

ENGABU ZA TOORO

Tooro Youth Platform For Action

Accredited to provide Advisory Services to UNESCO
(ICH Convention)



ANNUAL REPORT 2019

"A year of applying skills and competencies for comprehensive documentation of people's ceremonies, practices and folk expressions."

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A. THE PURPOSE OF ENGABU ZA TOORO

a) Vision Statement

To achieve a population that is having optimum human creativity, self reliance and highest sense of identity.

b) Mission Statement

Enhancing the vitality of culture through indigenous knowledge research, safeguarding heritage, development of Youth talents and creative enterprises, and application of culture-based approach to the promotion of gender balance, rights of indigenous peoples, peace building, good governance, environmental sustainability, and responsible tourism for achieving a holistic social change.

a) The 9 Action Objectives

- 1) *Safeguarding folklore, folk art and folk traditions of communities and promoting indigenous knowledge research in Uganda.*
- 2) *Using cultural heritage to mobilize, develop and promote youth talents and creative enterprises for income generation, self reliance and enhancing a sense of identity.*
- 3) *Using cultural heritage to mobilize grassroots women for promotion of gender rights and equal participation.*
- 4) *Contributing to development of indigenous languages as vehicles of cultural expression of communities.*
- 5) *Using cultural heritage to promote peaceful co-existence among communities.*
- 6) *Using cultural heritage and expression to promote good governance and public accountability.*
- 7) *Using cultural heritage and expression to promote environmental sustainability.*
- 8) *Promoting the growth of responsible cultural tourism in Uganda.*
- 9) *Using cultural heritage to promote rights of minorities and indigenous communities.*

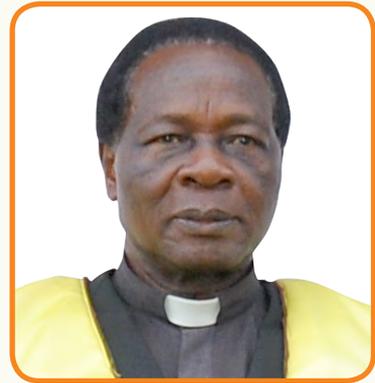
b) The 9 core values of Engabu Za Tooro

1. *We cherish heritage, sense of identity and culture-based approach.*
2. *We search for creative solutions to social problems of our time.*
3. *We encourage open mind, discussion and debate toward consensus*
4. *We are assertive on what we believe as true.*
5. *We are consistent and focused in undertakings.*
6. *We excel and stand out in what we consciously engage in.*
7. *We inspire action beyond words and theories.*
8. *We facilitate community processes towards its own self realization.*
9. *We stand by the less advantaged, the vulnerable and the excluded.*

B. THE 2019 ANNUAL STATEMENT OF THE BOARD OF DIRECTORS OF ENGABU ZA TOORO



“Development is a collective value, pursued through collective efforts”



Dear members, stakeholders and entire fraternity of Engabu Za Tooro, I present to you the 2019 statement of the Board of Directors. As the fourth Board, this was the second year in our four years term of office and the third year of implementation of a five years strategic plan where our minds and efforts are directed.

As a Board, we are elected by the membership and entrusted with the responsibility to guide the institution and inspire the stakeholders towards pursuance of the mission which is the very reason of our existence as an organization.

In the year 2019, we did guide the institution through our statutory meetings and the many activities where we participated as members of the Board individually, and in some cases, collectively as a Board. We officiated workshops, launching of products, commissioning action teams etc. All these are a manifestation that, Engabu Za Tooro in the year under review, was a reality and present in the communities, tackling the social problems that form the target of our action and purpose. We had a year of action and indeed a year of hard work.

We thank the action teams led by Executive Director as head of business who worked very hard to realize the results as shown in the annual report. On important note, we thank our partners especially UNESCO who contributed technical and financial resources that enabled our work in 2019 and all other stakeholders for all other forms of support that energize us to push forward.

As it is said in my vernacular, “Basiima, bwongerwa” literally meaning “As you thank for what has been received, you also request for more.” The task is still ahead and the mission is still alive. We extend an appeal to development partners to join and finance different areas of our programs, especially on the piloted approach of adopting cultural values, expressions and practices to supporting promotion of good practices of sustainable development agenda.

We hope you will all find this report stimulating and inviting.

God bless you all, God Bless Engabu Za Tooro.

Msgr. Peter Kumaraki Araali
Chairperson, Board of Directors.

C. THE 2019 ANNUAL STATEMENT OF EXECUTIVE DIRECTOR OF ENGABU ZA TOORO



“A year of applying skills and competencies for comprehensive documentation of people’s ceremonies, practices and folk expressions.”



Dear members and stakeholders, we bring to you the summary and impressions of our work in 2019. We are happy to note that, we achieved about 70% of our set targets for the year. These targets were set following the strategic priorities which include consolidating a diversified resource mobilization strategy and identified program area, developing human resources base for culture and building effective national and international networks.

“Tutemu engaro self-help community fund” was launched at community level and generated interesting lessons and new opportunities both at community and international level.

Community resources like cows hitherto unknown to contributing to project budget were raised and a group of good will ambassadors to speak for a community fund among community members emerged. The drive led us to discover an emerging discussion at international level of the community philanthropy which seeks to change the perception of community members as mere receivers of charity in the development practice which is targeting them. In the 2020 we shall explore how we shall participate and contribute in this discussion at international level, using our initiative as a case study.

Projects on improving traditional handcraft skills to produce for the modern tastes, professionalizing performing artists and documenting clan totems and linking

safeguarding of their cultural values to preservation of bio-diversity were developed and which will attract broad engagements with potential partners in 2020. The program of safeguarding Koogere oral tradition-an element which is inscribed on UNESCO’s Urgent Safeguarding List, was also developed to kick off a dialogue on accessing funding priority in two or three years time.

The year concluded a two years UNESCO co-funded project with deliverables including: A master piece publication on naming rituals of the five communities in western Uganda along with accompanying five video productions. The CIOFF-Uganda, a chapter of International Council of Organizations for Folk Arts and Festivals was launched by Prince Isaac Yamekue from Cameroon who was the CIOFF President for Africa along with other delegates representing country sections.

In the year under review, we went ahead with developing professionals in the culture sector, beginning with the technical team at office to process facilitators, community coordinators and documentation operators and trainers. It was the most challenging undertaking but also providing us with great lessons.

The operational targets for 2020 in order of priority will include the following:

- I. Consolidating deliverables and results

of the concluding UNESCO-co-funded project UGA-01210 as back up material for resources mobilization. This will include publishing brochure and documentary on the project results and establishing mobile exhibition facilities for ongoing dissemination in public activities and engaging relevant institutions for reproduction of books and videos and their adoption as educational materials in schools and non-formal educational programs.

- II. Following up and engaging UNESCO structures for the prioritization of the developed safeguarding project of Koogere oral tradition.
- III. Engaging several potential partners and customization of the three developed projects as stated above.
- IV. Linking our initiative of community self-help fund to the emerging international discussion on community philanthropy.
- V. Consolidating the established CIOFF-Uganda section towards an organization, which is independent of Engabu Za Tooro as a founding base.

Activities will focus more on project design, research and writing than festivals and big workshops since 2020/2021 is expected to be a busy electioneering period in Uganda.

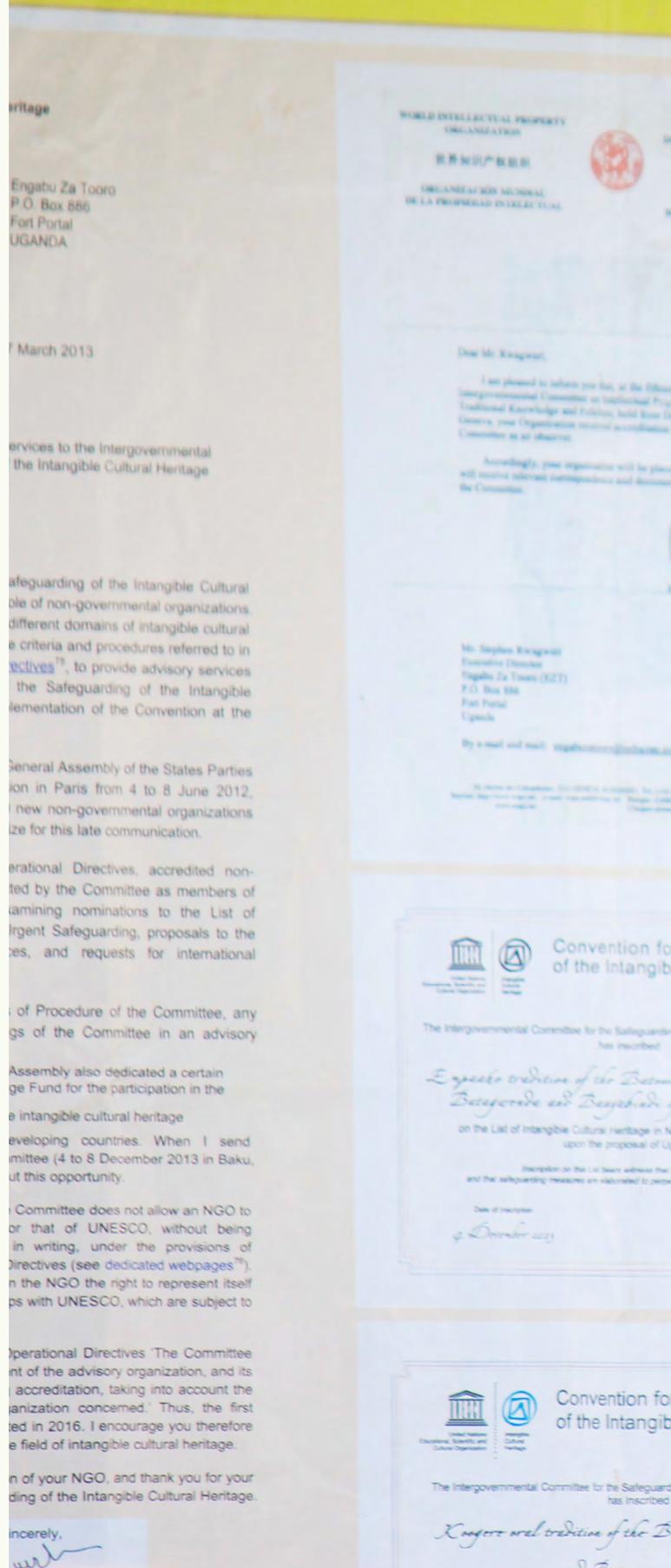
2019 was indeed a year of results and we thank all our action teams and partners and hope for continued support in the years ahead.

Thank you so much



Stephen Rwagweri
Executive Director.

Provide advisory



D. ORGANIZATION AND MANAGEMENT

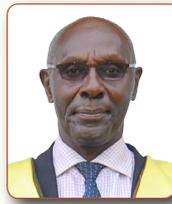
Engabu Za Tooro's Board of Directors had four meetings across the year including extraordinary ones, presided over by Msgr. Peter Kumaraki, the chairperson of the Board.

The Board approved project reports, performed policy reviews and created a number of new

policies. The office maintained a core team of 5 staff whose work was supplemented by 4 volunteers, 2 consultants and 4 interns, 5 Empaako community coordinators and a network of 70 community based process facilitators.

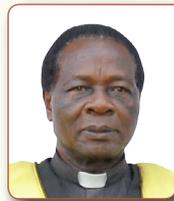
THE 4TH BOARD OF DIRECTORS OF ENGABU ZA TOORO

The Patron



Prof. Oswald Ndoleriire Ateenyi

Chairperson



Msgr. Peter Kumaraki Araali

Executive Director



Mr. Stephen Rwagweri Atwoki

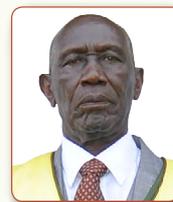
Members of the Board



Mr. George Mwebembezi Atwoki



Mrs. Mary Tibamwenda Atwoki



Mr. Isaaya Kalya Atwoki



Ms. Barbara Kabanyoro Ateenyi



Mrs. Winifred Mabiho Atwoki



Mrs. Vanice Kagaba Amooti

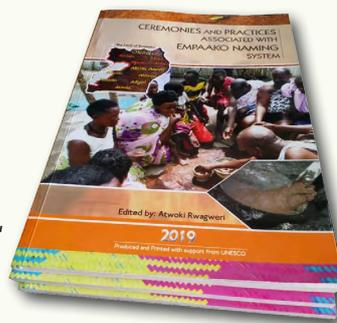
E. PROGRAM HIGHLIGHTS 2019

a) Indigenous Knowledge Research And Safeguarding Cultural Heritage Program Area

1. Documentation outputs of UNESCO-co-funded project UGA-01210 Community-self documentation and revitalization of ceremonies and practices associated with the Empaako naming system in Uganda.

2019 Results

- Book “**Ceremonies and practices associated with Empaako naming system**” published and distributed 2000 copies
- Book “**Emirwa n'emigenzo y'okuruka n'okukozesa Empaako**” published and distributed 1000 copies.
- Five 30 minutes video productions on Empaako naming ceremony in five communities made and distributed and launched online.
- The folklore of ten communities from greater western Uganda recorded, produced and launched offline and online.



2. Ongoing documentation and building clan database.

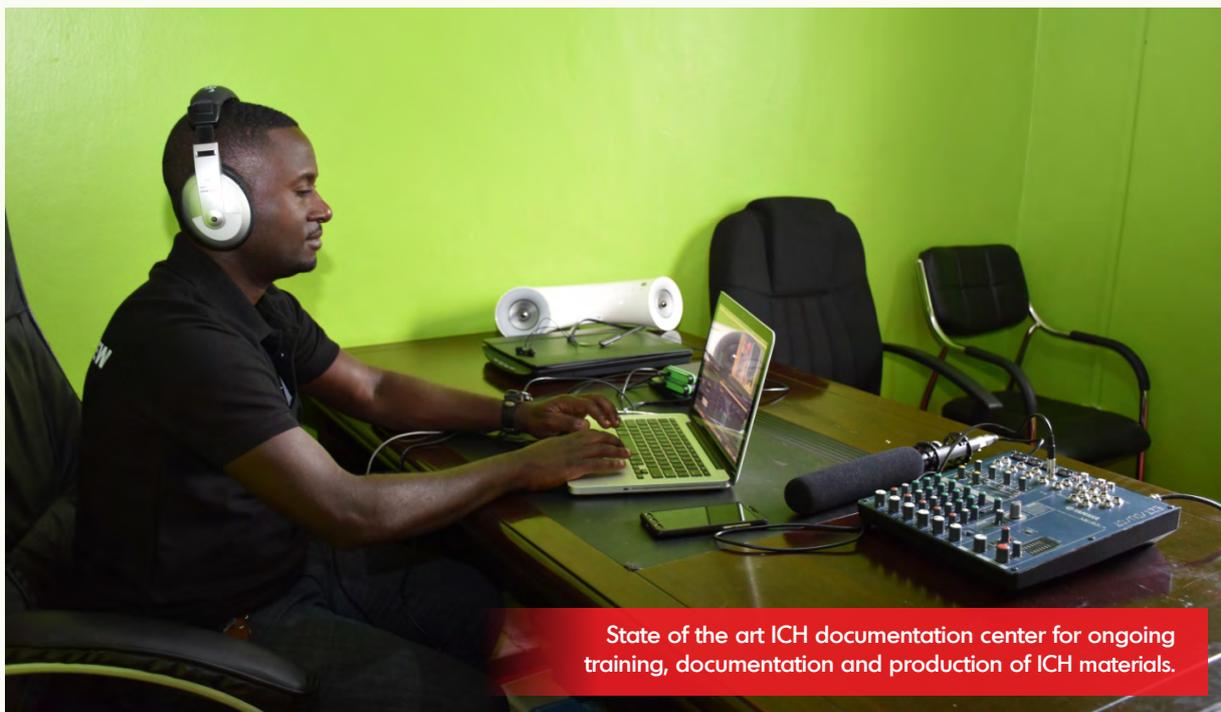
We continued to build cumulative data on clans, their totems and contacts which is accessed online and offline and annually updated. Beginning with 2020, this information will appear in most of the organization publications.

3. Ongoing running of ICH documentation center

This includes a video production studio, field recording equipment, video library and a network of ICH documentation trainers and operators for ongoing documentation, dissemination and training.

2019 results

- Five major video productions-20 minutes and above
- Fifty small video productions and documentaries-less than 20 minutes
- Five persons for ongoing full time learning
- 500 video distribution/sales



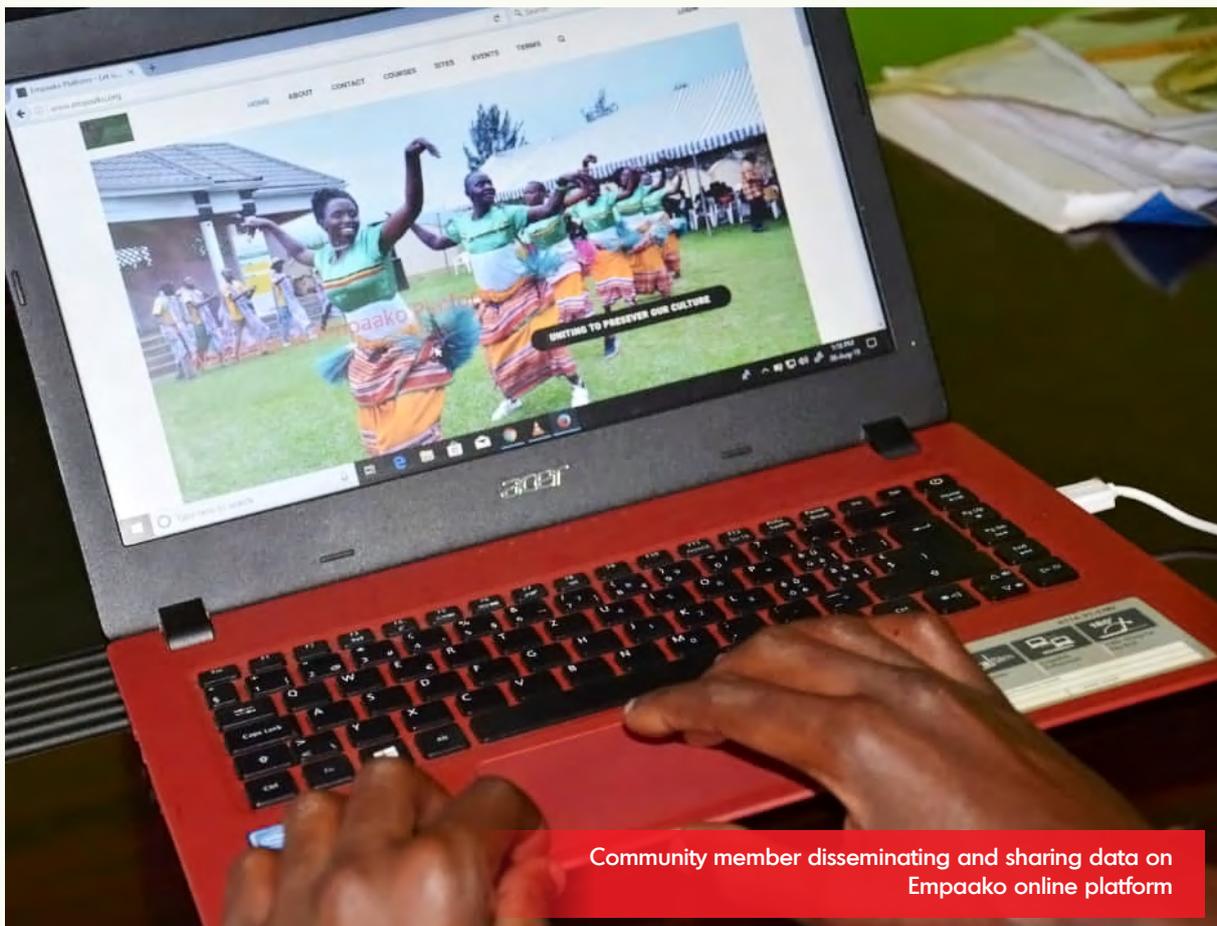
State of the art ICH documentation center for ongoing training, documentation and production of ICH materials.

4. **Ongoing development and management of Empaako online platform**

This is an online cultural repository, community and database as one stop center for archiving cultural material, sharing and conducting cultural lessons for Uganda's communities at home and in Diaspora.

2019 results

- Conducted skills training for 22 volunteer operators
- Forty one articles published
- Five thirty minutes videos on naming ceremonies reposed
- Forty folklore dance videos reposed
- Twenty composed cultural music videos reposed
- Five cultural event videos reposed
- Two cultural book titles reposed.



Community member disseminating and sharing data on Empaako online platform

5. **Radio and Television programs, announcements, adverts and mentions.**

There was a two hour weekly radio talk show and periodic Television programs, aimed at educating the community and offering a forum of sharing information on different cultural topics and on different ongoing activities. These are supplemented by Television and radio announcements, adverts and mentions around major events.

2019 results

- 52 hour weekly radio talk shows conducted on Voice of Tooro FM
- Thirty radio programs conducted on different radios and during major event campaigns
- Four, thirty minutes Television programs conducted on TV West
- Seven hundred (radio and TV announcements, adverts and mentions) conducted especially around events.

b) Development Of Youth Talents And Cultural Enterprises Program Area

The goal of this program area is developing talents of the youths and creative and cultural enterprises. The program area in 2019 had the following action areas:

1. Providing ICH documentation skills and facilities to youths

2019 Results

- The youth were availed a growing ICH documentation center which is equipped with production studio, field recording kit and specialist trainers and operators in photography, video recording, script writing, video editing and online archiving and dissemination.
- Fifteen youth participated in the ongoing training and mentorship and four of whom produced their own videos.



2. Providing facilitation to institutionalization of the groups and formalization of their services delivery to the public

2019 Results

- Facilitated groups to run bank accounts, paid salary for groups administrator and published contract voucher and receipt books.



Engabu Za Tooro cultural troupe one of the institutionalised performing groups for professional deliverance of entertainment services

3. Providing facilitation to production of Arts

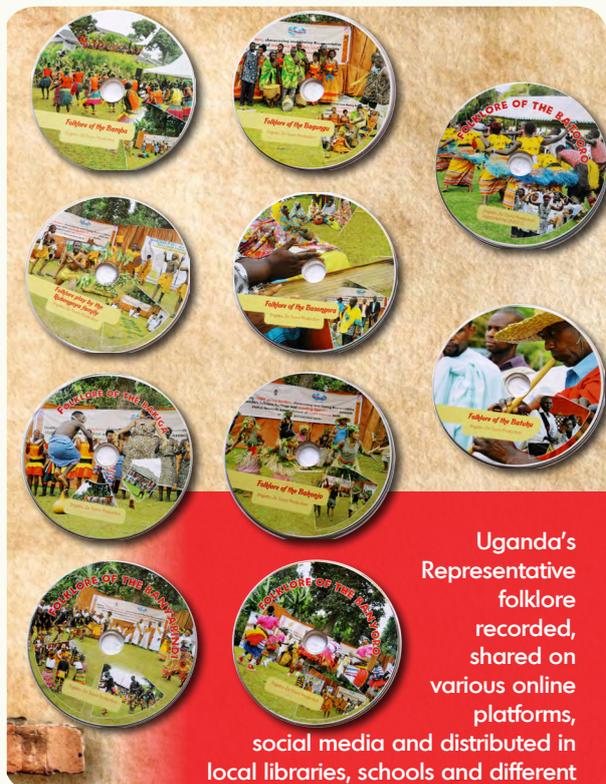
2019 Results

- Funded production and launching of nine music items from four artists namely Kabagambe Ssalongo Edward, Master Kalenzi Lawrence, Sebastian Kagaba and Abafumambogo group.

4. Facilitating network, exposure and promotion of the artists and their products

2019 Results

- Funded a three day folklore festival and international CIOFF event where 12 groups performed, two international guests officiated and attracted audience of about 6000 people.



Uganda's Representative folklore recorded, shared on various online platforms, social media and distributed in local libraries, schools and different communities

5. Promoting a practice of community theaters and cultural evenings

This practice which is being promoted in communities, re-constructs the now disappearing traditional practice of family recreation around the fire place which was an important space for intergenerational transfer of knowledge, information, values and meaning. Now as an alternative, people are encouraged to have a periodic cultural evening at community centers or within institutional communities like schools, where they perform items like storytelling, folk dances, poetry, music etc. As its support package, the organization publishes guidelines on how a community theater/cultural evening could be organized, avails training facilitators/guides of such activity, provides relevant recorded items and closely supervises one model weekly cultural evening in Fort-Portal City.

2019 Results

- Fifty two model cultural evenings were facilitated where each was averagely attended by 200 people as audience and generating total of Ugs. 7,200,000= gate collection.
- Seven unstructured cultural evenings were facilitated in school/institution communities.

6. Engabu Za Tooro Cultural Troupe

This is a demonstration group that is directly sponsored by the organization for consolidation of good practices and facilities from where they spread to other groups. The school going members develop their talents and also earn bursaries to further their education.

2019 Results

- 272 outreach service contracts signed
- Two major projects carried out
- 12 bursaries given out to the members
- 5 members left the troupe for further studies

7. Engabu Za Tooro Brass Band

This is a matching band which targets training less advantaged urban youth in skills of music and playing band instruments. It is hired by NGOs, institutions, companies and individuals for mobilization and entertainment in social development and corporate activities and events.

2019 Results

- Five new members were recruited
- 62 members were trained
- 6 members left for further studies
- 2 members got scholarships/training jobs elsewhere
- 40 service contracts executed

8. Improving traditional handcraft skills to produce for modern market and tastes

Handcraft making is the skill immediately available to the less advantaged indigenous youth and women. However, traditional handcraft products do not suit the current handcraft market and tastes. So a program was launched aimed at training youth and women handcraft makers to adjust producing styles and align to the current market.

2019 Results

- Feasibility study report
- Well developed program document

9. Professionalizing informal practitioners in performing art.

A project has been designed and will be submitted to compete in the 2020 call for proposals under the UNESCO's International Fund for Cultural Diversity. It seeks to professionalize informal practitioners in performing art in 20 districts by developing and applying a training package and ongoing technical advisory services

c) Culture And Environment Program Area

The program goal is using culture consciousness of the people to promote environmental sustainability

2019 actions on this program area

- Ongoing research and documentation of endangered plant species of cultural medicinal and nutritional values like providing material for traditional handcraft, music instruments, dance props, traditional source, traditional food, and traditional medicine and herbs.
- Plant species which are associated with Empaako naming rituals were researched and promoted through print and video publication and raising awareness activities.

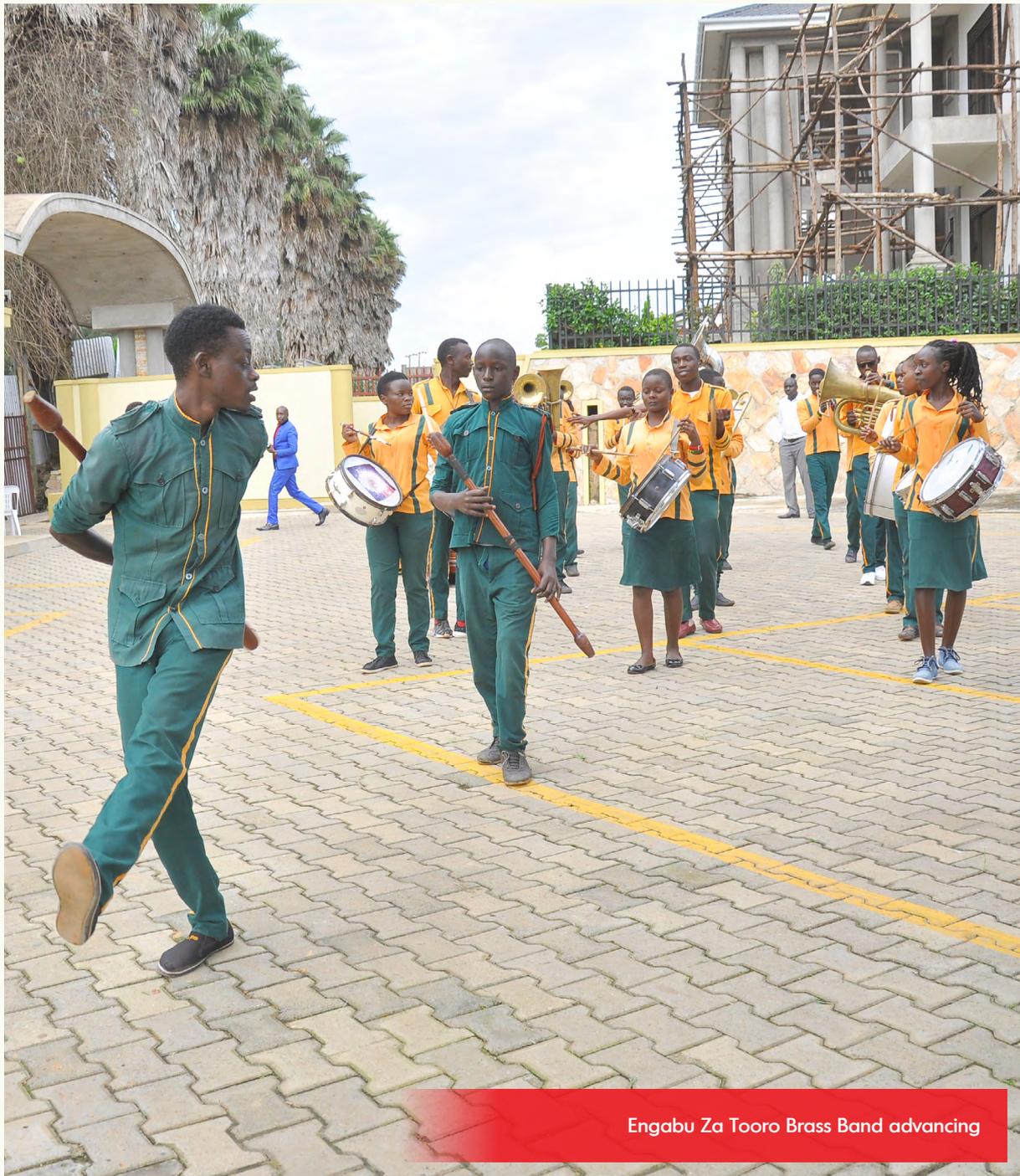
- A program was developed on documentation of clan totems and linking safeguarding their cultural values to preservation of biodiversity and introduced to two potential donors.

2019 Results

- A book and five video productions covering plant species which are associated with Empaako naming rituals were published.

- A published program document on documentation of clan totems and linking their safeguarding to preservation of biodiversity

- The program has been introduced to two potential donors and discussions are ongoing.



Engabu Za Tooro Brass Band advancing

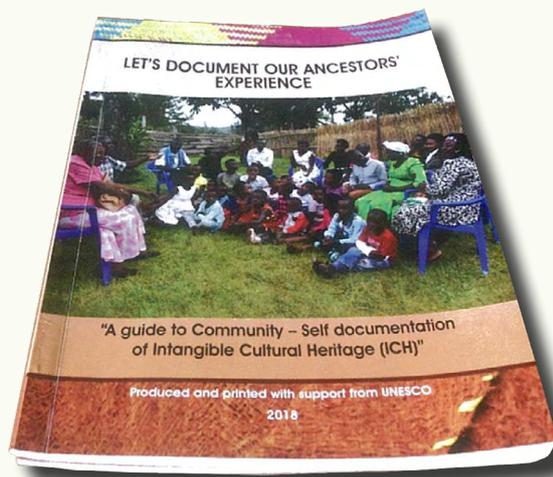
F. REALIZED MAJOR ACHIEVEMENTS AND MEDIUM TERM TARGETS

a) The cumulative realized major achievements which are being consolidated

1. Developing and internationally publishing a practical guide book to community-self documentation of ICH **"A guide to community-self documentation of intangible cultural heritage (ICH)"**

Effect

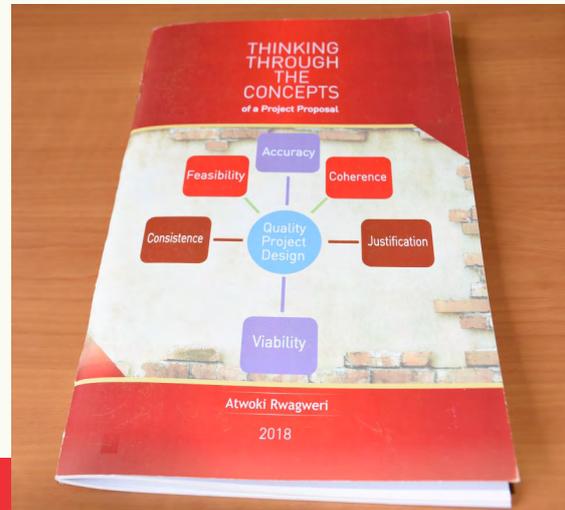
- Communities in Uganda and internationally have reference material on how to go about documenting their own ICH.



2. Developing and internationally publishing a guide book for designing ICH safeguarding projects including UNESCO's International Assistance Requests. **"Thinking Through The Concepts of A project Proposal"**

Effect

- Development workers in Uganda and internationally have a guide and reference material in designing projects on culture including UNESCO's International Assistance Requests.



A master piece produced to inspire and guide quality program designing and project proposal development for interventions directed to development work, safeguarding, protection and promotion of culture.

3. Establishing the first ever ICH Documentation Center in Uganda, equipped with a Video Production Studio, state of the art cameras, field kits and facilities and a network of ICH documentation trainers and equipment operators.

Effect

- Uganda communities are availed with equipment, facilities and network of operators and trainers for ongoing documentation of community ICH and ongoing training of community members in skills of documentation of their heritage.
4. Comprehensively documenting and publishing a master book and videos on naming practices, rituals and ceremonies of seven communities of Uganda: **"ceremonies and practice associated with Empaako naming system"** and the book and the videos are being adopted as education materials in Uganda schools.

Effect

- Knowledge of naming rituals and ceremonies has been reclaimed for transmission to succession generations

5. Establishing an online platform (www.empaako.org) which is a one stop center and an online community, database and repository of cultural materials for sharing, reference and online teaching of culture for Uganda's communities at home and in Diaspora.

Effect

- Improved sharing and learning intangible cultural heritage among communities living in the country and the Diaspora.
- Adapted cultural sharing and transmission into the growing online lifestyle.

6. Establishing a community self-help cultural fund **"Tutemu Engaro Community Self-help Fund"** for supporting ICH safeguarding projects using community self-help spirit and resources.

Effect

- Community material and financial resources are mobilized for safeguarding intangible cultural heritage in a modern formal economy.
- Community philanthropy resilience and self-help spirit revitalized, rekindled and consolidated for safeguarding heritage and identity.



7. Facilitating inventorying and nomination of two UNESCO-inscribed intangible cultural heritage elements on Urgent Safeguarding list (Empaako naming system and Koogere oral tradition) and managing their subsequent safeguarding projects up to restoring their viability.

Effect

- Two cultural elements concerning over ten Uganda's communities which were threatened by extinction are being restored and safeguarded for generations to come.



Koogere and Empaako inscription certificates

- Developing and organizing hitherto dying folklore, through research, production, promotion and professionalization of performers and restored its viability and it has reclaimed a competitive position in modern information, communication, education, recreation and entertainment.

Effect

- Folklore is revitalized and integrated in contemporary societies' information, education and entertainment programs.
- Mobilizing Uganda's folklore performers into groups and form CIOFF Uganda which is a national network of folklore groups and festivals and a section of **International Council of Organizations for Folklore, Art and Festivals** for organizing and participating in international festivals.

Effect

- Folklore in Uganda researched, produced, organized and promoted nationally and internationally
- Achieving seven awards and accolades (national and international) worn by Artists we groomed, sponsored and promoted.

Effect

- Talents identified, developed and promoted in performing art and expressions of intangible cultural heritage
- Inventing and promoting a model of weekly cultural evenings at community centers (**ha Kyoto mukairirizi**) and the storytelling sessions on radio to replace the disappeared traditional evening family recreation around the fire place which was a space for recreation, sharing and intergenerational transmission of cultural knowledge and values.

Effect

- The disappearing traditional spaces for practice and transmission of intangible cultural heritage re-created in modern spaces and life styles



Awards for distinguished efforts in promotion of cultural development work

- Inventing and promoting a model of reconstructing ancient traditions into the current development thought and programs e.g Koogere women empowerment program.

Effect

- People's ancestral wisdom is integrated in the current concepts of development programs and projects

b). Medium term targets being pursued

1. Introducing and promoting in Uganda, storytelling sessions, festivals, school clubs and associations to reclaim the dying traditional skills and arts of storytelling, narrating, listening and spontaneity which are critical traditional methods of information, education and communication.

Effect

- Traditional skills and arts of storytelling, narrating, listening and spontaneity revitalized and adopted as critical methods of information, education and communication.
2. Inventing and promoting a model of operating informal cultural schools with established modules to run ongoing training to professionalize cultural service providers and to organize and formalize cultural services to fit in the modern formal economy.

Effect

- Traditional cultural services, organized and developed
 - Many communities in Uganda replicated and extended the model
3. Improving traditional handcraft skills and techniques which had been rendered irrelevant by the shift in use of handcraft products from traditional domestic use to symbolism in gifts and communicating identity, through training and professionalization of producers so as to produce for modern market and tastes.

Effect

- The traditional handcraft skills and techniques were improved and aligned to producing for modern market and taste.
4. Researching and comprehensively documenting the theories and stories of origin of 50 Uganda's clans and their totems with associated symbols, ancient songs and recitals and the underlying meaning, values and interpretation which

are embodiment of people's ancestral wisdom and indigenous world view.

Effect

- The people's ancestral wisdom and indigenous world view in the theories of origin of clans and their totems with the associated symbols, ancient songs and recitals were reclaimed, consolidated and availed for bearers, practitioners, researchers and scholars.
5. Initiating and promoting a social practice of using cultural consciousness of clan totems which are often animals, birds and insects to preserve wildlife and biodiversity in general by communities.

Effect

- Linking intangible cultural heritage with biodiversity for symbiotic relationship of safeguarding and preservation.
6. Professionalizing informal practitioners of music and performing arts among excluded upcountry places and communities through capacity development strategies.

Effects

- Increased profitability, incomes and jobs from music and performing arts and support careers including arts and events management and promotion.
- Increased access to market and mobility of artists based in upcountry areas

G. CONSOLIDATED REALIZED AND EXPECTED IMPACTS ON SOCIETY

I. Impacts in education sector:

Activities of research, documentation and publication have produced local content, materials and resources which are adopted by institutions for education in the disciplines like teaching vernaculars, culture and heritage, anthropology, literature, music, dance and drama, community development, tourism, environment and history. They are also adopted in informal education and training like the functional adult literacy.

II. Impacts in the sector of training for safeguarding intangible cultural heritage:

The published methodological books are providing reference and guidance and making documentation of ICH and designing projects on culture, easier and broader nationally and internationally. The developed curricula and modules have made informal training easier and hence increasing availability of skills in the targeted areas like improving traditional handcraft making, professionalizing cultural service providers and guiding cultural ceremonies. The established ICH documentation center with all required facilities, trainers and operators has made documentation skills easily accessible and documentation itself easily affordable by members of the communities.

III. Impact on transmission of ICH:

In addition to activities which directly revitalize expressions and practices, creating modern modes and spaces for transmission like festivals, exhibition sites, electronic media programs, online platforms, and stocking galleries, museums, libraries, cultural center, theatres and inventories with material, has greatly enhanced transmission. The massive audio-visual documentation has reclaimed the hitherto disappearing knowledge on rituals, dance and oral traditions and availed it as content for Television, online platforms, and theatre. Formalizing the

traditional cultural services delivery has integrated cultural services and associated skills into the modern economy and hence enhancing their continued transmission.

IV. Impacts on developing leaders, careers, progressions, income and economy:

Dormant talents have been transformed into careers and creative enterprises. The traditional cultural service providers, folklore performers and practitioners have been professionalized, creating new careers and professions like, folk dancers, ritual guides, exhibitors, media broadcasters, storytellers, event managers, handcraft producers and people involved in new and emerging value chains in culture sector, earning incomes, achieving personal developments, companies developments and contributing to the economy.

V. Impacts on influencing community programs and practices:

There has been introduction of cultural programs and practices which are broadly replicated, adapted and integrated in community life. These have included cultural evening recreation (Ekyoto), community theaters, storytelling sessions, informal cultural schools, etc.

VI. Innovations in promoting safeguarding intangible cultural heritage:

Innovative models which are developed and promoted have included, reconstructing ancient traditions in the design of programs on modern development issues like gender and linking the safeguarding need of clan totems which are often animals, birds and insects to preservation of biodiversity.

VII. Contributing to the stock of world knowledge:

Research, documentation and publication on traditions, oral expressions and rituals has reclaimed ancestral wisdom and indigenous world view and consolidated it to contribute to the world stock of knowledge and modern world view.

H. LINKING AND NETWORKING ACTIVITIES

Engabu Za Tooro maintained its membership, affiliations and accreditation to its strategic organizations and networks for information sharing and exchange learning. In the 2019, Engabu Za Tooro attended and participated in the following major international activities:

1. June 18th-23rd Engabu Za Tooro hosted an international CIOFF Africa meeting and Festival at its base in Fort-Portal City, Uganda. International stakeholders in attendance were led by Prince Isaac Yamekue from Cameroon who was the President of the Africa sector and was accompanied by executive members from different countries of Africa. The national stakeholders were led by Uganda's Minister in charge of

culture Hon. Peace Mutuuzo, Ministry staff and Representative of UNATCOM. Fourteen folklore groups representing cultures of fourteen communities mainly from greater western Uganda participated and their folklore performances were recorded and published online. Africa regional meeting took place and CIOFF-Uganda was launched with Engabu Za Tooro, Executive Director, Mr. Rwagweri Stephen becoming the first President.

The 2020 will focus on consolidating the CIOFF-Uganda section and growing it as an institution, which is independent of the founding organization.

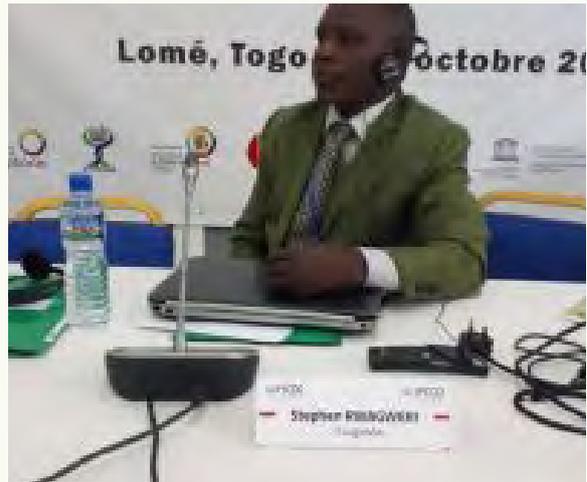


CIOFF® UGANDA



Mr. Rwagweri Stephen the Executive Director Engabu Za Tooro, being sworn in by the President CIOFF-Africa (Prince Isaac Yamekue) as the first interim president of CIOFF-Uganda

- Engabu Za Tooro represented Uganda in the fifth congress of International Federation of Coalitions for Cultural Diversity and conference on Pan Africa perspective on protection and promotion of diversity of cultural expression, from 8th-12th October 2019 in Lome-Togo.



- Engabu Za Tooro constituted a delegation and attended the 14th Session of UNESCO's Inter Governmental Committee for safeguarding of the intangible cultural heritage from 9th to 14th December 2019 in Bogota, Colombia. As a measure of recognition and encouraging commitments

in safeguarding ICH, the family of the icon of Runyoro-Rutooro language promotion the late Lazaro Tinkasiimire Rubongoya was awarded to be part of the delegation and they exhibited Runyoro-Rutooro publications and artifacts as a side event during the session.



14 . COM
deligates
in Bogota,
Colombia

I. ONLINE COMMUNICATION

In 2019, Engabu Za Tooro continued with a growing online communication as a space for reaching different audiences under websites, blogs and social media accounts as follows:

www.engabuzatooro.or.ug
(January - November, 2019)

- Number of visits 6,635

- Hits 82,899

www.empaako.org (21st November, 2018 -
22nd November, 2019)

- Users 4.4k

Blog: www.engabutooro.blogspot.com,
56,554 views (all time)

Twitter: http://twitter.com/ezt_uganda, 3,049
following and 305 followers

Facebook account: <https://www.facebook.com/engabuzatooro>, 5,000 friends

Facebook page: <https://facebook.com/Engabu-Za-Tooro->

Organisation-124973400901132, 1,967
likes and 1,972 followers

Youtube: <http://www.youtube.com/user/Engabuzatooro> 50.6k views and 309
subscribers (lifetime)

All audio recordings and music developed
around the project is consolidated in an
audio farm.

<https://soundcloud.com/engabu-zatooro>,
2,837 plays (all time)

The photos are uploaded to flickr: <https://www.flickr.com/people/158032353@N06/>,
107 Views
(21st January - 30th November, 2019)



J. SUPPORT OUR WORK

a) Launching A Community Self-Help Culture Fund

A fund was organized and launched to mobilize the spirit of self-help and community resources for supporting projects of safeguarding their heritage in the modern context. It also builds toward a paradigm shift in development practice, where local communities are considered as helpless recipients of international charity to being sufficient contributors to the budget for safeguarding their own heritage.

2019 Results

- Ugshs. 17,000,000= raised
- The fund launched at community level
- Two delegates to UNESCO 14 COM in Bogota, Colombia, were sponsored in kind through the fund

In 2020, this spirit and practice of the fund will be linked to the emerging discussion at international level about promotion of

community giving or community philanthropy to find what we can learn and what our initiative can contribute to the global knowledge building.

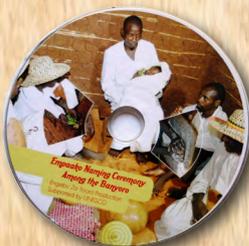
b) External Support

- UNESCO-Intangible Cultural Heritage Fund.

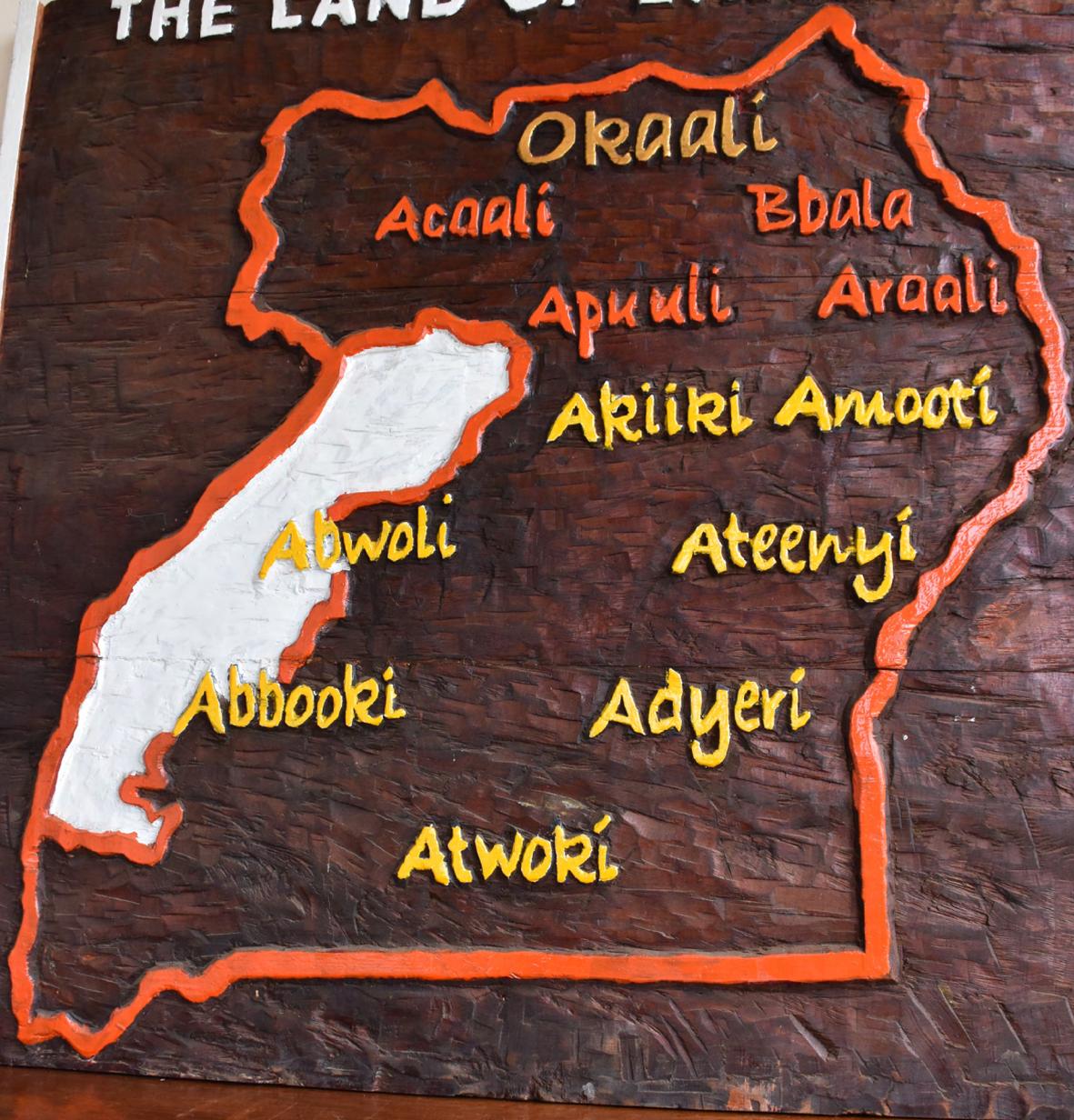
c) From products and services of Engabu Za Tooro

- Engabu Za Tooro Brass band Services
- Engabu Za Tooro Cultural Troupe Services
- Engabu Za Tooro Cultural Production Services
- Weekly Cultural Evening Gate Collections
- Hiring of services of EZT ICH documentation unit
- Public hire services of Engabu Za Tooro Events facilities
- Selling of T-shirts, Jampers, DVDs and Books

30 minutes video productions on Empaako naming ceremony in five communities made and distributed and launched online.



THE LAND OF EMPAAKO



Okaali

Acaali

Bbala

Apuuli

Araali

Akiiki Amooti

Abwoli

Ateenyi

Abbooki

Adyeri

Atwori



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