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Musicalizing heritage and heritagizing music for enhancing community awareness of preserving world heritage sites in Africa

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ABSTRACT

For the past two centuries or so, education systems in Africa have changed from parental- to school-based training. With this pedagogical shift, children and young people are mentored using school curricula that say very little about the cultural heritage sites in the community in which they were born and raised. Heritage research outputs, such as books and articles in international journals, cannot be accessed by local people. If they do manage to access these publications, the content is too technical for them to understand the central arguments. Consequently, local people, especially teenagers and young adults, have little awareness of the scientific interpretation of heritage sites and their associated value. The question remains as to what methods could be used to make young people appreciate cultural heritage sites and hence collectively engage in heritage preservation projects. Using Tanzania's 'Bongo Flava' (BF) music as a case study, this paper provides empirical evidence of how music could be used to make people aware of the value of heritage sites in Africa. We report that BF music at Kilwa Kisiwani World Heritage Site in Tanzania is continuing to motivate young people to develop an interest in preserving monuments and to participate in conservation initiatives.

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Introduction

To make communities aware of the value of heritage sites so that they come to appreciate them, heritage stakeholders, such as heritage researchers and practitioners, national governments and partners and the private sector, should design and implement different strategies to achieve this end. Regardless of where such initiatives are implemented, communities need to be made aware that, without their support and involvement in preserving the heritage, its sustainability is in jeopardy (Yan and Morrison 2007; Nyaupane and Timothy 2010), and so they need to realise that they must share the responsibility of protecting the heritage (Munjeri 2004; Jaafar, Noor, and Rasoolimanesh 2015). Responding to this need, heritage scholars have written books, journal articles and other publications concerning the heritage assets of Africa in order to make them known, valued and appreciated.

Some publications emanating from the above initiatives have misrepresented the 'facts', for they were guided by the colonial viewpoint. For example, the monumental structure of the Swahili coast (Kirkman 1964), the monumental architecture of Great Zimbabwe (Bent 1902) and the complex metal technology in various places in Africa (Peak 1933; Sassoon 1963) were said to be

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a result of foreign influence and not of local initiatives. This colonial thinking on heritage sites in Africa persisted until the post-colonial period (1970–80), when it started to be challenged. Although colonial viewpoints continue to emerge in some scholarly contributions (e.g. Fleisher et al. 2015), they have been followed by counter arguments (e.g. see Schmidt 2009 and papers therein; Ichumbaki 2017; Kusimba and Walz 2018; Ichumbaki 2019). Post-colonial academic outputs continue to show that colonial historians distorted African history to justify their dominance. The issue now is what initiatives can local and foreign archaeology and heritage researchers take to ensure that communities are aware of, appreciate and value their heritage? Here we present Tanzania's 'Bongo Flava', a popular local music genre, as an innovative means that heritage researchers, government officials and practitioners could use to present and popularize the heritage, and ensure the participation of local communities in protecting it.

The question of how best to enhance communities' knowledge of the scientific importance of heritage sites has not been fully answered (Han et al. 2014). A few researchers have focused on the economic empowerment of local people (Mayor and Huysecom 2016; Lwoga 2018), and encouraging them to visit the sites (Nyaupane and Timothy 2010) so as to raise their awareness. As regards economic empowerment, discussions are based on the notion that people living near heritage sites are extremely poor, and so unless they benefit economically, they will not engage in preserving them (Ichumbaki 2015, 329). It is argued that creating successful businesses that provide viable and long-term employment for local people, empower women and protect the interests of marginalized groups is a powerful incentive for preserving the heritage (Coben 2014). A proof of this hypothesis is the 'cultural bank' strategy in West Africa that provides local people with an economic incentive, through which those in Mali, Togo and Benin have become much more aware of their cultural heritage, and the pillaging and illegal selling of cultural objects has been reduced (Mayor and Huysecom 2016, 177).

Between the 1980s and 1990s in West Africa, many cultural objects were sold illegally because of the poverty of local populations (Brent 1994). To address this challenge and raise the awareness of local people, various organizations and international funding agencies supported the establishment of village museums that later came to be known as cultural banks, which give rural people the opportunity to place their valuable cultural objects in these banks rather than selling them on the black market (Mayor and Huysecom 2016). In exchange, the villagers are given loans and training in management, which has partly resulted in the heritage being protected (Crosby 2014). Indeed, in addition to becoming a solution to the problem of pillaging and the illegal selling of cultural objects, cultural banks represent a solution to people's economic difficulties (Deubel 2006), particularly in Mali, Togo and Benin.

On visiting heritage sites, research data from the State of Arizona in the USA show that when people visit heritage sites they gain a greater understanding of them (heritage sites) and their history (Nyaupane and Timothy 2010), with the result that they become concerned and are ready to participate in preservation initiatives (Bagnall 2003; Smith 2006; Nyaupane and Timothy 2010). Therefore, the authorities managing heritage sites are advised to ensure that they are professionally interpreted and promoted, and because heritage assets contribute to global education, research, tourism and national pride, innovative initiatives should be taken to make people aware of their legacy.

There could be various reasons for the low level of community engagement in protecting the heritage, but two stand out. First, heritage professionals exclude local people from participating in research and management programmes (Chirikure and Pwiti 2008), and second, there are little heritage-related topics at both secondary and tertiary levels of education (Mabulla 2005, 221). As a result, school pupils, students and citizens are not made aware of the cultural and scientific value of the heritage emanating from research projects conducted by heritage professionals. To rectify this, a number of strategies are proposed, which are to design a curriculum that incorporates heritage studies at all levels of education, to design research projects and cultural heritage programmes that engage local communities and schoolchildren, to publish and make available

easy-to-read material that covers heritage issues, and to create a national heritage awareness week to showcase various heritage products and discoveries (Mabulla 2005, 222–224).

These recommendations are being implemented both within and outside Africa to make the cultural heritage known and appreciated by the public, mainly through the United Nations (UN) Millennium Development Goals (MDGs). For instance, Goal 4 about ensuring quality education aims to increase awareness and appreciation of heritage diversity and its contribution to sustainable development. Through educating the public, the UN regards the heritage as a learning tool, promoting shared values/identity and the importance of conservation. Likewise, Goal 8, focusing on decent work and economic growth, provides support for sustainable heritage tourism. Implementation of Goal 8 is likely to result in innovation and entrepreneurship in the heritage sector, thereby making people aware of the value of the heritage. Furthermore, Goal 11 dealing with sustainable cities and communities provides support for raising the public's awareness of heritage sites. Through Goal 11, appreciation of the heritage is accomplished through recording historic sites so as to regulate development, thereby limiting urban encroachment on them.

Complementary to raising public awareness of the cultural heritage is the declaration that 5th May each year is Africa's World Heritage Day, which was decided in November 2015 at the 38th Session of the General Conference of the United Nations Educational, Scientific and Cultural Organization (UNESCO 2015). This gives Africans living on the continent and the Diaspora the opportunity to celebrate their cultural heritage.

Global initiatives to raise people's awareness of their heritage and the need to preserve and promote it for posterity correspond to the 2015 African Union's 'Agenda 2063: The Africa We Want.' Aspiration five (5) of this agenda is Pan-Africanism, that is, having a continent with a strong cultural identity, a common history, destiny, heritage, values and ethics, and respect for religious diversity among African people and the Diaspora. The desire is that by 2063 Pan Africanism is fully entrenched, African Renaissance reaches its peak, and the diversity in culture, heritage, languages and religion is the strength of African people. Agenda 2063 wants:

- Pan-African ideas to be fully embedded in all school curricula;
- Pan-African heritage, folklore, languages, films, music, plays, literature, festivals, religions and spirituality to be enhanced;
- African creative arts and industries to be celebrated throughout the continent, as well as among the diaspora, which will contribute significantly to self-awareness, well-being and prosperity, and to world culture and heritage;
- African languages to be the basis for administration and integration;
- African values of family, community, hard work, merit, mutual respect and social cohesion to be firmly entrenched;
- Africa's stolen cultural heritage and artefacts to be fully repatriated and safeguarded;
- Culture, heritage and a common identity and destiny to be the centre of all Africa's strategies so as to facilitate the Pan-African approach and the African Renaissance.

In Tanzania, the Agenda 2063 tallies with the constitution, heritage policies, developmental visions and strategic frameworks. For instance, Tanzania's Constitution Cap 2 of 1977 (as amended from time to time, URT 2005), the Antiquities Act No. 10 of 1964 (Cap 333 Revised Edition, 2002) and the Cultural Heritage Policy (2008) consider heritage to be a national treasure needing protection. Likewise, the National Strategy for Economic Growth and Reduction of Poverty (commonly referred to as MKUKUTA II in Kiswahili) (2010) and the 2025 Development Vision stress the relevance of cultural heritage to Tanzanian communities. For instance, Goal 5 of MKUKUTA II recognizes that 'national cultural heritage and identity are at the heart of development policy.' According to this goal, investing in cultural heritage results in: 1) enhanced social cohesion, belonging and national identity; 2) improved self-confidence, self-

esteem, creativity, innovation and moral integrity; and 3) enhanced principles of cultural diversity and improved inter-cultural dialogue.

Although the goals and policies presented above are worth pursuing, they have rarely been implemented or successful (Schmidt 2017a, 2017b), partly because local people have not been meaningfully engaged, with the result that they, and particularly the young, are unaware of the need to value and preserve their heritage. To this end, many sites in Africa, including World Heritage Sites, continue to face conservation challenges despite huge financial and technical investment (for example, see Ichumbaki and Mapunda 2017). Mindful of these challenges, we argue in this paper that engaging communities and making them aware of the scientific value of heritage sites in their area is vital for ensuring their sustainability. Therefore, strategies need to be devised, and so the one we present is how popular local music can raise the awareness of young people in particular so that they are motivated to value and preserve their heritage.

As used in this study 'musicalizing heritage' means promoting heritage sites through popular local music. It is about explaining the relevance or value of heritage sites and presenting it to the public through music. Musicalizing heritage does not aim at moving away from using scientific concepts rarely understood by the general public. Instead, it recommends translating those concepts by using simple musical language easily comprehended by young people. On the other hand, as used in this paper 'heritagizing music' refers to making music part of heritage sites as a way of raising people's awareness. People have various songs describing different situations and phenomena in their particular community, but unfortunately in Tanzania these songs rarely give information about heritage sites and their value. Heritagizing music challenges heritage personnel to use heritage to promote local music. Thus, 'heritagizing music' and 'musicalizing heritage' are two concepts that complement each other, in that the tangible and intangible heritage promote each other to ensure the visibility and sustainability of each. It should be borne in mind that music is a multifarious concept. This paper zooms in on Bongo Flava music already mentioned above, which is described in the next section.

Bongo flava music in tanzania

'*Bongo Flava*' (BF) music is the type that is most popular with young people in Tanzania and probably in East Africa. The name 'Bongo Flava' is formed of two words, the first, 'Bongo', being a corruption of the Swahili word '*Ubongo'* meaning brain. Most young people in Tanzania call Dar es Salaam *Bongo* (Reuster-Jahn and Kießling 2006) because, although they face hardship living in the city, they believe that to keep on living there they must be brainy. Consequently, *Bongo* (slang and not the official name of Dar es Salaam), continues to be used and is accepted by many Tanzanians. In some instances, *Bongo* is used to refer to the whole country, particularly among the Diaspora. The second word, *Flava*, comes from the English word 'flavour' or taste (Englert 2008). *Bongo Flava* music simply means young people's music in Tanzania. Older citizens and most government officials do not call this music *Bongo Flava*, but *'Muziki wa Kizazi Kipya'*, which means music of the new generation.

According to Mangesho (2003), BF music in Tanzania started in the early 1990s, and gained popularity in the late 1990s and early 2000s. It has employed many Tanzanian young people as musicians, composers, dancers, directors and producers, and has become a means by which they can express their ideas, opinions and complaints. This music is also like a mirror reflecting the lifestyle of Tanzanians, particularly young people. Due to its influence, BF music has become the most popular music in East Africa. Some literature documents that BF music is a result of localizing American Hip Hop, which gained momentum in the 1970s (Raab 2006), because it contains some Hip Hop elements such as rapping, dee-jaying, break dancing, beat boxing and other styles (Suriano 2007). In the early 1990s, many BF musicians used American English in their lyrics and others translated American songs into Kiswahili.

Beginning in the mid-2000s, BF musicians started to be recognized and appreciated, contrary to when they were regarded as hooligans (Perullo 2005). There are several areas in which BF music has dominated various aspects of life, but for the purpose of this article we focus on two issues only: politics and health education. With regard to politics, BF musicians communicate their message to people during election campaigns (Reuster-Jahn 2008). Both the ruling party, Chama Cha Mapinduzi (CCM, Revolutionary party) and opposition parties use various BF musicians to deliver their manifesto and ask people to vote for them. Most BF musicians joined neither the ruling party nor the opposition parties during election campaigns. They remained neutral and produced songs warning citizens not to believe politicians' unrealistic promises. However, two musicians joined the main opposition party, *Chama cha Democrasia na Maendeleo* (CHADEMA, Democratic and Development party), and later became members of the national assembly. Some young people are of the view that these musicians, Joseph Mbilinyi (Sugu) and Joseph Haule (Professor Jay), are now active members of the national assembly in terms of the quality of their contributions to parliamentary debates.

With regard to health, the most significant contribution came from Feruz Mrisho and Professor Jay through their hit song '*Starehe*' (leisure). Its message grabbed the attention of Tanzanians of all ages. It addressed HIV/AIDS, a disease that was killing many people in Tanzania, particularly the young. The message is delivered through the main character hospitalized for suffering from HIV/AIDS, who has flashbacks of dating various women. In one scene he is in a bedroom and refuses to use a condom. The message that is communicated from listening to the song and watching the video is that HIV/AIDS is contracted through having unprotected sex. In the late 2000s, the song became 'the talk of the town' among young people. It formed a part of regular Tanzania Commission for AIDS (TACAIDS) campaigns against the spread of HIV/AIDS and those of other associations.

The two examples presented above show that BF music has been used to raise people's awareness of various issues, with a great deal of success. Currently, all the major radio and television stations in East Africa, some of which have a wide coverage in both rural and urban areas, play BF music. Because BF music is played so often, it captures the attention of many people, especially the young, and has become a major means by which knowledge and information is transferred from one person or group of people to another. While using BF music has succeeded in raising public awareness in the area of politics, health and a few others that are related, this has not been done in the heritage sector. Taking the '*Urithi Wetu*' project as a case study, this paper attempts to show how BF music could be instrumental in raising communities' awareness of the need to protect and sustain heritage sites.

'urithi wetu' – our heritage project

'*Urithi Wetu*' is Kiswahili for 'Our Heritage'. It is a project that seeks to establish a strong community-based programme to preserve archaeological and other cultural heritage sites by building from the ground up, based on local knowledge, customs and use. This project represents a new approach to heritage preservation in Tanzania, as government institutions entrusted with this goal are chronically understaffed and unable to cover the vast number of existing sites. Raising people's awareness of their need to participate in preserving the heritage is one of the aims of the *Urithi Wetu* project (UWP), which believes that engaging local communities while building their sense of pride and identity, could be the needed solution to the problem of limited resources. UWP's major desire is to focus attention on community-based research at several levels:

(1) to gain an understanding of the meaning and value of the heritage, mainly from local people's perspective, as opposed to what is put forward by heritage scholars and professionals, that is, thinking outside the authorized heritage discourse (Smith 2006);

(2) to learn about and integrate heritage management plans in local definitions and conceptualizations of what constitutes an important heritage;
(3) to build the capacity of local actors to be agents of change and advocates for protecting the heritage; and
(4) to use this project as a model to push for change in national heritage management policies and laws.

To accomplish these objectives, UWP employs in-depth interviews, focus group discussions and formal and informal workshops. It also facilitates the composition of songs and produces them, as well as preparing and producing radio and television programmes. Among the key members of the local community engaged in UWP initiatives are older men and women, commonly regarded as knowledge keepers. In addition to conducting interviews, discussing various heritage issues and taking notice of collaborators' narratives, UWP members adopt what Schmidt (2016, 384) calls the 'art of listening' to capture what takes place in people's daily lives and what they do (also see Schmidt and Kehoe 2019 and the papers therein). This is geared to finding out how cultural activities in the local community are expressed through, for example, their taboos.[1]

Although the project aims to extend its operation to various parts of Tanzania, it currently focuses on the country's coastal sites that form part of the 'Swahili Coast', which extends about 3000km from Mogadishu in Somalia to Cape Delgado in Mozambique, and includes the islands of Mafia, Zanzibar, the Comoros and the northern part of Madagascar. The main focus has been on Kilwa Kisiwani (a mediaeval town) and Bagamoyo (a historic town), both of which are located on the Indian Ocean coast. Kilwa Kisiwani was a key player in the Indian Ocean trade, while Bagamoyo is well known for its active role in the East African slave trade. As part of the Swahili Coast, both Kilwa and Bagamoyo have unique and significant archaeological and historical resources of great antiquity. These include sacred landscapes and trees, rich oral traditions and histories, ritual and religious practices and origins, as well as the ruins of Swahili monuments and sites of the later slave and ivory trade. As a curtain raiser to a more comprehensive report of UWP yet to be published, the next part of this article shares empirical evidence on how BF music can play a major role in raising the awareness of the public and young people in particular.

Towards producing the kilwa yetu song

The first initiative of UWP to raise public awareness of the value of cultural heritage was taken in collaboration with the School of Journalism and Mass Communication, a Constituency of the University of Dar es Salaam (UDSM). This collaboration, which lasted two years (2015–2016), was with Mlimani Television and Mlimani Radio, which are part of Mlimani Media Group, owned by UDSM, and included producing and airing television and radio programmes that would inform the public about the cultural heritage sites in Tanzania together with their value, and remind the government of the importance of preserving and promoting them. UWP's expectation was that through promoting and preserving cultural heritage resources, the livelihoods of communities who are the custodians of these resources would be improved. One of us (Elgidius Ichumbaki, EI) supervised the production of television and radio programmes covering different cultural heritage assets and the views of various heritage stakeholders, especially local communities. However, before these programmes were aired the project members realized that airing radio programmes without background music would be boring. We therefore agreed to think of music that could be played in the background as the programme was being aired on radio and television. The idea was to start with the music and continue with the narration of heritage issues and interviews with local community members, government officials or heritage experts/practitioners with the music playing in the background and end the programme with the music. The challenge was what type of music would fit the programme and, if available, where would the money come from to pay

a musician who had the copyright of the song? At that point, EI, the project leader, conceived the idea of composing and recording a song that could serve this purpose.

To minimize the cost, EI thought of his talented students pursuing a diploma in Cultural Heritage Management and Tour Guidance. He therefore composed the song and shared it with two diploma students, Steven Didas Mfupe and Rose Marley. The song was recorded in Switch Studio under the producer, Abbot Charles. The song has three verses and one chorus. In terms of content, the song tells about various kinds of cultural heritage sites found in different parts of Tanzania. It also details the value of these sites and how profitably they could be used to generate an income.

Furthermore, the song reminds heritage stakeholders that there is an important Iron Age site in Buhaya that, despite being the major iron-smelting site in Eastern, Central and Southern Africa dating to 500BC (Schmidt 1997), the government has not declared it a national monument. Consequently, despite being important, which could even cause it to be nominated as a World Heritage Site, it is now being encroached on by neighbours and is likely to lose its authenticity in the near future (for more details see Schmidt 2016, 2017a, 2017b). Furthermore, the song mentions that cultural heritage policies and laws in Tanzania are not sufficient to protect the heritage and hence need to be amended.

In terms of reaching the audience, this song did not have a major impact and was not given much airtime by Tanzania's radio stations. There were two reasons for this. First, it was not released on its own as an official song but formed part of the radio and television programmes. Second, the video part of the song was not recorded or released. Thus, there are no data to measure the impact of this song, apart from general comments on the radio and television programmes on which it was played as a sound track. However, what we consider to be the impact of this song is the number of viewers, and comments on the television programme uploaded on YouTube. For instance, the sampled short video and the full programme evaluated after a year had over six thousand viewers and over five hundred comments, showing that many appreciated the programme and some really liked the background song. These comments are similar to the remarks on social media platforms and the observations made by radio listeners. One major comment derived from all the viewers, listeners and those expressing their views through social media was and probably still is dissatisfaction with how the Tanzanian Government manages cultural heritage sites.

The Kilwa Yetu song

As noted above, there had been no official plan to compose, record and produce the song, but it overcame the problem of pursuing the often long and tedious task of seeking the permission of copyright holders and the cost involved. It also coincided with the problem one of us (EI) faced while collecting data from Kilwa Kisiwani to produce a television programme. Several people there complained about the way in which the government engaged them to protect the ruins of monuments in their vicinity without the community receiving any benefit. EI's dilemma was how to make local people continue to value their cultural heritage despite the existing tension between them and the site administration in Kilwa Kisiwani (see Lwoga 2018; Ichumbaki and Mapunda 2017). How to deliver the message to the government to make it aware of local people's grievances was also a concern.

One initiative from the academic point of view was to publish an article detailing the problems facing Kilwa Kisiwani and Songo Mnara sites (see Ichumbaki and Mapunda 2017), which was directly and indirectly distributed to government officials involved in managing the sites. Since the problems facing the Kilwa site are similar to what is happening at other World Heritage Sites in Africa, EI circulated the article to UNESCO officials directly engaged in protecting them. Unfortunately, none of the officials in Tanzania and beyond who received a copy of the article responded. Indeed, this silence confirmed Wynne-Jones and Fleisher (2015, 114) observation that

'heritage officials in Tanzania are as distant as international ones.' It was against this background that we took the initiative to translate some sections of the article into a song that could be circulated to more people, especially the young. The aim of the song was not to convey a message to officials who did not respond to the article, but to articulate major issues. It was aimed at sensitizing the Kilwa community so that, despite being annoyed by the actions or inaction of the government, they should continue to appreciate their cultural heritage.

Whereas EI composed the song, Claudia Lubao (CL) cross-checked it to make sure the lyrics suited the music and instruments used. Iddi Mohamed recorded the song at Imagination Sound studios in Dar es Salaam. The equipment used to create the music comprised an M-Audio code 61 keyboard, Focusrite Scarlett 18i20 Audio-interface, Yamaha S8 and Behringer MS 16 speakers, and AKG perception 120-condenser microphone. Logic Pro X computer software was used to create the beat and focal mixing. The music was further recorded, broadcast and mastered and the sound designed using iZotope 7. With iZotope 7 technology, it was easy to reduce noise, dithering and time stretching. All this work was undertaken with the aid of an iMac desktop computer. Once the music had been recorded, the producers and other members of UWP listened to it to make sure that the message and arrangement of everything would make good music.

Once satisfied that the recording of the audio was good, we produced the video, which took four days, from 9th to 12 March 2018, while the team camping at Kilwa Kisiwani. To record the horizontal features, we used a Panasonic Lumix GH4 video camera that was mounted on a tripod to avoid blurring of the images. The cameraman faced the singers and the other characters involved while filming Husuni Kubwa palace, the Fort, Makutani Palace and the Great and Small Domed Mosques (see Figure 1–4). We focused mainly on the clearly visible locations that had enough light, but when there was insufficient light a reflector was used. To take a video of the monuments and beaches from the air a DJI Phantom 3 drone was used. The combination of images taken by the Panasonic lumix GH4 and DJI drone resulted in us having enough data to produce the video. DaVinci Resolve 15 computer software was used to edit, correct the colour, and produce the desired recording of the song and visual effects. DaVinci Resolve 15 was preferred because everything needed is in the same software application, allowing movement between editing, colouring, creating effects and recording.



Figure 1. Makutani palace in Kilwa Kisiwani, Photo by Elgidius Ichumbaki.



Figure 2. Part of the small-domed mosque at Kilwa Kisiwani, photo by Elgidius Ichumbaki.

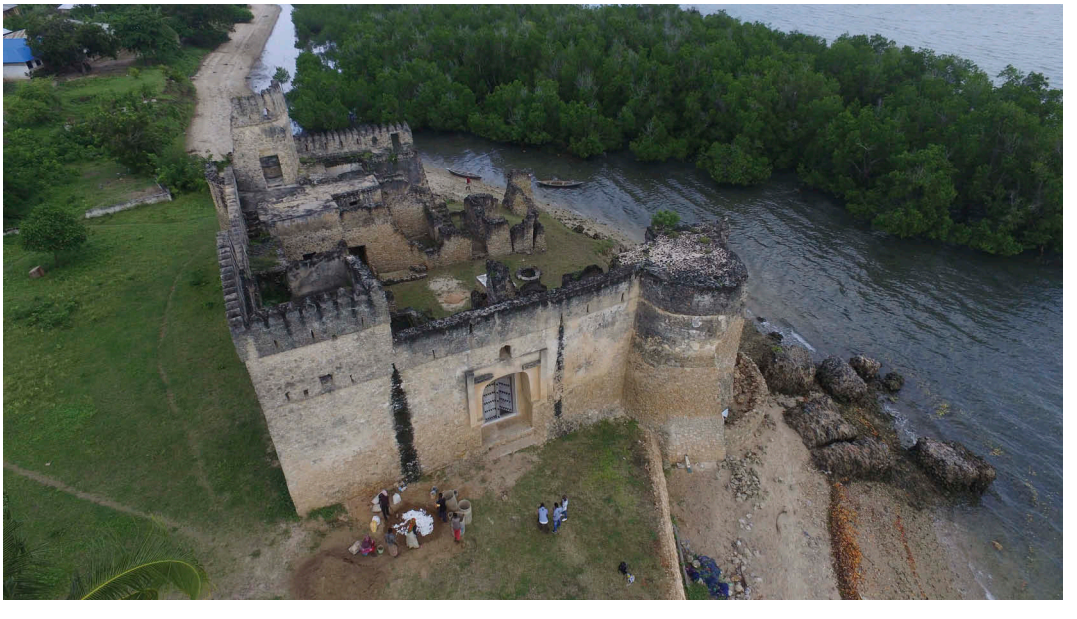


Figure 3. Old fort (Gereza) at Kilwa Kisiwani, photo by Elgidius Ichumbaki.

We called the song *Kilwa Yetu* (Our Kilwa). It has two verses, one bridge and one chorus all linked to one another to make it flow logically (see Table 1). The first verse introduces the ancient city of Kilwa and encourages Tanzanians to be proud of this town for its historical importance as a World Heritage Site. Through this verse, people are invited to visit the site and see the wonderful architecture, some of which is documented in the Kilwa chronicles. The verse also urges Muslims to visit Kilwa to learn about some aspects of the history of Islam in Tanzania. Furthermore, the verse speaks about the ancient trade between the locals and people across the



Figure 4. Part of Husuni Kubwa palace at Kilwa Kisiwani, photo by Elgidius Ichumbaki.

Indian Ocean. It also mentions that the main goods traded in were gold, beads and cloth, which took place in the city. The minting of Kilwa coins and the magnificence of the monuments are also covered. The verse is followed by a chorus that builds on previous lines in a more glorifying manner. It proclaims that Kilwa is a World Heritage Site showing the evidence of Swahili civilization, which people should be proud of. The chorus concludes that due to the site's importance, people should preserve it for the current and future generations.

The second verse challenges Tanzanians that if they have not visited the ruins of Kilwa Kisiwani they have missed seeing something great. It advises people who want to see various monuments, such as the great and domed mosques, as well as the white sandy beaches, to visit Kilwa Kisiwani. The lyrics are accompanied by beautiful images taken by the drone, showing various angles of the monuments as well as the beach. The verse goes on to declare that the people of Kilwa Kisiwani are very kind and wish to be recognized through their monuments. It asks whether or not their wish has come true. The answer is no because the social services in Kilwa Kisiwani are poor, in that there is no safe drinking water or reliable transport marked by the absence of a ferry. This is followed by a request to the president that he holds accountable all those responsible for not giving the site the attention it deserves. The verse ends with hopes that efforts will be made to make Kilwa Kisiwani as great as it was during the 12th to 15th centuries. Finally, the chorus is repeated, bringing the song to an end.

Outcomes of Kilwa Yetu song

After the song was released, we sought to evaluate its impact on raising people's awareness of cultural heritage sites by analysing viewers' comments posted on social media platforms (Facebook, Instagram and YouTube), recording how often local young people played the song, finding out from local radio and television stations the extent to which the song was played, playing the song at public exhibitions to record visitors' responses to it, and interviewing various stakeholders in Kilwa and Dar es Salaam. This strategy enabled us to find out people's views on the song and how music helps to convey the message concerning the value of cultural heritage sites and the need to preserve them. The results of this evaluation are presented below.

Table 1. Script of Kilwa Yetu song.

Verse 1	Oooh Kilwa yoyoo x 3
Oooh Kilwa yoyoo x 3	Kilwa yooyoh …
Kilwa yooyoh …	Kilwa is our herita, let us be proud of it;
Kisiwani yetu Kilwa, lazima kujivunia;	Despite its old age, the site is very attractive;
Japo umekwenda age, bado unanivutia;	UNESCO recognizes it a World Heritage Site;
UNESCO yatambua, we urithi wa Dunia;	The site is recognized since the 9th century;
Siyo spot spot tu, twendeni kujionea;	It's monuments and mosques are attractive;
Tangu karne ya tisa, twakusoma vitabuni;	Muslims, Let's visit Kilwa and learn Islam;
Makasiri yapendeza, yapo hapa Kisiwani;	Visitors from various places visited Kilwa;
Misikiti toka enzi, njoo usome qurani;	They came from China and Iran, also Arabs;
Waislam safi je, njoni misikitini;	Gold trade prospered at Kilwa;
Wageni kadha wakadha, walikaribishwa Kilwa;	Kilwa became famous throughout the world;
Tokea China Iran, walikuja waarabu;	Beads became part of their decorations;
Biashara zilifanyika dhabau, ilofunika dhahabu;	Buildings are of exceptional architecture;
Matokeo yake sasa, Kilwa ya wastarabu;	A Moroccan traveller Ibn Battuta confirm this;
Wakautangaza mji, kuufanya maarufu;	Kilwa …. Kilwa ….
Kuonekana watemi, shanga ndo yao mikufu;	
Majengo hayo sisemi, yalijaa ubunifu;	
Shuhuda I. Batuta, alijionea sarafu;	
Kilwa …. Kilwa ……	
Chorus	Kilwa site Tanzania is Our World Heritage;
Kilwa yetu Tanzania, urithi wetu wa dunia;	A testimony of Swahili culture, we be proud;
Uswahili wetu halisia, tujivuniee;	Kilwa site Tanzania is Our World Heritage;
Kilwa yetu Tanzania, urithi wetu wa dunia;	A testimony of Swahili culture, let us maintain and preserve it.
Uswahili wetu halisia, tuudumishe na tuulinde.	

(*Continued*)

Table 1. (Continued).

Verse 2	If you choose to visit Kilwa you will enjoy;
Kama utafika Kilwa, utayaona makubwa;	You will see big and small mosques;
Utaona misikiti, mdogo pia mikubwa;	There are also nice white sandy beach beaches;
Fukwe zetu nzuri, ni nyeupe babu kubwa;	To confirm this come and visit Kilwa;
Wataka kuthibitisha, sogea husuni kubwa;	People of Kilwa are kind and respectful;
Wenyeji wa Kisiwani, kweli hawana makuu;	Although they wish their town to be higher;
Wanyewe na Kilwa yao, watamani wawe juu;	Their wishes remain unfulfilled;
Ndiyo imeshindikana, na msikiti wao mkuu;	But what should they do with such a scenario;
Wakafanye nini sasa, wanywe ya Kisi kikuu;	We request the government to invest in Kilwa;
Tuiombe serikali, ikiwekeze mshiko;	But will that be possible in Kisiwani;
M-itaweza kweli, au inaishia masoko;	It won't be possible for the government ends in Masoko;
Na Kilwa Kisiwani je, au iko mapumziko;	Why do you say so? There isn't even a ferry!
We nani kakudanganya, si ingeweka kivuko;	Eeeh! What are you saying? Nothing!
Unasemaje tena, mi nachomekea tu;	If the president hears will fire responsible officers;
Akisikia JPM, atatumbua majipu;	No, they will do something before the president nnotices;
Ila huko hatutafika, Waziri akidhubutu;	Kilwa will be developed like Santorini, and the local economy will rise up, Our Kilwa, … … .
Kilwa kama Santorini, twakuza uchumi wetu;	I see ancient Kilwa being developed;
Kilwa yetu … … …	I see golden Kilwa being rejuvenated;
Naiona Kilwa ya zamani ikisogeaa,	Kilwa yooyo, Kilwa yooyo.
Naiona kilwa ya thamani ikitokeaa,	
Kilwa yooyo Kilwa yooyo	

No sooner had the song been produced, uploaded on YouTube and shared on social media platforms in March 2018 that the first evaluation was conducted by one of us (EI) to find out how much the song had been played in Kilwa Masoko and Kilwa Kisiwani. The aim of staying in Kilwa after the official release of the song was to distribute it more widely and evaluate how local people reacted to it. EI distributed the song to tour guides who shared it with their colleagues. Within the first week of its release, many young people in Kilwa Masoko and Kilwa Kisiwani had downloaded it on their mobile phones. We therefore recorded where, when and by whom the song was played. During the seven days EI was in Kilwa, he noted young people playing the song on '*boda boda*' and '*bajaji*' (two and three-wheeled motorcycles, respectively). Between 28th March and 3 April 2018, *Kilwa Yetu* was played repeatedly on these means of local transport. In one *bajaji*, the driver said that while some people complained about the noise of other songs being played, they enjoyed *Kilwa Yetu* and asked for the volume to be turned up.[2]

The two boat captains gave similar information and tour guides EI interviewed and interacted with while in Kilwa. One boat captain commented that some passengers used their phones to listen to the song as the boat sailed between Kilwa Masoko and Kilwa Kisiwani.[3] It was noted that some passengers got closer to one another to watch the video on other passengers' smart phones. Another captain, who approached EI to ask that a small television be installed in his dhow so that he could show the Kilwa Yetu music video to all passengers making the Masoko – Kisiwani – Masoko trip, verified this.[4] A resident of Kilwa Kisiwani, who talked about the day when the community gathered to watch the Kilwa Yetu music video, verified the comments by both captains. He remarked that the number of people who attended was the highest since they began showing movies.[5]

A similar thing happened at a meeting held in the District Commissioner's office on 9 October 2018. As Lindi region was preparing a festival to showcase its cultural heritage, Kilwa District officials held a series of meetings to discuss and plan how to make it successful. Happily, the District Executive Director invited EI to give a talk on what Kilwa could showcase and market as its important heritage for cultural tourism. As EI finished the talk on 'Kilwa, a Gateway for Cultural Tourism in Southern Tanzania' and mentioned that he was involved in composing and producing the *Kilwa Yetu* song, the whole team expressed their appreciation for such exemplary work. Some members mentioned that in spite of not being fans of BF music they felt proud watching the *Kilwa Yetu* video together with their children, unlike the rest of BF songs, which contained unsuitable scenes for family viewing. When EI inquired about how the song had been received, the people interviewed in Kilwa confirmed that *Kilwa Yetu* was the song of the year, listened to in every household, and on every *boda boda* and *bajaji*. The song has remained the choice of Kilwa residents.

The remarks made by Kilwa District officials correspond to the results of an interview conducted with one of the presenters of a local FM Radio station, Mashujaa FM. The purpose of interviewing the presenter was to hear about listeners' opinions and their comments on the song. The presenter's responses indicated that the *Kilwa Yetu* song was a blessing to Mashujaa FM radio station.[6] *Kilwa Yetu* was released when the station was in the process of launching a programme that would inform people on what is happening in the District each day. The programme would receive news from various parts of Kilwa District to make residents aware of what is happening in the area. Consequently, the programme was launched and given the same name of *Kilwa Yetu*. The programme is aired each day from 4.00 to 5.00 pm, when the listeners (over 5,000) call and send text messages about what has happened in their area during the day. It is noteworthy that throughout the one-hour programme the *Kilwa Yetu* song is played continuously as the sound track.

The impact of the *Kilwa Yetu* song in raising people's awareness has spread beyond Kilwa District, which we noted on other occasions where the song was played. For instance, the song was exhibited during the UDSM research week held from May 30th to June 1st, 2018, as well as featuring in the UDSM exhibition at the Dar es Salaam International Trade Fair (DITF) held from

28th June to 13 July 2018. During these two exhibitions, we projected the song and displayed brochures, books and journal articles on Kilwa. While the UDSM Research Week was held on the campus and attracted no less than 10,000 visitors, DITF took place away from the campus and attracted thousands of participants from across the world. During the UDSM research week, we projected the song while one of us, EI, exhibited the activities of the *Urithi Wetu* project, including the *Kilwa Yetu* song. There were many visitors to the exhibition, especially students from UDSM, who wanted to listen to the song and watch the video. Some who visited the *Urithi Wetu* pavilion requested CL to sing the song as it was being played. However, we could not independently verify that the increased number of visitors to the *Urithi Wetu* pavilion was a result of using music to narrate the history and importance of Kilwa Kisiwani. It is possible that they came to see one of us (CL), a famous and talented female rapper in Tanzania. To find out whether it was the message of the song or the celebrity that attracted the visitors, we deliberately decided that CL should not attend the DITF exhibition, and so she stayed away.

As was the case during the UDSM research week exhibition, we projected the song and displayed other exhibits during the first two weeks of the DITF. Despite the low volume of the music, due to being in the large UDSM pavilion, many people visited the *Urithi Wetu* project table and fixed their eyes on the projector. The clear images on the screen with the music and singing in the background made people spend 3–5 minutes at the project table, more than the time they spent at other exhibition tables. Even some top government officials, whose schedule would be considered tight, spent some minutes listening to the song, watching the video and asking questions. For instance, the former Minister for Legal and Constitutional Affairs commended the work done and requested a copy of the CD so he could listen to the song, which meant that he would clearly get the message. In addition, the Permanent Secretary of the Ministry of Education and Vocational Training thought that the song was a suitable educational tool through which young people could learn about Tanzania's cultural heritage. Furthermore, the Chief Government Chemist and Geita Regional Commissioner said they had previously heard of Kilwa but never realised it was so magnificent. They publicly expressed their appreciation of the song as it motivated them to include Kilwa as one of the places they planned to visit in the future and promised to do so.

These sentiments of government leaders tally with those of ordinary citizens from different parts of the country. Visitors who introduced themselves as coming from southern Tanzania were very happy to find that a site in the region they come from was being exhibited at the DITF. Likewise, people from other regions with cultural heritage sites of World Heritage status requested that initiatives be taken to make their heritage sites known to the wider public in Tanzania and beyond. It is important to note that, regardless of where the visitors came from, most of them asked for the song to be played again, perused the displayed publications and asked questions about the ruins of Kilwa Kisiwani. This is different from what had been the case in the last six years, when one of the authors (EI) participated in similar exhibitions to raise public awareness of Tanzania's heritage.

Apart from the surveys conducted in Kilwa to assess the song's impact on raising people's awareness of cultural heritage sites and composing a song for the exhibitions in Dar es Salaam, we also explored the views of other people from southern Tanzania by visiting some major towns there at least once, namely Kilwa, Lindi, Mtwara, Masasi and Nachingwea, using public transport – buses. This enabled us to find out how many times the song would be played during the trip[7] and what the reaction of the passengers would be. During all the trips made, the *Kilwa Yetu* song was played repeatedly on these public buses. At no time was the music played only once, but it was played between three and seven times on one trip of approximately eight hours. Every time the song was played, we noted people appreciating it and this triggered discussions about the ruins of the monuments in Kilwa. For instance, on a trip to Mtwara on 16 May 2018, at different times the passengers commented that the song had an important message about an ancient town. One gentleman noted that in addition to the good message, 'the singers are not half naked.' Furthermore, an elderly woman in the same bus commented that people would keep watching

television if such songs were played. This means the message about the monuments of Kilwa has spread among many people in Southern Tanzania and beyond.

Conclusion

Several scholars from within and outside Africa continue to conduct research at various heritage sites including those of global importance like Kilwa Kisiwani. Regrettably, few of these research projects engage local communities. In some limited cases when the locals participate, they are merely engaged in logistics and providing 'manual labour', but not in intellectual tasks such as interpreting the research results (Ichumbaki et al. 2019). One reason for this could be a relic of the colonial mentality that local people lack 'training'. As a result, the research output is one-sided and lacks balance in terms of what the locals know viz-a-vis what the research findings tell. These one-sided interpreted research results get distributed in the form of books and journal articles, which local people do not have access to, and even when they do, the language used is too complicated for them to understand exactly what the results mean. To this end, the knowledge of local people in most parts of Africa on the results of scientific research conducted at their respective heritage sites remains minimal. This paper has shown that BF music can be an innovative way to bridge this gap in Tanzania and beyond.

Indeed, BF music is now Tanzania's most popular music, especially among young people, and its frequency and dominance in the media surpass other aspects of life. Despite being recent and derived from American Hip Hop music, BF music has creatively been appropriated by local musicians (Raab 2006). In post-colonial Tanzania, BF music is eminently suitable for disseminating knowledge and popularizing heritage sites because, as noted elsewhere, it uses the Swahili language and slang of young people, and reflects their lifestyle (Reuster-Jahn 2007, 225). Therefore, because we have BF music in Tanzania, which facilitates the dissemination of information to young people, we should also use music to inform communities about their cultural heritage and the challenges that face it. We should also use the same music to distribute our research findings published in books and international journals, which the locals cannot access, read and understand the central arguments. Therefore, let us *musicalize*.

Furthermore, BF music is currently the main medium used to deliver a message, particularly to young people, about community problems, such as corruption, unemployment, alcoholism, crime, drug abuse, diseases such as HIV/AIDS and class differences. BF music has not only become the central means of communicating young people's concerns to the general public, it has also become a spokesperson for everyone – both those with and without power. The age of conceptualizing BF musicians as hooligans is no more, as they are now educators of everyone (Suriano 2011). Of more importance is the power of BF music to quickly deliver a message to a mass audience, particularly young people. While using this medium has benefited several sectors concerned with political and social issues, it has not been appreciated or thought of by the heritage sector. Its trial at Kilwa Kisiwani, a World Heritage Site in Tanzania, has been beneficial. Local people's thinking and outlook on this important cultural heritage site in their vicinity has changed immeasurably. This paper has also shown that the *Kilwa Yetu* song was instrumental in conveying the message to the community about the value of the Kilwa Kisiwani World Heritage Site.

BF music in Tanzania and probably similar popular music across the continent is likely to give many people, and especially the young, the opportunity to participate in protecting and preserving the heritage. Producing such music is less expensive for it does not require complex instruments. Likewise, it is easily accessible, especially through radio stations, television, public transport and nightclubs. In addition, the community no longer considers composers and singers of this music hooligans. Many of them have attained the status of role models. For these reasons, BF music is likely to become an avenue for popularizing heritage among young people. It is therefore time to *musicalize* the heritage and *heritagize* the music.

Notes

1. While staying in the community, one of us (EI) participated in daily activities including spiritual practices and initiation ceremonies. For nearly four years, EI's workstation has been in different locations in the community so as to gain a full understanding of the activities taking place at heritage sites, how they are conducted, by whom and for what purpose.
2. Interview with Abdallah Salum, a bajaji driver in Kilwa Masoko, 1 April 2018.
3. Interview with Shaibu Amanzi Nassoro, a Masoko – Kisiwani – Masoko boat captain, 2 April 2018.
4. This request was made to EI by a boat captain called Haji Abdalla Said while on the way from Kilwa Kisiwani to Kilwa Masoko on 2 April 2018.
5. Interview with Said Bakari, a resident of Kilwa Kisiwani, 8 November 2018.
6. Interview with Mwaipopo, head of programmes at Mashujaa FM Radio, interviewed on 9 November 2018.
7. Public buses travelling long distances in Tanzania have televisions installed in them. During trips the driver and crew show various movies and music videos, in most cases, Tanzanian movies, gospel music and BF music.

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