

# WORKSHOP REPORT

## A REPORT OF THE 2ND CAPACITY BUILDING WORKSHOP HELD IN HOIMA 2019



*Participants of the Capacity Building workshop held in Hoima, 2019*

This Capacity Building Workshop was organized by Engabu Za Tooro  
with support from UNESCO.



## Glossary

Communities	A collectivity of all those for whom an element of Intangible Cultural Heritage constitutes a source of identity and continuity and hence the bearers. Collectivities which can be further segregated by other factors but subscribing to the same element will be communities of that ICH element.
Culture:	Is a whole complex of spiritual, material, intellectual and emotional features that characterize social groups including value systems, traditions and behaviors
Domains:	Categories of Intangible Cultural Heritage.
Documentation:	This is capturing, recording and packaging information, knowledge and images on a subject for easy and effective storage and sharing.
Element:	Is a complete unit of Intangible Cultural Heritage. It is a cultural process which has got a beginning and an end and hence complete in itself. The definition and Domains of Intangible Cultural Heritage present characteristics of Intangible Cultural Heritage in general, but the element gives parameters of a unit of Intangible Cultural Heritage.
Transmission:	This refers to giving of knowledge and skills related to particular element or Intangible Cultural Heritage in general, in a formal or informal arrangement. Intangible Cultural Heritage education, for instance, can be part of school curriculum and seminars, theatres and workshops can pass on knowledge and skills about an element of Intangible Cultural Heritage.
Intangible Cultural Heritage (ICH):	The practices, representations, expressions, knowledge, skills as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage
Safeguarding:	Means ensuring the viability of ICH, while preserving its values
Safeguarding measures :	These are actions taken to promote the ICH in general or to revitalize specific elements.
Revitalization:	The strengthening of ICH practices and expressions that are seriously threatened.
Research:	This aims at better understanding of an element of ICH, or a group of elements, through an exploration of its forms, social, cultural and economic functions, practice, modes of transmission, artistic and aesthetic features, history and the dynamics of its creation and re-creation

## List of Accronyms

<b>DVD:</b>	Digital versatile disc
<b>ICH:</b>	Intangible Cultural Heritage
<b>MoGLSD:</b>	Ministry of Gender, Labor and Social Development
<b>PMC:</b>	Project Management Committee
<b>ToT:</b>	Training of Trainers
<b>UGA:</b>	Uganda
<b>UNATCOM:</b>	Uganda National Commission for UNESCO
<b>UNESCO:</b>	United Nations Educational, Scientific and Cultural Organization



# Table of Contents

Glossary .....	iv
List of Accronyms .....	v
<b>1.0</b> Introduction .....	<b>1</b>
<b>2.0</b> The Overall Objective .....	<b>1</b>
<b>3.0</b> Facilitators of the Workshop .....	<b>2</b>
<b>4.0</b> Participants of the Workshop .....	<b>2</b>
<b>5.0</b> Methods of delivering the workshop materials .....	<b>3</b>
<b>6.0</b> Opening of the Workshop .....	<b>4</b>
<b>7.0</b> Topics of the Workshop .....	<b>8</b>
<b>8.0</b> Outputs of the capacity building workshop .....	<b>18</b>
<b>9.0</b> Closure of the workshop .....	<b>22</b>
<b>10.0</b> Appendices .....	<b>29</b>

## **1.0 Introduction**

The 2<sup>nd</sup> capacity building workshop was organized by Engabu Za Tooro Secretariat in collaboration with Empaako project community coordinators mainly with the Banyoro coordinator as the host. The workshop overall objective was to reinforce the documentation skills of at least 30 practitioners. The total number of participants was 44 people. 27 of whom were practitioners from Banyoro community and 17 were drawn from the other four Empaako communities. The workshop was used as a platform for giving practitioners of Empaako Naming system, basic knowledge and skills of documentation of Intangible Cultural Heritage beginning with a focus on Empaako naming system. The workshop took place in Hoima town at Crown Hotel from 3<sup>rd</sup> to 8<sup>th</sup> March 2019. This capacity building workshop was officially opened by Mr. Kakoraki Fred Amooti and was closed in a colorful ceremony officiated by Okwiri (the head of Babiito Clan in Bunyoro Kingdom) Eng. Fred Mugenyi Akiiki.

This workshop was the second of its kind after the first which was held in December 2018 at Fort Breeze in Fort-Portal, organized under the project UGA 01210 "Community –Self documentation and revitalization of ceremonies and practices associated with Empaako naming system in Uganda" that is funded by UNESCO.

## **2.0 The Overall Objective**

Reinforcing the documentation skills of at least 30 practitioners of Empaako naming system through giving them the rationale, basic skills and knowledge of documentation of intangible cultural heritage beginning with Empaako naming system as an example.

### **2.1 Specific objectives of the capacity building workshop**

1. Giving rationale and basic knowledge of documenting Intangible Cultural Heritage to practitioners of Empaako naming System.
2. Preparing practitioners of Empaako naming system for documenting their own practices.
3. Developing and adopting the data collection tools for documentation of Empaako naming system.
4. Constituting and Commissioning data collection teams.
5. Constituting and commissioning community based documenters
6. Conducting at least two focus group discussion on Empaako naming system
7. Developing and adopting the video editing script

### 3.0 Facilitators of the Workshop

The workshop was facilitated by 11 trainers, 8 of whom were obtained from a pool of trainers in ICH Documentation that were trained during the training of trainers workshop that was organized in August 2018 in Fort-Portal. These facilitators were supervised by two experts in ICH 2003 Convention and they included; Mr. Daniel Kaweesi from the Uganda National Commission for UNESCO (UNATCOM) and Ms. Juliana Naumo Akoryo – a Commissioner of Culture in the Ministry of Gender, Labour and Social Development.



***Mr. Kaweesi Daniel presenting during the workshop***

### 4.0 Participants of the Workshop

This capacity building workshop was attended by four categories of participants which included; Experts in the UNESCO 2003 Convention, members representing the Project Management Committee, Facilitators and the general participants mainly from Banyoro Empaako community.

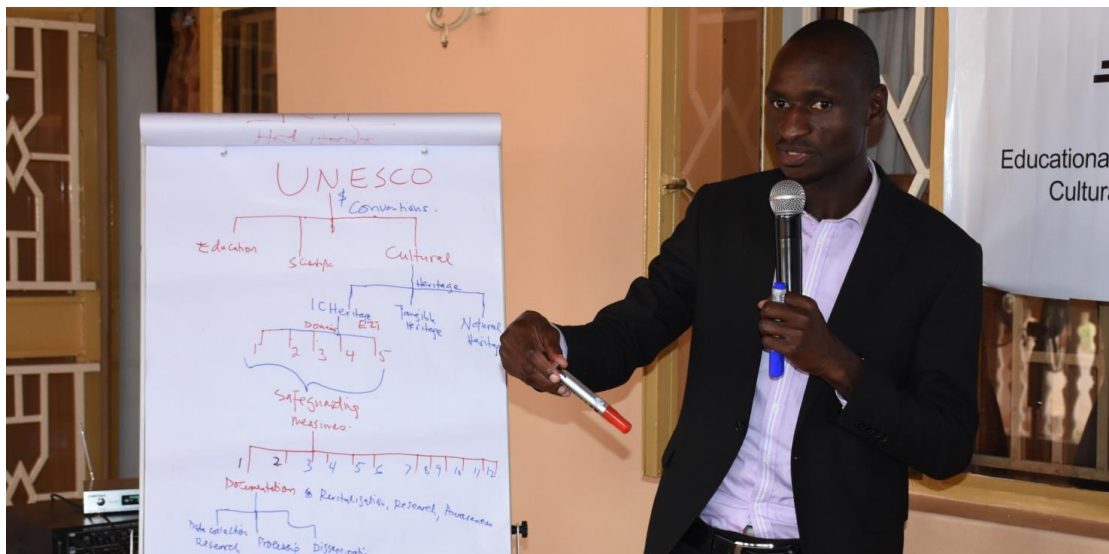


**Across section of participants of the workshop**

A total of 44 participants attended the capacity building workshop. With an exception of Mr. Daniel Kaweesi from the Uganda National Commission for UNESCO and Ms. Juliana Naumo Akoryo – a Commissioner of Culture in the Ministry of Gender, Labour and Social Development, the rest of the participants were drawn from the five Empaako communities (Banyabindi, Batooro, Batuku, Batagwenda and Banyoro).

### **5.0 Methods of delivering the workshop materials**

The mode of delivery depended on the nature of the topic and the style preferred by particular facilitators.



**Stephen Alinaitwe Delivering his Presentation**



However, the main methods deployed during the workshop included; Lectures, presentations, discussions, question and answer sessions, demonstrations and focus group discussions.



### **6.0 Opening of the Workshop**

The residential capacity building workshop commenced on 3<sup>rd</sup> March 2019 with welcoming and registering of participants and ended on 8<sup>th</sup> March 2019. It was officially opened by Mr. Kakoraki Fred Amooti, the Vice Chairman of Hoima district as the chief guest. On the same occasion, the executive director of Engabu Za Tooro, Mr. Stephen Rwagweri Atwoki and Hajat Hajara Nalubega Abwoli, a senior Culture officer in the Ministry of Gender, Labour and Social Development (MoGLSD) and Mr. Kaweesi Daniel who represented UNATCOM were present.

#### **6.1 Speech from Mr. Stephen Rwagweri, the Executive Director of Engabu Za Tooro.**

Mr. Stephen Rwagweri welcomed the participants to the capacity building workshop and he introduced the Chief Guest to the participants. He thanked both the Chief Guest and the participants for sacrificing their precious time to deliberate on matters of revitalization of their much treasured heritage.

Mr. Stephen Rwagweri pointed out the main objectives of the workshop as;

1. Developing and adopting the data collection tools for documentation of Empaako naming system.
2. Constituting and commissioning of data collection teams.
3. Developing and adopting the video editing script.
4. Constituting and commissioning of community based documenters.



**Mr. Stephen Rwagweri Atwoki**

He told the gathering that Empaako is a unique heritage as observed by the Europeans who were exploring Africa, and found that it's only in Empaako communities that people were already with two names before baptism e.g Rwomubitooke Apuuli, according to the explorers, the rest of the parts of Africa, people had only one name then they were baptized. He expressed concern that despite this rich heritage, some sections of society associated Empaako with Satan. In order to understand this challenge and remedies required, he undertook a research that culminated into the inscription of Empaako naming system on the list of ICH in need of urgent safeguarding and subsequently Empaako project was developed and defended.

He mentioned that whenever culture is weak among a given community, there is a tendency for the community members of tht community to shy away from their identity and associate with the culture of the seemingly superior class thus the urgent need to revitalize our heritage especially Empaako naming ceremony.

Mr. Rwagweri told the gathering that Empaako project is mainly about Documentation and thus every aspect of the Empaako heritage will be documented using both modern and traditional methods such as weaving, painting, curving, compositions, and performances, writing texts, photography, audio/visual recording, and lithography and disseminating documented knowledge. He asserted that all the produced materials such as books will be put online, museums and libraries for present and future consumption. The Executive Director noted that UNESCO believes in self sustainability concept and thus encouraged the participants who were mainly from Bunyoro region to use this project as a stepping stone to cultivate the spirit of mobilizing and contributing resources to revitalize and safeguard their heritage because it's not sustainable to rely on external funding.

### 6.3 Speech from the Chief Guest

The chief Guest, Hon. Fred Kakoraki Amooti began by applauding the Executive Director of Engabu Za Tooro, Mr. Stephen Rwagweri for the vision and perseverance exhibited in the last period of about 7 years that saw such great success. He asserted that the capacity building workshop and indeed the entire project is a fruit of his tireless efforts together with those he has worked with. He also thanked the community coordinator of Banyoro Empaako community for the good coordination work so far. He welcomed all the participants to the capacity Building workshop in which he pointed out that he is happy of the right mix of participants; the young and the old. He added his voice on dismissing claims that Empaako is associated with satanic tendencies.

Mr. Kakoraki urged those who reject Empaako to also discard and abandon their surnames since they are given in the same context with Empaako. He stressed that love was traced on Empaako- a reason why Empaako was and is used to bring joy, respect, and appreciation and promotes a sense of belonging. Mr. Kakoraki asserted that, among the Empaako communities, whoever does not use Empaako does not have love and respect among his family and friends. He wondered why it took so long for such a project on Empaako to be developed.

He emphasized the importance of documentation in keeping traditional knowledge and skills on craft making and healing diseases and thus appealed to the participants to pay utmost attention during the workshop. He called upon all the participants to revitalize practicing their rituals especially those that are significant like planting a banana (for a baby girl) and a tree (for a baby boy) which are directly linked to food security and protection of the environment respectively.



**Mr. Fred Kakoraki Amooti delivering his speech**

He requested EZT to create branches all over the land of Empaako to effectively serve the communities through helping people to embrace cultural practices that are weakening such as storytelling, cultural dances and practices. He asked all those members who might not attend till the end due to unavoidable circumstances, to quickly notify the organizers so that their places can be taken by others to avoid under representation of the Banyoro community. He promised to advocate for cultural programming through the district council resolutions to promote culture in primary schools in Hoima district. In the name of the Chairperson Hoima district and on his own behalf, Mr. Kakoraki declared the workshop opened at about 5:00PM.

The function was spiced with cultural music by Kabalega Cultural troupe



***Kabalega Cultural Troupe***

## **7.0 Topics of the Workshop**

1. Defining Intangible Cultural Heritage and explaining the UNESCO 2003 Convention on safeguarding ICH.
2. Explaining the domains of ICH.
3. Explaining ICH safeguarding measures.
4. Explaining documentation and its different forms (Modern and traditional).
5. Explaining an element of ICH and guiding issues on what to document about an ICH element
6. Explaining participatory observation, direct recording and interviews as key approaches in collecting data about an element of Intangible Cultural Heritage.
7. Explaining the process of data collection for different forms of documentation outputs
8. Giving basic knowledge of handling documentation equipment
9. Explaining different forms of dissemination and archiving documented knowledge of elements of Intangible Cultural Heritage.
10. What to document about Empaako practice and adopting the interview guides.
  - 10.1 Theories of origin and meaning of Empaako.
  - 10.2 The process of Empaako naming ceremony.
  - 10.3 The current viability of Empaako practice
  - 10.4 Discussing the whole interview guide
  - 10.5 Developing and adopting the script for video production on Empaako naming ceremonies.

## **7.0 Summary of Presentations per topic in the order of their presentation during the capacity building workshop**

### **7.1 Topic 1: Defining Intangible Cultural Heritage & explaining the UNESCO 2003 Convention on ICH. By Mr. Stephen Alinaitwe**

This presentation covered major concepts of the UNESCO 2003 Convention. The facilitator mentioned that, the ICH convention came into existence in October 2003 and Uganda ratified it in 2009. EZT was recommended for accreditation to the convention in November 2010 in Nairobi and in December 2012 in Paris, EZT was accredited to ICH convention. Empaako element was subsequently inscribed on the list of ICH in need of urgent safeguarding in 2013 in Baku, Azerbaijan.

The facilitator added that the ICH Convention is a living document which has 4 purposes namely; to safeguard the Intangible Cultural Heritage; to ensure respect for the Intangible Cultural Heritage of the communities, groups and individuals concerned; to raise awareness at the local, national and international levels of the importance of the Intangible Cultural Heritage, and of ensuring mutual appreciation thereof; to provide for international cooperation and assistance. Individuals, groups and communities are responsible for defining, recognizing, practicing and transmitting their ICH and they can be helped by their respective governments who are state parties to the Convention. He explained the relationship between a community and an ICH element pointing out that an element is a complete unit of intangible cultural heritage and as such it is a cultural

process which has got a beginning and an end and hence complete in itself. And using Empaako as an example, the facilitator mentioned that, Uganda being a state party and thus signatory to the UNESCO 2003 Convention, the Batooro, Banyoro, Batuku, Batagwenda and Banyabindi communities are implementing a programme on safeguarding of Empaako naming system as an ICH element with support from UNESCO in the framework of the 2003 Convention on ICH.

## **7.2 TOPIC2: Explaining the domains of ICH. By Mr. Rukahemura Robert Akiiki**

The facilitator explained to the participants all the domains of Intangible Cultural Heritage which he referred to as branches in which an element can lie or be categorized. He added that a particular element can fall in one or more domains given its characteristics. He mentioned that the domains are 5 according to the UNESCO 2003 Convention as explained below.

### **1. ORAL TRADITIONS AND EXPRESSIONS**

This domain encompasses an enormous variety of spoken forms including: Proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances and more that are used to pass on knowledge, cultural and social values and collective memory and keep cultures alive.

Different languages shape how stories, poems and songs are told, as well as affecting their content and death of a language inevitably leads to the permanent loss of oral traditions and expressions. Languages live in songs, stories and riddles and so the protection of languages and the transmission of oral traditions and expressions are very closely linked.

### **2. PERFORMING ARTS (TRADITIONAL MUSIC, DANCE AND THEATRE)**

The performing arts include numerous cultural expressions that reflect human creativity and that are also found, to some extent, in many other ICH domains. They range from vocal and instrumental music, dance and beyond. They are usually performed at marriages, funerals, rituals and initiations, festivities, all kinds of entertainment and other social functions.

Dance may be described simply as ordered bodily movements, usually performed to music while Traditional theatre performances usually combine acting, singing, dance and music, dialogue, narration, etc. songs to help a baby sleep.

There are instruments, objects, artifacts and spaces associated with cultural expressions and practices like masks, costumes and other body decorations used in dance, and the scenery and props of theatre. Performing arts are often performed in specific places; when these spaces are closely linked to the performance - cultural spaces.

### **3. SOCIAL PRACTICES, RITUALS AND FESTIVE EVENTS**

Social practices, rituals and festive events are habitual activities that structure the lives of communities and groups and that are shared by and relevant to many of their members.

This domain involves: worship rites; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; kinship and ritual kinship ceremonies; settlement patterns; seasonal ceremonies; practices specific to men or women only; hunting, fishing and gathering practices and many more. They also include a wide variety of expressions and physical elements: special gestures and words, recitations, songs or dances, special clothing, processions, animal sacrifice, special food.

They reaffirm the identity of those who practice them as a group or a society and, whether performed in public or private, are closely linked to important events. Rituals and festive events often take place at special times and places and remind a community of aspects of its worldview and history. In some cases, access to rituals may be restricted to certain members of the community; initiation rites and burial ceremonies are two such examples.

Social practices shape everyday life and are familiar to all members of the community, even if not everybody participates in them. Distinctive social practices help reinforce a sense of identity and continuity with the past.

#### **4. KNOWLEDGE AND PRACTICES CONCERNING NATURE AND THE UNIVERSE**

Knowledge and practices concerning nature and the universe include knowledge, knowhow, skills, practices and representations developed by communities by interacting with the natural environment. These ways of thinking about the universe are expressed through language, oral traditions, and feelings of attachment towards a place, memories, spirituality and worldview. They also strongly influence values and beliefs and underlie many social practices and cultural traditions. They, in turn, are shaped by the natural environment and the community's wider world.

This domain includes numerous areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organisations, festivals, languages and visual arts.

#### **5. TRADITIONAL CRAFTSMANSHIP**

Traditional craftsmanship is perhaps the most tangible manifestation of intangible cultural heritage but our concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. Rather than focusing on preserving craft objects, safeguarding attempts should instead concentrate on encouraging artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within their own communities.

There are numerous expressions of traditional craftsmanship: tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education. Many of these objects are only intended to be used for a short time, such as those created for

festival rites, while others may become heirloom that are passed from generation to generation. The skills involved in creating craft objects are as varied as the items themselves and range from delicate, detailed work such as producing paper votives to robust, rugged tasks like creating a sturdy basket or thick blanket.

### **7.3 Topic 3: Explaining ICH safeguarding measures by Mr. Allan Bamuha Atwoki**

Mr. Bamuha began by reminding participants the definition of ICH and the UNESCO 2003 ICH convention as explained in the first topic. He then defined Safeguarding as means or measures aimed at ensuring the viability of the Intangible Cultural Heritage. He later told participants that safeguarding can be made possible through 12 measures or ways in order to facilitate intergenerational communication. He explained each of the following 12 safeguarding measures giving relevant examples.

1. Research.
2. Revitalization
3. Preservation
4. Promotion
5. Protection
6. Transmission through formal and non-formal education.
7. Enhancement
8. Documentation
9. Capacity building.
10. Raising awareness.
11. Inventorying
12. Identification

He added that, Uganda being a state party to the Convention for the Safeguarding of the UNESCO 2003, it is mandated to execute the relevant clauses in reference to the ICH safe guarding at the national level. He added that although the main focus is about ICH safeguarding as provided for in the UNESCO 2003 Convention, the 12 safeguarding measures help to 'keep' against Extinction or disappearance of culture as a whole- that is to say both the Tangible and Intangible Cultural Heritage.

### **7.4 Topic 4: Explaining documentation and its different forms (Modern and traditional) by Mr. Kanyoro Adyeri Exaviour (Is'abaroongo)**

The facilitator divided his presentation into 6 sub-topics

1. The definition of Documentation.
2. Definition of the key words.
3. What triggers Documentation (Impel for Documentation)?
4. The Traditional and Modern forms of Documentation.
5. Why is Documentation important?



6. Strengthening knowledge sharing of the documented knowledge at three levels.

He defined Documentation as the process of collecting related Data or Information about a particular Intangible Cultural Heritage (ICH) element for the purpose of effective Storage and sharing information about that ICH element. He took the participants through factors that trigger documentation as listed below:-

1. If research is conducted and it reveals that ceremonies or rituals have been abandoned and associated knowledge is getting lost or the language used during performance of the rituals is getting weakened.
2. Observance of weakening and malfunctioning cultural institutions which support and propel cultural values and customs.
3. Observance of diminishing capacity of bearers of a given heritage to remain as custodians to their cultural sites and ancestral territories.
4. The fear of losing information! (What if someone dies with important information about cultural heritages??)
5. The passion for culture.

He added that documentation is important because it can lead to averting or mitigation of these challenges.

He explained each of the methods as summarized in the table below.

The traditional and modern forms of documentation are listed in the table below.

Traditional	Modern
<b>Human Memory</b>	Books, Pamphlet
<b>Artefacts / Objects</b>	Transcription
<b>Family lineage / History</b>	Photography
<b>Weaving, Painting, Curving</b>	Audio and or Video recording
<b>Composition and Performance</b>	Graphics, Lithography Artistic Composition.

### **7.5 Topic 5: Explaining an element of ICH and guiding issues on what to document about an ICH element. By Mr. Kahwa Kansengerwa**

The facilitator defined an ICH element as a complete unit of Intangible Cultural Heritage. It is a cultural process which has got a beginning and an end and hence complete in itself. The definition and Domains of Intangible Cultural Heritage present characteristics of Intangible Cultural Heritage in general, but the element gives parameters of a unit of Intangible Cultural Heritage. He outlined what distinguishes an ICH element from non element and discussed each of them giving relevant examples drawn from Empaako and

Koogere cultural elements that have been inscribed on the world list of ICH in need of urgent safeguarding.

1. The name or title,
2. The bearer communities and the custodians and practitioners with their segregated roles.
3. The scope of the geographical area and territories where it is practiced.
4. Its viability or how it finds expression today.
5. Its current social and cultural functions today.
6. Its modes of transmitting its knowledge and skills.

He added that these are also called characteristics of an element that help in its identification and definition as an Intangible Cultural Heritage element. He also presented 5 questions that can help in identifying the characteristics of an element which when answered; one can qualify or disqualify an ICH element.

1. What – more than a single term
2. Whom – (practitioners – persons, groups, castes, clans)
3. Why – (importance to audience, consumer, recipient or beneficiary)
4. When (time, season, occasion or reason for the practice)
5. Where (place or location, or not).

### **7.6 Topic 6: Explaining participatory observation, direct recording and interviews as key approaches in collecting data about an element of Intangible Cultural Heritage by Ms. Lilian Kasemiire Akiiki**

The facilitator defined Data as raw information or unorganized information. Images, Numbers, Texts, Oral literature (folk lore), Artifacts etc. and Data collection as the process and act of collecting and gathering knowledge about the element or the subject of documentation . In its raw form to be later processed, documented and disseminated. She mentioned that such information can be collected from a primary or secondary source. She added that in order to collect data/information effectively, the researcher needs to Prepare and plan adequately. She discussed the tools of data collection as presented in the table below.

#### **Participatory observation**

- Allows for the study of the dynamics of a situation, frequency counts of target behaviors, or other behaviors as indicated by needs of the evaluation
- Good source for providing additional information about a particular group, can use video to provide documentation
- Can produce qualitative (e.g., narrative data) and quantitative data (e.g., frequency counts, mean length of interactions, and instructional time)

#### **Interviews**

- Interviews can be conducted in person or over the telephone
- Interviews can be done formally (structured), semi-structured, or informally
- Questions should be focused, clear, and encourage open-ended responses
- Interviews are mainly qualitative in nature

She also discussed the importance of data collection as

- Develop cultural memory to avoid brain drain. Eg death of elders.
- Allow revitalization of ICH based on actual experiences.
- Provide easy and quick access to information
- Provide a basis for acquiring knowledge, producing learning materials, extensive research and publications.
- Support domestic and international sharing of ICH

### **7.7 Topic 7: Explaining the process of data collection for different forms of documentation outputs by Stephen Alinaitwe**

In this paper the facilitator defined data collection as the process and act of collecting and gathering information and knowledge about the element or the subject of documentation in the raw form and which will be processed to get the final productions or documentation output. He indicated that, there are two sources of information; the primary source of information and knowledge in data collection and the secondary source. He mentioned that there is need for thorough preparation prior to data collection. This can be done with a help of the following considerations.

1. The time issue
2. The target place of data collection
3. Constitution of the action team
4. The logistics issues
5. Legitimacy and communication issues
6. Proper identification of targeted respondents
7. Background information and literature review issues
8. Developing interview questions
9. Training and rehearsal issues

The facilitator defined interview method as an art and act of collecting information on a particular subject from a person or persons through a conversation dominated by questions, answers and recording mechanisms and listed procedures to follow in order to successfully conduct one.

1. Introduce ourselves
2. Explain the purpose to interviewees.
3. Inform interviewees of your planned interview in advance.
4. Check the equipment in advance
5. Choose a location a head of time
6. Set up for the interview
7. Ask good questions (open-ended vs closed ended)
8. Listen actively
9. Conclude the interview

## **7.8 Topic 8: Giving basic knowledge of handling documentation equipment. By Mr. Julius Isingoma.**

In this presentation, the facilitator emphasized the responsibility of the crew to handle the equipment in a way that accurate data is collected correctly. He mentioned guidelines/checklists to follow in order to achieve this.

### **Audio Checklist**

- Is Back Ground Noise Intermittent (and likely to Disrupt Recording)? Is the Level of Background Noise Acceptable?
- Are there Alternative Locations (e.g. Do you HAVE to do the Interview on any High-Speed Locomotive with the Window Open
- Can some of the Unwanted Sound be Muffled? Can Unwanted Sound Source be turned off? (e.g. like Radio Broadcast or Idling Motor Engines in the Backgrounds)
- Choose the Mic to Suit the Situation and Location.

### **Vision Checklist**

- Choose the Location Suitable for the Subject matter
- Choose the part of the Location with the most Suitable Background and Reliable Source of Light. (Beware of including Outside Windows for an Interview for instance if it is to go on for some time; Day Light can Change Dramatically in the Course of a few Hours and cause Problems in the Edit)
- If you have come prepared to Light, Light for the Widest you plan to use.
- Avoid Extreme Lighting Contrast, especially for Subjects with Dark Skin Tones. Be aware of Strong or Distracting Shadows
- Try to position Subject in order to avoid Eyelight.

### **General Checklist**

- If there is any trailing Cables, you have to tape them down
- If Drawing Power for Lighting, Check that the circuit is not lose or Overloaded
- Leave all Locations as you find them (this means putting everything back to Normal and tidying up)
- The facilitator further presented and discussed the Dos and Don'ts in equipment handling as presented below.

### **Dos**

- Record Bars at the Start of Each Roll (take the opportunity to Record tone or Atmos)
- Get Establishing/atmospheric/action cover shot if appropriate.
- Make sure your Shots Last Long enough. This is very important. Always hold your shot for longer than you think you need to.
- Get Cutaways at every opportunity
- Vary the size of your Shots
- Start and Finish with Static shots
- Remember Reaction shots
- Ensure lighting continuity
- Think about the background in relation to composition and continuity
- Take care of Eyeline

## Don'ts

- Let Action leave the frame and re-enter on the same side in subsequent shots if trying to establish continuity of action.
- Ignore Continuity Differences
- Get over-brief shots without sufficient pre-roll and post-roll
- Don't carelessly cross the line
- Expose at the wrong colour temperature
- Get successive shots that are too similar. In particular don't get series of shots if you want to cut together an action sequence.

## **7.9 Topic 9: Explaining different forms of dissemination and archiving documented knowledge of elements of Intangible Cultural Heritage. By Mr. Solomon Akugizibwe**

The facilitator used the English Oxford Dictionary to define dissemination as the act of spreading something, especially information, widely. He added that, the data might not be in use; however, it can be brought into use and can be stored for future purposes.

He discussed each of the methods used to disseminate information and Publications giving Engabu Za Tooro as an example. He presented the following methods.

- Interpersonal communication
- Traditional media (Radio, TV's, newspapers)
- Online media
- Trainings
- Paintings (Empaako stone)
- Art work (Empaako monument)
- IEC materials (Empaako jumpers, T-shirts)
- Music
- Video
- Folklore

He discussed the different online forms of dissemination and Archiving of documented ICH knowledge used by Engabu Za Tooro

- Website
- Blog
- Facebook
- Twitter
- Youtube (video)
- Audiofarm (audio)
- Flickr (photos)

### **7.10 Topic 10: What to document about Empaako practice and adopting the interview guides. By Stephen Rwagweri**

Stephen Rwagweri Atwoki and Ms. Emily Drani, The two national experts in the UNESCO 2003 Convention facilitated a focus group discussion and used the draft interview guide which had a chronology of questions that helped to understand all information about Empaako naming ceremony. An elder, Mr. Nyorano Ashraf presented the process of Empaako naming ceremony among the Banyoro. Mr. Rwagweri guided debate on each of the questions in the interview guide especially the theories of origin. He also explained the meaning of Empaako which he categorized into three (literal meaning, associative and functional). He mentioned that the Empaako book to be published will accommodate all these meanings. He called upon members to submit any information that might inform the Empaako book in line with the interview guide provided which is found in the draft community documentation guide book.



***Mr. Stephen Rwagweri conducting a focus group discussion***

Since the guide is a living document, the facilitators allowed the rest of the participants to make their contributions through supplements, asking questions for clarifications and making comments that helped to improve the guide. The facilitators as experts on UNESCO 2003 Convention provided guidance whenever it necessitated which helped to keep the focus group discussion on track. Mr. Rwagweri as the lead consultant on this project informed the participants that once the guide is adopted, the answers to the questions will formulate the content of the Empaako book. After deliberations on each of the questions provided in the guide, at the end of the session, the guide was adopted.

## 8 Outputs of the capacity building workshop

### 8.1 Adoption of Interview Guides

As an output of the capacity building workshop, an interview guide was discussed through a focus group discussion methodology.



***Mr. Stephen Rwagweri presenting the draft community self-documentation guide book containing the interview guide***

This session was facilitated by two experts in UNESCO 2003 Convention, Mr. Stephen Rwagweri and Ms. Emily Drani. This discussion was attended by Bunyoro-Kitara historians and researchers notably Mr. Nyorano Ashraf among others.

After the group discussion, using Bunyoro as a case, the guide was adopted as a tool to help in gathering and compiling the information about Empaako Heritage.

***The final English version of the interview guide is attached as the appendix A***

### 8.2 Constituting and commissioning Community-based documenters

A total of at least 30 Community based documenters were constituted and commissioned in this capacity building workshop. Majority of the community based documenters were from among the Banyoro Community.

These documenters included community leaders, resource persons of the ceremonies and the youth. They were carefully identified and selected from over five districts that make up Bunyoro with a help of the Banyoro community coordinator, Mr. Allan Bamuha.



### ***A cross section of participants during the workshop***

The community-based documenters were commissioned and given roles such as; to identify key respondents during data collection, to identify ceremonies as well as coordinate information gatherings in their respective communities.

They were also given the responsibility of speaking for the project and mobilizing any resources (financial or otherwise) that may be needed during documentation. They will be assisted by the data collection teams on matters regarding technical aspects of documentation like handling of equipment during capturing, processing and disseminating of information and knowledge.

### **8.3 Formed Committees**

One of the major outputs of the workshop included, forming working groups or committees.

Three committees of **Media, folklore Performing groups** and the **Tutemu Engaro Fund** were formed.

These committees were tasked with the responsibility of extending the work of Engabu Za Tooro in the areas of Bunyoro according to their area of competence and specialization.

**The media team** was assigned with responsibility to popularize the project using both traditional and modern communication systems at their disposal like the local radio and Television stations in Bunyoro region and beyond. The **folklore performing groups'**



committee was to spearhead the development of music productions that promote Empaako heritage. These were to work closely with those groups in Tooro to share knowledge and experience.

Lastly, the community self-help fund committee known as **Tutemu Engaro committee** was to benchmark the already developed and yet to be launched Tutemu Engaro fund project among the Batooro Community so that they can develop a tailor made concept that fits the dynamics and aspirations of the Banyoro community. These will work closely with Batooro Community and other Empaako communities to ensure that the spirit of local contribution to Culture development is entrenched in order to sustainably promote and preserve cultural heritage with or without foreign donor support.



***Mr. Stephen Rwagweri during the formulation of the committees***



**Tooro Elder, Rev. Richard Baguma (standing) making comments during the workshop.**

### **8.5 Adopting the Video editing script**

A draft video script was presented to the participants in a focus group discussion by facilitators Mr. Isingoma Julius who is an expert in Videography and Photography and also the head of the ICH documentation Unit of Engabu Za Tooro and Mr. Mugabo Stephen who is a ritual leader/Guide. After their presentations, input in form of supplements, comments and queries from the participants informed the script and after incorporating this input from the participants into the draft Script, a final script was launched during the workshop as one of the key deliverables.



**Mr. Isingoma Julius presenting his paper during the Workshop**

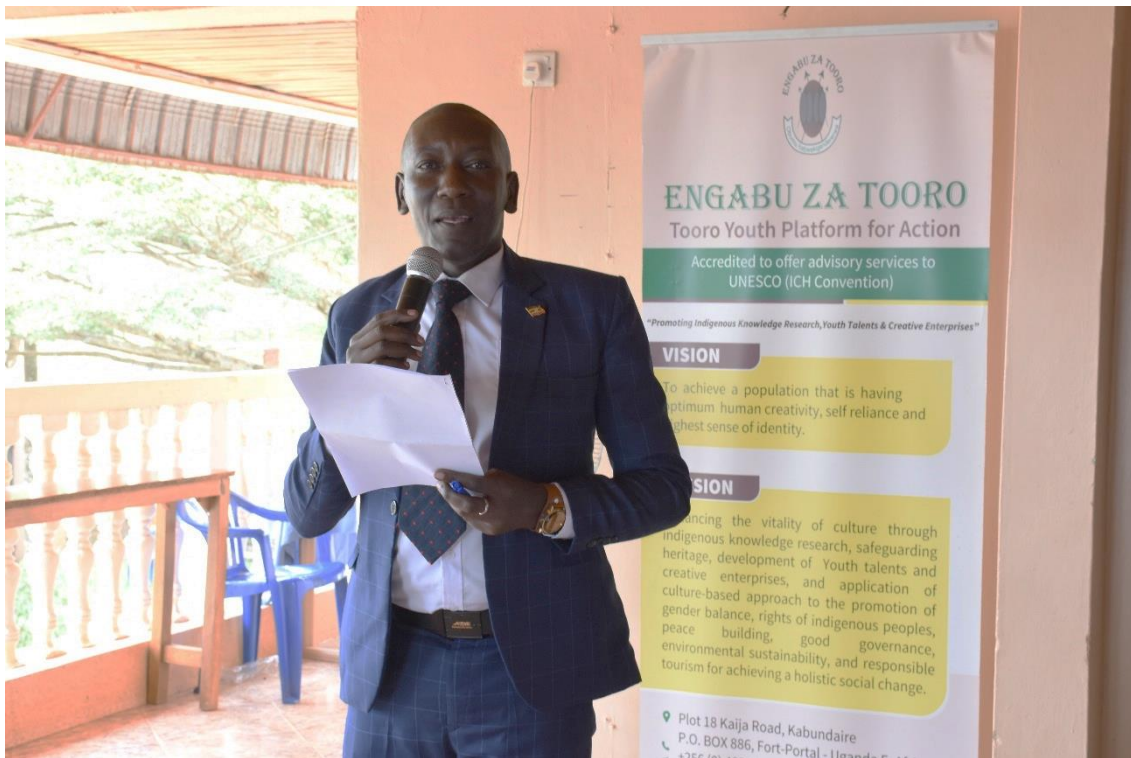
Empaako naming process of each community will be documented separately and all the videos stored on the same DVD. Therefore, the DVD will have 5 Videos each per Empaako community. These videos will be uploaded on our online platforms like Youtube and Empaako platform ([www.empaako.org](http://www.empaako.org))

The script will guide the video shooting and editing into an Empaako video and it will be used by three categories of people; the community-based documenters who were commissioned in this capacity building workshop, data collection teams that were equipped with skills during the Training of trainers workshop and the technical expert who will eventually assemble the materials to produce the Empaako Video.

**The final video script is attached as appendix B.**

**9.0 Closure of the workshop**

This capacity building workshop was closed by Okwiri (head of Babiito Clan in Bunyoro Kingdom) Eng. Fred Mugenyi Akiiki as the chief guest. Three other speeches were made during the closing ceremony.



**Mr. Allan Bamuha**

Mr. Bamuha Allan-The coordinator of Banyoro Community, expressed gratitude to UNESCO for the funding and appreciated Engabu Za Tooro for efforts that saw him emerge as the community coordinator of the Banyoro on the Empaako project. He welcomed the Chief Guest and later on introduced the participants who were drawn from different parts of Bunyoro region. He appreciated the commitment exhibited by the participants who stayed around from the first day to completion.

### **9.1 Mr. Nyorano Ashraf Adyeri's speech**

One of the participants, Mr. Nyorano Ashraf Adyeri spoke on behalf of the participants. He thanked the chief guest for making it to the function amidst his busy schedules. He expressed gratitude to Engabu Za Tooro for developing Empaako project of revitalizing Empaako heritage and thanked UNESCO for the financial support.



***Elder: Nyorano Ashraf delivering his speech***

Mr. Ashraf appreciated all the facilitators who exhibited knowledge and competence in what they were doing. He appreciated all the facilities and services offered at the hotel throughout the workshop period, he asserted that workshop participants were treated as executives during their stay. Mr. Ashraf thanked the youth who attended the workshop and added that this is a sign that there will be continuity of this much treasured Empaako heritage. However, he advised them to freely approach the elderly like him for more information and knowledge whenever they deem it fit. He mentioned that since 1965 he has never seen a good programme like this Empaako project which purely is aimed at safeguarding a cultural heritage. He challenged all those present to always consider and front good deeds that will make them known. He encouraged them to not only celebrate birthdays but also begin celebrating Empaako naming days. He said he was born on 27<sup>th</sup> April 1944 and promised to begin with this year's celebration come 27<sup>th</sup> April. He invited everyone to his maiden function and appealed to fellow participants to practice and live what was learnt in the workshop.

## 9.2 Mr. Stephen Rwagweri Atwoki's speech

The Executive Director of Engabu Za Tooro, Mr. Stephen Rwagweri congratulated the participants upon making it to the end of the workshop. He thanked the chief guest for honoring the invitation. He introduced the workshop participants according to their categories; ministry of Gender, Labor and social development, UNATCOM, facilitators, District leader's representatives. He mentioned that the project is aimed at transmission of knowledge from the old to the young as a safeguarding measure.



**Mr. Stephen Rwagweri addressing the gathering**

Mr. Rwagweri expressed concern that unfortunately, in most cases people who labour and work had for the survival of culture are never remembered which puts the preservation of culture at risk. He explained that EZT as an implementing organization, in order to sustainably implement this project, has developed four pillars on which this project is anchored.

1. Revitalization of rituals of Empaako and associated cultural elements
2. Documentation of all aspects of Empaako practices
3. Mobilization of Cultural Institutions such as family/ lineages/clans. Under this pillar, he commented that culture safeguarding should not be about robes and romantics as perceived by those in cultural institutions but rather those who do real activities that promote culture. He informed the gathering that any social entity survives on a common meal. So, homes/Clans/ families/lineages which don't gather to share a common meal are weak and therefore not there.
4. Tutemu Engaro Fund. On this, he said that anything that gets budgeted for gets done. He noted that today every unit such as individuals, homes/families, district and the nation survives on budgets but in those budgets, culture development is not

there and so the idea of Tutemu Engaro comes handy to fill that gap. This concept supports the idea of donors like UNESCO which gives 80% expecting that the community will contribute 20% as a sign of seriousness and zeal to promote their heritage.

The Executive Director warned the participants who would later receive the certificates of participation to attach value to the certificates because of the worth of the brand of three awarding institutions whose logos are attached on the certificates especially UNESCO which he described as the world's standard setting institution.

### **9.3 The Chief Guest- Eng. Fred Mugenyi Akiiki**

The Chief Guest expressed gratitude for being invited to such a relevant and important function in the life of Bunyoro-Kitara. He thanked the Executive Director of EZT for focusing on this ICH that is significant in promoting peace and harmony among the Empaako Communities. He said that he attempted to contact the Executive Director Mr. Stephen Rwagweri during the research on Empaako heritage and its inscription campaign back in 2012 but failed. He mentioned that unfortunately, during that period, some of the short sighted and self seeking people in Bunyoro attempted to fight the inscription campaign but he advised some of them to stop indulging in such unproductive acts and instead join the struggle to liberate their heritage. He added that he had been prepared to travel to Baku, Azerbaijan to attend the function when Empaako was being inscribed but due to unavoidable circumstances he could not make it. He expressed displeasure with sections of Bunyoro region with religious groups fighting this treasure associating with it Satan. He noted that through this friction, knowingly or unknowingly such groups are killing their cultural values and norms that are inbuilt in Empaako Heritage. He expressed concern that today, at some cultural functions, rituals and practices such as installing a heir are slowly being replaced by religious rituals which is not a good venture.



**Mr. Rwagweri Stephen presenting the strategic plan of Engabu Za Tooro to Eng. Fred Mugenyi**

He called upon all the religious groups in disagreement with the Empaako heritage to desist from associating negativity with it because it infringes on the right of those communities that have, practice and believe in Empaako. He advised that there is no need of fueling conflict with those people with such religious beliefs, but to educate them. He encouraged all the participants to become ambassadors of change and always fight for the survival of their cultural heritage taking an example of Engabu Za Tooro. He further noted that even if the task appears huge but with cooperation among Empaako communities, it's achievable. He requested the media and artists fraternity to use their infrastructure and skills to praise and publicize the good in Empaako. He concluded his presentation by assuring the ED and the entire Engabu Za Tooro fraternity of his support and that of the kingdom.



**Eng.Fred Mugenyi Akiiki handing over Bunyoro Achievers award 2018 to Engabu Za Tooro**

On the same occasion, the chief Guest handed over an achievers award to Engabu Za Tooro from Bunyoro Kingdom for preserving and revitalization of Bunyoro-Kitara culture.



The chief guest later awarded certificates of participation to the workshop participants and congratulated them upon this great success. He cautioned them to apply the knowledge and the skills acquired during the training to jealously safeguard their heritage.

At about 6:32 PM, the chief guest officially declared the workshop closed and wished everybody safe journey back home.



**TUNACA Cultural Troup performing**



The function was spiced by Tunaca cultural troupe and some other musicians from Engabu Za Tooro. Majority of the songs performed were praising Empaako heritage.



***Jubilant: Mr. Stephen Rwagweri (R) and Ms. Ladisher Kuganyira, Miss Tourism Bunyoro region dancing at the closing ceremony.***

## 10.0 APPENDICES

### A. *The final English version of the interview guide*

#### **Guiding Questions for compiling a Complete Story/Knowledge of Empaako Naming system**

##### **A) Definition of Empaako**

1. State the general name of the practice and the 12 Empaako in their right spelling according to the Runyoro-Rutooro Orthography.
2. Briefly explain their social and cultural purposes and usage

##### **B) Background information about Empaako practice**

1. Give theories and myths which explain the origin of Empaako naming system.
2. Outline all the known communities and their ancestral places that practice Empaako naming system.
3. Categorise different meanings and perspectives of the 12 Empaako and the existing attempts to translate and describe the practice into English.
  - a) Attempts of English translation and explanations of Empaako practice.
  - b) The literal meanings of the 12 Empaako
  - c) The evolved meanings by associating Empaako to some personalities, creatures, situations, family beliefs etc.
  - d) The functional meanings of the 12 Empaako words in their social-cultural context.
  - e) Highlight the social, cultural and spiritual meaning and value of Empaako practice for its communities.

##### **C) Roles in transmission and practice of Empaako.**

1. Are there defined particular people who play key roles in performing Empaako naming rituals?
2. Are there role differentiations when using Empaako in different interactions?

##### **D) Transmission Processes of Empaako**

1. What are the different ways of acquiring Empaako?
2. What are the clearly defined stages in the Empakao naming ceremony for a baby at birth and an adult at adoption and social integration level? Are there variations in these stages based on different Empaako communities?
3. Identify the key rituals and their meanings and interpretations in Empaako naming ceremony for a baby at birth and an adult at adoption and social integration level and relate with the current modern concepts of sustainable development.
4. Are there special skills and knowledge in the performance of Empaako naming ceremonies and how are these skills and knowledge passed on from one generation to another? How were they passed on traditionally? Are there any modern ways like integration in formal education system, informal training sessions, festivals, seminars, workshops etc.

**E) Enactment Processes of Empaako**

1. Identify all key human interactions where Empaako is essentially used i.e. the scope of its usage in human life and social interactions.
2. What are the defined stages and roles in using Empaako in social interactions like greetings, expressing thanks etc.?

**F) The tangible objects and physical spaces critically associated with Empaako transmission and enactment.**

1. What are the objects, tools, costumes and physical places that are critically associated with Empaako naming ceremonies and Empaako enactment in social interactions?

**G) The current viability of Empaako Practice**

1. What challenges face Empaako naming ceremonies today and how can such challenges be handled?
2. What challenges face the traditional use of Empaako in the context of life styles today? Can such challenges be handled?
3. To what extent are the objects and spaces required in Empaako naming ceremonies available and relevant in life styles today?
4. Can Empaako practice have any relevant to any economic activities in the present life?

**H) Other cultural elements closely connected to Empaako**

1. Identify other cultural elements or practices which are closely linked to Empaako and describe the linkage and relationship.

**B. The final video script**

No	PRACTICES	SCENE	CHARACTER /S	SHORTS/ANGL ES	SOUNDTRACK	DURATION
1.	Intro/Opener	Nature	Nature	WS, MS	Folk song	1min
2.	Kuteekaniza Ekiihuro -Kukaranga -Kusa Oburo -Kuhonda -Kukekeeya -Kuteekaho Enyungu -Kusasira Enyungu -Kuniina -Kutobeza n' okuhotora  Omukubi -omukaro -obutuza	Kitchen	Nyinabwenge & Others	Est. S, MS, CS	Folk song and Atmos sound.	8mins
3.	<ul style="list-style-type: none"> <li>• Kuturukya Omwana Orweyo <ul style="list-style-type: none"> <li>○ Kuseka</li> </ul> </li> <li>• - Kutwaara Orweeyo mubitooke</li> </ul>	Main House & Outside	Women	WS, MS, CS	Ambience Sound	3mins
4.	Kutonda Omwaana	Living room	Elders	MS, CS	Ambience Sound	4mins
5.	Kuruka Ibara n' Empaako	Living room	Relatives	MS, CS	Ambience Sound	3min
6.	Kulya Ekiihuro ky' Oburo	Dining Table	Family Head then Others	MS, CS	Ambience Sound & Bg Sound Track	3min
7.	Kulya n' Okunywa kwa boona	Dining Table	All	WS, MS, CS	Ambience Sound & Bg Sound Track	4mins
8.	Kubyaara Omuti	Compound (Right)	Family Head	WS, MS, CS	Ambience Sound & Bg Sound Track	2mins
9.	Kunywa n' Okusemererwa.	Hosts Residence	All	WS, MS, CS	Ambience Sound & Bg Sound Track	2min

**C. List of Workshop participants per category****C.1 UNESCO 2003 Convention Experts**

No.	Name	organization	Contact
<b>1</b>	Mr. Stephen Rwagweri	Engabu Za Tooro	0772469751
<b>2</b>	Ms. Emily Drani	CCFU	0781424999
<b>3</b>	Mr. Daniel Kaweesi	UNATCOM	0702876638
<b>4</b>	Ms. Naumo Akoryo Juliana	MoGLSD	0772488038

**C.2 Trainers/Facilitators**

No.	Name	organization	Contact
<b>1</b>	Mr. Stephen Rwagweri	Engabu Za Tooro	0772469751
<b>2</b>	Mr. Stephen Alinaitwe	Engabu Za Tooro	0782836732
<b>3</b>	Mr. Akugizibwe Solomon	Engabu Za Tooro	0782129895
<b>4</b>	Mr. Julius Isingoma	EZT ICH UNIT	0772999836
<b>6</b>	Mr. Rukahemura Robert	Bunyoro Kngdom	0772360167
<b>7</b>	Ms. Lilian Kasemire	Play Wright – Makekerere Univ.	0788794498
<b>8</b>	Mr. Bamuha Allan	Banyoro Community Coordinator	0775434777
<b>9</b>	Mr. Kanyoro Exaviour	Banyabindi Community Coordinator	0784987777
<b>10</b>	Ms. Emily Drani	CCFU	0781424999
<b>11</b>	Mr. Musasizi Smith	Batagwenda Community Coordinator	0776584880
<b>12</b>	Mr. Kaahwa Kansengerwa	Emango	0788255786
<b>13</b>	Mr. Stephen Mugabo	Engabu Za Tooro	0777144443
<b>14</b>	Mr. Daniel Kaweesi	UNATCOM	0702876638

**C.3 Members of the PMC**

No.	Name	organization	Contact
<b>1</b>	Msgr. Peter Kumaraki Araali	Engabu Za Tooro Board	077 2 663 082
<b>2</b>	Hajat Hajara Nalubega	MoGLSD	0777425549
<b>3</b>	Mr. Daniel Kaweesi	UNATCOM	0702876638
<b>4</b>	Mr. Musasizi Smith	Batagwenda Community Coordinator	0776584880
<b>5</b>	Mr. Bamuha Allan	Banyoro Community Coordinator	0775434777
<b>6</b>	Mr. Kanyoro Exaviour	Banyabindi Community Coordinator	0784987777
<b>7</b>	Tusiime Moses	Batuku Community Coordinator	077 9 049 002
<b>8</b>	Mpaka Madukuule Amooti	Batuku Community Leader	078 4 640 319

**C.4 A list of the General Participants**

No.	Name	Community	Role	Contact
<b>1</b>	Rwagweri Atwoki Stephen	EZT Secretariat	Facilitator	772694651
<b>2</b>	Stephen Alinaitwe	EZT Secretariat	Facilitator	782836732
<b>3</b>	Mugabo Bbala Stephen	EZT Secretariat	Facilitator	777144443
<b>4</b>	Master Kalenzi Lawrence	Banyabindi	Participant	773254096
<b>5</b>	Makoora Sabastian Supertailor	Batooro	Participant	0700642662 0784918269
<b>6</b>	Rev. Richard Baguma	Batooro Community - Coordinator	Participant	
<b>7</b>	Rwaheru Geoffrey	EZT Secretariat	Logistics	782952369
<b>8</b>	Solomon Akugizibwe	EZT Secretariat	Facilitator	782129895
<b>9</b>	Kahwa Kansegerwa	Batooro	Facilitator	788255786
<b>10</b>	Julius Isingoma	EZT ICH UNIT	Facilitator	772999836
<b>11</b>	Lilian Kasemiire	Batooro Community	Facilitator	788794498
<b>12</b>	Mwesige Zebidaayo	Batooro Community	Facilitator	784987777
<b>13</b>	Kanyoro Exaviour	Banyabindi	Facilitator	784987777
<b>14</b>	Mr. Dan Rubombora	Batooro Community	Participant	751524555
<b>14</b>	Allan Bamuha	Coordinator Bunyoro Empaako Community	Facilitator	704434777
<b>18</b>	Rukahemura Robert	Cultural Representative BKK	Facilitator	772360167
<b>19</b>	Barongo Tadeo	ED, Engabu za Bunyoro	Participant	783898130

		Organization		
<b>20</b>	Kiiza Wilson	ED Bugungu Heritage and Information Centre	Participant	775548263
<b>21</b>	Muchope John	Director of Cultural Ceremonies (Okweranga, Okubunga etc)	Participant	772340274
<b>22</b>	Abigaba Godfrey	Author of Enganda za Bunyoro book and Bunyoro under Abacwezi book	Participant	772580666
<b>23</b>	Nyorano Ashraf Mugenyi	-Cultural Radio Presenter (LBS FM), Coordinator of Enganda za Bunyoro, Director of Cultural Ceremonies, Kabonerwa to the King and Former Deputy Culture Minister	Participant	782454710
<b>24</b>	Tumwesige Emmanuel	Cultural Radio Presenter LBS FM, Youth Mobiliser BKK	Participant	782818526
<b>25</b>	John Bosco TUGUME	Ensonga omu Bantu Program, Radio Presenter Spice FM radio	Participant	774903415
<b>26</b>	Christopher Nkaalu	Your Voice and youth drive Programs Presenter Radio Hoima	Participant	775007427
<b>27</b>	Mutwalibu Kyalisiima	Culturalist/Herbalist (Kibandwa)	Participant	780181560
<b>28</b>	Kyambade Jackson	Culturalist/Herbalist (Kibandwa)	Participant	782846694
<b>29</b>	Bingi Moses	Videographer Cultural Documentaries, ED Most Films and Director Kabaleega online TV	Participant	772186766
<b>30</b>	Balyesiima Mathias	ED House of Arts and Crafts (art facts)	Participant	772473911
<b>31</b>	Kisembo Brian	ED Liven Arts Uganda (Artifacts)	Participant	0776256795/ 0703256795
<b>32</b>	TAYEBWA Georfrey	Kabaleega Royal Troup (Performing traditional arts and Music)	Participant	779966369

<b>33</b>	Ikiriza Zephaniah	Coordinator of Empagi za Bunyoro in Kibaale, Kagadi and Kakumiro, Presenter on Biiso FM Buliisa	Participant	0776553173/ 0752553173
<b>34</b>	Mugenyi Fred	Coordinator Empagi za Bunyoro Foundation in Masindi and Kiryandongo	Participant	772962972
<b>35</b>	Katusiime Stella	Documentation Expert	Participant	782862998
<b>36</b>	KALIBALA FRED	ED Kabaleega Royal Troupe	Participant	774799933
<b>37</b>	Kunganyira Ladisher	Miss Tourism/Culture Bunyoro	Participant	787761146
<b>38</b>	Tadeo Isingoma	ED TUNACA Troupe and Cultural Songs Composer	Participant	779457302
<b>39</b>	Amos Ntenga	Herbalist	Participant	771094674
<b>40</b>	Kachinca Hellen Birungi	Herbalist	Participant	7804545734
<b>41</b>	Kasigwa Magdalena	Kitagwenda Community	Participant	753126990
<b>42</b>	Tusiime Moses	Butuku Community	Participant	779049002
<b>43</b>	Musasizi Smith	Batagwenda Community	Participant	776584680
<b>44</b>	Nyanzi Kizito	Kibaale District Labour Officer	Participant	



**D: Gallery- a stream of images that recollects what happened in pictures**









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