



United Nations  
Educational, Scientific and  
Cultural Organization



Intangible  
Cultural  
Heritage

# NGO Review of Accreditation

ICH-08 Report – Form

## REPORT BY A NON-GOVERNMENTAL ORGANIZATION ACCREDITED TO ACT IN AN ADVISORY CAPACITY TO THE COMMITTEE ON ITS CONTRIBUTION TO THE IMPLEMENTATION OF THE CONVENTION

**DEADLINE 15 FEBRUARY 2021  
FOR EXAMINATION IN 2021**

File may be downloaded at:  
<https://ich.unesco.org/en/forms>

Please provide only the information requested below. Annexes or other additional materials cannot be accepted.

### A. Identification of the organization

#### A.1. Name of the organization submitting this report

A.1.a. Provide the full official name of the organization in its original language, as it appears on the official documents.

Gulu Theatre Artists - GUTA

A.1.b. Name of the organization in English and/or French.

Gulu Theatre Artists - GUTA

A.1.c. Accreditation number of the organization (as indicated in all previous correspondence: NGO-90XXX)

Accreditation reference to be used on all correspondence is 90206

#### A.2. Address of the organization

Provide the complete postal address of the organization, as well as additional contact information such as its telephone number, email address, website, etc. This should be the postal address where the organization carries out its business, regardless of where it may be legally domiciled. In the case of internationally active organizations, please provide the address of the headquarters.

Organization: Gulu Theatre Artists

Address: P.O. Box 756 Gulu Uganda

Telephone number: (+256) 772965461 / 771855501

Email address: [gutartists@gmail.com](mailto:gutartists@gmail.com) / [okequinto@gmail.com](mailto:okequinto@gmail.com)

Website: [www.kerkwaropageya.org](http://www.kerkwaropageya.org)

Other relevant information: Gulu theatre Artists is now working in partnership with Pageya Cultural institution to implement the 2003 UNESCO convention.

### A.3. Contact person for correspondence

*Provide the complete name, address and other contact information of the person responsible for correspondence concerning this report.*

Title (Ms/Mr, etc.): Mr.

Family name: Okello

Given name: Quinto

Institution/position: Managing Director

Address: C/o Gulu Theatre Artists P.O. Box 756 Gulu Uganda

Telephone number: (+256) 772965461 / 771855501

Email address: okequinto@gmail.com

Other relevant information: Also the Prime Minister of Pageya Chiefdom

## B. Contribution of the organization to the implementation of the Convention at the national level (Chapter III of the Convention)<sup>1</sup>

*Distinguish between completed activities and ongoing activities. If you have not contributed, this should be indicated. Also describe any obstacles or difficulties that your organization may have encountered in such participation.*

**B.1.** *Describe your organization's participation in State efforts to develop and implement measures to strengthen institutional capacities for safeguarding intangible cultural heritage (ICH) (Article 13 and Operational Directive (OD) 154), e.g. in the drafting of ICH-related policies or legislation, in the establishment of national ICH committees or in other government-led processes.*

*Not to exceed 250 words*

Indeed Gulu Theatre Artists is one of the accredited NGOs based in northern Uganda implementing the 2003 UNESCO convention, GUTA is now concentrating on sustaining the viability of all the identified elements which were at the verge of extinction before the UNESCO support. After UNESCO financial support aimed at strengthening safeguarding measures, GUTA having been chosen to benefit from this funding became the national committee for the safeguarding the intangible cultural heritage. The designed policies included the sustainability measures which must be observed during and after the project implementation.

The stipulated policies drafted during project implementation period is still serving as a powerful

<sup>1</sup>. In case your organization operates in several States, please indicate clearly which State or States are concerned by your answers when filling in parts B, C and E.

working document and guiding the monitoring and evaluation teams in ensuring the sustainability of the supported elements in our local community. Consultative meetings with the community to identify challenges toward sustainability process are all reported to the state for affirmative actions. The finding of complicated situation by the field workers during their consultative meeting with community help a lot the national committee to come up with appropriate responses during policies reviews meetings.

Apart from those strategies, state relies very much on the monthly reports from non-governmental organizations engaged in safeguarding the intangible cultural heritage in line with the 2003 UNESCO convention. These reports plays great roles in assessing the successes and failures of the working tools. There is also strong link between the community development officers who government officials and the NGOs- are implementing agencies where data analysis could facilitate formal reporting from sub-counties to national level.

**B.2.** *Describe your organization's cooperation with competent governmental bodies for the safeguarding of intangible cultural heritage (Article 13), including existing institutions for training on and the documentation of ICH (OD 154).*

*Not to exceed 250 words*

Uganda government treasures Ministry of Gender, Labour and Social development. (Culture department), Human rights focus, cultural institutions, District ICH committee, community development department, district and other learning institutions who had been introduced to the 2003 UNESCO convention. Thus Gulu Theatre Artists made sure that all the above mentioned institutions fully contributed to the implementation of the inventorying of the intangible cultural heritage. District stakeholders and media houses were and still committed to create massive awareness to the entire targeted community to ensure 2003 UNESCO convention succeeds. The number of learning institutions which have shown interest to embraced the intervention and become ICH partner Schools is promising. A good number of cultural activities implemented have been recorded in an attempt to comply with the 2003 UNESCO objectives.

Most of the relevant government officials are showing interest by being approachable and welcoming. I am proud to express that many community capacity building workshops for the inventorying of the intangible cultural elements in Acoli community were officiated by the government officials.

A number of chiefdoms who had been co-opted for generous support are still committed not only to availing the project implementers with detailed and authenticity of the cultural norms and values but also to highly and strongly recommend and give an assurance statement for the sustainability of the project since culture must remain generational.

One very committed cultural institution have taken a lead to engage community to ensure safeguarding the intangible cultural heritage is paramount. All these are indicators for remarkable cooperation.

**B.3.** *Describe your organization's involvement in or contribution to the drafting of the State's Periodic Report (OD 152).*

*Not to exceed 250 words*

As part of the roles of the implementing agency, Gulu Theatre Artists' representative in the capacity of the project management committee members and the contact point person for all correspondences regarding the 2003 UNESCO convention implementation, this become mandatory to attend and submit monthly Project Management Committee reports. This report entails comprehensive information to be addressed and streamline issues..

Monitoring and evaluation is one of the strategies designed to assess the project activities implementation in a particular project area. It main goal is to follow critically the progress of the

project, measuring the level of knowledge and skills gained from the capacity building workshops and its applicability, equipment management, the documentation processes and the level of partnership with other institutions and the entire community. This is going beyond the project period to ensure continuity and sustainability of Acoli culture.

Much as government officials have salary driven minded, the focal point person appointed by the district authority is motionless mandated to report whether political leadership from all levels have remained focus and still embracing the intervention and actively participating in the activity implementation to ensure its sustainability.

Emerging the approach on inventorying Intangible Cultural Heritage were and still remain part of implementing agency contribution. Feedback of gathered views conducted enriched the method employed for generating of relevant information to formulate a draft national strategy. These steps and other workshops organized raised awareness on the importance of safeguarding ICH and stakeholders' involvement contributed to the drafting of the states' party periodic report

**B.4** *Describe your organization's participation in the preparation of nominations to the Urgent Safeguarding List or Representative List, requests for International Assistance or proposals of Good Safeguarding Practices.*

*Not to exceed 250 words*

Since preparation and nomination of file to urgent safeguarding list require community engagement, Gulu Theatre Artists conducted meetings attended by custodians of Acoli culture in an attempt to safeguard the cultural heritages, the following recommendations were made:-

-Cultural institutions together with the clan leaders shall continue utilizing the developed book which talks about traditional reconciliation and forgiveness processes (mato oput) to facilitate safeguarding this very important cultural heritage.

-With the help of cultural leaders who are the custodians of Acoli culture, communities members will be fully involved in educating the young generations the important of Mato Oput and pay due respect to the rituals.

-Cultural institutions are committed to bringing together the religious leaders and cultural leaders so that clarity is made distinctively and understand the different between witchcraft and culture.

-Gulu Theatre Artists pledged commitment to continue recording video to be kept at cultural institutions, Gulu Theatre Artists office and if possible distributed to schools to facilitate learning and admiring the impact of mato oput.

-Gulu Theatre Artists in partnership with other civil society working toward safeguarding Acoli heritages shall lobby for funding to organize Workshops and radio talk shows to educate the entire communities on the importance of element.

Conclusively on behalf of Acoli community Gulu Theatre Artists wholesomely nominate "Mato Oput" to be an element considered and inscribed among the list of elements in need for urgent safeguarding. However recent community review meetings demands this element to be sifted to representative list of the ICH of humanity.

**B.5.** *Describe your organization's participation in the identification, definition (Article 11.b) and inventorying of ICH (Article 12, OD 80 and OD 153). Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals.*

*Not to exceed 250 words*

Having trained more than 12 field workers now whose roles among others is to officially meet and inform all relevant authorities seeking for permission to engage the community during consultation meetings. This meetings would attract several cultural practitioners, traditional bearers and custodians for easy and efficient identification. Basing on their consent, several interviews would be conducted using different gazettes to record and capture some relevant tangible cultural element associated to the identified element.

There is a policy where weekly submission of all collected data is done to GUTA office for logical

development of story to be entered into ICH inventory form. An introductory letter to relevant institutions seeking for permission for partnership is drafted.

On realising the important roles of media houses, several radio talk shows intended not only to create awareness on the importance of intangible cultural heritage (ICH) but also to demand for additional information from the incoming calls is a strategy which is still on going for the sake of sustainability of the project. This has created very good relationship between Gulu Theatre Artists, media houses and the entire community.

All collected data is stored in a databank as priority element is later on developed into two different languages that is local language and the English version. At this stage, a validation workshop can be organized for all the respondents to endorse the draft as a true recording. After this workshop this inventoried elements can then be disseminated for community consumption at district and national level.

**B.6.** Describe your organization's participation in other safeguarding measures, including those referred to in Article 13 and OD 153, aimed at:

- a. promoting the function of ICH in society;
- b. fostering scientific, technical and artistic studies with a view to effective safeguarding;
- c. facilitating, to the extent possible, access to information relating to ICH while respecting customary practices governing access to specific aspects of it.

*Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals when participating in such measures.*

*Not to exceed 250 words*

Basing on the fact that Intangible cultural heritage is a community owned cultural element, it requires all categories of community engagement to ensure practical promotion of good practices. Thus Gulu Theatre Approaches among other includes but no limited to;

Engagement of knowledgeable women, men, youths, teachers and elders in ensuring good cultural practices are encouraged.

Engaging social media houses as strategies aim not only to create awareness on the importance of intangible cultural heritage (ICH) but also to demand for feedback regarding the practicability and sustainability of all identified ICH elements the community still cherish.

Through ministry of education formal approaches, learning institutions are requested to ensure ICH is integrated into national school curriculum /syllabus or School time table. Sometimes resource persons are invited to occasionally lecture on ICH promotion.

Ensuring accessibility of small museum in all cultural institutions and other community outreaches. If well planned, such cultural sites can be of interest to tourists and of course there is always measures set to control customary practices governing some specific elements.

Encouraging all cultural promoters to expose their finding to the website, an online databank, and archive. Some of which can be transformed into DVDs or upload to U tube which can be accessible to interested person(s).

Strong working relationship is built between Gulu Theatre Artists and other civil societies working toward safeguarding Acoli heritages. This partnership aims at lobby for funding to facilitate planned activities organized to educate the entire Acoli communities on the importance of intangible cultural heritages.

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**B.7.** Describe your organization's involvement in measures to ensure greater recognition of, respect for and enhancement of ICH, in particular those referred to in Article 14, ODs 105 to 109 and OD 155:

- a. educational, awareness-raising and information programmes aimed at the general public, in particular young people;
- b. educational and training programmes within the communities and groups concerned;
- c. capacity-building activities for the safeguarding of ICH;
- d. non-formal means of transmitting knowledge;
- e. education for the protection of natural spaces and places of memory whose existence is necessary for expressing ICH.

*Explain, in particular, how your organization cooperates with communities, groups and, where relevant, individuals when participating in such measures.*

*Not to exceed 250 words*

Gulu Theatre Artists is working in partnership higher learning institutions and other identified schools to engage youths in Schools and young one in culture preservation. Children are engaged in the practical promotion of traditional craftsmanship, the oral expression, performing arts while cultural practitioners are playing their roles often to lecture to the students and pupils other cultural values.

Radio program is targeting and bridging the gaps between youths and elders. The impression is quite promising basing on the incoming calls during such talk shows and other follow up calls.

There is an ongoing program for youth forum aim at conducting an open air dialogues, making subsequent monitoring and evaluations on the effectiveness of the intervention. These youth groups are being guided by cultural practitioners to demonstrate good cultural practices in the spirit to create youth friendly atmosphere.

One official from Gulu Theatre Artists benefited from the capacity building workshop at national level became a trainer who then trained the selected youths to become field workers in the inventorying process. Excitedly the trend is being transmitted and extended by these field workers.

Community members are attending different rituals and getting involved in a non- formal class especially in the bone fire places. And finally there is a committee formed to guard against environmental destruction

Gulu Theatre Artists is now working toward reviving twenty three different traditional dances apart from documenting all the traditional dishes which are not only nutritious but also medicinal with a lot of trainings attached to these arrangements.

## C. Bilateral, sub-regional, regional and international cooperation

Report on any activities carried out by your organization at the bilateral, subregional, regional or international levels for the implementation of the Convention, including initiatives such as the exchange of information and experience, and other joint initiatives, as referred to in Article 19 and OD 156. You may, for example, consider the following issues:

- a. sharing information and documentation concerning shared ICH (OD 87);
- b. participating in regional cooperation activities including, for example, those of category 2 centres for ICH established under the auspices of UNESCO (OD 88);
- c. developing networks of NGOs, communities, experts, centres of expertise and research institutes at subregional and regional levels to develop joint and interdisciplinary approaches concerning shared ICH (OD 86).

*Not to exceed 250 words*

Gulu Theatre artists is partnering with VENTANA ALA DIVERSIDED (VEDI) of Spain and the Grassroots Reconciliation Group (GRG) of Northern Uganda in support for the Imaginary borders project. The proposed Imaginary Borders project is an initiative which is envisioned as an art for social change platform for youth in conflict-affected, multi-ethnic societies. It will therefore, stimulate the development of collaborative business ideas in the cultural and creative industry sector for young northern Ugandan and South Sudanese talents.

Gulu Theatre Artists used to and has become a tradition to have frequent accredited NGOs meetings which brings together all the accredited regional NGOs to share common interest, understand each other, gives updates on the development and challenges experienced. In this forum we discuss a lot of issues in term of obstacles to the convention, attitude of the new generations and the influence of religious bodies as hindrances to the achievement of the 2003 UNESCO convention goals.

Gulu Theatre Artists is in the committee of the African NGO forum promoting traditional medicines (# Heritage Alive) with very strong network system where all members receive newsletter through e-mails. There are plans to ensure our webpage is enriched to the extent that we should be able to share the effectiveness and efficiency of the gathered information in as far as traditional medicines is concern. Doctors from institution of higher learning are becoming more interested.

GUTA is also collaborating with Gulu University to enrich traditional medicine faculty which has so far graduated over 50 traditional herbalists.

## D. Participation in the work of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage

D.1 *Has your organization participated in the Committee meetings or those of the General Assembly? If so, please indicate which meetings you attended and describe the nature of your contribution to the Committee's work.*

*Not to exceed 250 words*

Gulu Theatre Artists has not yet got an opportunity to participate in the committee meetings or those of the General Assembly. But of cause involved in several working committee under the NGO forum. I would still recall GUTA participation during NGOs symposium in Ethiopia where GUTA was selected to present challenges affecting intangible cultural heritage (ICH) promotion.

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**D.2** *Has your organization served as a member of the Evaluation Body (OD 26 to 31), or as a member of the Consultative Body (between 2012 and 2014)? If so, please indicate the period.*

*Not to exceed 100 words*

As a non-governmental organization accredited By UNESCO in the year 2012. Gulu Theatre Artists has not yet got the mandate to serve as a member of the Evaluation Body. GUTA has been attending the UNESCO meetings as an observer who is not entitle to vote and give recommendation in those international sessions apart from contributing through state or within their forum as NGOs of which the voices is always presented by a selected NGOs representative.



**D.3** *In what way(s) has your organization provided advisory services to the Committee (OD 96) or in what way(s) do you foresee that it might provide such services in the future?*

*Not to exceed 500 words*

Commitment of Gulu Theatre Artists exhibited, granted qualification for accreditation. The nature of 2003 UNESCO convention for the safeguarding of the ICH demands strong attachment to the roles of NGOs which proved to be competent enough in the different domains of ICH. This qualification leads to accreditation of Gulu Theatre Artists by UNESCO to provide advisory services to the intergovernmental committee for the safeguarding of the intangible cultural heritage, responsible for the implementation of the convention at community, national and international levels.

According to paragraph 26 of the Operational Directives, accredited Non-governmental organization may be selected by the committee as member of the Consultative Body in charge of examining nominations to the list of intangible cultural heritage in need of Urgent Safeguarding, proposals to the Register of Best Safeguarding Practices and requests for international assistance greater than US\$ 25,000.

Also in accordance with article 6 of the rules of procedure of the committee, any accredited NGO may attend the meetings of the committee in an advisory capacity. This therefore gives full mandate to the committee to review the contribution and the commitment of the advisory organization and its relation with it every four years following accreditation and taking into account the perspective of the non-governmental organization concerned. In response to these, GUTA expresses the following contributions to the committee since its accreditation;

1. GUTA had been constantly participating in the accredited NGOs meetings organized by the state party. In such meetings a lot of cultural experiences are shared and community implemented activities reported to the concern ministry to be consolidated in the periodic state party's report to UNESCO.

2. Representative from Gulu Theatre Artists attended and participated in the intergovernmental committee meetings organized by UNESCO in Azerbaijan, Namibia, Ethiopia, Mauritius, South Korea, Colombia and of late Jamaica that had been done online. During those meetings GUTA role is to supplement relevant issues to be presented by the state party or actively participate in several NGOs meetings.

3. GUTA implemented a pilot project funded by UNESCO on inventorying the intangible cultural heritage in the four communities of Uganda. Its key role was to engage the community in the identification and definition of various elements of ICH in Acoli community and critically identify one element for urgent safeguarding to be nominated for inscription under the list of ICH in need of Urgent Safeguarding. This assignment has given the state party an opportunity to nominate one file from Acoli community. This nomination didn't take effect immediately due to a number of challenges. Lately GUTA submitted a complete file for inscription under the Representative list of the ICH of humanity for possible inscription in the fifteen session.

4. To foster good relationship with the state party, GUTA is running programmes to ensure recognition of, respect for, and enhancement of the ICH in the society through educational awareness raising and information programmes aim at the general public, particularly the young people and provision of specific educational and training programmes that can contribute to state party's report.

## E. Capacities of your organization to evaluate nominations, proposals and requests (as described in OD 27 and OD 96):

E.1. *Nominations, proposals and requests are available for evaluation only in English or French. Do members of your organization or your staff have a very good command of English or French? If so, please indicate which language(s) and the number of those members or staff.*

*Not to exceed 250 words*

Gulu Theatre Artists is a cultural institution comprising all categories of people ranging from primary kids, secondary students, tertiary and University institution learners, elders, business men and women. All these groups of people are not so much eloquent in either English neither French. Ideally greater percent of almost 70% speak the local language, about 20% can fairly demonstrate good command in both the local language and English and 10% can demonstrate a very good command in English and the local language. Unfortunately there's no member in my organization who is able to speak and understand French. Most of the paper works is done by board of directors and other technocrats such as senior and knowledgeable citizen in the field of culture, district stakeholders, civil society promoting culture Schools administrators, lecturers in various Universities are contacted to play a leading role alongside technical guidance from Ministry of Gender Labour and Social Development and other experts from the national level to ensure any effort exhibited is not frustrated. Of course such consultation is always conducted in the most understood language commonly used within the society and later on translated into the official language, in this case English language and the resolution is submitted to the relevant offices.

E.2. *Does your organization have experience in working across several ICH domains? Please describe your experiences.*

*Not to exceed 250 words*

A typical example can be given/ shown from the first volume of the intangible cultural heritage book where Gulu Theatre Artists inventoried 20 different elements drawn from all the five domains of the ICH strategy.

Other examples can be witnessed from the contribution in the book containing articles related to traditional food (*sharing experiences from the field*) developed by accredited NGOs where the international publication took place in Colombia in the year 2019. Chapter 6 is the contribution from Gulu Theatre Artists. GUTA had also developed a traditional court justice, reconciliation and forgiveness book to guide council of elders in the actual implementation. There is also a book containing all traditional dishes, skill of making and its storage techniques.

GUTA is well verse with all performing arts and very actively working toward reviving all the twenty three different traditional dances that had been identified. The authenticity of these dances requires skill of traditional craftsmanship.

GUTA is working in partnership with Acoli language board and now busy in streamlining and shorting out foreign stuff distorting the original language of the Acoli people. Production of Acoli language dictionary is in progress to enforce articulation of Acoli words alongside educative Acoli language radio programs

Social practices and festive events constitutes the highest percentage of intangible cultural elements in Acoli community. Thus it is almost a common practices to GUTA.

And because Gulu Theatre Artists' mission is to safeguard all the cultural heritages in Acoli land, the intervention therefore cuts across all the domains.

**E.3.** Describe the experience of your organization in evaluating and analysing documents such as proposals or applications.

*Not to exceed 250 words*

According to paragraph 26 of the Operational Directives, accredited Non-governmental organization may be selected by the committee as member of the Consultative Body in charge of examining nominations to the list of intangible cultural heritage in need of Urgent Safeguarding, proposals to the Register of Best Safeguarding Practices and requests for international assistance greater than US\$ 25,000.

Inappropriately Gulu Theatre Artists haven't got an opportunity to be selected by the committee to carry out evaluation or analysing documents such as proposals or applications. However to the best of my personal experience as the managing director of Gulu Theatre Artists I am aware of the detailed guidelines designed to be followed when applying or submitting any proposal for examination by the committee of the consultative body.

My confident states that few selected members of the organization can demonstrate good experiences in analysing and evaluating different documents at national or international levels if given capacitation. At a community level, Gulu Theatre Artists had been evaluating a number of applications and proposals when it comes to working in partnership with other civil societies, other smaller non-governmental organizations, district stakeholders, Ministry concern with culture preservation and any interesting groups intending to work in collaboration with GUTA.

At this point that Gulu Theatre Artists is working in partnership with Pageya Cultural institution, so many organizations are approaching the institution for working relationship. This has given the organization an upper hands to do a lot of analysis which shall eventually build its capacity in proposal analysis.

**E.4.** Does your organization have experience in drafting synthetic texts in English or French? Please describe your experience and indicate in which language(s) and the number of those members or staff.

*Not to exceed 250 words*

Unfortunately Gulu Theatre Artists is non-French speaking community and still lacks Synthetic, graphic, curving / curvature skills.

Therefore, promotion of traditional craftsmanship entailed in the 2003 UNESCO convention would be a good intervention to bring closely those experts in their different fields to transmit the techniques and skills to the young one deliberately for the continuity of good cultural practices.

Organizing workshops aim at building their capacity or arrangement of exchange visit to expose some of them to the outside world for a productive interactive session would be a recommended substitute. .

Apparently such skills are not in place but plan can be drawn for interested candidates to benefit from such programmes.

**E.5.** Does your organization have experience in working at the international level or the capacity to apply local experience to an international context? Please describe such experience.

*Not to exceed 250 words*

This is one of the dreams to be achieved Since GUTA intends to market its products locally, nationally and internationally. Unfortunately GUTA had not got an opportunity to be engaged in an international event to gage its experiences. However, basing on the practical experiences, there is high possibility of compromising with the international event. GUTA engagement in community transformation includes; Promotion and strengthening Acoli diverse cultural identities, enhancing social cohesion, collaboration and participation of all people in cultural life at all levels, promotion of community action on cultural practices that promote and fight those that impinge on human dignity, Conservation, protection and promotion of Acoli tangible and intangible cultural heritages.

Being accredited to implement the 2003 UNESCO convention for the safeguarding of the intangible cultural heritage, it extends qualification to Gulu Theatre Artists and morally compete to excel from local experience to international context.

The documentation of the intangible cultural heritage which became the first volume of inventoried book from Acoli community, the traditional food which is one article in the book entitled "Sharing experiences from the field and the traditional court justice, reconciliation and forgiveness guide upgraded Gulu Theatre Artists into an international player in the context of safeguarding Acoli intangible cultural heritage. And because of that, Gulu theatre Artists products and services can be accessed worldwide through UNESCO website.

Conclusively formation of African NGO forum of which Gulu Theatre Artists is a member gives an opportunity toward strengthening an international participation with common goal for safeguarding cultural heritage.

## **F. Cooperation with UNESCO**

*Report on activities carried out by your organization in cooperation with UNESCO (both direct cooperation with UNESCO as well as activities carried out under the auspices of UNESCO or for which you have received the authorization to use the emblem of UNESCO/of the 2003 Convention, or financial support, such as funding from the Participation Program).*

*Not to exceed 250 words*

Unforgettable support from UNESCO was the funding Gulu Theatre Artists received to run a pilot project on inventorying the intangible cultural heritage in the four communities of Uganda which started in the year 2013 and concluded in the year 2015. In term of financial assistance, this was the blessing GUTA attained and feedback report fully given. The funds catered for the Project Management Committee establishment, Procurement of equipment, community consultations, training, field works which included interviews, compilation and translation of data from local language into English, dissemination workshop comprises of the district and the national levels respectively. Facilitation in term of allowances, fuel, Coordination, translation, data analysis and compilation fees.

This project was implemented under the supervision of the Ministry of Gender, Labour and Social Development with technical guidance from the UNESCO Coordinator. Effective implementation ranging from Identification of respondents and element at the verge of extinction, discussing its viability, identification of the associated tangible elements, risks and threat associated with the elements customary law governing the element, who owns the element, its transmission mode, safeguarding measures already in place and proposed measures, the roles of cultural practitioners, when and how the rituals concerning the elements should be conducted were explored. Subsequently, a lot of paper works were done and validation workshop organized. Later on production of a fair copy was read by external prove reader and creation of a databank to collect, store and analyse intangible cultural heritage inventoried. And finally dissemination of products were done locally and nationally.

## G. Membership in the ICH NGO Forum

Indicate below whether your organization wishes to (continue to) be part of the ICH NGO Forum. Please note that membership is contingent upon the decision of the Committee to maintain the accreditation of your organization.

For more information on the ICH NGO Forum and its activities, please see: <https://ich.unesco.org/en/ngo-forums-00422>.

Gulu Theatre Artists wishes to continue to be part of the ICH NGO Forum.  No

## H. Signature

The report must include the name and signature of the person empowered to sign it on behalf of the organization.

Name: OKELLO QUINTO

Title: MANAGING DIRECTOR

Date: 25<sup>TH</sup> FEBRUARY 2021

Signature:

