, M. E., & Maddox, G. (2015). *The Gogo: History, customs, and traditions*. Routledge.
26. Navei, N. (2021). Ethnographic and costume regalia of Paari-gbiele festival in northern Ghana. *International Journal of Research and Scientific Innovation*. <https://doi.org/10.51244/ijrsi>.
27. Navei, N. (2023). Youth participation in traditional cultural practices in contemporary Tumu: An exposé on the Ceremonial Costume Art of Fuowie Nasolo, a youth cultural iconic figure in Tumu. *Journal of African History, Culture and Arts*, 3(1), 13-28.
28. North, G. (1990). Preservation and conservation. Modern Methods of Conservation and restoration of objects in Transport Museums especially in Museum of Post and Telecommunication. In *Year book of the International Association of Transport Museums*, Vol 15/16, 1988/1989. J.D. Storer (Ed.), Deutsches Schiffahrtsmuseum, D-2850 Bremerhaven.
29. Ombari, T. L., & Mabulla, A. Z. (2019). The Archaeology of Mbuamaji: An Early Iron Working Site in Dar es Salaam City Tanzania. *Studies in the African Past*, 11.
30. Özdemir, Ö., & Akyürek, S. (2017). Village museums as an attraction element in rural tourism: samples from Turkey. *Uluslararası Kırsal Turizm ve Kalkınma Dergisi (IRTAD) E-ISSN: 2602-4462*, 1(1), 42-46.
31. Price, T. D. (2007). Principles of archaeology.
32. Prösler, M. (1995). Museums and globalization. *The Sociological Review*, 43(S1), 21-44.
33. Rao, S. K., & Temu, E. L. (2015). Urgency for Alleviation and Preservation of Archaeological and Historical Heritage in Tanzania. *Journal of Humanities*, 2(1).
34. Rao, S. K., & Temu, E. L. (2019). Material Culture and its Functional Importance to the Gogo Community in Tanzania in East Africa.
35. Rigby, P. (1969). Cattle and Kinship among the Gogo: A semi-Pastoral Society of central Tanzania. (No Title).
36. Safo-Ankama, K., & Donkor, E. K. (2023). Social constructs of the coastal fante festival performance costumes and sculptural objects in Ghana: An indigenous knowledge system and practice. *Journal of African History, Culture and Arts*, 3(2), 105-121.
37. Schmidt, P. R., & Childs, S. T. (1995). Ancient African iron production. *American scientist*, 83(6), 524-534.
38. Sesana, E., Gagnon, A. S., Bonazza, A., & Hughes, J. J. (2020). An integrated approach for assessing the vulnerability of World Heritage Sites to climate change impacts. *Journal of cultural heritage*, 41, 211-224.
39. Sofka, V., Conseil international des musées. Comité international pour la muséologie. Symposium (1988: Hyderabad), Conseil international des musées. Comité international pour la muséologie. Symposium (1988: Varanasi), & Conseil international des musées. Comité international pour la muséologie. Symposium (1988: New Delhi). (1988). *Museology and developing countries: help or manipulation?*. ICOM.
40. Soltax, T. (1964). *Horizons of Anthropology*. Aldine Publishing Company, Chicago.
41. Temu, E. L. (2004). *Developing a Community centered Museum: A new strategy for Community Participation in Heritage Management*. A thesis submitted to the Amsterdam School of Arts Reinwadt Academy in partial fulfillment of the Master's Degree Programme in Museology.
42. Winzer, F. (1890). *Museums of Art in the Federal Republic of Germany*. Georg Westermann Verlag kerei und Kartographische Ansalt Gmb H and Co. retrieved from <http://www.google/search.htm> .



This Article is distributed under a Creative Common [Attribution \(CC BY-SA 4.0\) International License](https://creativecommons.org/licenses/by-sa/4.0/). Copyright (c), 2022 by the author/s.

