REPORT ON THE STATUS OF AN ELEMENT INSCRIBED ON THE LIST OF INTANGIBLE CULTURAL HERITAGE IN NEED OF URGENT SAFEGUARDING

DEADLINE 15 DECEMBER 2020
FOR EXAMINATION IN 2021

INSTRUCTIONS FOR COMPLETING THE REPORT ARE AVAILABLE AT:
HTTPS://ICH.UNESCO.ORG/EN/FORMS

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<th>COVER SHEET</th>
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<td>State Party</td>
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<td>Name of State Party: UGANDA</td>
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<td>Date of deposit of the instrument of ratification, acceptance, approval or accession</td>
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<td>This information is available online.</td>
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<td>May 2012</td>
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<tr>
<td><strong>Element inscribed on the Urgent Safeguarding List that is the subject of this report</strong></td>
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<td><strong>For multinational elements, please indicate the other States concerned.</strong></td>
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<tr>
<th><strong>Name of element:</strong> UGA 979: Bigwala, gourd trumpet music and dance of the Busoga Kingdom in Uganda</th>
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<td><strong>Inscribed in:</strong> December, 2012</td>
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<th><strong>Other States concerned (only for multinational elements): -</strong></th>
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<th><strong>Reporting period covered by this report</strong></th>
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| **Start date:** October 1\(^{st}\) 2016 | **End date:** September 30\(^{th}\) 2020 |

<table>
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<tr>
<th><strong>Other elements inscribed on the Urgent Safeguarding List, if any</strong></th>
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<tr>
<td><strong>Please list all other elements from your country inscribed on the Urgent Safeguarding List, together with the year of inscription; for multinational elements, please indicate the other States concerned.</strong></td>
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1. Empako tradition of the Batooro, Batuku, Batagwenda, and Banyabindi of Western Uganda
2. Male-child cleansing of the Lango of central northern Uganda
3. Koogere oral tradition of the Basongora, Banyabindi, and Batooro people
4. Ma’di bowl lyre music and dance
Executive summary of the report

Please provide an executive summary of the report that will allow general readers to understand the current status of the element, any positive or negative impacts of inscription, the implementation of safeguarding measures during the reporting period and their possible update for the following years.

Between 400 and 600 words
Bigwala Music and Dance of the Basoga People from Eastern Uganda was inscribed on the list of intangible cultural heritage in need of urgent safeguarding in 2012. Following that, a request for financial assistance was submitted to the UNESCO’s ICH section. The request was granted and the bigwala safeguarding started in September 2015. The project led to creation of a new generation of bigwala players who have reinstated this heritage into the social lives of the Basoga.

Safeguarding measures had focused on ensuring quick transfer of knowledge and skills from the holders to a new generation. This has involved training youths how to make the bigwala, play them and dance to the music. Project managers used radio stations; NBS and Baba FM to transmit knowledge about the practice, and popularized bigwala using recordings of the 1960s that were got from Peter Cooke and BBC. After harvesting the first gourd crops, bigwala sets were made and very many bigwala sets exist in the communities. There are more than 250 instrumentalists and more than 500 dancers who have been created in the last five years. Groups are made of men and women who are growing bigwala gourds, making bigwala instruments, playing the bigwala and dancing to the music. The bigwala groups hail from different districts in Busoga but often meet and perform together as a community and a practice. Men and women were provided seeds and farming of bigwala materials has made production of the instruments in the different communities easy until before the project. Gourds had become extinct in Busoga but the project enabled the communities to find a ‘mother gourd’ from a neighboring ethnic community. Therefore, gourds are now available, which has assured the production of bigwala.

Bigwala have been played during the King’s coronation anniversaries on 13th September, 2016 at Bugiri district headquarters, 2017 at Busesa in Bugweri district, 2018 at Budumbula in Kamuli district, 2019 in Jinja district, and 2020 in the king’s palace at Igeng in Jinja district, to usher him into the ceremony. This is one of the social functions of bigwala in the Kingdom.

The inscription of bigwala triggered publicity for the element locally and globally. Some Ugandan, regional and international media have continued to feature stories about bigwala. Also, research articles have been written, a paper was presented in a symposium, presentations were done in American universities. Interviews have been including on facebook live at the UNESCO general assembly in June 2018. In short bigwala has attained substantial local and international attention due to the community efforts to safeguard it. Following are some of the sites where information about bigwala activities since 2016 can be found.

7. https://cvnc.org/eventDetail.cfm?eventId=32930
8. http://en.crihap.cn/2017-10/31/content_33937593.htm

This publicity has contributed meaningful literary that has been used to increase agency among members of the bigwala communities and informed and attracted more stakeholders, as well as further interest. Various organizations posted the element for example Singing Wells at http://www.singingwells.org/preserving-threatened-heritage/ Scholarly research and academic papers have increased visibility of the element at a global level. Also, efforts to increase
opportunities for the new generation of bigwala players to perform for the King and the communities are going on. Radio and TV and other media have played a role in popularizing the element in the face of pop and other related music that attracts attention of FM stations. These actions have contributed to consolidating ownership of bigwala by the communities and the Kingdom.

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

Title (Ms/Mr, etc.): Mr.
Family name: Isabirye
Given name: James
Institution/position: National Council of Folklorists of Uganda (NACOFU) Executive Secretary
Address: P.O. Box 199, Kyambogo, Uganda
Telephone number: +256782721506
Email address: nacofuorg@gmail.com
Other relevant information: -
**STATUS OF ELEMENT INSCRIBED ON THE URGENT SAFEGUARDING LIST**

Refer to the nomination file or to previous reports, if any, as the basis for reporting on the current status of the element, and report only on relevant changes since the date of inscription on the List or since the previous report. Nomination files, specific timetables and earlier reports, if any, are available at [https://ich.unesco.org](https://ich.unesco.org) or from the Secretariat, upon request.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report, and is asked to describe how it has done so in point D below.

### Social and cultural functions

Please explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion U.1 (‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’).

Between 200 and 500 words
Bigwala music and dance is performed at the Busoga King’s coronation and its annual anniversaries, funeral of a king or any of the eleven hereditary chiefs of Busoga. Bigwala is also performed at social events like house warming, last funeral rites of elders among others. Just like what happened on 13th September 2016, the new generation of bigwala players ushered in King William Wilberforce Nadiope Gabula IV to the venue of coronation anniversary at Bugiri, Busesa, Budumbula, Butagaya, and in the palace, where crowd of about 20,000 people joined the celebrations. The bigwala youths did not dance; they only played the instruments according to the rituals of the moment and the crowds danced. They led the king in front of their tent where he played one of the eleven drums that symbolize the eleven chiefdoms of Busoga, together with the bigwala drummers the rhythm “Mwenemu alimu” which means the king is present.

The youths were selected from the community’s groups that have been created in different districts of Busoga. They carried out two weeks rehearsals at Mufumi Primary School ground near Idudi trading center. Communities around the school joined the rehearsals daily and many children, women, elders witnessed the revival of bigwala and enjoyed the music. The Chairman for Mufumi Local Council One appreciated; that his area was selected to host the bigwala rehearsals because many people got opportunity to enjoy bigwala Music and Dance.

The remaining bearer of bigwala knowledge and skills James Lugolole is an elderly peasant that is barely able to fend for his family. Thanks to the UNESCO ICH fund from which wages for training the youths were got and used to overhaul his house that was about to fall on him. Lugolole was energized by this and community members at Nabirere his home village did not only allow their children to learn how to play but collected seeds to plant gourds for making Bigwala.

There are groups of Bigwala youths at seven villages including: Nabirere, Bukakaire, Butyabule, Mawanga, Kiwanhi, Nakisenyi and Nakibungulya. These villages are distributed in 3 districts. Most of the youths are peasant farmers that are involved in other small businesses for survival. Some of these were married women and men. Spouses expressed support for participation of their husbands and wives in bigwala. Some youths are students in secondary schools. Parents and teachers are supportive of their participation in bigwala music and dance. Asuman Walyanda the bigwala lead trainer in Busoga is also a head teacher at Buwenge Primary School.

The culture minister of Busoga kingdom is charged with a duty to follow up bigwala music and dance for the kingdom. When the new generation of performers were preparing for the coronation anniversary, the culture minister came and commissioned the orange designed Kanzus as the official uniform for the bigwala players in the kingdom. These were designed with advice from Lugolole James, the main reference for the bigwala safeguarding project.
Currently bigwala is performed in the communities and they own the heritage by composing new songs and dancing together in their villages. NACOFU has continued to provided recordings of bigwala to various stakeholders particularly on Facebook and Whatsapp, as well as NBS and Baba FM radio stations to play bigwala music and its history. This has endeared the element in the communities and the coronation anniversary broadcasts have continued to give publicity to bigwala music, before, during and after departure of the king. Therefore, for the last five years, there has been increasing interest and exchange of knowledge and skills about bigwala music and dance among the Basoga communities either by word of mouth or radio. This has continued to increase the viability of the element.

Music groups in Busoga such as Muwewesi xylophone group from Nakibembe village in Bugweri district have started to incorporate bigwala among their various instruments and dances. These groups hold regular practices and some of the youths who learnt bigwala also perform in those groups. This has helped the practice of bigwala to continue within the existing music performers’ infrastructure. In addition to that, most of the bigwala youths are also musicians that train children in schools and have inspired interest in and performance of bigwala.

The Kyabazinga (King) William Wilberforce Nadiope Gabula IV has increased interested in bigwala by referring to the musicians as friends with whom he plays the music. As a result those who are exposed to bigwala practice do it with passion and commitment. The kingdom leadership has continued to invest in branding itself as one of the youths and ready to participate in all matters of the youths. Therefore, bigwala practice has enjoyed the welcoming attitude from the youths who perform it and the kingdom leadership and the communities. The debate to increase the role of culture in Uganda’s economic and social development has been increasing over the years, and when these proposals are realized the viability of bigwala will be increased.

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Below 200 and 500 words
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<th>Assessment of its viability and current risks of the threats, if any, to the element’s continued transmission and enactment and describe the severity of weakening of the element’s viability subsequent to inscription.</th>
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Implementation of safeguarding measures

Please report on the safeguarding measures described in the nomination file, and previous report, if any. Describe how they have been implemented and how they have substantially contributed to the safeguarding of the element during the reporting period, taking note of external or internal constraints such as limited resources. Include, in particular, information on the measures taken to ensure the viability of the element by enabling the community to continue to practise and transmit it. Include the following detailed information concerning the implementation of the set of safeguarding measures or safeguarding plan:

Objectives and results

Indicate what primary objective(s) were addressed and what concrete results were attained during the reporting period.

Between 200 and 500 words

The main objectives in the last five years have included:

1. Increasing the number of youths equipped with knowledge and skills of bigwala music and dance heritage.
2. To popularize bigwala heritage among the Basoga and the wider world communities and increase interest to engage in and experience this heritage.
3. To continue documentation in form of photographs, audio and video formats of bigwala.
4. Bigwala set an example for other Ugandan societies to participate in safeguarding of their heritage for example the madi bowl lyre, Kogere, and the male child cleansing of the Lango. Also NACOFU has engaged in safeguarding of entenga, royal drums, and amakondere, gourd trumpet music of the Buganda kingdom.

Main results so far:
Bigwala is currently part of community music making activities among various communities in Busoga and beyond. As might be noted in my previous report the bigwala safeguarding project exceeded expectation by far. The communities and the Kingdom have come to re-own their heritage as the youths continue to perform at the coronation anniversaries of the King. The "Bigwala model" was used to initiate a process to safeguard Kimasa (Royal harp) of Busoga kingdom, Entenga (tuned drums), Endere (flute band), Entamivu (xylophone with drums band) and Amakondere (royal trumpets band) music of Buganda kingdom by NACOFU although these were constrained by financial limitations.

James Isabirye has done various academic and research analyzes of the bigwala safeguarding activities that culminated into his earning a Doctor of Philosophy in Music education at Oakland University in Rochester, Michigan - USA, and a Master of Arts in Music at Kyambogo University – Uganda. Also, a research article by James Isabirye that is entitled 'Indigenous music learning in contemporary contexts: Nurturing learner identity, agency, and passion' about learning that took place during the bigwala safeguarding will soon be published in Research Studies in Music Education X(X). The research has increased enthusiasm among community members, NACOFU officials and teachers.

Gourds seeds are no longer difficult to find since farmers can be found anywhere in Busoga region.

NACOFU used part of James Lugolole’s allowances to renovate his house, which was about to collapse. Lugolole is the last surviving bigwala musician of his generation. His knowledge and skills of bigwala has been shared among thousands of youths. As a result, enthusiasm about bigwala has continued to increase and the heritage is continuing to contribute to improvement of living conditions for its beneficiaries. Photographs, Audio files and DVDs of bigwala have been made and shared by many people who experience the heritage in the communities and at the coronation anniversaries. They are accessible to the communities, general public, kingdom officials, radio and television houses.
Safeguarding activities

List the key activities that were carried out during this reporting period in order to achieve these expected results. Please describe the activities in detail and note their effectiveness or any problems encountered in implementing them.

Between 500 and 1000 words
I. Encourage communities to grow gourds and sell them

III. Encouraging communities especially youths to make bigwala

IV. Encouraging communities especially youths to play bigwala in their areas and for the kingdom

V. Encouraging communities especially youths to dance bigwala

VI. Document community bigwala activities in form of photographs, audio and videos formats

VII. Publicize bigwala Music and Dance through radio, TV, coronation booklets and online media

VIII. Regular visits by officials from Ministry of Gender, Labour and Social Development to communities to encourage them and establish the state of the element.

Activities included:

We encouraged community members to continue growing the gourds used to make bigwala. Before the project, gourds were not available anywhere in the communities of Busoga. It took two months searching from door to door, and after tiresome search a lady in Teso (a place about 200 Kilometers East of Busoga) was found to have kept one long gourd in her house. This was bought and used as the parent gourd that provided seeds for the safeguarding process. Seeds from it were given to a few people who multiplied and supplied more gourd seeds that were distributed among the communities while teaching them how to care for the crops. Community continued to teach one another how to farm the gourds to date. Also, members sell their gourds to bigwala musicians, and at times make the instruments themselves.

Youths continued to teach one another how to play bigwala instruments in their communities. Although blowing the bigwala was challenging and some youths had fears that their mouths would crack they realized that it was possible. The communal nature of bigwala playing is a strength of the heritage because it is rooted in the sociality ethos of the Basoga people. They value each player’s part and this makes strengthen the community and spirit of companionship. The original seven youth groups each with ten players have expanded and resulted into additional groups of the bigwala and drum players. Youths who were taught to dance bigwala authentically inspire many more children and adults to join them in the processional act because the motifs are similar to the known Basoga dances.

Research and publication have continued to strengthen bigwala dissemination and popularity in the communities and beyond. Community members get energized to know that their work is talked about globally. One lady—Nabirye Irene—from Mawanga was invited to speak about bigwala at the UNESCO general assembly and this was a victory of all members in the community. The practice has continued to bridge the gap between youths and elders, which has attracted many people to engage in it as a symbol of identity.

Experienced and exposed culture partners have continued to be involved in recording and publicizing bigwala. For example, Singing Wells documented bigwala youths and published on their website at www.singingwells.org/stories/central-and-eastern-uganda-day-2-
kampala-to-jinja/, and this is accessed mainly by youths who feel proud not only to attract international attention but to share their culture at a global level.

The two popular Busoga based NBS, Baba FM radio stations often air information about bigwala particularly during the month of September when the coronation anniversary is held. This helps to further disseminate information about bigwala. This has increased knowledge about and interest in the element among the communities.

Inclusion of information about bigwala in the coronation magazines has also increased publicity and awareness of the element as a major cultural symbol that is written about. Photographs of youths playing bigwala are often included in these writings, which increases agency of the musicians. They see themselves in pictures when standing next to the King.

During the coronation anniversaries, the King comes and plays drums next to, and together with the bigwala musicians. The drums he plays are symbolic. This presents the musicians bearers of the culture in general. As a result, the musicians become more agentic about their practice since it is acknowledged by the most important person in Busoga.

The communities have continued to demonstrate enthusiasm although there is a challenge of economic hardship. Many people are seriously poor. Forming of groups that engage in bigwala musicking and add on economic activities such as rearing animals, making herbal medicine and counselling one another have sustained their engagement in, and viability of this element.
Participation of communities, groups or individuals in the safeguarding activities

Describe how communities, groups or, if appropriate, individuals as well as relevant non-governmental organizations have effectively participated, including in terms of gender roles, in the safeguarding measures. Describe the role of the implementing organization or body (name, background, etc.) and the human resources that were available for implementing safeguarding activities.

Between 200 and 500 words

Communities were involved in planning interventions at the Project management committee level. The project management committee which was responsible for streamlines and monitoring the actions of the project includes members from the communities such as Walusimbi Haruna, the Director of Nile Beat Artists, one of the cultural groups that were involved in the safeguarding actions. He was the bigwala Project Manager, and he has continuously visited the communities and organized them to perform during coronation anniversaries. Other bigwala community members who were on the PMC included: The Chairperson of Namalemba Sub-County Local Council, James Lugolole, the surviving bigwala master player, and Nabirye Irene, the bigwala youths and women leader. These members have continued to mobilize the communities to engage in bigwala music and dance within their communities.

Local Council Leaders have been helpful in mobilizing groups to grow gourds, invite visitors such as national level politicians to see the bigwala musicians, and some of them make donations that increase interest of the youths to continue performing the heritage. Some leaders have recognized the mobilizational benefit of bigwala in their communities and often joined their activities, given encouraging speeches and mobilized support for their work. In some places, for example in Buwunga Sub County, the Speaker of the Local Council Mr. Magoola included financial support to the bigwala youth group at Mawanga village in their budget. Also, some politicians became patrons of the bigwala groups, and this increased agency of the youths. New bigwala groups were formed and schooling children picked interest in bigwala. Children in some communities use bigwala to play their games, which has increased the viability of this element. They grow their own gourds and make instruments after harvesting materials from their own gardens.

James Lugolole and the youths have moved places encouraging new bigwala groups, citing the media and international attention they have received. Sometimes they carry newspapers and show those as evidence of what they are saying. Bigwala was covered by Ugandan newspapers—The New Vision and Monitor newspapers and The East African newspaper—where pictures of the musicians were included. These are the papers that Lugolole and his converts take to the communities to show their exposure.

All activities that have continued the benefits of bigwala safeguarding project have largely been done by members of the communities. They have continued to mobilize more members without any organizational effort from NACOFU. After the end of the project in 2017, NACOFU has been involved in monitoring and documenting activities of bigwala that are organized by members of the communities.
**Timetable**

*Indicate, in a timetable, when each activity was implemented.*

*Between 200 and 500 words*
1. Encourage communities to grow gourds/ sell them – has been an ongoing activity since month 1
   • Community members distributed gourds in various places in Busoga particular where groups were set in Bukakaire, Nabintende, Mawanga, Butyabule, Nakisenyi, Nakibungulya and Kiwanhi villages and Guided farmers how to grow them
   • Members visited farmers one another to monitor progress of the farms
   • Bigwala musicians grew their own gourds but also bought more from farmers
2. Teaching community members to make bigwala – Has been an ongoing activity since month 1
   • Village community leaders coordinated the learning to make particularly by youths but also young children learnt from one another during the playground games
   • Lugolole, Mukama and Waiswa were often invited by community leaders to conduct workshops in different villages
   • Village leaders organized venues, tents, invited village members, village leaders and members contributed resources towards refreshments and transport for the trainers
3. Teaching community members to play bigwala in communities – Has been an ongoing activity since month 1
   • Community leaders invited Lugolole, Mukama and Waiswa plus music teachers workshops in their villages to train them further. Also, youths came to rehearsals and worked in groups during preparations for the coronation anniversaries.
   • Community leaders organized venues, tents, invited village members, village leaders and members contributed resources mostly in kind towards refreshments.
4. Teaching community members to dance to bigwala – Has been an ongoing activity since month 1
   • Community leaders identified expert dancers to lead workshops in their villages, and this was enhanced by the fact that bigwala dancing is in some ways similar to existing dances of the Basoga people.
   • Community leaders organized venues, tents, invited village members, village leaders and members contributed in kind towards refreshments.
5. Document in photographs, audio files and videos – Has been an ongoing activity since month 1
   • Photographs, audio files, videos files and written sketches have been done and some of these were used in publications.
6. Publicizing Bigwala Music and Dance – Has been an ongoing activity since month 1
   NACOFU members have participated in Radio programs on Busoga based NBS, Baba FM stations, and bigwala music has often been played and information about element given to the public.
7. Government monitoring – Twice in this period by officials from Ministry of Gender Labour and Social Development. The team that came on the first monitoring visit was led by Ms. Cecilia Ajom in 2017, and the team that came on the second monitoring visit was led by Ms. Ruth Muguta in 2020. These are senior culture Officials in Ministry of Gender, Labour and Social Development. Also, Community Development Officers randomly visited some villages to monitor bigwala. It is clear that this element has received attention from government.
**Budget expenditures**

*Provide the detailed amounts of the funds used for the implementation of each activity (if possible, in US dollars), identifying the funding source for each (governmental sources, in-kind community inputs, etc.).*

*Between 200 and 500 words*
It is estimated that in the reported period, bigwala activities costed government and the communities about US$53,424 to sustain the benefits of the safeguarding project. These estimates are calculated from the rates that were reported in the last reporting period. The cost of each activity was divided by the number of years in order to get the annual average cost, and then multiplied by the number of years in this reporting period to get these estimates.

1. Encourage communities to grow gourds/ sell them – In kind community contributions (Est. US$12,000)

Communities had expenses of transporting the culture bearer and some leaders to their villages, providing meals and in some cases allowances. The culture bearer was often invited to inspire community members by sharing his experiences. Most of the monitoring in each community was done by the group leader and other elected members of the community. These also incurred transport expenses and spent time that is also costed in the estimates above.

2. Teaching community members to make bigwala – In kind community contributions (Est. US$4,000)

These happened in form of workshops where venues were cleaned after the activities, tents and chairs were hired, refreshments, and transport and allowances for the trainers were costed in the estimates above.

3. Teaching community members to play bigwala in communities– In kind community contribution (Est. US$20,768)

These happened in form of workshops where venues were cleaned after the activities, tents and chairs were hired, refreshments, and transport and allowances for the trainers were costed in the estimates above. These activities were involved the majority of the participants and required meals in most cases. Members of the communities brought food and this is included in the estimates above. Players got hungry and needs to eat food in order to learn well.

4. Teaching community members to dance to bigwala—In kind community contribution (Est. US$12,760)

These happened in form of workshops where venues were cleaned after the activities, tents and chairs were hired, refreshments, and transport and allowances for the trainers were costed in the estimates above. These activities were involved many participants and required meals in most cases. Members of the communities brought food and this is included in the estimates above. Players got hungry and needs to eat food in order to learn well.

5. Document in photographs, audio files and videos – NACOFU & her Partners have contributed towards this. (Est. US$1,800)

Photographs, audio files, and videos recorded by hired technical persons and in some cases recorded by NACOFU officials using their tablets and phones, and written sketches were done by researchers and NACOFU officials. NACOFU is in a process of creating an archive for the bigwala heritage.

6. Publicizing Bigwala Music and Dance –NACOFU members have participated in Radio programs on Busoga based NBS, Baba FM stations (Est. US$1,400)

This activity has often involved transport, and refreshments to members of the communities to come and speak together with NACOFU officials during those radio programmes. Also, researches have involved expenditures in terms of time, secretarial services, internet and telephone airtime.


Transport fuel, allowances, and token of appreciation to bigwala musicians after performing have costed money that is indicated in the estimates above.
Overall effectiveness of the safeguarding activities

Provide an overall assessment of the effectiveness of the activities undertaken to achieve the expected results and of the efficiency of the use of funds for implementing the activities. Please indicate how the activities contributed to achieving the results and whether other activities could have contributed better to achieving the same results. Also indicate whether the same results could have been achieved with less funding, whether the human resources available were appropriate and whether communities, groups and individuals could have been better involved.

Between 400 and 600 words

The community leaders were effective because they gave guidance to the communities after the end of the project in September 2017. They monitored their community members and guided app participants to sustain the benefits of the project.

Community members learnt to make bigwala effectively because communities owned the activities and took their own initiatives to engage in learning processes in different ways. Members guided one another in big and small groups. There has been a requirement for all members from the different communities who come to play during the coronation anniversaries to bring their own bigwala. This has increased the number of people who have skills of making bigwala. Also, when they meet to rehearse, they learn more because they fine tune those that they find to be out of tune for the collective playing.

Community members learnt to play bigwala successfully because many youths wanted to play during the King’s coronation anniversaries. It has always been challenging to select the few invited players—about 30-90 depending on situation—because those who have learnt are in hundred.

Community members learnt to dance to bigwala successfully because more than 90 boys and girls showed that they learnt to dance bigwala. This was eased by the fact that the dance motifs similar to those in other Basoga peoples’ dances.

Research about bigwala continued effectively because information about his heritage is attractive, the manner in which it was revitalized and broad coverage of the project made it a viable research context. Elders gave vital historical information that is meaningful for scholarly writings.

Creating opportunities for youths to play bigwala is an ongoing activity that partly involved the kingdom and communities. The kingdom invited the players and communities always attended training sessions.

Also, participation of different resourceful individuals in the safeguarding processes brought into the safeguarding activities knowledge, and abilities that contributed to its success. Bigwala revitalization was work of the communities and their enthusiastic participation was the single most important driver for the continuation of the project benefits.
**UPDATE OF THE SAFEGUARDING MEASURES**

**Updated safeguarding plan**

Please provide an update of the safeguarding plan included in the nomination file or in the previous report. In particular, provide detailed information as follows:

a. What primary **objective(s)** will be addressed and what concrete results will be expected?

b. What are the key **activities** to be carried out in order to achieve these expected results? Describe the activities in detail and in their best sequence, addressing their feasibility.

c. How will the **State(s) Party(ies)** concerned support the implementation of the updated safeguarding plan?

*Between 200 and 500 words*
Overall objective of this period will be to strengthen the capacity of communities to engage in bigwala performance in their localities and in kingdom ceremonies, and the broader Ugandan and global Communities.
- Improve proficiency of youths and increasing repertoire of bigwala songs
- Establish bigwala into Busoga Kingdom ceremonial practice
- Creating opportunities for bigwala to be performed in public
- Continue documentation of bigwala music and dance and project activities
- Continue publicity for bigwala and project
- Preparation of bigwala educational resources for music teachers
- Project monitoring and evaluation

• Improve proficiency of youths and increasing repertoire of bigwala songs

Involvement of community musicians and music teachers to train bigwala groups will continue. As has been encouraged bigwala groups will continue to compose and perform songs that they enjoy together with their communities.

Communities will be encouraged to organize ebigwala festivals and solicit funds from various corporate and business organizations in Busoga region. As it was during the past festival organizers will be encouraged to invite more folk idioms to expand the music genres at the events, arrange transport, refreshments, prizes for bigwala groups, attractive venue, raised stage, security police and publicize the event and make entrance free to the public.

Establish bigwala into Busoga kingdom ceremonial practice

Ebigwala performance at the King’s coronation anniversaries will be followed up annually. These events attract many people and expose this element to those who attend the events and those who watch on TV.

• Creating opportunities for bigwala to be performed in public

Since there are no restrictions to public performance of bigwala, creating more opportunities for musicians to perform it will continue to be done. More awareness campaigns among Basoga and other urban people to interest them in this element as an alternative entertainment will continue.

• Documentation and publicity of bigwala music and dance activities

All members who visit bigwala groups will be encouraged to record and share their experience using internet and other means to further increase awareness of this heritage to increase tourist interest.

Preparation of bigwala educational resources for music teachers

Writing materials for bigwala teaching will continue until publication. This will add to the current opportunity where the S.4 music curriculum requires students to analyze one of the bigwala songs.

Monitoring

This will be done by NACOFU and government officials. The state will participate by identifying knowledgeable staff and facilitating them to monitor the progress of the project. These will continue to visit the bigwala groups to assess their level of engagement and make recommendations.

• Documentation

Audio and video recording of bigwala performances will be done. Some of these will be given to radio and TV programme directors responsible for cultural practices so that these can be aired. Other recording will be archived by NACOFU and other others will be upload and shared on facebook, twitter, Youtube and other platforms.
# Timetable for future activities

Provide a timetable for the updated safeguarding plan (within a time-frame of approximately four years).

Between 200 and 500 words

- Improve proficiency of bigwala musicians. This be done as an ongoing activity throughout the four years, managed by leaders of the bigwala groups. Leaders will work together with their communities to increase proficiency of bigwala musicians in their communities.

- Strengthening bigwala performance in Busoga Kingdom ceremonies will be done as an ongoing activity throughout the four years, by NACOFU and Busoga kingdom officials together with leaders of bigwala groups as an ongoing activity throughout the four years, with a climax during the coronation anniversaries of the king.

- Creating opportunities for bigwala to be performed in public will be done as an ongoing activity throughout the four years, by the bigwala groups guided by their community leaders.

- Documentation of bigwala heritage will be done as an ongoing activity throughout the four years, by NACOFU and all other persons whom community leaders will allow to document and share recording with the public.

- Publicity for bigwala will be done as an ongoing activity throughout the four years, by leaders of bigwala groups and NACOFU officials.

- Preparation of bigwala educational resources for music teachers will continue as an ongoing activity throughout during the four years until the materials are completed. The process will be led by Kyambogo University lecturers of Music.

- Project monitoring and evaluation will continue as an ongoing activity throughout the four years and will be done by NACOFU and government officials.

# Budget for future activities

Provide the estimates of the funds required for implementing the updated safeguarding plan (if possible, in US dollars), identifying any available resources (governmental sources, in-kind community inputs, etc.).

Between 200 and 500 words
The activities are bigwala sustenance estimated to cost at total of US$ 80,420 in the next four years. The communities, NACOFU, leaders of bigwala groups, members of bigwala communities, Uganda government and other stakeholders will pay this budget in-kind.

- Improve proficiency of bigwala musicians will involve coordination by community leaders and organizing learning meetings. An estimated US$ 28,000. This will involve arranging and cleaning venues and having refreshments as well as paying money to expert trainers. 7 new groups each spending US$ 1000 annually for four years on training workshops. This cost will be in-kind contribution of the communities.

- Strengthening bigwala performance in Busoga Kingdom ceremonies will involve meetings between kingdom officials and community leaders and NACOFU officials. An estimated US$ 720. This will involve transport and refreshments for an annual meeting. Meeting of 9 people each spending US$20 annually for four years.

- Creating opportunities for bigwala to be performed in public will involve organizing social performances in communities by the group leaders. An estimated US$ 44,800. This will involve arranging and cleaning venues and having refreshments. 14 new groups each spending US$ 800 annually for four years on training workshops. This cost will be in-kind contribution of the communities.

- Documentation of bigwala heritage. An estimated US$ 1,800. Photographs, audio files, and videos will be recorded by hired technical persons and in some cases recorded by NACOFU officials using their tablets and phones, and written sketches will be done by researchers and NACOFU officials. NACOFU is in a process of creating an archive for the bigwala heritage.

- Publicity for bigwala. An estimated US$ 2,400. Publicizing Bigwala Music and Dance –NACOFU members will participated in Radio programs on Busoga based NBS, Baba FM stations. This will involve an annual transport, and meals for group leaders to attend shows on two radio stations at US$600 annually. This cost will be met by communities and NACOFU.

- Preparation of bigwala educational resources. An estimated US$2000. This will payment of professional allowances to writers, transport and meals at annual rate of US$ 250 for each of the four writers. This will be met by the writers, NACOFU and Kyambogo university.

**Community participation**

*Please describe how communities, groups and individuals, as well as relevant non-governmental organizations have been involved, including in terms of gender roles, in updating the safeguarding plan, and how they will be involved in its implementation.*

*Between 200 and 500 words*

<table>
<thead>
<tr>
<th>Name</th>
<th>Position/Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. James Isabirye</td>
<td>(NACOFU)</td>
</tr>
<tr>
<td>Mr. James Lugolole</td>
<td>(bigwala Master Player)</td>
</tr>
<tr>
<td>Ms. Cecilia Ajom</td>
<td>(Culture Officer in the Ministry of Gender, Labour and Social Development)</td>
</tr>
<tr>
<td>Mr. Mafumo Richard</td>
<td>(Culture Minister of Busoga Kingdom)</td>
</tr>
<tr>
<td>Mrs. Edith Mbedha Buyinza</td>
<td>(Lecturer - Performing Arts Department – Kyambogo University)</td>
</tr>
<tr>
<td>Mr. Haruna Walusimbi</td>
<td>- Director, Nile Beat Artists Cultural Troupe, Busoga – Project Manager</td>
</tr>
<tr>
<td>Mr. Asuman Walyanda</td>
<td>– Music Teacher (Buwenge near Jinja)</td>
</tr>
<tr>
<td>Ms. Irene Nabirye</td>
<td>– Ekidhatobona Mawanga Cultural Group.</td>
</tr>
<tr>
<td>Mr. Godfrey Mugabe</td>
<td>– Community leader of Bukakaire Bigwala community</td>
</tr>
</tbody>
</table>

Busoga Kingdom pledged to involve bigwala performances where ever the king has public ceremonies like coronation anniversaries and others.

The surviving bigwala player has mentored proficient youths to further his work of teaching how to farm, make, play, and dance proficiently. Village music group leaders pledged to mobilize communities to grow gourds, make many sets of Bigwala, participate in the festivals and share their experiences with others. Village leaders were represented by Godfrey Mugabe who reported their pledge to grow more gourds and encourage their communities to grow gourds, make bigwala and play them. Local council leaders in the different bigwala communities pledged to continue mobilizing youths to perform bigwala and to participate in different events.

NACOFU will keep recorded materials, and offer technical/managerial guidance, prepared and disseminate reports that follow this one.

Kyambogo University Performing Arts Department lecturers and Music Teachers will continue to generate information for writing a manual which will be used to teach bigwala. They pledged to actively participate in this exercise.

The Ministry of Gender, Labour and Social Development's Department of Culture will contribute to necessary resources and deploy technical staff to monitor and advise the project management on technical issues of ICH safeguarding.

Busoga based NBS and Baba FM radio stations pledged to support the project activities and air any information to support it. Participation of women was and will continue to be of great importance. Among the players there were some girls and women. A majority of the youths trained to dance were girls and more will be encouraged. Irene Nabirye—the lady who spoke about bigwala at the UNESCO general assembly in France in 2018, pledged to continue growing gourds, leading her group and facilitating workshops whenever called upon. Many women pledged to continue supporting their spouses whenever they went to play bigwala since they earned money to help their families.

Communities, NACOFU and Busoga kingdom will follow up evaluation recommendations after and ensure the project benefits are sustained and spread to all parts of Busoga and affect Uganda as a whole.
Institutional context

Please report on the institutional context for the local management and safeguarding of the element inscribed on the Urgent Safeguarding List, including:

a. the competent body(ies) involved in its management and/or safeguarding;

b. the organization(s) of the community or group concerned with the element and its safeguarding.

Not to exceed 150 words

The Basoga people are the concerned community for bigwala music and dance. They are about 3.1 million, and are predominantly peasant subsistence agricultural Bantu speaking people. The Basoga are organized under a kingdom headed by the Kyabazinga (King). They live in villages and are still faced with poverty; with families barely able to provide sufficient food and other basic needs.

NACOFU is responsible for implementation and reporting about bigwala. NACOFU was registered NGO, Ref. S. 5914/4523 and incorporated, Ref. No. 113787. NACOFU mission, ‘to further activities that cause Ugandan Folklores to be well identified, represented and appreciated, documented and transmitted, studied and developed in time and space for posterity and to contribute to development of their holders and those that experience them’, and vision, ‘Ugandan Folklore that are alive to contribute to solving the social, cultural, political and economic needs of the individuals and societies that hold and experience them’.

PARTICIPATION OF COMMUNITIES IN PREPARING THIS REPORT

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparing this report.

Between 150 and 250 words

Interviews and speeches of the surviving culture bearer, leaders of bigwala communities and the youths, Culture Minister of Busoga, Local Council leaders, telephone interviews and group discussions at various meetings were conducted to establish what had been achieved and what people thought needed to be done realize the best possible results. All perspectives were recorded and common perspectives have been captured in this report. We also had radio programmes that involved public phone-ins where callers indicated knowledge and skills gaps that needed to be addressed as well as additional information about bigwala that was helpful in preparing this report and deciding on the best/next possible courses of action.

Members of the bigwala Project Management Committee gave ideas and most featured perspectives have been included. Project monitoring was done by various people and their recommendations were compared and included. All reports were shared among the people and comments from stakeholders and crosscutting perspectives have been included in this report.

SIGNATURE ON BEHALF OF THE STATE PARTY

The report should be signed by an official empowered to do so on behalf of the State, and should include his or her name, title and the date of submission.

Name: David Aggrey Kibenge
Title: Permanent Secretary
Date:
Signature:

Please attach the signed version of the report in PDF format. You may also attach the periodic report in other linguistic versions, other than English or French.