



United Nations
Educational, Scientific and
Cultural Organization



Intangible
Cultural
Heritage

International Assistance

ICH-04-Report – Form

INTERNATIONAL ASSISTANCE FROM THE INTANGIBLE CULTURAL HERITAGE FUND

PROGRESS NARRATIVE REPORT

Beneficiary State(s) Party(ies): UGANDA

Project title:	Strengthening the capacity of community museums to promote inscribed Intangible Cultural Heritage (ICH) elements
Reporting period:	From: 15/12/2020 to: 15/09/2021
Budget:	<p style="text-align: right;">Total: US\$ 61471</p> <p><i>Including:</i></p> <p>Intangible Cultural Heritage Fund: US\$19325</p> <p>State Party contribution: US\$1000</p> <p>Other contributions: US\$NIL</p>
Implementing agency (contracting partner or UNESCO Field Office):	INTERGOVERNMENTAL BODY ALLOCATION CONTRACT Contract N°: 4500418108 (UNESCO)
Contact person:	<p>Title (Ms/Mr, etc.): Mr.</p> <p>Family name: KITAUWA</p> <p>Given name: ABRAHAM</p> <p>Institution/position: CHAIRPERSON</p> <p>Address:</p> <p>Telephone number: +256782822462</p> <p>E-mail address: kitaulwa@gmail.com</p>
Partner agency (in the case of a service from UNESCO project):	Uganda Community Museums Association (UCOMA)
Implementing partners:	Kigulu Cultural Museum - Iganga, Madi Community Museum - Moyo, Cultural Assets Centre and Museum - Kgadi, Koogere Foundation Museum - Fort Portal and Uganda Martyrs University Museum, Nkozi - Mpigi

Background

Provide a brief description of the situation existing at the time of the request and the need that the assistance aimed to address. For safeguarding of a particular element, provide a description of the element, its viability and why safeguarding measures were required. For preparation of inventories, strengthening of capacities, awareness-raising, visibility or other safeguarding not focussed on a particular element, identify gaps that were to be addressed. For emergency assistance requests, describe the nature and severity of the emergency at the time of the request.

Not fewer than 750 or more than 1000 words

Although Uganda is a signatory to a number of other international instruments to protect and promote heritage, studies show that our cultural heritage – especially ICH – is rapidly disappearing. This has been attributed to an acute ignorance of the value of cultural heritage among Ugandans, coupled with a lack of political will and supportive mechanisms to preserve it. The current legal regime does not adequately protect ICH elements. The Historical Monuments Act of 1967 narrows the concept of heritage to immovable heritage (Archaeological sites, Monuments etc.), excluding movable and intangible heritage. This narrows the scope for conservation and appreciation of the dynamic nature of ICH.

Some cultural activists and promoters have made an effort to protect various aspects of our diverse heritage through community museums. Uganda has more than 20 community museums which are initiatives by communities, families or organisation. Many of these museums work with young people to promote Uganda's diverse cultural heritage resources through school cultural heritage clubs. They play an important role as centres for learning and cultural heritage conservation. Cultural festivals and other culture-related activities at regional and national levels are always conducted in Uganda, but much more emphasis is still on the tangible heritage as opposed to ICH. This is reflected in the limited display of ICH in community museums, destruction of cultural heritage elements or sites, resistance to using local languages as a medium of instruction in schools, and a general disregard for indigenous knowledge and skills.

At the time UCOMA submitted its request for support, six ICH elements from different Ugandan cultural communities had been inscribed under the 2003 Convention, and a number of safeguarding measures including training caretakers and practitioners, documentation, publicity and promotion, and legal protection proposed for such elements.

Post-inscription activities for ICH elements were however, still limited in Uganda. During the inscription process, there is always a degree of community engagement and consultation to document information about the elements and develop comprehensive safeguarding plans. However, after the inscription, there are limited activities to enhance the visibility of ICH elements.

In spite of the safeguarding measures in place, the concept of ICH is still not well understood by many Ugandans especially the youth and the inscribed ICH elements are not adequately visible both within and beyond the communities in which they are located. The transmission of ICH to young generations is hampered by different factors including the western form of education, foreign religions and limited spaces for engagement and learning.

Low engagement with ICH is exacerbated by the limited capacity of community museums (as centres for learning) and the lack of experience and knowledge required to promote the ICH elements in their vicinity. Yet in some cases, the elements are located in the “backyard” of community museums! Community museum collections have little or no focus on the inscribed ICH elements and their values. Although some museum managers may have knowledge of their local ICH elements, they do not have the capacity in packaging user-friendly information for dissemination.

Because of the above situation, UCOMA submitted a project proposal to UNESCO whose main goal is to strengthen the capacity of community museums as spaces for learning to

promote inscribed Intangible Cultural Heritage elements in Uganda. In light of this goal, UCOMA proposed a number of interventions including:

1) Capacity building of museum managers and selected community ICH bearers. The capacity building was meant to equip them with information on the concept of ICH and the inscribed elements in Uganda, the threats to the inscribed ICH elements and how to address them, packaging and sharing information that is appropriate for different audiences as well as how to safeguard and sustain the ICH elements.

2) Involve selected representatives of ICH bearer communities in the production of a film and a publication about the role of the community (s) and museums in the safeguarding of the five ICH elements. Unlike the publicity materials produced for the individual elements during the inscription, the proposed publication and film is intended to combine all the five ICH elements and highlight the role of the community and the local museums to collectively safeguard the ICH elements. It is expected that the film and publication will enhance the appreciation of the ICH elements in question within the local communities and within agencies such as the media, government and policy makers, tourism operators as well religious institutions. The film will be disseminated through community museums and through national media channels.

3) Strengthen the capacity of the five community museums and ICH bearer communities to mentor young people and conduct community outreach activities such as exhibitions, competitions based on ICH elements, radio programmes, as well as collaboration with local councils to publicise the ICH elements. Winning entries will be publicised and displayed through community museums.

Objectives and results attained

Overall, to what extent did the project attain its objectives? Describe the main results attained, focussing in particular on the perspective of the direct beneficiaries and communities. For each expected result identified in the request, explain whether it was fully or partially attained. Also describe any unexpected results, direct or indirect, whether positive or negative.

Not fewer than 100 or more than 500 words

The main results were:

1. A 26 minutes Film, showing the six elements of: The Bigwala Music and Dance of Busoga Kingdom, The Male Child Cleansing of Lango people of Northern Central Uganda, The Madi Bolw Lyre Music and Dance, The Empaako Traditions of the Banyoro, Batoro, Batuku, Banyabindi and Batagwenda, The Koogere Oral Traditions of the Batoro, Batagwenda and Banyabindi and The Skill and Art of Bark Cloth making of the Baganda.
2. A function to Launch both the Booklet and the documentary Film: this function was held on the 27th/08/2021, in Kampala. It was a scientific function that was attended by 20 people, as per the guidelines and the majority were online.

Description of project implementation

Provide a description of the activities undertaken and the outputs they generated (e.g. trainings, consultation process, technical assistance, awareness raising, publications, toolkits, etc.). Also describe any problems encountered in project delivery and corrective actions taken. Describe the role of the implementing agency and of the partner agency (in the case of a service from UNESCO project) and the role of other implementing partners in carrying out activities and generating outputs.

Not fewer than 1000 or more than 1500 words

1. Development of the film script

UCOMA executive resolved to have all the 6 elements captured both in the booklet and the documentary film, in the following order:

- i. The Bigwala Gourd Trumpet music and dance of the Busoga Kingdom
- ii. The Male child cleansing ceremony of the people of Lango of Central Northern Uganda
- iii. The Madi Bowl lyre (O'di) music and dance
- iv. The Empaako Traditions of the Banyoro, Batoro, Batuku, Banyabindi and Batagwenda
- v. The Koogere Oral Traditions of the Batoro, Basongora and Batagwenda and
- vi. The Skill and Art of Bark cloth making of the Baganda.

Since the booklet and documentary film were purposed to raise the awareness of the ICH elements, we had to incorporate the 2nd element much as we had not planned for it and its inclusion will not affect the project implementation.

A script for the documentary was developed and shared with stakeholders like the Uganda Commission for UNESCO and Ministry of Gender, Labour and Social Development.

Final scrip for the filming was printed.

2. Selecting a filming service provider

Using the social media, WhatsApp and Facebook, we requested interested filming firms apply for the job.

Out of three, Media Vision was selected, basing on their expertise and sample work in the same field seen.

3. The filming exercise

3. i. KIGULU CULTURAL MUSEUM – 8th -9th April 2021

At Kigulu Cultural Museum, we met the Museum Board members, headed by Prince Kyeyago Ismail, the Museum manager Ms. Walekwa Tabitha and her staff and two Cultural leaders that included Mzee Kabaale Patrick and Ms. Katya Nabirye.

Both the board chairperson and the manager responded to all the questions in regards to the filming script as they appear in the documentary film. The Elders appreciated the effort made by UCOMA and the funders to promote their cultural element.

After the museum we preceded to Nabirere Village, in Namalembe Sub-county, Bugweri District, where we found the Nabirere Bigwala performers eagerly waiting for us. The group performed and responded to the questions in the scrip.

3.ii. Lango Cultural Institution, 12th -13th, April 2021.

Due to the fact that UCOMA has no member Community Museum in the region, we had to work with Lango Cultural Institution where we met Mr. Abal Patrick, the Minister for Culture and Tourism in the Cultural Institution, who was flanked by the Information and in-charge Youth affairs ministers in the same Institution.

"This is the only chance we have got to document our culture", said Mr. Abal Patrick.

The team helped us organize a mock Male child Cleansing ceremony, in an identified Traditional Lango home.

The culture and Tourism minister promised to start a cultural museum that shall provide space for promoting the element.

3.iii. Madi Community Museum 16th – 17th April 2021

Madi Community Museum is located in Metu sub-county, a few kilometers from Moyo Town.

We met both the museum management, led by Mr. Draolega Pastore and bearer's community members, led by Mr. Lindi Alex assembled at the museum.

The two parties responded to the questions in the script and later were joined by the District Community Development Officer, Mr. Anyama David who explained the government's efforts to promote the element and pledged total support to the promotion of the elements.

3.iv. Uganda Rural Development and Training Museum- Kagadi 19th – 20th April, 2021

We met the museum manager, Mr. Lwanga Anthony, the museum coordinator, Mr. Mugerwa Ramathan and the Museum curator, Mr. Kasapuli Dononzio.

They all explained the importance of the Empaako Traditions and the measures the museum is undertaking to promote the tradition.

We were led to a home of a Munyoro, Mr. Kasangaki Calestine, where an Empaako naming ceremony was performed.

This is a ceremony with many rituals however brings together the family and friends.

All the people who participated in the performance showed the love for their culture.

3.v. Koogere Community Museum 21st – 22nd April 2021

The museum is located in the Tourism City of Fort Portal, named in memory of Sir Gerald Portal, locally known as Bundibugyo.

We met the museum management, led by Ms. Alice Besemera and the Minister for Culture in the Toro Kingdom, Mr. Apuuli Rusoke.

Mr. Apuuli Rusoke explained the importance of the legacy of Koogere, a woman chief who was hard working as an inspiration to the young generation.

We were led to one of the bearer's community's home, elder Omukaikulu Mariam Kakurugusi Who showed almost all the articles Koogere used and kept.

3.vi. Uganda Marty's University museum 24th – 25th April, 2021

As all Institutions in Uganda had been and are still closed, the museum was not accessible. We interacted with the manager, Ms. Robinah Nakabbo on phone.

We visited the bearer's community where we found Mr. Ssonko Emmanuel and his team who took us through the process of Bark cloth making.

Bark cloth is still treasured among the Baganda so much that no Muganda can be buried without wrapping his/her body in a bark cloth.

He explained that they are in contact with the University museum to promote the element, especially to the young generation.

4. Launching both the booklet and documentary film

A scientific launching function was held on Friday 27th August, 2021, at the Ministry of Gender, Labour and Social Development Board room.

Following the government guidelines on curbing the spread of COVID-19, only 20 people were invited to attend the function physically.

Those invited were:

i. 5 managers of the five implementing museums

ii. 6 representatives, one from each, of the 6 ICH elements

iii. 2 members from UCOMA executive

iv. 1 representative from each of the following organisations: Uganda Commission for UNESCO, Ministry of Tourism and The Cross Cultural Foundation of Uganda

The commissioner, Ministry of Gender, Labour and Social Development (MGLSD), charge

Culture.

The Press

ICT team

The function was presided over by the Minister for Gender, Labour and Social Development, who was represented by the State Minister for GLSD, In charge the Elderly, Hon.Mafabi Gidudu.

120 people were registered to have attended online

It was a colourful function appreciated by the who ever attended, physically or online

Community involvement

Provide a description of the mechanisms used for fully involving the community(ies) concerned. Describe not only the participation of the communities as beneficiaries of the project, but also their active participation in the planning and implementation of all activities.

Not fewer than 300 or more than 500 words

During the project design, community museums managers some of whom are part of the community were consulted by the UCOMA secretariat and they agreed on the proposed activities and the mode of operation.

During the pre-visits, UCOMA held meetings with the communities, though the numbers were restricted, and it is in such meetings that we got the information that was used to produce a draft publication on the 5 ICH elements.

Members of the communities agreed to identify young people to be mentored and indeed they have started mentoring young people as future agents for safeguarding the ICH elements. This will ensure sustainability of the elements as the young ones pick the interest in the ICH elements.

Community members agreed to participate in a film and were also able to identify key informants to be interviewed during film-making. For each of the elements proposed the names and a list was generated for this purpose.

During the filming, the community provided spaces for the documentary, they acted in the film making. In most communities, we got cultural leaders, Government workers, village leaders, nevertheless, we had to limit the numbers due to COVID-19 restrictions.

During the Launch in Kampala, one member, selected by the community, represented them at the function. Even those who didn't attend physically were able to participate on zoom, this gave a wider scope as a good number attended online and were from different corners of the country.

Both the booklet and Documentary have and are being circulated to the community, government departments, learning institutions, cultural Institutions and all Community Museums in Uganda will get copies and soon, in the next phase, Community Museums will be conducting outreach activities, showing the documentary to the public and giving out the booklets.

The Launching event was covered by a number of the major Media firms that included TV stations, Radios, News papers and online live streaming media. This coverage helped the community members who were not able to attend physically or online, to learn about the safeguarding measures.

Sustainability and exit/transition strategy

Describe how the benefits of the project will continue after the project has been completed. Where appropriate, describe the steps undertaken to ensure the following:

- *Sustainability of activities, outputs and results, including with reference to how capacity has been built under the project. Also describe any planned follow-up measures to ensure sustainability.*
- *Additional funding secured as a result of this project, if any. Indicate by whom, how much and for what purpose the contributions are granted.*

Describe how the ownership (of activities, outputs, results) by stakeholders and the community(ies) in particular has been promoted.

Describe, if relevant, how tools, processes, outputs, etc. have been adopted, adapted, replicated and/or extended for future use (e.g. in other regions, communities, elements, or fields of intangible cultural heritage).

Not fewer than 100 or more than 500 words

The benefits or outcomes of the activities implemented so far will continue to be sustained in different ways.

The skills and competences acquired by the museum managers and the representatives of community ICH bearers to document and market the elements have been scaled up to other museum objects preserved by community museums.

The mentorship initiatives for young people by the elders is intended to sustain the transmission of knowledge and the safeguarding of the ICH elements through generations.

All 5 implementing community museums are working with school cultural heritage clubs which will be engaged through museum outreach activities. On a termly basis, community museum managers will be visiting the school cultural heritage clubs to encourage the members to continue appreciating their cultural heritage and mobilise their fellow students to do so.

The collaboration between community museum managers and the ICH community bearers has been sustained through joint initiatives such as exhibitions and radio programmes where the two always work together. It is expected that this collaboration will continue beyond the project lifecycle. The joint activities are also expected to attract the attention of both local and national leaders and media. With the increased attention, extra support to sustain the safeguarding of the ICH elements is anticipated.

After holding exhibitions at the community museums (in the third phase of the project), community museums will become important spaces where various activities to illustrate the value of ICH elements and other cultural activities can be held, such as enactments, engagements with elders, storytelling, musical and dance events, etc. By conducting these activities at the museum premises continued appreciation, protection and promotion of the element will be ensured.

All the museums have started using different media platforms, especially the social media, this has helped reach out to a good number of people who cannot visit the museum.

Lessons learnt

Describe what are the key lessons learnt regarding the following:

- *Attainment of expected results*
- *Ownership of key stakeholders and community involvement*
- *Delivery of project outputs*
- *Project management and implementation*
- *Sustainability of the project after the assistance*

Not fewer than 300 or more than 750 words

In the first year of the project implementation, there are some important lessons for the

Association and these include:

All the elements are a source of respect and prestige; the communities treasure them with pride as unifying factors. These elements help the different communities to identify themselves, the Madi for instance, are spread in Uganda and South Sudan but they are all united by the Bow lyre instrument and music which is shared across borders.

The issue of ownership of the ICH elements is very important. The different communities own the element to the extent that they do not want other cultures to claim its ownership. It was however, found out that some of these elements cut across different communities but the differences are set within the cultural attachments and the rituals that accompany the element.

Realizing that from the national event, the common film and publication for all the 6 elements facilitated learning and sharing of information about our diverse heritage resources hence fostering respect for cultural diversity and promotion of inter-cultural dialogue. In future it will be interesting to conduct exchange visits among different communities!

From the filming exercise, it emerged that communities still treasure their intangible cultural heritage but many of them lack resources and spaces to promote given the increasing levels of urbanisations. Supporting communities such as the Lango Cultural Foundation to establish a museum where they promote their cultural resources will important

The need to strengthen collaborative efforts among community museums, ICH community bearers and local government authorities for sustainable safeguarding of the ICH elements is very crucial. In future, it will be necessary to have common activities that bring all these actors together

The implementation of this project has triggered the need to inscribe other elements, already there are two identified elements under threat of extinct that are being documented for safeguarding.

Cultural Institutions have appreciated the and seen the need to join hands in the safeguarding of these elements, they are the custodians of culture.

Lastly, sustaining the safeguarding of the ICH elements by community museums requires sufficient resources both financial and human. Therefore, community museums need to engage in cultural enterprises that generate income and also continue to engage young people probably as interns at the museums.

Annexes

List the annexes and documentation included in the report:

- *publications, evaluation reports and other outputs, when applicable*
- *progress reports prepared during the contract period*
- *list of major equipment provided under the project and status after termination of contract period*
- *other (please specify)*

1. Booklet entitled, Community Museums Safeguarding Uganda's Intangible Cultural Heritage
2. A Documentary Film
3. The Financial Report
4. Evaluation Report

Name and signature of the person having completed the report

Name:

KITAUWA ABRAHAM

Title: CHAIRPERSON

Date: 15th/09/2021

Signature:

A handwritten signature in blue ink, appearing to read 'Kitaulwa Abraham', is written over the signature line.