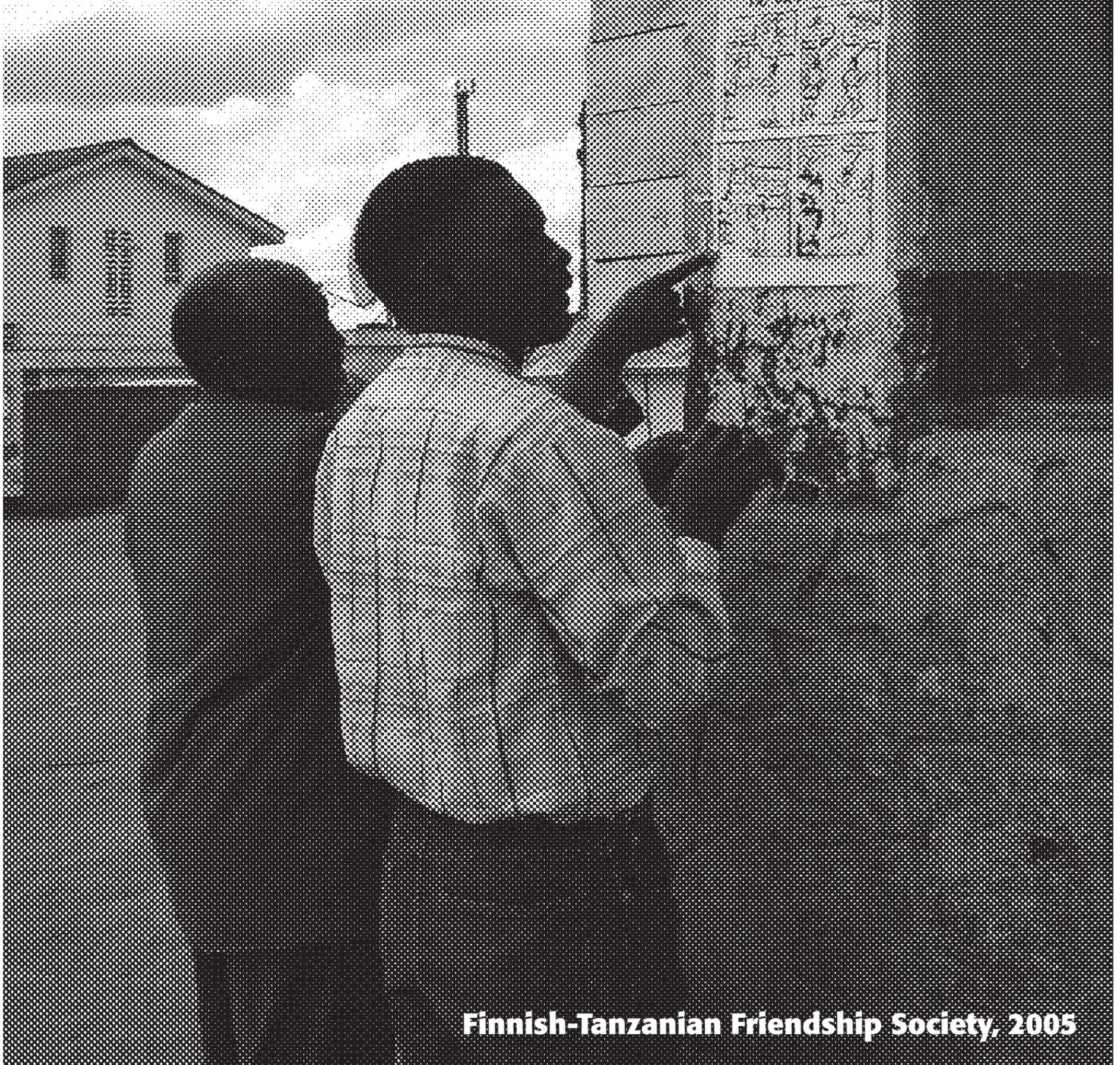


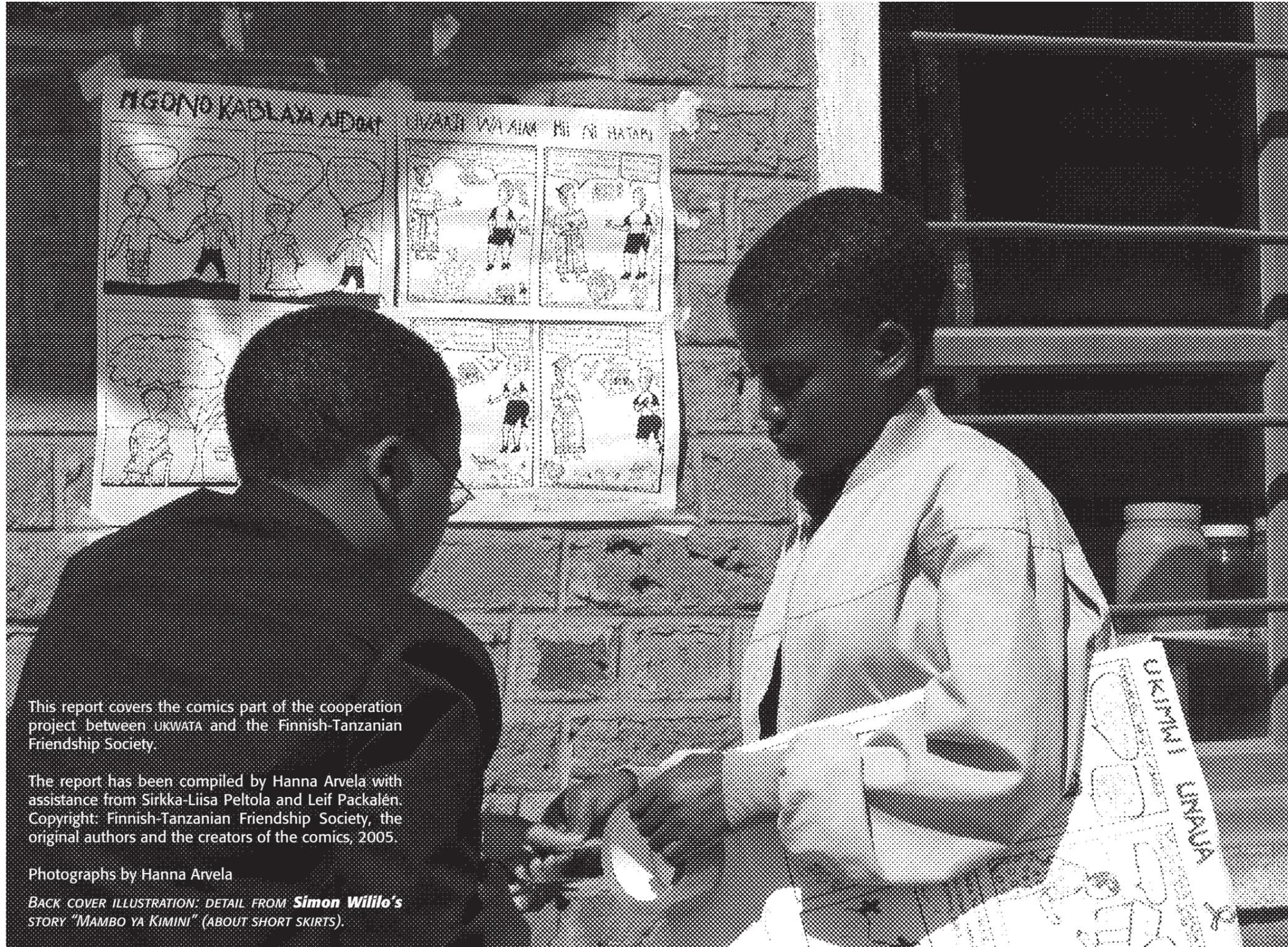
NJOMBE COMICS WORKSHOP

21.6-2.7 2005



Finnish-Tanzanian Friendship Society, 2005

COMICS POWER!



This report covers the comics part of the cooperation project between UKWATA and the Finnish-Tanzanian Friendship Society.

The report has been compiled by Hanna Arvela with assistance from Sirkka-Liisa Peltola and Leif Packalén. Copyright: Finnish-Tanzanian Friendship Society, the original authors and the creators of the comics, 2005.

Photographs by Hanna Arvela

BACK COVER ILLUSTRATION: DETAIL FROM **Simon Wililo's** STORY "MAMBO YA KIMINI" (ABOUT SHORT SKIRTS).

The workshop on campaigning with comics was one of three in the cooperation project between UKWATA (Ushirika wa Wanafunzi Wakristo wa Tanzania) and the Finnish-Tanzanian Friendship Society in 2005. The other two workshops were on creating drama and how to record and edit drama on video. The overall theme of all the workshops was HIV/AIDS campaigning among youth.

Comics as a campaigning tool is a new thing in Tanzania and has not been much tested yet. The main idea with grassroots comics, i.e. comics that are made by socially active people themselves rather than by campaign and art professionals, is that they are genuine voices which encourage debate in the society. Furthermore, they are inexpensive and the technology is not complicated – pens, papers and access to a copying machine are usually enough.

What makes these comics different from professional material, is that they are made for neighbourhood distribution. The comics are pasted up on walls in schools, offices, on notice-boards, electricity poles etc. The readers will know who has put up the comics (sometimes even personally). This is a strong point, it shows that some persons feel so strongly about some issue that they make local campaign material themselves, rather than rely on materials produced by some distant campaign professionals from the capital or even from abroad.

People are very much interested in what their locally active organisations say. When they say it with a wallposter comic, it will get attention and create debate.

Most of the participants of this workshop had never made comics before, but they were eager to give it a try. The results are encouraging, because all were able to finish their comics and grasp this new campaigning method quite easily. The instructors did not give advice on the contents of the stories, which are maybe a bit on the scary side. By time, by creating more stories and comics, also the messages of the stories will develop and become more educational and positive. Also humour can be used in serious messages.

Leif Packalén
World Comics-Finland

REPORT: UKWATA–Njombe comics workshop 21.6–2.7.2005

The Finnish-Tanzania Friendship Society FTFS has supported a hiv/aids campaigning project in the Njombe and Mtwara regions during the years 2003–05. The three workshops (drama, comics and video) were now intended to further increase the campaigning skills within UKWATA (Ushirika wa wanafunzi wakristo wa Tanzania, in English: Tanzanian Christian Students Fellowship), building on the experiences gained during the previous years.

The project was funded by The Ministry for Foreign Affairs NGO project funds (80 %) and Finnish-Tanzania Friendship Society own fundraising (20%).

During the first half of 2005, instruction manuals, background and teaching material etc were prepared for the workshops by a group of volunteers within FTFS.

The comics workshop

June 16

Rev. **Sirkka-Liisa Peltola** from the Finnish-Tanzanian Friendship Society, cartoonists **Leif Packalen** and **Hanna Arvela** from World Comics Finland, travelled from Finland, and arrived in Dar es Salaam the same evening they checked in at the Luther House hotel.

June 17–18

Cartoonist **Sammi Mwamkinga** having joined the team, was spent purchasing equipment for the project, including a copying machine, an overhead projector, silkscreen printing materials, stationeries etc. ELCT/ST'S vehicle and driver were made available to us during the purchases, which really made everything much easier.

June 19

We left for Njombe at 7 am and arrived there at 7.30 pm. We were accommodated at the guesthouse of the School for the Deaf.

June 20

Was spent having planning meetings with tutors and ELCT/SD-UKWATA officers as well as with school officials. In the evening the workshop was officially opened with most of the participants present and with Reverend **Bryson Liabonga** as the main speaker.

Daily schedule at the workshops:

08.45 – 10.30 Morning session I

10.30 – 11.00 Tea break

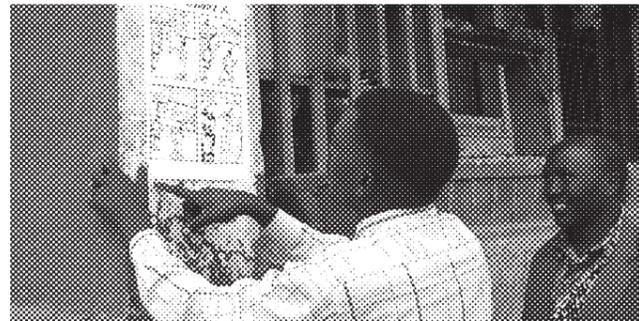
11.00 – 13.00 Morning session II

13.00 – 15.00 Lunch break

15.00 – 16.30 Afternoon session I

16.30 – 17.00 Soda break

17.00 – 18.30 Afternoon session II



Tuesday, June 21

The workshop started at 8.45 am and the morning sessions and one afternoon session were spent with going through campaigning basics. The sessions were led by **Leif Packalen** and **Sammi Mwamkinga**.

The difference of problem focus and outcome focus

- How to identify a target group
- How to specify the desired change
- How to analyse the target group's reaction to the change proposal
- How to argue positively for the changes

From there on, the workshop was divided into three groups, drama, comics and video groups.

The Comics Group was led by **Sammi Mwamkinga** and **Hanna Arvela**. The group had 17 participants. The first session was spent with explaining the grassroots comics concept and discussing the themes of the comics to be done at the workshop.

Wednesday, June 22

The participants made stories which were read out and discussed. The stories were divided into four parts for a wallposter comic and each participant prepared a script. The book "Komiiki" (in Swahili, by **Leif Packalen** and **Katti Ka-Batembo**) was distributed to each participant.

Thursday, June 23

Drawing exercises: the human body, postures, faces, indoor perspectives etc. In the afternoon session there was also outdoor sketching for backgrounds.

Friday, June 24

Pencils and inking exercises for making the final comics. The results were gone through thoroughly and each participant got feedback on what to improve in the final artwork.

Saturday, June 25

The participants made the final artwork for the comics, the work was checked before inking began. The participants copied their comics (20 copies per participant).

Sunday, June 26 (only afternoon sessions)

All comics were pasted up on the wall and each comic was given critique on clarity of message, readability and execution of artwork. Some of the comics were put up in the nearby villages.

Monday, June 27

Screen printing tuition started and was led by **Hanna Arvela**. The participants were divided into three groups (of about 5 people). The first group started with making screens. The rest of the participants worked on a second comics.

Tuesday, June 28

Screen printing tests using emulsion techniques were started with the first group but there was a problem with removing the exposed parts. Frequent consultations with the chemicals supplier in Dar es Salaam did not help in the matter. The rest of the group made eight-page comics booklets (folding from A4) and copied them.

Wednesday, June 29

The emulsion method was given up and instead each participant made a silk screen print using the method of cutting out the image in transparent film sheets.

Thursday, June 30

The rest of the participants in the group started working on the screen printing, each making a poster and some also made covers to their 8-page booklets. The first group acted as instructors with supervision by **Hanna Arvela**.

Friday, July 1

All participants made more photocopies of their comics and printed posters. Some were distributed to Njombe town and in nearby villages.

Saturday, July 2

Final photocopying and preparing for the display of all comics wallposters and posters in the Main Hall.

Closing ceremony

The Guest of Honour and main speaker was **Bishop C. Luki-Io**. The programme included presentations by the tutors and the organizers, the "Tubadilike" video was shown and a drama (on John the Baptist) was performed.

Some participants left for their homes already in the evening.

Sunday, July 3

The tutors' team left for Dar es Salaam at 6.00 am and arrived there in the evening at 6.15. The team was accompanied by Rev. **Isaac Chengula** and Rev. **Enes Chandafa**.

Monday, July 4

Meetings with TAPOMA officials and with cartoonist **Martha Mwaiselage**.

Tuesday, July 4

Meetings with **Sammi Mwamkinga** and **Martha Mwaiselage**. Departure from Dar es Salaam in the evening.

Tutors at the workshop

Reverend Sirkka-Liisa Peltola was in overall charge of the Finnish-Tanzanian Friendship Society's cooperation project with ELCT/SD-UKWATA. She also taught the sociodrama group at the workshop. She took care of all the financial matters during the workshop and liaised between the different groups.

Leif Packalen, Finnish cartoonist and communication trainer, was responsible for preparing most of the training material both for the comics and the video group. He was in charge of the video group and also for the camera and computer purchases.

Hanna Arvela, Finnish cartoonist was teaching the comics group, with special responsibility for the silk screen printing tuition.

Sammi Mwamkinga, Tanzanian cartoonist was teaching the comics group and also translated into Swahili.

Martha Mwaiselage, Tanzanian cartoonist was supposed to join the workshop for the last week, but unfortunately she fell ill and could not come.



Participants at the comics workshop

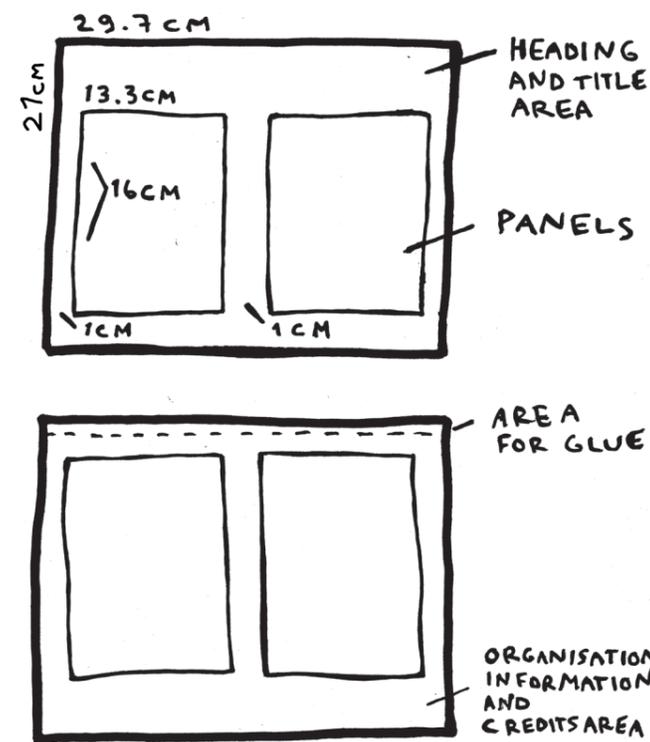
Lusajo Tusiwene, Ms. Jane Myamba, Ms. Furaha Ngavatula, Ms. Tuli Sandagila, Ms. Inick Mgobasa, Mzee Hongole, Ms. Lupyana Mtokoma, Ms. Naomi Nyalusi, Benson Nyambulapi, Saimon Wililo, Ms. Elida Kyando, Ms. Tukuza Songea, Ms. Kulwa Longo, Ms. Elly Sanga, Joseph Mwakibibi, Ev. Noah Mtokoma, and Rev. Michael Nyamba.

WALLPOSTER COMICS

A versatile tool for activists

Social activists in many fields have started using comics as a communication medium to put forward their views. We can find both large national comics information campaigns and very limited, locally produced, grassroots comics which further mainly the local debate in society. Activists, who have very little or no experience from drawing, can in a few days learn how to put their ideas across, using comics wallposters. It is the story, its drama and how it is presented, which is central, not the drawing skill. The activists' passion and engagement in the issue at hand are evident in the stories they produce.

The idea of wallposter comics is to combine two A4-sized papers into a small poster. Both parts have the same layout and measurements, but the parts are combined with the panels facing each other.



How to make your story

First you need to decide what you want to say in your story, which issue you want to change or point out. Then think of a story that will express the point you want to make. The story should have an interesting beginning, some action and an end that emphasises the point you want to make.

Manuscript

You need to break the story into four panels and decide what should go in each panel. Here you have important things to remember:

- Use as little text as possible
- Never explain in the text what can be seen in the drawing.
- Important matters should get more space and be in the foreground.

Texts in the comics

Pencil your lines first, then sketch in your letters, proof-read and ink them. After this you can draw the balloon line making sure that there is a bit of space between the letters and the line. This space improves readability.

Headings in the wallposter

In the wallposter you can put in a lot of information in the heading, but the information should not give away the point of the story, only set the stage. If possible, some visual element should be used in the title.

Inking the drawing

First you finish your pencil drawing and lettering. Then you draw the outlines and text with a thin pen. Remove the pencil lines with an eraser. The inking process is to draw with black ink on top of the pencil art work, all the lines, black areas and textures.

Putting up wallposters

If you put up the wallposter in a dry area you can glue the two sheets together from the back, and pin them on the wall. If you put the wallposter on a wall outdoors it is better to paste the sheets directly to the wall. The poster should be put up in places where people move about. You will have to get permission from houseowners if you put the posters on their walls.

TUACHE NGONO



BY NAOMY NYALUSI June 2005 NSOMBE

TUACHE NGONO (slogan meaning let's abstain from sex)

A young couple has been going out with each other for a year. The boy wants to have sex with the girl and threatens to leave her if she does not agree. The girl says ok and later on becomes pregnant. She asks the boy for help but he turns his back at her. A friend advises the girl to get an abortion. There are complications and the girl starts to bleed and dies after her illegal operation.

KUMBE!!



KUMBE!
The barber congratulates his customer Zito who is a wealthy man and spends his money wisely. Zito wants to spend his money on helping his relatives. One day Zito decides to get HIV tested just in case. Unfortunately, the doctor finds him positive. He wonders where he could have got the virus because he has never had sex. Soon he realises that he must have got it from the barber when he shaved him with a knife. Zito joins the Angaza Association that gives help to HIV patients.

MAVAZI YETU



©By Lupyana N. MTKOMA'S

OUR CLOTHES
An old man asks his wife to wear shorter clothes so that she would look better. The wife refuses, saying that it is wrong and against her traditions, she does not want to get a bad reputation. The man will not stop asking so the wife starts to cry and says that she would prefer to get a divorce rather than wear provocative clothes. The husband finally understands her point of view and apologizes for his behaviour.

TIBA ZA JADI



TRADITIONAL MEDICINE

A girl tells her mother that she is going to get help for her illness from a witch doctor. The mother advises the girl not to go, but she girl does not listen. The witch doctor makes two cuts in the girl's hand and tells her that it will help her. Two years later the girl gets tested and it turns out that she has HIV. She realises that she has got it from the witch doctor's dirty knife. She tells this to her mother who says that she will send her to a real doctor who knows what to do.

MAPENZI SHULENI

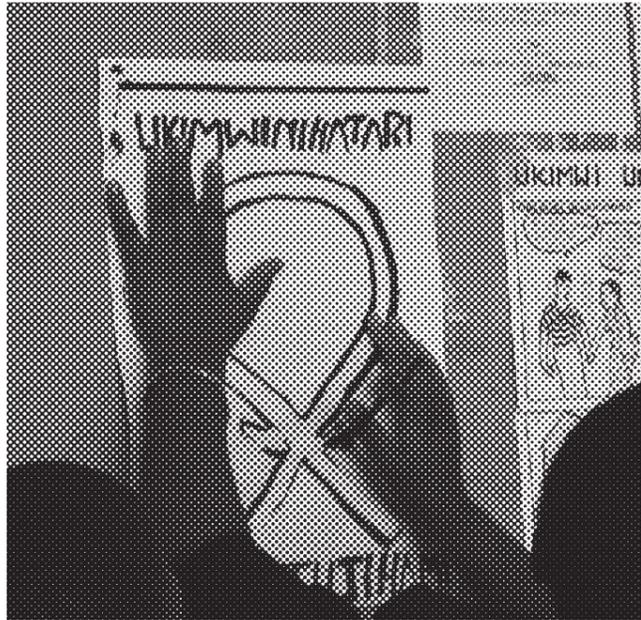


SCHOOL SWEETHEARTS

A girl and a boy are sweethearts but still at school. They end up having unprotected sex. A few months later the girl is pregnant and the headmaster of the school expels her, because girls that are pregnant are not allowed to study. The girl gets very sad because she loves to study and now she does not know what to do with her life.

By Ricardo S Es

SILKSCREEN PRINTING



Silkscreen printing is a printing technique particularly suited for flat or relatively flat surfaces. The heart of the process involves a fine mesh or screen that is tightly stretched around a rigid frame. The areas that are not to be printed are masked out on the screen. To create the print, the framed screen is positioned over the item to be printed along with a dollop of thick ink. A squeegee is then used to press the ink through the screen. The masked areas prevent ink from passing through, but the unmasked areas allow the ink to be imprinted on the material.

Equipment needed for screenprinting:

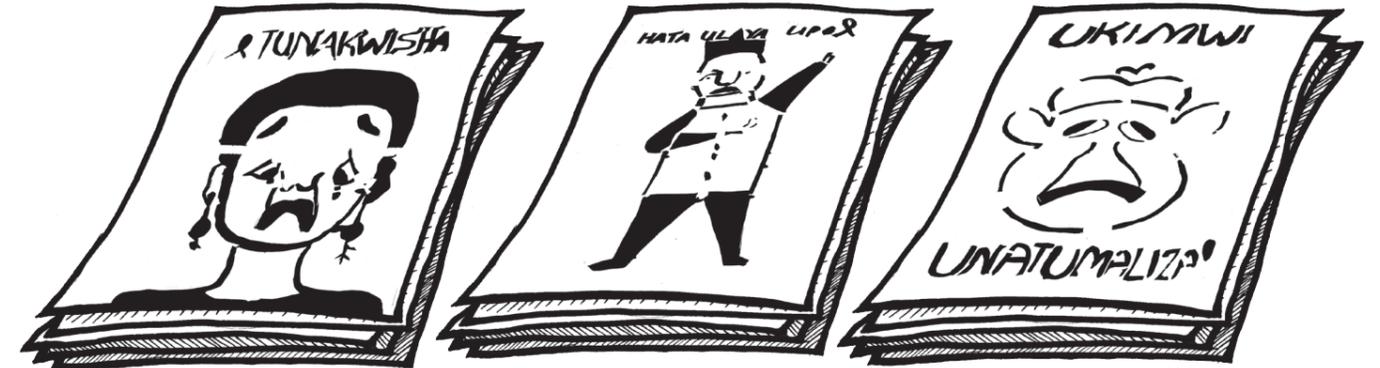
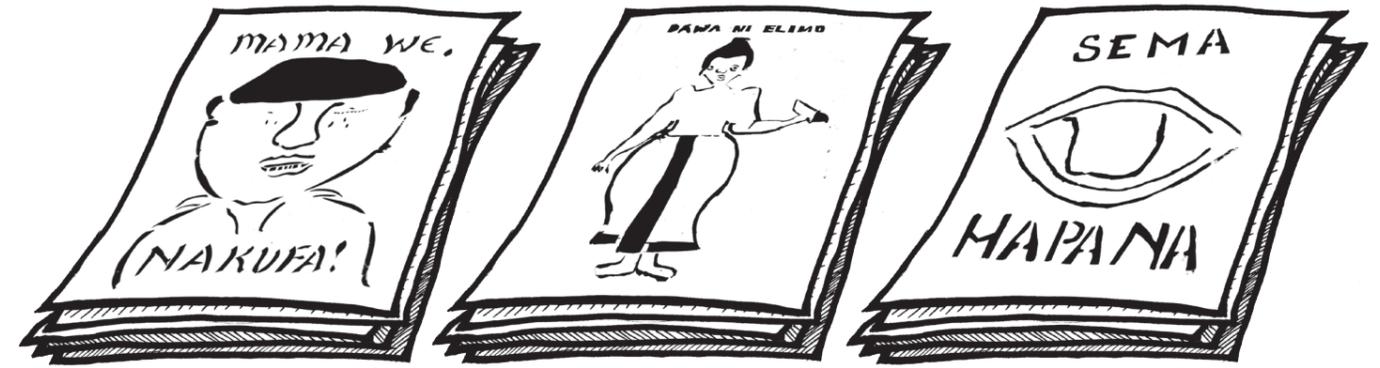
- Wooden frame
- Polyester fabric
- Staple gun
- Pieces of glass
- Degreaser (or clorite stain removal as a substitute)
- Squeegee
- Paint brushes
- Ink (to make it you need:
- Pigment, thickener, binder, water, fixer)
- Photo sensitive emulsion and emulsion remover, or transparent sheet and a paper knife

Screen printing is most commonly used for posters, t-shirts, garments and other fabrics. Screen printing is also used on all sorts of other surfaces ranging from plastic to metal. Although small and intricate details can be captured, screen printing is ideally suited for bold and graphic designs.

There are a variety of ways that the screen can be masked. Screen-printers often use photosensitive emulsions to create the masked areas. First, the design is created on a clear piece of plastic film. Meanwhile, a photosensitive coating is applied to the entire surface of the screen and then dried. The film is placed on the prepared screen and they are exposed to bright light. After a period of time, the exposed areas can be washed off the screen with water coming with pressure. The screen is ready to print after drying. We used a bit simpler way to create the masked area, because the water pressure in Njombe was not strong enough to wash off the exposed areas. The masked area was made by cutting the image out of a plastic transparent sheet and putting that sheet between the poster and the silkscreen. This simple technique made it possible to make prints even in these circumstances.

The most basic components of a single color screen printing setup.

- The screen is tightly stretched around the frame which in most cases is made out of wood.
- the transparent sheet is placed on top of the screen, or the blue emulsion is dried on the screen and serves as the mask.
- The squeegee is nothing more than a strip of rigid rubber mounted in a wooden handle.
- To begin the screen printing process, position the screen directly on top of the paper that is to be printed.
- Ink is applied to the area directly above the unmasked picture, and the squeegee is used to press the ink through the screen.
- As the printer firmly presses down the squeegee, it is slid along the surface to ensure that ink penetrates through all areas of the unmasked picture.
- The screen is then removed and the printed item is ready.



A selection of silkscreen prints made at the workshop

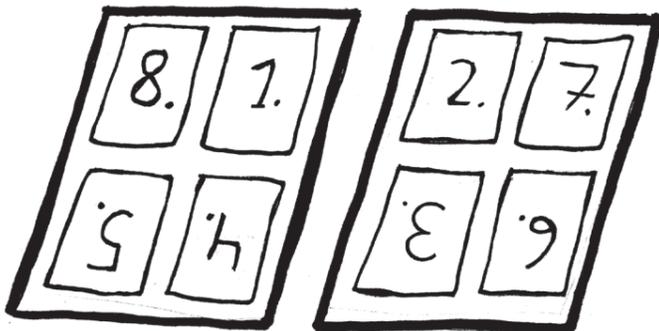
8-PAGE BOOKLETS

What is needed to make 8-page booklets

Two A4 paper sheets, scissors, glue and a copymachine.

How to make 8-page booklets

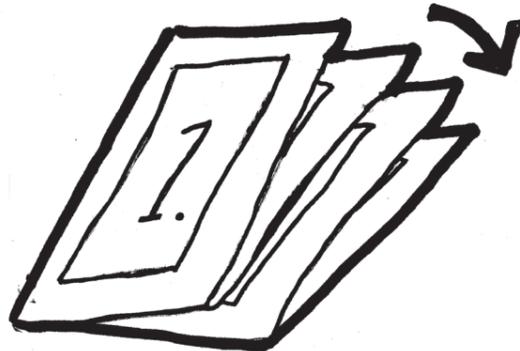
1. Make your story on two A4 paper sheets.
2. Cut each of the eight pictures separately.
3. Paste the pictures on two A4 sized papers in the order shown below.



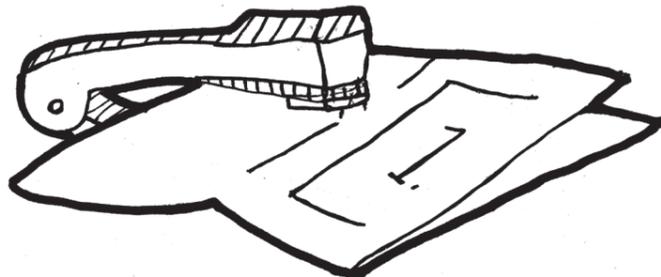
4. Photocopy the two assembled pages on one sheet of paper one on each side. (Make sure the direction is right when you photocopy the second time.)
5. When you have photocopied one side, let the paper cool a little before you do the other side. This will prevent the paper from getting stuck.
6. After copying, fold the paper, so that page number 1. is up with the last page number 8.



7. Fold once more so that the page number 1. remains on top alone.



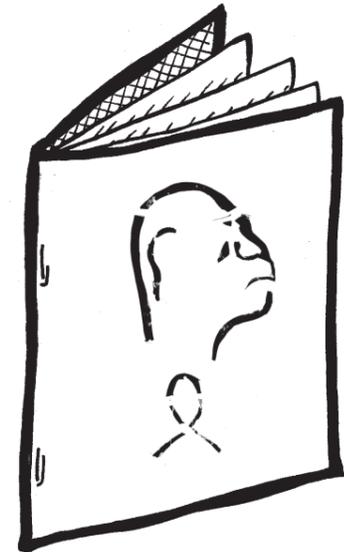
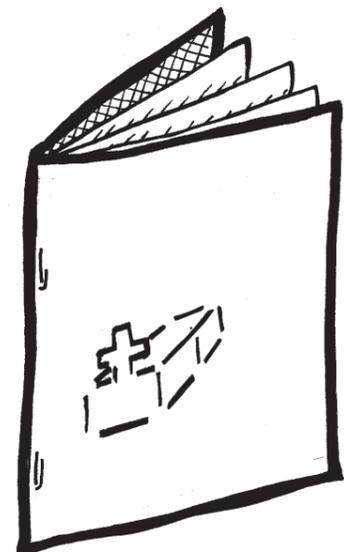
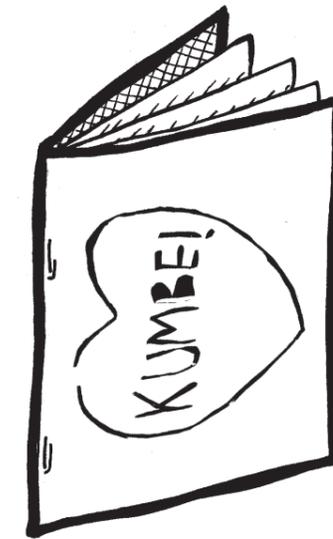
8. Staple the booklet in the middle of the long fold. You will need a slightly bigger stapler.



9. Cut the bottom fold open with a knife or scissors.



10. Your booklet is ready.



You can cut one A4 sheet in half, decorate it and fold it over pages 1. and 8. and use it as a cover sheet.
A selection of covers made for the 8-page booklets in the workshop.

