

APPENDICES

Appendix One (1)

1.0. Results of Hamasa Organisational Self-Assessment Exercise

CAPACITY	IDENTIFIED EXISTING SITUATION
The Programmes-Performing arts and Horticultural projects	
Strategic thinking and planning	Little awareness of the need to take a strategic approach to planning of its two programmes.
Performing arts and horticultural plan development	Most of activities of HAMASA have been initiated in an opportunist ad hoc manner.
Project plan development & utilization: Project plans that are based on comprehensive situational and stakeholder analysis, include clear and measurable objectives and indicators, activities designed to achieve the objectives, a budget, monitoring plan, and exit / follow up strategy.	Within HAMASA there is little knowledge and recognition of the need for comprehensive project planning.
Stakeholder analysis Identification of key stakeholders - individuals or organizations who can influence or will be affected by the project - and their interests.	All projects have not identified their key stakeholders, or taken into account their situation and perspectives before project initiation.
Monitoring and evaluation - programme & projects	Monitoring & evaluation not considered a priority. There is no systematic monitoring of progress in projects. No evaluation of project has been taken.
Internal Organisation	
Organizational vision and mission Shared "Vision" of the desired situation and group in the future, and clear statement of the mission of the HAMASA	No clear vision or mission
Shared values and beliefs - related to how the organization works, and what it is trying to achieve and why	Existence of some common beliefs and values, but these are not explicitly recognized or shared broadly. There is nowhere written down
Strategic Plan	No clear strategic plans in place
Legal registration with appropriate governing body	Full registration with Government with clearly stated conditions
Leadership - Leadership team providing vision and direction for the organization	Leadership provide some direction, has reasonable rapport with staff, and delegates and trust members to make decisions to a limited extent. Organization dependent on one individual leader to provide vision and drive it forward.
Executive committee	A few skilled and experienced individuals in place, variable quality and timeliness of decisions, relations with members more directive than interactive, distant from day to day

	operations.
Change management	Executive committee recognizes when change is required, but is not experienced in implementing change. Management of change tends to be sporadic or superficial.
Decision making process	Clear decision making responsibilities, some decision processes in place although not always followed.
Internal Coordination	The two project of performing arts and horticultural are coordinated by the group secretary by they are rarely interlinked in practice.
Monitoring & Evaluation	No monitoring and evaluation system.
Financial control	Financial procedures not established. No manual of procedures exists.
Financial resource base	Highly dependence on limited number of sources of funding. Regular cash flow difficulties.
Budgeting - projects and organizational	Budgets are inadequately prepared. Budgeting poorly understood throughout the group.
Raising funds	Financial goals not clearly defined. Organization on ad hoc short-term funding. Little proactive seeking of funds.
Members development based on annual appraisal and other development needs assessment processes	There is leadership recognition of the need for group member's development. However there are no processes in place to identify and address development needs.
Staffing levels	HAMASA is inadequately staffed to operate effectively. All members are volunteers and therefore they have to attend to their own activities first before HAMASA.
Physical Infrastructure	Poorly located office and/or insufficient space or infrastructure for the group activities
External relations	
Partnerships Equitable relationship in which one or more organisations work together towards mutually agreed goals. Relationship is characterized by a high level of mutual trust and respect, and transparency.	Little understanding of the concept of partnership or how to initiate and work in full partnership.
NGOs and other civil society Organizations (non-funding relationship). Including networks, alliances and coalitions)	Sporadic contact and collaboration with other NGOs
Recruitment and maintenance of individual membership / supporters	Low membership and low retention of members however some efforts being made to increase membership.

Appendix 2

2.0. Proposal Writing format.

This format was taken from Funders Online, an initiative of the European Foundation Centre. www.fundersonline.org and was used to guide the training of HAMASA leaders in preparation of project proposals.

Project Proposal Basics

Although each project proposal should be individually tailored to the funder, there are some basic rules that apply to all grant applications. Concerning the overall writing style, let clarity of language, purpose and structure is your guiding principle. Otherwise said, be concise; avoid too much technical jargon and always provide simple definitions of specialized terms; be specific in what you want to achieve and what you request from the funder; structure your proposal logically and present it in a clear and easy-to-read layout.

To help you structure your project proposal, we have compiled a checklist of the basic components it should contain. This list is, however, not exclusive - rather it is a guide. It is very important that you always check with funders what their specific requirements are before packaging and submitting your project proposal. Here is our checklist that was developed after extensive research of literature and foundation guidelines:

Cover Letter The cover letter is the first document the funder will read and it is often the basis for either consideration or rejection. The cover letter should state the type of support requested the goals of the project and how it fits into the guidelines of the funder, the total budget and the names of other funders contributing to the project, if available.

Title Page and Table of Contents The title page should provide the following details: the title and sub-title of the project, the name and address of the organization, the date and possibly

the name of the funder. The table of contents should provide a simple overview of the different sections of the project proposal, including the correct page numbers.

Executive Summary The executive summary provides all the key points from the project proposal in one page. Don't underestimate the importance of the executive summary - it is, on many occasions, your major sales document in which you should try to gain the interest and support of the reader. The executive summary should include the following information: name of the project; needs statement; brief project description: goals & objectives, beneficiaries, place and time, project staffing; project budget and funding needs. Information on resources already available, as well as an overview of your organization's expertise to carry out the project should also be included.

The actual project proposal includes:

- **Needs Statement** The needs statement should be a concise, yet convincing overview of the needs your organization wants to address with the project. Describe briefly the overall context - this will help the reader get a more complete picture of the scope of the problem. When outlining the actual problem or needs, use relevant facts, examples from the community or statistics to underpin your statement, but make sure all data is correct.
- **Goals & Objectives** This section of the project proposal should tell the reader what your organization will do to address the identified needs. Here, you set your goals and objectives. Goals represent concepts or ideal situations that are not necessarily measurable. Objectives are specific, tangible and measurable outcomes that should be achieved within a specified period of time.

- **Methodology & Timetable** How & when are the project's objectives going to be achieved? By whom? An answer to these questions should be provided in the Methodology & Timetable section of the proposal. Be very clear, specific and realistic - with regard to the methods, the timetable and the human resources - as this will help convince the reader of your expertise and credibility.
- **Evaluation** How are you going to measure your success or failure in reaching the stated objectives? In this section, you should provide an outline of the instruments that will be used for the evaluation, define who will conduct the evaluation and when they will conduct it, and state how the reporting will be done. On many occasions, an advisory committee could be set up from a project's beginning to monitor and guide its development.
- **Budget Summary** The budget summary states the duration of the project and the total project cost, as well as any already available income.
- **Detailed Budget** There are different ways to structure a budget - depending on the type of the project as well as on the funder's requirements. However, almost every budget includes the following standard items: personnel; travel/meetings; equipment; overhead costs such as rent, telephone, postage and accounting services; printing and dissemination of project materials. Always check with the funders for any special requirements before finalizing your budget.
- **Future Funding Plans** This section should describe the financial resources you will need to continue the project, once the support requested has ended, and how your organization will arrive at these resources.

Appended Information Any meaningful information that helps support your project proposal but does not need to be in the body of the proposal should be included as appendices. This may include: detailed work plans, your latest annual report, statistical reports you refer to in your needs statement, letters of support, an organisational chart and any other documents which help establish your organization's credibility.

Appendix 3

3.0. Organisational Self-Assessment -User Guide

Adopted from the Pact Cambodia (1998) Management Assessment Tool (MAT)

1.1 Organizational Vision and Values

1. What is your organization's vision for the future?
2. Has this been discussed before? On what occasion? Who was involved?
3. Do you have a vision statement articulated anywhere?
4. What are the values and principles guiding the work of your organization?
5. Have these values been discussed before? On what occasions? Who was involved?
6. Are these values written down anywhere? Where? In what form?

1.2 Mission Statement

- What is the mission of your organization?
- Do you have a written mission statement?
- Where is it displayed?
- Can staff recall the mission statement?
- Who participated in the writing of the mission statement?
- When was it written?

1.3 Long-term Goals

- What are the long-term goals of your organization?
- Are these goals written down anywhere? Where?
- Who participated in defining and setting these goals?
- Are staffs able to recall and articulate these goals?
- Are these goals consistent with your organization's vision, values and mission statement?

2.0. Program Development and Design

- How did your program/s originate? Where did the idea or initiative come from?
- Are current programs:
 - Consistent with vision, values and mission statement?
 - Able to achieve stated goals and objectives?
 - designed to meet the specific needs of the stated target group?

2.1 Problem Identification and Needs Assessment

- How did your current projects and activities originate?
- How were problems identified or needs assessed before planning activities?
- What specific techniques and methodologies, if any, were/are used in problem identification and needs assessment?
- Who were the different actors involved in the process? What was the specific contribution of each of these actors?

2.2. Project Planning

- What is the link between current projects and activities, and stated goals?
- What are the specific objectives of current projects and activities?
- How were they set? Who was involved in setting them?
- What is the process? Who is involved?

2.3. Implementation

- Does implementation of projects/activities usually follow project plans and work plans? If not, what are the major reasons?
- What organizational (internal) constraints are frequently encountered while implementing projects/activities?
- What is the nature and level of beneficiary participation in implementation of projects/activities in relation to staff involvement?

2.4 Project Sustainability

- What does project sustainability mean?
- Which of your existing projects are sustainable? Why?
- What specific measures need to be taken to ensure the sustainability of projects? Which of these measures are currently being taken? With what success?

3.0. Governance/Legal Basis and Structure

3.1. By-Laws

- Do you have written by-laws? Please show them.
- What do they include?
- What problems have been encountered in applying the by-laws?
- Who wrote the by-laws?
- Who decided on the by-laws? How?
- Do all staff members understand these by-laws?

3.2. Government Registration

- Is the organization registered with the government?
- With which Ministry/Institution?
- What does the government require your organization to do each year in order to retain its NGO status?
- Have you met these requirements?
- Do you send reports to that institution?
- How often?

3.3. Organizational Structure

- Does the organization have an organizational chart? Please show.
- Does each staff member know who to report to and from whom they receive instructions and guidance?
- Do all staff members understand what other staff are doing and who is supervising whom?

- *(Ask specific individuals)*

1.4. Leadership

For Leaders)

- What are the most serious institutional problems facing the organization today?
- What is the most serious program issues facing the organization today?
- What do you think are your main responsibilities?
- What was the last main decision that the leader took alone?

1.0. Decision Making

1.1. Participation (For leaders)

- How do you make important decisions?
- Who prepares annual plans for the organization?
- Who prepares the budget of the organization?
- Who do you trust to make good, sensible decisions?
- Does staff ever come to you with new ideas or suggestions?
- Please give examples.

1.2. Meetings

- Please tell me which regular meetings are held in the organization. For what purpose, when, which, who?
- Do you keep minutes of these meetings?
- Please show the minutes of the last four meetings.
- Who forms the agenda?
- How is it possible to bring up staff concerns at these meetings?
- Who can call irregular meetings? For what reasons?

1.3. Reporting

- Which reports do you write and how often?
 - For whom do you write reports?
 - Why do you write reports?
 - What information is contained in the reports?
 - How do you structure or format reports?
- How do you report against the targets in your plan?
- Explain how you look at indicators for a given time period and how they relate to plans for the next time period?
- How do you look at indicators over several time periods?
- How do you report on problems you have encountered?

1.0. Accounting

1.1. Book-keeping

- Who is responsible for bookkeeping? Who takes care of the books if this person is away?
- Are payment and receipt vouchers prepared for all cash transactions?

- Are vouchers serially numbered?
- Who reviews and approves payment and receipt vouchers?
- How often are transactions recorded in registers?
- What systems are in place to keep track of funds from different donors?
- What systems are in place to keep track of other contributions and self-generated income?

5.2. Cash Management

- Does the organization have a bank account?
- How are decisions made about how much cash to withdraw from the bank? For project activities? For general operating expenses?
- Who is responsible for making cash payments?
- Where is cash kept?
- How often is actual cash-on-hand reconciled to the cash book or control ledger?

5.3. Financial Reporting

- What reports are required by each donor? How often?
- What financial reports does the organization produce? Do these include the following:
 - Control ledgers (cash book, check registers) for each currency
 - Cost allocations (income and expenses by budget line and fund source)
 - Statement of outstanding advances
 - Cumulative income and expense statements
 - Budget status reports
 - Cash, bank and fund reconciliations
- How often are these reports produced?
- How is information from financial reports shared within the organization?

7.0. Networking and Strategic Partnering

7.1. Contacts with other NGOs (Local and International)

- What other NGOs work in your geographical area? What do they do?
- What other NGOs do work similar to yours?
- What other NGOs do work that is linked to yours in some way?
- Which of these organizations do you have contact with?
- What is the nature of interaction with each of these organizations?
- What is the frequency of contact with each of these organizations?
- In which of these interactions does your NGO take the initiative or lead?

7.2. Contacts with Government

- Which government departments and agencies work in your geographical area? What do they do?
- Which government departments and agencies have a link to your work?
- Which of these departments and agencies do you have contact with?
- What is the nature of interaction with each of these departments?

- What is the frequency of contact with each of these departments?
- In which of these interactions does your NGO take the initiative or lead?

8.0. Fundraising and Financial Sustainability

8.1. Fundraising

- What is fundraising?
- Who in the organization is responsible for fundraising?
- How much of this person/s time is devoted to fundraising efforts?
- What is the organization's fundraising strategy?

Appendix 4

4.0. Questionnaire

Southern New Hampshire University & The Open University of Tanzania

MSc in Community Economic Development Programme 2003/2005

This questionnaire is one of the methods that is used to collect information on youth development and on youth organizations and how the same can be used to promote youth development.

Name:
sex: Male:..... female:.....
Age:
Education: Put yes to the correct one i. Never been to school:..... ii. Still a pupil at primary school:..... iii. I have completed primary school education:..... iv. Still a student at secondary school:..... v. I have completed form four:..... vi. I am still student of form five/six:..... vii. I have completed advanced level secondary education:..... viii. Higher education:..... ix. I am attending vocational training:.....
Employment : Are you working for somebody or self-employed? Type of employment?
Youth development What do you understand by the term youth development?:

.....

a) Your family:

- i).....
- ii).....
- iii).....

b) Your street/neighborhood:

- i).....
- ii).....
- iii).....

c) National level:

- i).....
- ii).....
- iii).....

Do you know or ever heard about the national youth development policy of 1996?

.....

Do you know any law that directly relate to youth development? can you mention two?

- 1).....
- 2).....

Do you know any programme or support by the government to the youth? If yes, can you mention it?

.....

.....

.....

Do you know any youth group or organization that has been benefited from such a programme or support?

Can you mention them?

Are youth involved in decision making in the Hananasifu community? mark the correct one

<p>Yes</p> <p>No</p> <p>If yes how are they involved?</p> <p>.....</p> <p>if not ? Why do you think they are not involved?</p> <p>.....</p> <p>.....</p> <p>Do you understand the roles and functions of your street government and municipal council?</p> <p>.....</p> <p>.....</p>
<p>Human rights</p> <p>Can you mention any 2 Human rights you know?</p> <p>i).....</p> <p>ii).....</p> <p>Have you participated in any consultation meeting on youth development? If yes what was the major issue?</p> <p>When ? where?</p> <p>.....</p> <p>.....</p>
<p>Youth organisations/groups</p> <p>Can you mention any two types of youth organisations/ groups</p> <p>i).....</p> <p>ii).....</p> <p>Do you think why youth join in groups/ organisations?</p> <p>.....</p> <p>.....</p> <p>Which benefits do they get?</p> <p>i.....</p> <p>ii.....</p> <p>what do you think are difficulties involved in forming and managing youth groups:</p> <p>i.....</p> <p>ii.....</p>

Thank you.

Godfrey Tweve

Student

MSc Community Economic Development Programme

Southern New Hampshire University & the Open University of Tanzania

Dar-es-Salaam

Appendix 5

5.0. SWOT Analysis of HAMASA Sanaa Group

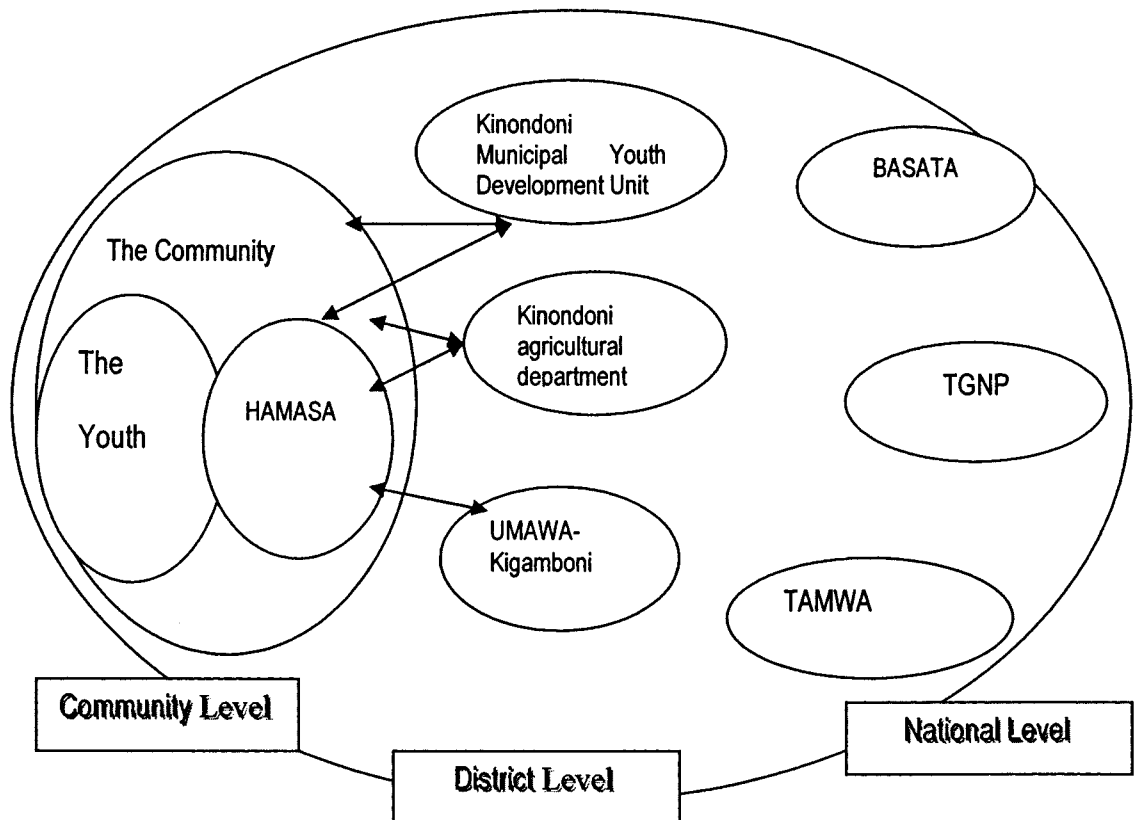
As conducted by members of HAMASA Sanaa Group

Strengths	Weaknesses
1. We have members who are willing to volunteer	1. Inadequate artists
2. There is strong cooperation between members	2. Inadequate skills to perform theatre arts
3. We have close relationship with the street, ward and municipal authorities	3. Lateness to attend daily exercises
4. There is a wide opportunity for new members to learn theatre arts	4. Lack of an assured source of funds for bus fares for artists who are living far from Hanna Nassif and other allowances.
5. Members who have more than one skill and are allowed to practice their skills when there are opportunities to show them off.	5. Lack of a permanent place for practicing our theatre arts exercises
6. HAMASA is registered legally	6. Some of members have only one type of skills while projects are more than one.
7. We have serious leadership	7. Some group members are not adhering to procedures and regulations of the group.
8. We have on-going projects	8. Absenteeism without permission
9. There is unity	9. Religion fanaticism in the group
	10. Lack of a vision and mission statements. There are sets of broad objectives set in the constitution.
OPPORTUNITIES	THREATS
1. There are on-going projects	1. High turnover of members
2. We have friends who are experienced in theatre arts	2. Drop in cooperation among members due to increased activities of HAMASA
3. Close relationship with the local authorities	3. Poor relationships between members
4. Relationship with major NGOs such as TAMWA, TGNP and CVM	4. Arrogance due to success
	5. Sexual relationship between members

Source: data collected from field

Appendix 6

6.0. The Stakeholders of HAMASA Sanaa Group



The above diagram shows HAMASA stakeholders from the street to national level. The primary stakeholders of HAMASA are the Community. HAMASA, work directly with the youth. It works with youth to empower them. HAMASA's other key stakeholders at the district level are the Kinondoni Municipal youth development unit, the municipal agriculture department and other NGOs such as UMAWA. At the national level, HAMASA works in close collaboration with the National Arts Council (BASATA), and Tanzania Gender Networking Programme (TGNP) and the Tanzania Media women Association (TAMWA).

Appendix 7

7.0. Project Concept Note

Proposed activity: Presenting Theatre Drama

Title of the Play: Kinjeketile

Venue: The Little Theatre - Dar es Salaam

Dates of Performance: 8th May and 12th June 2005

1.0 ABOUT HAMASA SANAA GROUP:

HAMASA Sanaa Group is a theatre arts group whose main purpose is to promote positive youth development by bringing them together and provide them with skills in performing theatre arts and traditional cultures of Tanzania.

HAMASA have managed to bring together youth of both gender aged between 13 to 30 years old from Hananasifu ward and from other parts of Dar es Salaam and provide them with skills theatre arts, drama and organic farming. The advantage of HAMASA is that it keeps youth busy especially those who are no longer at school and thereby preventing them to involve themselves into risk habits and practices such a theft, robberies, drug abuse, alcohol use prostitution etc. Moreover the skill and experience attained from he training enables youth to be self-employed as artists or horticultural farmers.

HAMASA is found in Hananasifu Street at Hananasifu ward in Kinondoni municipal, Dar es Salaam. Hananasifu is one of many unplanned settlements in Dar es Salaam inhabited by low income people. HAMASA was registered by the National Arts Council of Tanzania

(BASATA) in March 2002 and obtained registration number BST/1067. The groups currently have 25 members of whom 11 are female and 14 are male.

2.0. THE GROUP PURPOSE:

1. To promote culture and traditional customs of Tanzania through arts.
2. To educate and raise awareness to the community on various social and development issue through arts.
3. To provide and facilitate access to training on performing arts, drama and self employment opportunities to youth
4. To participate in campaign against the spread of HIV/AIDS and other epidemic diseases.
5. To collaborate with government and other social organs to fight social injustice
6. To provide forum for youth to meet and discuss issues pertaining to youth development.

3.0. GROUP ACTIVITIES:

1. Performing theatre arts
2. Self-employment initiatives through training in horticultural and organic farming in containers

3.1. PERFORMING THEATRE ARTS:

The main activity for Hamasa is to practice and perform theatre arts. Most performances have been carried out during public events whereby Hamasa is invited by various government or non-governmental institutions such as Kinondoni Municipal health department, The Ministry for Labour Youth Development and Sports to perform. Others who have invited HAMASA to participate in their advocacy and awareness creation campaigns include the Life Skills Association (LISA), Tanzania Gender Network Program (TGNP), the National AIDS Control

Programme and ISHI. The Themes ranged from public campaigns against malaria, HIV/AIDS to campaigns against Female Genital Mutilation.

HAMASA also has been performing publicly around their home base, Hananasifu Street for the purpose of educating their community on the effects and need to prevent the spread of HIV/AIDS and against dangerous practices of Female Genital Mutilation (FGM). Recently, (October 2004), Hamasa performed a play at the University of Dar es Salaam (UDSM), a poem titled "*Msiba Uliotuangukia* (lit: The death that has befallen us) written by Professor Kaigi, of the University of Dar es Salaam (UDSM).

Youth attend training sessions every evening except on Sundays. The training is geared at enhancing their skills in performing theatre arts and drama. Some of the members have attended theatre arts course conducted by the National Arts Council of Tanzania (BASATA). Hamasa have been collaborating with various institutions in facilitating theatre arts training for its artist and youth in general. Since February 2004, Hamasa youth have been under training program conducted by the University of Dar es Salaam (UDSM), Performing Arts Department.

3.2. Self-employment initiatives through training in Organic Farming:

Due to lack of farming spaces, HAMASA train the youth horticultural farming by using various containers such as wooden boxes, plastic bags, broken jars, pots and anything big that can hold soil and water. Various types of vegetables are grown in those containers. Composite manure (organic manure) and organic pesticides are applied when required. Later on the youth go for further training at the Kinondoni Municipal vegetable gardens in Tandale. The programme has developed to the point some youth have opened up their tree seedlings plots which they grow and sell to people in need of them.

The origin of container farming was to support members of the Hanna Nassif Community who are living with HIV/AIDS to acquire nutritious and organic food at minimum costs as possible.

Lack of money to buy enough vegetables and lack of farming space in an unplanned and congested place like Hanna Nassif should not hinder poor households to raise few seedlings of vegetables in the smallest spaces available. They can use containers such as pots, broken jars, and used plastic bags to grow the same instead of flowers. HAMASA's Youth are trying to promote this idea in their community. This idea was adopted from the advice of Hamasa new Matron Hon. Rose J. K. Nyerere (MP) in July 2003 who has been supporting HAMASA activities since then.

To this end, Hamasa has facilitated more than 20 youth members and non member to attended training in Horticulture and organic farming provided by the Kinondoni Municipal Council Agriculture Department at their training centre namely "Chakula Bora" in Tandale between 2003 and 2004. Also the Kinondoni Municipal Council's Culture Department and the Tanzania Culture Trust Fund had sponsored two Hamasa artists (Trainers) to attend a course conducted by the National Arts Council of Tanzania (BASATA) in year 2003 and 2004 respectively.

4.0. Prevention of HIV/AIDS:

Four artist members have attended courses and seminars on home base care course for HIV/AIDS patient, advocacy and peer educators conducted by the Kinondoni Municipal Council Health Department in collaboration with Pathfinder and the Community of Volunteers for the World (CUW-EAP).

5.0. The Kinjeketile Play

The play is about MajiMaji war which was fought by Tanganyikans (now mainland Tanzania) against the Germans during the early 20th century (1905-1907). In that war blood of many Tanganyikans died because their spears and arrows could not match the German firearms which they believed will dissolve into water as they were made to believe by their spiritual

leader and traditional healer Kinjeketile who gave them water and told them that Germans bullets could not harm them as they will dissolve into water once aimed and fired at them.

Kinjeketile was a person really existed during that period. His really name was Kinjeketile Ngwale and lived in Ngarambe which is in Rufiji, now in Coast region mainland Tanzania. His life history was written in the historical book of the Historical Association of Tanganyika paper No. 4 "record of the MajiMaji uprisings by G.C.K Gwassa and John Iliffe. The Kinjeketile found in this play is not the real historical Kinjeketile. It is an artistic creation. However one should understand that there was a real Kinjeketile living in Ngarambe Rufiji now in Coast region.

Kinjeketile gave people water, the sign of unity and shield against death and heart of love. He thought and preached unity among the local tribes and urged his fellow tribes' men to prepare for a war against the colonial Germans. Under Kinjeketile people became united and waited for an order to fight. They waited for the order to start the war, the order did not come, and people then asked among themselves "what are we waiting for? We have water; we have "Hongo" (the spirit) on our side!" Amidst the celebrations and spiritual beliefs the war started.

While Tanzania is preparing for the commemoration of the MajiMaji uprising centenary in 2005 (100 years anniversary) this play takes us back to the time when the Germans were ruling Tanganyika as their colony and were engaging various exploitative economic programmes such as this cotton farming which ignited the rebellion.

The Matumbi (a local tribe that was living at the place where the war started) suffered from torture and humiliation while working as forced labourers they worked in the fields the whole day in lines behind each line a Mnyapala (supervisor) was stationed with a whip in his hand ready to whip anyone who might stop working to stretch his back. Behind the Mnyapala stood the Mjumbe and behind the Mjumbe (a local administrative officer at ward level) there was the

German master himself. Apart from forced labour, the Matumbi like many other Tanganyikans were required to pay Kodi ya Kichwa (levy/tax). Life was hell to the Matumbis because they did not have time to work in their farms as work in the Germany's farm occupied most of their time. This resulted into hunger. The Matumbi could not fight at that time because they had no unity. More over they knew that the Germans forces were stronger and well equipped than them and therefore continued to tolerate the torture and humiliation. In the year 1904 appeared a tradition healer called Kinjeketile in Ngarambe, nearby Ngarambe there was a small pond along the Rufiji River a spirit called Hongo used to live in the pond, Kinjeketile was possessed by spirit 'Hongo' and urged his tribes' men to wage a war against the Germany.

The Maji Maji rebellion (1905–1907)

The war has been considered a pivotal event in the history of early colonial Tanzania and Africa. According to the nationalist historiography that was written in the first decade of Tanzanian independence after 1961, Maji Maji was the first manifestation of a united, interethnic opposition to colonial rule in Africa. In particular, the rebellion has been portrayed as a sudden reaction to a policy of forced labor on cotton plantations that the German administration implemented shortly after the turn of the century. Named after a water medicine (*maji*) that purportedly gave African fighters immunity to the bullets of German colonizers, the dissemination of the *maji* ideology spread a message of common opposition and resistance to symbols of German rule. Though the rebellion failed to oust Germans from East Africa, it led the colonial administration to implement a series of reforms after the war that some historians have called the "age of improvement."⁴ It furthermore created a proto-nationalist tradition that could be tapped into during the 1950s decade of independence from the British colonial rulers who supplanted Germany during World War I. As one modern study

put it, the rebellion "provided the beginnings of a tradition upon which national unity would one day be built in Tanzania."

Source:

G. C. K. Gwassa and John Iliffe, eds., *Records of the Maji Maji Rising* (Dar es Salaam: East African Publishing House, 1967);

In short the play hints three areas: -

1. It focuses on the community during that period (1890 – 1904) their way of life, their living conditions and conflicts.
2. It show the economic situation during that time as Tanzanians gained nothing while their crops were taken out of the country while Africans were force to work in the farms without pay at the sometime they are supposed to pay tax to the Germans.
3. The sufferings, torture and humiliations are among the sources of conflicts in this play and are the courses which build hatred in Matumbi against Germans and drove the Africans to fight the MajiMaji war.

3.1 PURPOSE OF PERFORMING THE PLAY:

1. To build capacity and skills in perform in plays and drama written in scripts. Which is a proper technical and method in performing acting plays, drama films, soap opera and theatre arts performance but a technical and method not common in most local theatre arts group in Tanzania?
2. There are many plays written in books and scripts but are not used (played) by local artist and also local artist early perform plays in theatres performing this play will motivated arts groups and youths to start performing plays written in books and scripts and they will also take their plays and performance to theatres.

3. To introduce and remind the community memories of the history for the fight for justice and indecency fought by our grandfathers and ancestors during early 20th century and to show courage unity father while refusing colonialism in early Tanzania.

Project Time frame

The play is expected to be stages at the Little Theatre in Dar-es-salaam on 8th May and 12th June 2005 by the Youth of HAMASA Sanaa Group. However, before these dates of performance, members of HAMASA need to undergo a week of rehearsal of the play. This means that the project will take four weeks to complete the project

Project Participants

The project participants will be all members of HAMASA and the trainers from the University of Dar-es-Salaam who have been providing training support free of charge since July 2004.

The Budget

The Budget required is of Tanzanian Shillings **953,000** to make this programme successful. The budget will be used to cater for transport costs of members, purchase of training gear and equipments. Also the funds will be used for allowances of players. These funds will be raised from various sources including donors support.

5. Project Budget

Estimated Cash Expenses	TShs
Artistic allowances for group/artist	250,000
Space rental for two days	200,000
Marketing/Publicity and promotion	240,000
Transport for artists and equipments	70,000
Purchase of performance equipments, artist clothes, drums, curtains, etc	143,000
Postage and printing	50,000
Total Expenses	953,000
ESTIMATED CASH REVENUE	
Admissions	424,000
To amount to be requested	529,000

Appendix 8

9.0. Photographs



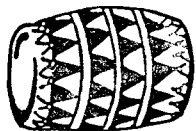
HAMASA Sanaa Group performing theatre arts at the University of Dar-es-Salaam



The author in one of the training sessions with some members of HAMASA Sanaa Groups

Appendix 9

9.0. Letters for introduction and working with HAMASA Sanaa Group



HAMASA SANAA GROUP



P.O. Box 25304 Dar es Salaam; Tel No. 0744 741620, 0744 759004

Ref. HSG/MMH/010/03

10/10/2003

Bw. Godfrey Tweve
Policy Advocacy Officer Concern
P.O. Box 6370
DAR ES SALAAM

**YUH: MAOMBI YAKO KUSHIRIKIANA NA KUFANYA KAZI NASI KAMA
MSHAURI WA MAENDELEO YA KIKUNDI**

Tafadhali rejea barua yako ya tarehe 08/10/2003 yenye kichwa cha barua maombi ya kushirikiana. Kama inavyoonekana hapo juu.

Napenda kukufahamisha kuwa maombi yako tumeyapokea kwa moyo mmoja na furaha kubwa na hivyo tumeyakubali.

Maombi yako yamekuja wakati muafaka kutokana na kuwa ndio kwanza tumeanza mikakati ya maendeleo na kuupiga vita UMASIKINI na UKIMWI.

Hivyo basi, naomba ufike siku ya ^{Jumata} ~~ijumaa~~ tarehe ¹³ ~~10~~/10/2003 saa ^{7.00} ~~5.00~~ ^{asubuni}, Kinondoni Hananasifu katika ofisi ya Diwani wa Kata ya Hananasifu (Mzee S. Muyegeya) na muone Bi. Semeni Likulo ambae pia ni Katibu Msaidizi wa HAMASA Sanaa ili ufanyike utaraatibu wa kufika kituoni kwetu.

Namaliza kwa kukutakia heri na baraka katika shughuli zako za kila siku.

Wako.
HAMASA SANAA GROUP


Macdonald M. Haule
KATIBU

Concern is an international NGO that respects the dignity of people
and facilitates their empowerment and their right to control their
own development in the alleviation of absolute poverty



MWENYEKITI
HAMASA SANAA GROUP
P.o.Box 25304
Dar-es-Salaam
Tel: 0744 741620/759004

8/10/2003

Mhw. Mwenyekiti

Yah: MAOMBI YA KUSHIRIKIANA NA KUFANYA KAZI NANYI KAMA MSHAURI
WA MAENDELEO YA KIKUNDI

Naitwa Godfrey Tweve. Ni Mtanzania (34) na pia ni mfanyakazi wa shirika la kimataifa lisilo la kiserikali linaloitwa Concern Worldwide-Tanzania. Kwa sasa ni mwanafunzi wa Chuo Kikuu Huria Tanzania (OUT) nikisomea shahada ya uzamili katika Sayansi ya Uchumi na Maendeleo ya Jamii (Masters Science in Community Economic Development-CED). Kama unavyofahamu habari za chuo kikuu huria, naendelea kama kawaida huku ninasoma.

Utaalamu

Nimefanya kazi na Concern kuanzia mwaka 1996 katika nafasi mbalimbali za uendeshaji wa miradi inayolenga kuondoa umasikini ambayo ndiyo lengo kuu na maono ya Concern-duniani. Nimetumika katika nafasi za Umeneja wa Programmu ya kujengea uwezo mashirika yasiyo ya kiserikali mkoani Dar-es-salaam (Dar-es-Salaam Civil Society Support Programme). Kwa mantiki, hiyo nimeweza kujipatia uzoefu mkubwa katika masula mazima ya uanzishaji na uendeshaji miradi shirikishi ya maendeleo ya wananchi. Kwa wakati huu ninashughulikia ujengeaji uwezo wa mashirika tunayofanya kazi nayo katika masuala ya sera na ushawishi (policy advocacy)

Kama sehemu ya mahitaji ya masomo yangu, ninahitajika kuwa na kikundi au jamii ambayo nitafanya nayo kazi kwa kutoa ushauri wa kitaalamu kuimarisha uwezo wake wa kufanya kazi ili kuondoa umaskini.

Nilimwona Bi. Esther Masaoe wa idara ya Maendeleo ya Jamii-Kinondoni, ambaye nilifanya kazi naye pamoja hapa Concern kwa miaka isiyopungua 5 (1997-2002) tukijengea uwezo NGOs, vikundi na jumuiya za wananchi (CBOs). Alinishauri niwasiliane nanyi kuona uwezekano wa kufanya kazi pamoja nanyi.

Dar es Salaam Head Office
169 Regent Estate
P.O. Box 6370
Tel. : 051 - 700327/700679
Fax : 051 - 700318
concernanz@twiga.com

Iringa Regional Office
Dodoma Road
P.O. Box 701 Iringa
Tel. : 061 - 700597
Fax : 061 - 702211
concerniringa@twiga.com

Mtwara Regional Office
CBT Building
P.O. Box 2 Mtwara
Tel. : 059 - 333367
Fax : 059 - 333367
conmtwara@twiga.com

Kigoma Regional Office
Kibondo Kabigwa
P.O. Box 50 Kibondo
Tel. : 0695 - 4049
Fax : 0695 - 4049
conkibondo@twiga.com

Lindi Regional Office
Former RTC Building
P.O. Box 1041 Lindi
Tel. : 0525 - 2630
Fax : 0525 - 2630
concernlindi@muchs.ac.tz

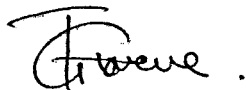
Maeneo ambayo ninaweza kushirikiana nanyi – ni katika:

- 1 Utoaji ushauri au kufundisha mbinu mbalimbali za utafiti shirikishi (participatory action research)
- 2 Ushauri au kufundisha juu uanzishaji na uendeshaji wa miradi ya maendeleo
 - Utambuzi wa tatizo au hitaji la kijamii (problem/need identification)
 - Upangaji wa miradi (project planning)
 - Uendeshaji wa miradi (project management)
 - Ufuatiliaji na tathmini ya miradi (monitoring and evaluation)
- 3 Mbinu za Utunishaji mfuko (fundraising skills)
- 4 Mbinu z kutandaa na kushirikiana katika ya mashirika yasiyo ya kiserikali, jumuiya ya vyama vya kiraia na serikali na wadau wengine (networking)
- 5 Ufahamu wa sera na mbinu za ushawishi na utetezi (policy and advocacy skills)
- 6 Mafunzo ya Uongozi na Utawala bora (good leadership and good governance)
- 7 Uandaaji wa taratibu za fedha, n.k. (financial regulation and management)
- 8 Kuwawezesha kupata taarifa mbalimbali zinazohusu sera, mipango ya wadau wa maendeleo, mikutano na mafunzo mbalimbali yanayotolewa na sekta yetu ya mashirika yasiyo ya kiserikali, n.k.

Haya yote yanaweza kufanyika katika misingi ya ushauri au hata kuandaa kwa pamoja. Ushauri wote huu au mafunzo haya yote ni bure pasipo malipo ya aina yoyote wala kikundi kuingia gharama za kunitunza au kunipa karatasi au chochote kila zaidi yangu kuchangia michango ambayo wanakikundi huchangia. Masomo yangu yatachukua miezi 18 yaani mpaka 2005 March lakini Mwenyezi Mungu akitupa uzima, naamini kuna nafasi kubwa ya kuboresha mahusiano kutoka kati yangu binafsi na nyie, mpaka ngazi ya uhusiano kati ya mashirika yetu- kutegemeana na kiwango cha ukuaji wenu katika kipindi hiki.

Ni matumaini yangu kuwa ombi langu litakubaliwa.

Asante sana,



Godfrey Tweve

Policy Advocacy Officer/ Mwanafunzi -Open University of Tanzania (CED)

Mobile: 0744 - 847610

Tel: 2700327
2700679 .